

Bard

Program and Concentration
Guidebook

August 25th and 26th, 2022



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LEARNING AT BARD

The Curriculum

The undergraduate curriculum creates a flexible system of courses that gives coherence, breadth, and depth to the four years of study and helps students become knowledgeable across academic boundaries and able to think critically within a discipline or mode of thought. The pillars of the Bard education are the structure of the first year, including First-Year Seminar; the program- and concentration-based approach to study; Moderation; the concept of distribution by modes of thought; and the Senior Project. Students move from the Lower College (first and second years), which focuses on general education and introduces the content and methodology of the academic and artistic areas in which students may specialize, to the Upper College (third and fourth years), which involves advanced study of particular subjects and more independent work.

Structure of the First Year

All first-year students participate in a common curriculum—the Language and Thinking Program, First-Year Seminar, Citizen Science—and take elective courses.

The **Language and Thinking Program** is an intensive introduction to the liberal arts and sciences with a particular focus on writing. It is attended by all incoming Bard students during the last three weeks of August. Students read extensively, work on a variety of writing and other projects, and meet throughout the day in small groups and in one-on-one conferences with faculty. The work aims to cultivate habits of thoughtful reading and discussion, clear articulation, accurate self-critique, and productive collaboration. Satisfactory completion of the program is required. Students failing to meet this requirement will be asked to take one year's academic leave.

First-Year Seminar: [First-Year Seminar: The Commons](#)

After years of pandemic-induced social isolation and as pressing global and national challenges, from climate change to racial justice, demand collective action, we are confronted anew by the perennial problem of how to live together—how to build a life in common. This year’s First-Year Seminar takes up these questions through a year-long exploration of the theme of “the Commons.” We will read important works from across history—drawn from literature, philosophy, political theory, science, and the arts—that have shaped how people think about the commons across time and space. Debating and questioning the ideas in these texts, we will think through what this shared repository of knowledge and thought can offer to our own lives and our own time. In the process, students will develop the core skills needed to succeed at Bard, from how to engage in active, critical reading and seminar-based conversations, to how to write strong and thought-provoking essays. In the fall semester, we will focus on the commons as a way of organizing society and political life, with readings that include the *Therigatha* (the first poetry of early Buddhist nuns), Euripides’ *Bacchae*, Locke’s *Second Treatise of Government*, Marx and Engels’s *Communist Manifesto*, and Fanon’s *The Wretched of the Earth*. In the spring, we will turn our attention to the commons as it helps to inform our relations to the natural world, science, and the built environment.

Fall Core Texts

Karl Marx and Friedrich Engels, *The Communist Manifesto*

Gospel of Matthew

Therigatha

Euripides, *The Bacchae*

Franz Fanon, *The Wretched of the Earth*

José Vasconcelos, *The Cosmic Race*

John Locke, *Second Treatise of Government*

Citizen Science, a two-and-a-half-week program that takes place during the January intersession, seeks to promote scientific literacy and introduce first-year students to methods of evaluating scientific evidence. Students are challenged to engage with the complexities of scientific inquiry and its complicated relationship to society. Teaching occurs in three distinct classroom modules: laboratory experimentation, computer-based strategies, and problem-based learning. For the past six years, the program has focused on the critical theme of infectious disease and the impact that infectious disease outbreaks and subsequent management can have on global society. Satisfactory completion of the program is required for graduation from the College.

Academic Advising and support

Under the First-Year Advising system, all students are assigned a faculty academic adviser, with whom they meet at strategic points during each semester. The advising system is intended to help students begin the process of selecting a program in which to major, meet the requirements of that program, prepare for professional study or other activities outside of or after college, and satisfy other interests. Each student is also assigned to one of the first-year deans in the Center for Student Life and Advising. The first-year dean supports students in their academic pursuits and helps students navigate personal, social, community, and campus life. Through the Faculty in Residence Program, all first-year students are assigned to one of four “houses”. These communities of students are led by a house professor whose role is to nurture intellectual and social connections within and across communities.

First-Year Electives allow students to explore fields in which they know they are interested and to experiment with unfamiliar areas of study. Students select three elective courses in each semester of the first year (the fourth course is the First-Year Seminar).

Program and Concentration Approach to Study

Liberal arts education offers students both breadth and depth of learning. Although many individual courses at Bard offer both breadth and depth, the primary sources of breadth are First-Year Seminar and the distribution requirements, while the primary source of depth is the requirement that each student major in at least one “stand-alone” program, possibly in conjunction with a “non-stand-alone” concentration.

Programs and concentrations are organized within a framework of four academic divisions: Division of the Arts; Division of Languages and Literature; Division of Science, Mathematics and Computing; and Division of Social Studies. Some programs, and all concentrations, are interdivisional, meaning that they are established interdisciplinary courses of study that draw from several different programs across the four divisions. Students majoring in an interdivisional program moderate and pursue the major in one of the four divisions.

Programs

A program is a sequenced course of study, beginning at the introductory level and moving in progressive stages toward the development of the ability to think and/or create, innovatively and reflectively, by means of the formal structures that the discipline provides.

A program requires 3-5 courses by the time of moderation and a total of 7-10 4-credit courses (or other configuration of courses totaling 28-40 credits) by the time of graduation. The required courses can be either specifically designed courses or menus of courses, and may be offered by the program or by other programs. A program may recommend, though not require, additional courses for those students wishing to pursue graduate study in the field.

- These credit limits do not apply to programs in the performing arts (dance, theater, and music), as the structure of these programs and the necessity of constant engagement in practice, rehearsal, and performance may necessitate completing more than 40 credits.
- To complete a program, a student must moderate, fulfill all course requirements, and produce a satisfactory Senior Project.

Concentrations

A concentration is a cluster of related courses on a clearly defined topic.

A student can only moderate into a concentration in conjunction with his or her moderation into a program. The moderations may be either simultaneous or sequential; if they are sequential, the moderation into the program must come first. In either case, there must be a clear significance and value to the coterminous completion of the requirements of the concentration and the program.

- A concentration requires 2-3 courses by the time of moderation and a total of 5-6 4-credit courses (or a total of 20-24 credits) by the time of graduation.
- To complete a concentration, a student must moderate, fulfill all course requirements, and produce a Senior Project that combines the interdisciplinary theories and methods of the concentration with the disciplinary theories and methods of the program.

Pathways to Graduation

- Single major - Students moderate in one program, complete the course requirements, and complete one Senior Project.
- Single major with a concentration - Students moderate in both a program and a concentration, complete the course requirements for both, and complete one Senior Project that combines the interdisciplinary theories and methods of both the program and the concentration.
- Double major - Students moderate in two separate programs, complete the course requirements for both programs, and complete two Senior Projects.
- Joint major - A joint major allows students to achieve depth in two related fields of study without requiring two separate Senior Projects (as with a double major). Students pursuing a joint major complete the course requirements for two programs of study and produce one unified, integrated Senior Project involving ideas from both disciplines. Students moderate into two programs, ideally in a joint moderation, with members from each program on the moderation board and on the Senior Project board. This option requires a grade point average of 3.0 or higher and approval by the Executive Committee.
- Multidisciplinary Studies major - The Multidisciplinary Studies Program allows a student to select an area of study or develop an individual approach to an area and then design a program that integrates material from different programs and divisions in order to pursue that study. In order to major in the Multidisciplinary Studies Program, a student must submit a proposal to the Executive Committee requesting approval for such a program. The ideal time for the proposal is in the second semester of the sophomore year, as a

substitute for moderation into an existing program during that semester. For a proposal to be approved, the student must have a cumulative grade point average of 3.0 or higher, the proposed list of courses must include in-depth study in two or more disciplines, and the proposed adviser and moderation board members must have the expertise to supervise the proposed plan of study.

- Combined & Dual-degree programs
 - The Bard College Conservatory of Music offers a bachelor's degree in music and a B.A. degree in a field in the liberal arts or sciences other than music (two different bachelor's degrees completed in 5 years).
 - The Bard Program in Economics and Finance offers a B.S. degree in economics and finance and a B.A. in a field in the liberal arts or sciences other than economics (two different bachelor's degrees completed in 5 years).
 - The Bard Master of Science in Economic Theory and Policy 3+2 program - Bard students majoring in economics or a related field (such as political science, finance, or math) have the option of taking part in a 3+2 program that leads to both an undergraduate liberal arts degree (B.A.) and the Levy M.S. degree in five years.
 - The Bard Center for Environmental Policy 3+2 program offers qualified Bard students the option to earn, in an accelerated period of time, a B.A. from Bard and either an M.S. in environmental policy or an M.S. in climate science and policy from Bard CEP.
- The Bard Master of Arts in Teaching 4+1 program offers Bard undergraduates a path to an M.A. in teaching and NY state grades 7-12 teacher certification in biology, history, literature or mathematics within 5 years of their entering college.
- Engineering - Bard has several combined engineering programs with both Dartmouth College and Columbia University.

Academic Programs of Study

Undergraduate students must moderate into at least one of the following stand-alone academic programs.

Division of the Arts

- Architecture
- Art History and Visual Culture
- Dance
- Film and Electronic Arts
- Music
- Photography
- Studio Arts
- Theater and Performance

Division of Languages and Literature

- Literature
- Written Arts
- Foreign Languages, Cultures, and Literatures – Arabic, Chinese, French, German, Ancient Greek, Italian, Japanese, Latin, Russian, Spanish

Division of Science, Mathematics and Computing

- Biology
- Chemistry and Biochemistry
- Computer Science
- Mathematics
- Physics
- Psychology

Division of Social Studies

- Anthropology
- Economics
- Historical Studies
- Interdisciplinary Study of Religions
- Philosophy
- Politics
- Sociology

Interdivisional Programs

- American Studies
- Asian Studies
- Classical Studies
- French Studies
- German Studies
- Global and International Studies
- Human Rights/Italian Studies
- Middle Eastern Studies
- Russian and Eurasian Studies
- Spanish Studies

Multidisciplinary Studies Program

The Multidisciplinary Studies Program allows a student to select an area of study or develop an individual approach to an area and then design their own program that integrates material from different programs and divisions in order to pursue that study. Multidisciplinary Studies Programs must have the support of faculty advisers and be approved by the Faculty Executive Committee.

Interdivisional Concentrations

A concentration is an optional course of study consisting of a cluster of related courses on a clearly defined topic. Concentrations may only be pursued in conjunction with a primary program of study.

- Africana Studies
- Environmental Studies
- Experimental Humanities
- Gender and Sexuality Studies
- Global Public Health
- Irish and Celtic Studies
- Jewish Studies
- Latin American and Iberian Studies
- Medieval Studies
- Mind, Brain, Behavior
- Science, Technology, and Society
- Theology
- Victorian Studies

Moderation

Moderation is the process by which all students must transition from the Lower College to the Upper College and establish their major in a program. Moderation is a crucial point in the individual student's career at Bard in which, with the help of a board of three faculty members, the student assesses his or her record and plans a future course of study.

Purpose of the Moderation

- To determine whether the student is adequately prepared for the more intensive independent work of the Upper College and whether he or she is capable of doing a satisfactory Senior Project within the specific program;
- To assess the student's intellectual maturity, clarity, and seriousness of purpose as well as his or her record in the Lower College.
- To make recommendations for the student's program in the Upper College.

Time of Moderation

The Moderation ordinarily takes place in the second semester of the sophomore year. Transfer students entering with the equivalent of two full years of credit should, if possible, moderate during the first semester of residence, but in no case later than the second. In order to postpone Moderation one semester, a student must obtain the written approval of his or her adviser. Postponing Moderation a second semester requires approval of the Faculty Executive Committee. For double majors, the second Moderation may occur in the second semester of the sophomore year or in either semester of the junior year. Students must be moderated before they can start a Senior Project.

Moderation Procedure

All students must prepare two short papers for Moderation, the first assessing their curriculum, performance, and experience in the first two years, and the second identifying their goals and proposed study plan for the final two years. All students also submit a sample of work they have done in the program—for example, a long paper written for a course.

Students consult with their adviser to determine the process for scheduling the Moderation board and to find out about any special papers or other material that needs to be submitted along with

the two short papers. Students must prepare 4 copies of the required papers and materials to be submitted to the registrar's office and the three board members by the Moderation deadline.

Moderation Board Decisions

- Promotion admits the student to the Upper College. The board's report shall include an evaluation of the student's work and of performance during the Moderation, recommendations for the student's future program, and the anticipated date of graduation.
- Deferral of promotion detains the student for a further semester in the Lower College in that, in the board's opinion, he or she has not yet clearly demonstrated grounds for promotion, but may be able to do so by the end of next semester. Deferred students attempt to re-moderate the following semester with, as far as possible, the same board in the same program. Only promotion or refusal is possible.
- Refusal of promotion denies the student admission to the Upper College. It is expected that students who fail Moderation will successfully moderate by the end of the next semester in a different program, and they will be reviewed by the Faculty Executive Committee. A failed student must develop an academic plan with a new adviser in a new program before the end of the semester in which he or she failed.

Senior Project

All students at Bard are required to complete a Senior Project. The Senior Project is an original, individual, focused project growing out of the student's cumulative academic experiences. One course each semester of the student's final year is devoted to completing the Senior Project. In order to begin Senior Project, a student must have completed 96 credits, and must be moderated in the program. The Senior Project must be completed in two consecutive semesters.

Preparation for the Senior Project begins in the junior year. Students consult with advisers, and pursue course work, tutorials, and seminars directed toward selecting a topic, choosing a form of the project, and becoming competent in the analytical and research methods required by the topic and form. Students in some programs design a Major Conference during their junior year, which may take the form of a seminar, tutorial, studio work, or field of laboratory work. By the end of the junior year, students should finalize the selection of the Senior Project adviser and two other faculty members who will serve on the Senior Project review board.

At the end of the senior year, four copies of the project must be submitted to the Office of the Dean of the College by 5 pm on the due date. The student is then responsible for distributing three of the copies to the board members. The fourth copy of the Project is filed in the Library's archives. Arts division students who are doing an installation or performance should submit a 1-page Senior Project abstract on the due date.

Permission to submit a Project later than the due date must be secured from the Faculty Executive Committee not later than one week prior to the due date, and must include the written support of the adviser and an explanation of the reasons for the request. Late submission of the Project without permission will result in a lowering of the grade.

Students receiving the grade of F and desiring to graduate from Bard will have to undertake an entirely new project. The due date for the submission of the new project will be no later than two years after the original due date of the first Project.

Academic Requirements and Regulations

Bachelor of Arts Degree Requirements

1. Completion, by entering first-year and transfer students, of the August Language and Thinking Program. Students failing to complete the program will be placed on leave and invited to repeat the program the following August.
2. Completion, by entering first-year students, of the two-semester First-Year Seminar
A student who enters in the second semester of the first year must complete that semester of the course. A student who transfers into the College as a sophomore or junior is exempt from the course.
3. Completion, by entering first-year and transfer students, of the January Citizen Science Program. A student who transfers into the College after the second semester of the first year is exempt from the program.
4. Promotion to the Upper College through Moderation
5. Completion of the requirements of the program into which they moderate
6. Completion of the courses necessary to satisfy the distribution requirements
7. Semester hours of academic credit: 128
(160 for students in 5-year, dual-degree programs; 156 for Conservatory students who enrolled before the fall of 2011)
At least 64 credits must be earned at the Annandale-on-Hudson campus of Bard College
At least 40 credits must be outside the major division (FYSEM counts for 8 of the 40 credits)
8. Enrollment as full-time students for not less than two years at the Annandale-on-Hudson campus of Bard College or at a program directly run by Bard College
9. Completion of an acceptable Senior Project

Distribution Requirements

The distribution requirements at Bard are a formal statement of the College's desire to achieve an equilibrium between breadth and depth, between communication across disciplinary boundaries and rigor within a mode of thought. In order to introduce the student to a variety of intellectual and artistic experiences and to foster encounters with faculty members trained in a broad range of disciplines, each student is required to take one course in each of the 10 categories listed below.

- Students are required to take four credits in Difference and Justice and four credits in each of the nine distribution areas listed below. An appropriate three-credit course transferred in from another institution may also satisfy a distribution requirement.
- Difference and Justice is the only category that can pair with another distribution requirement, making it possible for the ten requirements to be fulfilled by completing nine courses. For example, some courses fulfill both the Historical Analysis and the Difference and Justice requirements.
- A course may be cross-listed in different programs, but can fulfill only one distribution area.
- No more than two requirements may be fulfilled within a single disciplinary program.
- High school Advanced Placement and International Baccalaureate courses may not be used to satisfy the requirements.
- Non-native speakers of English are exempted from the Foreign Language, Literature, and Culture requirement.

D+J - Difference and Justice Courses fulfilling this distribution requirement have a primary focus on the study of difference in the context of larger social dynamics such as globalization, nationalism, and social justice. They will address differences that may include but are not limited to ability/disability, age, body size, citizenship status, class, color, ethnicity, gender, gender expression, geography, nationality, political affiliation, religion, race, sexual orientation, or socio-economic background, and will engage critically with issues of difference, diversity, inequality, and inclusivity.

AA - Analysis of Art The analysis of arts distribution requirement teaches students to interpret both the form and content of creative works, including visual and performing arts. The

requirement further aims to help students understand how works of visual art, music, film, theater, and dance shape, or are shaped by, social, political, and historical circumstances and contexts.

FL - Foreign Languages and Literatures The study of another language involves not just the process of internalizing new linguistic forms but also attention to the various cultural manifestations of that language. The goal of this requirement is to gain a critical appreciation of non-Anglophone languages and to question the assumption of an underlying uniformity across cultures and literary traditions. To satisfy this requirement, students may take any course in a foreign language (including American Sign Language), in a foreign literature, or in the theory and practice of translation.

HA - Historical Analysis A course focused on analysis of change over time in society, or the distinctiveness of a past era, using written or physical evidence. The course should alert students to the differences and similarities of contemporary experience from past modes of life, as well as suggest that present categories of experience are themselves shaped historically and can be analyzed by imaginatively investigating past institutions, texts, and worldviews.

LA - Literary Analysis in English What distinguishes poetry, fiction, or drama from other kinds of discourse? Foregrounding the practice of close reading to investigate the relationship between form and content, these courses invite students to explore not only the “what” or “why” of literary representation, but also the “how.” The goal of the requirement is to engage critically the multiple ways in which language shapes thought and makes meaning by considering the cultural, historical, and formal dimensions of literary texts.

LS - Laboratory Science In courses satisfying the Laboratory Science requirement, students will actively participate in data collection and analysis using technology and methodology appropriate to the particular field of study. Students will develop analytical, modeling, and quantitative skills in the process of comparing theory and data. Laboratory Science students will develop an understanding of statistical and other uncertainties in the process of constructing and interpreting scientific evidence.

MBV - Meaning, Being, and Value This distribution area addresses how humans conceptualize the nature of knowledge and belief, construct systems of value, and interpret the nature of what is real. Such courses may also focus on questions pertaining to the human moral condition, human society and culture, and humanity’s place in the cosmos, or on the ways in which civilizations have dealt with those questions. All MBV courses will pay special attention to analysis and interpretation of texts and practices, as well as seek to cultivate skills of argument development and the open-minded consideration of counter-argument.

MC - Mathematics and Computing Courses satisfying the Mathematics and Computation requirement challenge students to model and reason about the world logically and quantitatively, explicitly grappling with ambiguity and precision. Students will learn and practice discipline-specific techniques and, in doing so, represent and communicate ideas through mathematical arguments, computer programs, or data analysis.

PA - Practicing Arts The practicing arts distribution requirement emphasizes making or performing as an educational process. Courses develop students' creative and imaginative faculties by focusing upon a set of artistic skills or working methods. Fields of study include dance, theater, music performance and composition, film production, creative writing, and the visual arts. Students will learn through experiential practices in order to cultivate the self as a primary agent of expression, cultural reflection, and creativity.

SA - Social Analysis Courses in this area approach the study of people and society at a variety of levels of analysis, ranging from the individual to large social institutions and structures. Consideration is given to how people relate to and are shaped by social structures, divisions, and groups, such as politics, economics, family, and culture, as well as their past experiences and immediate situations. The goal of this distribution requirement is to understand one's own or others' place within a wider social world, and thus these courses are central to discussions about citizenship, ethics, and the possibilities and limits of social change.

Evaluation and Grading System

Every student receives a criteria sheet in every course which contains midterm and final grades and comments by the instructor about the student's performance.

Grading System

The academic divisions regularly use a letter grading system, although in some instances a pass/fail option may be requested. Students must submit a request before the end of the drop/add period to take a course pass/fail. Professors may accommodate requests at their own discretion. An honors grade (H) in the Arts Division is the equivalent of an A. Unless the instructor of a course specifies otherwise, letter grades (and their grade-point equivalents) are defined as follows. (The grades A+, D+, and D- are not used at Bard.)

A, A- (4.0, 3.7) Excellent work

B+, B, B- (3.3, 3.0, 2.7) Work that is more than satisfactory

C+, C (2.3, 2.0) Competent work

C-, D (1.7, 1.0) Performance that is poor, but deserving of credit

F Failure to reach the standard required in the course for credit

Incomplete (I) Status All work for a course must be submitted no later than the date of the last class of the semester, except in extenuating medical or personal circumstances beyond a student's control. In such situations, and only in such situations, a designation of Incomplete (I) may be granted by the professor at the end of the semester to allow a student extra time to complete the work of the course. It is recommended that an incomplete status not be maintained for more than one semester, but a professor may specify any date for the completion of the work. In the absence of specification, the registrar will assume that the deadline is the end of the semester after the one in which the course was taken. At the end of the time assigned, the I will be changed to a grade of F unless another default grade has been specified. Requests for grade changes at later dates may always be submitted to the Faculty Executive Committee.

Withdrawal (W) from Courses After the drop/add deadline, a student may withdraw from a course with the written consent of the instructor (using the proper form, available in the Office of the Registrar). Withdrawal from a course after the withdrawal deadline requires permission from the Faculty Executive Committee. In all cases of withdrawal, the course appears on the student's criteria sheet and grade transcript with the designation of W.

Registration (R) Credit/Audit Students wishing to explore an area of interest may audit a course with the instructor's permission. The audited course is entered on their record but does not earn

credits toward graduation. To receive the registration (R) credit, a student's attendance must meet the requirements of the instructor.

Academic Policies

Pass/Fail/D Students can request to take a course that is normally letter graded as pass/fail/D until 5:00 p.m. on the fifth Wednesday of the term. The petition requires the signature of the professor. Students must now earn the equivalent of a C or better in the course to get the grade of P. A grade of P does not factor into the GPA. If a student earns a D or F in the course, these grades will be recorded on the transcript and will factor into the GPA. There is no grade of C- with pass/fail/D; the grade must be either a P, a D, or an F.

Drop/Add and "Late" dropping The drop/add period extends from the first day of class until 5 p.m. on Wednesday of the second week of classes. Drop/add requires the signature of the professor and the student's adviser. Provided the 12 credit full-time enrollment minimum is observed, courses may be "late" dropped until 5:00 p.m. on the fifth Wednesday of the term. Late drop requires the signature of the professor, the student's adviser, and a registrar. Late drop is not available to part-time students.

Credit limits A normal course load is 16 credits each semester. No student may take more than 18 credits in their first semester at Bard. After the first semester, students wishing to take more than 18 credits must complete the Course Overload Request form (available in the Registrar's Office) and have a GPA of 3.6 or higher in the preceding semester and cumulatively. Exceptions must be approved by the dean of studies.

IB & AP transfer credits Students who earn a score of 5 on a high school Advanced Placement exam will be given 4 college transfer credits. A score of 5 or higher on an International Baccalaureate exam will earn 8 credits for each higher level course and 4 credits for each standard level course. A maximum of 32 AP and IB credits may be transferred in. High school Advanced Placement and International Baccalaureate courses may not be used to satisfy distribution requirements, and in some programs may not be used to satisfy program moderation or graduation requirements.

Academic Standing

The Faculty Executive Committee determines the status of students with academic deficiencies, with attention to the following guidelines:

A warning letter may be sent to students whose academic work is deficient but does not merit probation.

Academic Probation

- A first-semester student who completes fewer than 12 credits, earns a grade point average below 2.0, or fails FYSEM will be placed on academic probation.
- Students other than first-semester students who are full-time and complete fewer than 12 credits or earn a grade point average below 2.0, will be placed on academic probation.
- A student who has failed to make satisfactory progress toward the degree may be required to take a mandatory leave of absence. Factors taken into account include grades, failure to moderate in the second year, and the accumulation of incompletes and withdrawals. A student on mandatory leave of absence may return to the College only after having complied with conditions stated by the Faculty Executive Committee.
- To be removed from probation, a student must successfully complete at least three courses (12 credits) with no grade lower than a C during the next semester, and fulfill any other stipulations mandated by the Faculty Executive Committee.
- A student who is on probation for two successive semesters may be dismissed from the College.
- A student who receives three Fs or two Fs and two Ds may be dismissed from the College.

Mandatory Leave of Absence

A student who has failed to make satisfactory progress toward the degree may be required to take a mandatory leave of absence. Factors taken into account include grades, failure to moderate in the second year, and the accumulation of incompletes and withdrawals.

- A student on mandatory leave of absence may return to the College only after having complied with conditions stated by the Faculty Executive Committee.

Dismissal

- A student who is on probation for two successive semesters may be dismissed from the College.
- A student who receives three Fs or two Fs and two Ds may be dismissed from the College.

Decisions about a student's status are made at the discretion of the Faculty Executive Committee, taking into consideration the student's entire record and any recommendations from the student's instructors and advisers and relevant members of the administration. Academic dismissal appears on a student's transcript.

Plagiarism and Academic Dishonesty

To plagiarize is to “steal and pass off as one's own the ideas, words, or writings of another.” This dictionary definition is quite straightforward, but it is possible for students to plagiarize inadvertently if they do not carefully distinguish between their own ideas or paper topics and those of others. The Bard faculty regards acts of plagiarism very seriously. Listed below are guidelines to help students avoid committing plagiarism.

- All work submitted must be the author's. Authors should be able to trace all of their sources and defend the originality of the final argument presented in the work. When taking notes, students should record full bibliographical material pertaining to the source and should record the page reference for all notes, not just quotations.
- All phrases, sentences, and excerpts that are not the author's must be identified with quotation marks or indentation.
- Footnotes, endnotes, and parenthetical documentation (“in-noting”) must identify the source from which the phrases, sentences, and excerpts have been taken.
- All ideas and data that are not the author's must also be attributed to a particular source, in either a footnote, endnote, or in-note (see above).
- Bibliographies must list all sources used in a paper. Students who have doubts as to whether they are providing adequate documentation of their sources should seek guidance from their instructor before preparing a final draft of the assignment.

Penalties for Plagiarism / Academic Dishonesty

Students who are found to have plagiarized or engaged in academic dishonesty will be placed on academic probation. Additional penalties are as follows:

- Failure in the course in which plagiarism or dishonesty occurs

- Denial of the degree, in cases involving a Senior Project
- Expulsion from the College for a second offense

The following penalties may be imposed on a student who writes a paper or part of a paper for another student (even if this is done during a formal tutoring session):

- Loss of all credit for that semester and suspension for the remainder of that semester
- Expulsion for a second offense

Any student accused of plagiarism, academic dishonesty, or writing for another's use may submit a written appeal to the Faculty Executive Committee. Appeals are ordinarily submitted in the semester in which the charge of plagiarism is made; they will not be considered if submitted later than the start of the semester following the one in which the charge of plagiarism is made. The findings of this body are final.

Students may not submit the same work, in whole or in part, for more than one course without first consulting with and receiving consent from all professors involved.

REGISTRATION FOR NEW STUDENTS

Fall 2022:

Faculty and students must know their Bard email login name and password, and the BIP PIN to participate in on-line registration. For lost PIN or problems accessing, contact the Registrar's Office. For lost email login name or password, contact the Computer Helpdesk at x7500. Students must be financially cleared in order to register. Contact Student Accounts at x7520 if you have any doubts.

REGISTRATION ADVISING DAY: Thursday August 25th from 9-4

ON-LINE COURSE REGISTRATION – Round One: 8:00 am- 10:00 AM, Friday August 26th 2022

Beginning at 8:00 am on Friday August 26th, students will be able to access the on-line registration system by logging on to BIP. Students will be able to request up to 18 credits online.

Faculty will not see the lists of students until 10:00 AM (and no disadvantage to those registering a bit after 8 a.m.).

ON-LINE COURSE REGISTRATION – Round Two: 1:00-3:00 PM Friday August 26th

Registration will reopen for students who are not fully enrolled to complete their fall registration.

SPECIAL SITUATIONS:

- To register for tutorials, special projects, or music lessons, use a Drop/Add Form.
- Students wishing to pursue a joint major (two programs of study with one senior project) must have a GPA of 3.0 or higher and approval by the Executive Committee (form available in the Registrar's Office).

Drop/Add Period

The drop/add period will extend from the first day of class until 5 p.m. on Wednesday of the second week of classes (September 7th). Drop/add requires the signature of the professor and the student's adviser.

Provided the 12 credit full-time enrollment minimum is observed, courses may be "late" dropped until 5:00 p.m. on the fifth Wednesday of the term (September 28th). Late drop requires the signature of the professor, the student's adviser, and a registrar. **Late drop is not available to part-time students.**

Pass/Fail/D

Students can request to take a course that is normally letter graded as pass/fail/D until 5:00 p.m. on the fifth Wednesday of the term (September 28th). The petition requires the signature of the professor.

UNLESS OTHERWISE NOTED, COURSES CARRY FOUR CREDITS.

A standard course load is 16 credits (four 4-credit courses, or the equivalent) per semester. **First-year and transfer students may register for no more than 18 credits in their first semester.** Returning students with a 3.6 average or better may petition to enroll in more than 18 credits. There is an additional charge for every credit over 20. Contact Student Accounts concerning charges for auditing classes.

COURSE LEVEL DESIGNATIONS:

100 level courses

Most 100 level courses are open to all students without prerequisite. However, some of these courses do require some background in the subject or, in the case of introductory photography, writing, and studio art courses, the submission of a portfolio. **Check individual course descriptions for details.**

200 level courses

Many 200 level courses are also open to all students without prerequisite. However, in some programs there are strict prerequisites, and the courses are only open to students with sophomore standing or higher. **Check individual course descriptions for details.**

300 and 400 level courses

Most 300 and 400 level courses have stated prerequisites, and are open only to students who have a background in the subject. Upper College Seminars for moderated students meet once per week and are limited to an enrollment of 15 students.

- ❖ Prior to the start of course registration have a list of courses you wish to take, as well as a list of alternatives in case you are not able to get into your first choices.
- ❖ You must be financially clear in order to register. If you are not clear please go to the Office of Student Accounts.
- ❖ Students will be billed for each credit over 20. The equivalent of 4 credits may be audited at no charge, audits in excess of 4 credits will be billed. See Students Accounts for specifics.
- ❖ Prior to registration, collect any forms you may need from the Office of the Registrar, Ludlow 201. These forms include:
 - Independent Study Proposal: independent studies differ from tutorials because the research and writing is done almost entirely on your own. Executive Committee approval and a faculty sponsor are required.
 - Change of Adviser Form: Obtain the signature of the new adviser on the change of adviser form.
- ❖ Advisers will receive a list of their advisees' courses for approval. If approved the adviser will sign and return the form to the Registrar.

If there are problems with registration you should talk to one of the following people:

Registrar: Peter Gadsby, Ludlow 207, x7457

Dean of Studies: David Shein, Barringer 202, x7045

General FAQs about registration

How many classes do I take every semester?

The typical load for courses is 4 courses per semester, each earning 4 credits for a total of 16 credits. There are some courses, including dance, lecture seminars and others that will count for 1 or 2 credits. In your first semester at Bard, you cannot register for more than 18 credits. In subsequent semesters you may be able to register for 20 credits, but this would be a heavier than typical load. You need 128 credits to graduate, and if you take 8 semesters of 16 credits, that will get you 128 credits.

For first year students, this means you will register for FYSEM (4 credits) and 3 other 4-credit courses that you are interested in and are open to first year students.

If you come in with advanced standing, either as a transfer student, or through credits that you are transferring in (e.g. you have taken college level introductory Psychology and have transferred in those credits), you can reach out to the faculty member in that program to see if you can take an upper level course.

What if I want to take my science distribution?

As is true for all of the 10 distributions, you can take them in any semester you are here at Bard. If there is a distribution that fits your schedule, is open to first years, and still has room, you should reach out to the faculty member by email, prior to registration day, so they know you are interested, and try to register on registration day. Do keep in mind that these courses fill quickly, so don't be discouraged!

How many classes/credits can I transfer in?

If you've taken college level courses and earned credits on college transcripts elsewhere, you can transfer in up to 64 total credits to count towards your Bard degree. You should check with the Registrar's Office for help with this accounting.

Do AP/IB Count as one/some of the distribution requirements?

No- these credits can count towards your total for graduations, and some programs will count them to exempt you from one of their introductory courses, but they don't count as one of Bard's 10 distribution requirements (AA, FL, HA, PA, LA, LS, MBV, MC, SA, and D&J).

How does study abroad work for credits?

Every study abroad experience has a different credit system. You will likely be able to transfer in many of your credits from this semester experience, and depending on your major and the courses you take while abroad, some may count for programmatic or distribution requirements as well! You should meet with the Study Abroad office for more information.

Can I get more than one distribution for one course?

There are a few courses, called Common Courses (designated CC) that will fulfill two distribution requirements with one course.

Also, the Difference and Justice requirement is also often granted for a course that has a second distribution attached.

The distributions that the course fulfills will be listed in the course catalog. BEWARE! Not all classes that are in the Lit program, for example, are LA (Literary Analysis), likewise, not all Foreign Language courses (FL) are a learning of a foreign language. Be sure to check the catalog for these details.

Sociology of Gender			
Course Number: SOC 135	CRN Number: 90282	Class cap: 22	Credits: 4
Professor: Allison McKim			
Schedule/Location: Tue Thurs 11:50 AM – 1:10 PM Olin 204			
Distributional Area: SA Social Analysis D+J Difference and Justice			
Crosslists: American and Indigenous Studies; Gender and Sexuality Studies; Human Rights			

What are the distribution requirements?

- | | |
|---|------------------------------------|
| 1. D+J - Difference and Justice | 6. LS - Laboratory Science |
| 2. AA - Analysis of Art | 7. MBV - Meaning, Being, and Value |
| 3. FL - Foreign Languages and Literatures | 8. MC - Mathematics and Computing |
| 4. HA - Historical Analysis | 9. PA - Practicing Arts |
| 5. LA - Literary Analysis in English | 10. SA - Social Analysis |

What if I change majors, how do I change my advisor?

This can be done by obtaining a change of advisor form from the registrar's office on the second floor of Ludlow. You will need to obtain the signature of your new academic advisor, and return the form to the Registrar's office.

What does cross listing mean?

A cross listing indicates that a course in a different program will satisfy a programmatic requirement in another program or concentration.

For example, in the course below, although it is a history course, it will be counted as a requirement for both American Studies as well Environmental and Urban Studies.

History of New York City			
Course Number: HIST 2014	CRN Number: 90238	Class cap: 22	Credits: 4
Professor: Cecile Kuznitz			
Schedule/Location: Tue Thurs 3:30 PM – 4:50 PM Olin 204			
Distributional Area: HA Historical Analysis			
Crosslists: American and Indigenous Studies; Environmental & Urban Studies			

How do I best contact a faculty member?

Email is usually the best way to reach out to a faculty member. Please be advised that not all faculty check their email throughout the day, or even late at night, so you should give adequate time for a reply.

Should I reach out to faculty to let them know I'm interested in taking their courses?

This is a great idea, and an opportunity for you to introduce yourself to the faculty member, and let them know that you are interested in their course and hope to register. It gives them an opportunity to let you know if the class is full, or if it really is designed for majors, or students in the upper college (with prerequisites). It also gives them a chance to let you know if there is a good chance of getting the course, or if you should be looking at alternatives.

What if there is a course numbered 200, 300, 400 that I really want to take but haven't taken the pre-requisites?

You can reach out to the faculty member, to see if your previous coursework might provide you with what you need for this course. However, if not, there are many courses available, and this course may be offered in a future semester when you are ready to take it!

What if two of the courses I'm interested in have overlapping times?

In this case you will need to select courses that do not overlap with each other in time. It is not a good idea to negotiate "leaving early" or "coming late" to classes, due to material, and important details you might miss.

I'm in the conservatory- what classes should I register for?

As a student of the conservatory, you have a unique set of requirements, and will have 2 different academic advisors, one from the conservatory, and one from the second program you major in. For the conservatory requirements and class registration, you should speak to your assigned advisor for the conservatory. This coming semester you will need to sign up for FYSEM (4 credits) and we also recommend you sign up for at least 1 course in the discipline you may want to have as your other major (for example, signing up for BIO158 if you are hoping to be a biology major). The other 8+ credits for the semester will likely come from your conservatory courses

Pre-Health Advising

Students who are looking to pursue careers in the health profession (med school, dental school, nursing school, PA programs, physical therapy etc) should be in contact with Professor Frank Scalzo (scalzo@bard.edu) as the Pre-Health advisor, so that he will know to add them to email distribution lists and provide information throughout the years.

For Medical School, students should be working, methodically on enrolling in the medical school requirements (listed below), but that they should not prioritize them over their major or distributions in an effort to go to medical school right when they graduate from Bard. It is highly recommended to spend 1-2 years between college and graduate school working, gaining hospital experience hours, preparing for MCAT, and applying/going on interviews. If a student wants to go directly to Med school from Bard, it means they need to take the MCAT spring of their third year, and have taken all the courses they need for it in 5 semesters to have their transcripts ready to apply. If they spread everything out over the 4 years at Bard, their likelihood of doing well in these classes goes up, and therefore so does their likelihood to get in.

The courses that they need to take by the time they apply are:

- Major level intro bio (numbered 140 or higher)* does NOT have to be medically related!!
- Second intro bio course- recommend BIO201 Genetics and Evolution
- Chem141 (only offered in fall)
- Chem141 (only offered in spring)
- Chem201 Organic (only offered in fall)
- Chem202 Organic (only offered in spring)
- Biochemistry (usually required, not always)
- Psychology 141
- Sociology course
- Calculus I
- Second math course, CALCII or Biostats
- PHYS141
- PHYS142

There are some others, like an English literature course, but that is fulfilled by the college distributions.

The biggest scheduling sequence is Chemistry, requiring 5 full semesters. It is often recommended for students in majors other than the sciences to take CHEM141 in their first fall, just to get started on this list, because they can't start the chemistry sequence in the spring. They do not have to take chemistry AND biology AND calculus this fall- not at all - they have 8 semesters, and can take their time!

Sample Schedules for Pre Health Students

For someone in *any* major

	<i>Fall Semester</i>	<i>Spring Semester</i>
<i>First Year</i>	FYSEM CHEM141 (LS) ENGLISH LIT (LA) DISTRIBUTION (AA)	FYSEM CHEM142 PSY141 (SA) (1)COURSE FOR MAJOR
<i>Sophomore Year</i>	CHEM201 (2)COURSE FOR MAJOR DISTRIBUTION (PA) DISTRIBUTION (MBV+D&J)	CHEM202 CALC I (MC) (3)COURSE FOR MAJOR DISTRIBUTION (HA)
<i>Junior Year</i>	BIOCHEMISTRY (4)COURSE FOR MAJOR SOCIOLOGY (5)COURSE FOR MAJOR	CALC II OR BIOSTATS BIOLOGY 140+ DISTRIBUTION (FL) (6)COURSE FOR MAJOR
<i>Senior Year</i>	(7)SENIOR PROJECT PHYS141 BIO201 (8)COURSE FOR MAJOR	(9)SENIOR PROJECT PHYS142 (10)COURSE FOR MAJOR (11)COURSE FOR MAJOR

Red text: Pre Health Requirements

College Distributions noted

Assume 10-11 courses needed per major

FOR A Potential Biology Major

	<i>Fall Semester</i>	<i>Spring Semester</i>
<i>First Year</i>	FYSEM CHEM141 (LS) ENGLISH LIT (LA) BIO140+ BIO208 (1 credit)	FYSEM CHEM142 PSY141 (SA) BIO140+ BIO208 (1 credit)
<i>Sophomore Year</i>	CHEM201 BIO201 DISTRIBUTION (PA) DISTRIBUTION (MBV/D&J) BIO208 (1 credit)	CHEM202 CALC I (MC) BIO202 DISTRIBUTION (HA)
<i>Junior Year</i>	BIOCHEMISTRY BIO300 Lab SOCIOLOGY DISTRIBUTION (AA)	BIOSTATS BIO300 Lab DISTRIBUTION (FL) ELECTIVE BIO208 (1 credit)
<i>Senior Year</i>	(7)SENIOR PROJECT PHYS141 BIO400 ELECTIVE BIO208 (1 credit)	(9)SENIOR PROJECT PHYS142 ELECTIVE ELECTIVE BIO208 (1 credit)

Red text: Pre Health Requirements

College Distributions noted

Assume 10-11 courses needed per major

FYSEM

First-Year Seminar: The Commons

After years of pandemic-induced social isolation and as pressing global and national challenges, from climate change to racial justice, demand collective action, we are confronted anew by the perennial problem of how to live together—how to build a life in common. This year’s First-Year Seminar takes up these questions through a year-long exploration of the theme of “the Commons.” We will read important works from across history—drawn from literature, philosophy, political theory, science, and the arts—that have shaped how people think about the commons across time and space. Debating and questioning the ideas in these texts, we will think through what this shared repository of knowledge and thought can offer to our own lives and our own time. In the process, students will develop the core skills needed to succeed at Bard, from how to engage in active, critical reading and seminar-based conversations, to how to write strong and thought-provoking essays. In the fall semester, we will focus on the commons as a way of organizing society and political life, with readings that include the *Therigatha* (the first poetry of early Buddhist nuns), Euripides’ *Bacchae*, Locke’s *Second Treatise of Government*, Marx and Engels’s *Communist Manifesto*, and Fanon’s *The Wretched of the Earth*. In the spring, we will turn our attention to the commons as it helps to inform our relations to the natural world, science, and the built environment.

Fall Core Texts

- Karl Marx and Friedrich Engels, *The Communist Manifesto*
- *Gospel of Matthew*
- *Therigatha*
- Euripides, *The Bacchae*
- Franz Fanon, *The Wretched of the Earth*
- José Vasconcelos, *The Cosmic Race*
- John Locke, *Second Treatise of Government*

First-Year Seminar

<i>FSEM I JL</i>	<i>First-Year Seminar I</i>	90497	M	W		8:30 am 11:50 am	9:50 am 12:50 pm	J. Luzzi J. Luzzi
<i>FSEM I SH</i>	<i>First-Year Seminar I</i>	90732	M M	W		8:30 am 1:30 pm	9:50 am 2:30 pm	S. Halvorson S. Halvorson
<i>FSEM I SK</i>	<i>First-Year Seminar I</i>	90734		T T	Th	8:30 am 10:30 am	9:50 am 11:30 am	S. Kufner S. Kufner
<i>FSEM I NM</i>	<i>First-Year Seminar I</i>	90736		T	Th Th	8:30 am 1:30 pm	9:50 am 2:30 pm	N. Ersoy McMeekin N. Ersoy McMeekin
<i>FSEM I AM2</i>	<i>First-Year Seminar I</i>	90737	M M	W		8:30 am 2:20 pm	9:50 am 3:20 pm	A. Murphy A. Murphy
<i>FSEM I CM</i>	<i>First-Year Seminar I</i>	90495	M	W T		10:10 am 10:10 am	11:30 am 11:30 am	C. McIntosh C. McIntosh
<i>FSEM I JS</i>	<i>First-Year Seminar I</i>	90496		T	Th Th	10:10 am 1:30 pm	11:30 am 2:30 pm	J. Schmidt J. Schmidt
<i>FSEM I SS</i>	<i>First-Year Seminar I</i>	90500	M	W	F	10:10 am 10:10 am	11:30 am 11:10 am	S. Simon S. Simon
<i>FSEM I ZD</i>	<i>First-Year Seminar I</i>	90730		T M	Th	10:10 am 1:20 pm	11:30 am 2:20 pm	Z. Dallal Z. Dallal
<i>FSEM I LB</i>	<i>First-Year Seminar I</i>	90735		T	Th Th	10:10 am 3:30 pm	11:30 am 4:30 pm	L. Botstein L. Botstein
<i>FSEM I PL</i>	<i>First-Year Seminar I</i>	90753	M	W	Th	10:10 am 2:00 pm	11:30 am 3:00 pm	P. Laki P. Laki
<i>FSEM I MGW</i>	<i>First-Year Seminar I</i>	90491		T T	Th	11:50 am 1:30 pm	1:10 pm 2:30 pm	M. Williams M. Williams
<i>FSEM I JB</i>	<i>First-Year Seminar I</i>	90538	M M	W		11:50 am 1:30 pm	1:10 pm 2:30 pm	J. Boettiger J. Boettiger
<i>FSEM I NL</i>	<i>First-Year Seminar I</i>	90689		T M	Th	11:50 am 1:30 pm	1:10 pm 2:30 pm	N. Lewis N. Lewis
<i>FSEM I JB2</i>	<i>First-Year Seminar I</i>	90697	M	W T		11:50 am 5:10 pm	1:10 pm 6:10 pm	J. Brudvig J. Brudvig
<i>FSEM I ZD2</i>	<i>First-Year Seminar I</i>	90731		T M	Th	11:50 am 2:20 pm	1:10 pm 3:20 pm	Z. Dallal Z. Dallal
<i>FSEM I RC</i>	<i>First-Year Seminar I</i>	90755	M M	W		11:50 am 1:30 pm	1:10 pm 2:30 pm	R. Cavell R. Cavell
<i>FSEM I DU</i>	<i>First-Year Seminar I</i>	90762		T	Th F	11:50 am 1:30 pm	1:10 pm 2:30 pm	D. Ungvary D. Ungvary

FSEM I JM	First-Year Seminar I	90763	T	Th	11:50 am	1:10 pm	J. Mader
				W	3:00 pm	4:00 pm	J. Mader
FSEM I JR	First-Year Seminar I	90971	M	W	11:50 am	1:10 pm	J. dos Santos Raxlen
			M		10:10 am	11:10 am	J. dos Santos Raxlen
FSEM I PK	First-Year Seminar I	90494	T	Th	1:30 pm	2:50 pm	P. Kemerli
				Th	3:30 pm	4:30 pm	P. Kemerli
FSEM I GL	First-Year Seminar I	90498	T	Th	1:30 pm	2:50 pm	G. Lindsay
				F	11:30 am	12:30 pm	G. Lindsay
FSEM I MI	First-Year Seminar I	90492	T	Th	3:30 pm	4:50 pm	M. Inouye
				W	5:00 pm	6:00 pm	M. Inouye
FSEM I LP	First-Year Seminar I	90493	M	W	3:30 pm	4:50 pm	L. Guimaraes Pinheiro
			M		2:20 pm	3:20 pm	L. Guimaraes Pinheiro
FSEM I GL2	First-Year Seminar I	90499	T	Th	3:30 pm	4:50 pm	G. Lindsay
				F	12:30 pm	1:30 pm	G. Lindsay
FSEM I AM	First-Year Seminar I	90533	M	W	3:30 pm	4:50 pm	A. Moody
			M		2:20 pm	3:20 pm	A. Moody
FSEM I VGB	First-Year Seminar I	90537	M	W	3:30 pm	4:50 pm	V. Boettiger
			M		1:30 pm	2:30 pm	V. Boettiger
FSEM I AM3	First-Year Seminar I	90764	T	Th	3:30 pm	4:50 pm	A. Magno
				W	3:30 pm	4:30 pm	A. Magno
FSEM I JB3	First-Year Seminar I (Spanish)	90765	T	Th	3:30 pm	4:50 pm	J. Burns
				W	3:30 pm	4:30 pm	J. Burns
FSEM I OM	First-Year Seminar I	90766	M	W	3:30 pm	4:50 pm	O. Minin
				T	2:00 pm	3:00 pm	O. Minin
FSEM I CMH	First-Year Seminar I	90850	M	W	5:10 pm	6:30 pm	C. Hefner
			M		2:30 pm	3:30 pm	C. Hefner

Bard Learning Commons Courses

The Learning Commons offers Bard students collaborative learning and support through academic workshops, drop-in and subject tutoring, study rooms, and our Writing Fellows program. We provide credit-bearing courses in writing, public speaking, mathematics, and English for non-native speakers.

Tutoring Opportunities

Individual tutoring in writing and in other subjects can be arranged by contacting the Learning Commons, located in the basement of Stone Row, by calling 758-7812, or by filling out the appointment form at <http://inside.bard.edu/learningcommons/findtutor/>.

The Learning Commons is open Monday-Friday, 9am-8pm, although tutoring sessions may be scheduled with peer-tutors for others days and times as well. Review sessions and individual tutoring for math and sciences, and drop-in hours for math and writing help are also available during the semester. Call 758-7812 for days and times, or visit the Learning Commons' website: <http://inside.bard.edu/learningcommons/>

Math Placement

All students at Bard College must take and pass a mathematics or computing course before graduation. If you haven't taken a math course at Bard yet, please take our Math Placement. Go to <http://math.bard.edu/placement/> for instructions.

Services for students

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans With Disabilities Act of 1990, Bard College is committed to providing equal access to the College's academic courses, programs, and activities for all students. Students with physical or psychological disabilities should register with the Disability Support Coordinator in order to receive necessary accommodations. Forms are available at: <http://www.bard.edu/admission/forms/pdfs/disability.pdf>.

Learning Commons Courses

Courses listed below are credit bearing but do not satisfy program or distribution credit.

Intensive ESL

Course Number: **BLC 107**

CRN Number: **90096**

Class cap: **15**

Credits: **4**

Professor: **Denise Minin**

Schedule/Location: **Mon Wed 10:00 AM - 12:30 PM Hegeman 300**

Tue Thurs 10:00 AM - 12:30 PM Henderson 101A

Distributional Area: **None**

(Part one of a year long course.) This course is designed to give incoming international students an overview of the Liberal Arts experience through exploring some of the fields of study Bard has to offer. Through this investigation, students will develop the academic and study skills needed to survive this challenging academic environment. An

emphasis on reading and writing will provide opportunities for students to develop vocabulary, improve grammar and strengthen their grasp of the written language.

Algebra Workshop

Course Number: **BLC 150** CRN Number: **90097** Class cap: **22** Credits: **2**
 Professor: **Japheth Wood**
 Schedule/Location: **Tue 7:00 PM - 9:00 PM Hegeman 201**
 Distributional Area: *None*

This course provides a review of the algebra used in math, science, and social science courses. It is designed for students who would like to improve their algebra skills while taking or in preparation to take an introductory math, science, economics or statistics course. Topics include linear equations and their graphs, quadratic equations, fractions, rational expressions, and exponents. This course will be graded Pass/Fail. No distributional credit is earned. **This course will meet for the first 10 weeks of the semester.**

The Art of Public Speaking

Course Number: **BLC 180** CRN Number: **90098** Class cap: **18** Credits: **4**
 Professor: **David Register**
 Schedule/Location: **Tue Thurs 1:30 PM - 2:50 PM Olin 101**
 Distributional Area: *None*

This class will introduce students to the art of public speaking. Over the course of the semester, students will: (1) examine the role of culture in informing speaking situations, (2) develop practical skills related to the research, invention, organization, and presentation of speeches, and (3) learn how to analyze and evaluate arguments as they are presented in public speeches, political debates, television interviews, etc. Additionally, the course will explore the use of rhetoric in meeting the needs of ceremonial occasions, the narration of events, and persuasion. Students will be required, at several points through the course of the semester, to present speeches to the class as a whole. In addition, students will be responsible for weekly homework assignments and the evaluation of one another's presentations.

Algebra, Trigonometry, and Functions

Course Number: **BLC 190** CRN Number: **90099** Class cap: **22** Credits: **2**
 Professor: **Japheth Wood**
 Schedule/Location: **Wed 7:30 PM - 9:30 PM Hegeman 204**
 Distributional Area: *None*

This course is designed for students who have taken a pre-calculus course in high school or at Bard, but would like more computational practice with algebra, trigonometry, logarithms and exponentials. This course can be taken at the same time as a math, science, or economics course, or in preparation to take such a course in a subsequent semester. This course will be graded Pass/Fail. No distributional credit is earned. **This course will meet for the first 10 weeks of the semester.** Prerequisite: passing score on Part I of the Mathematics Placement.

Essay and Revision

Course Number: **BLC 205 A** CRN Number: **90100** Class cap: **15** Credits: **4**
 Professor: **Rachel Cavell**
 Schedule/Location: **Tue Thurs 11:50 AM - 1:10 PM Olin 309**
 Distributional Area: *None*

Essay and Revision will help you become a more thoughtful and assured writer of academic essays. Over the course of the semester, you'll draft and revise three short essays (4–5 pages each), learning to use informal, exploratory writing to eventually produce more fully developed, polished academic prose. Your essays will be inspired by a variety of readings, and you'll expand your range of skills as a writer and a reader, reading closely to identify what makes certain texts strong, and where they fall short. In your own writing, you'll learn to take readers' needs and expectations into account by addressing the feedback of your classmates and teacher.

Essay and Revision

Course Number: **BLC 205 B** CRN Number: **90101** Class cap: **15** Credits: **4**
 Professor: **Jane Smith**
 Schedule/Location: **Tue Thurs 3:30 PM - 4:50 PM Olin 309**
 Distributional Area: *None*

Essay and Revision will help you become a more thoughtful and assured writer of academic essays. Over the course of the semester, you'll draft and revise three short essays (4–5 pages each), learning to use informal, exploratory writing to eventually produce more fully developed, polished academic prose. Your essays will be inspired by a variety of readings, and you'll expand your range of skills as a writer and a reader, reading closely to identify what makes

certain texts strong, and where they fall short. In your own writing, you'll learn to take readers' needs and expectations into account by addressing the feedback of your classmates and teacher.

Digital Literacies*Course Number:* **BLC 220***CRN Number:* **90102***Class cap:* **15***Credits:* **2***Professor:* **Jeremy Hall***Schedule/Location:* **Fri 10:10 AM - 11:30 AM Olin 101***Distributional Area:* **None**

This course will examine the skills necessary to produce scholarship and engage the public sphere by developing students' proficiencies in conducting and presenting research. The course uses a meta-literate approach to better understand current trends in information consumption and production, including key issues such as the role of misinformation in our current political and cultural landscape. Class time will be devoted to discussions and workshops covering a range of topics such as news and media literacy, social media and data ethics, as well as advanced research skills. Students will complete a final project centered around a civic topic or movement that will enable a deeper understanding of our current world and times.

Common Courses

Goals of the Common Courses

This fall, the College will again offer a suite of multidisciplinary Common Courses created specifically for Lower College students. Cohort building and connected liberal arts learning will be integral to all Common Course offerings. Second-year students will be given priority in registration prior to moderation in their fourth semester and first-year students are invited to register for available seats in August.

While themes may change from semester to semester, all Common Courses are designed to:

1. Bring together teams of 3 or more faculty to offer a course that will engage a theme/question of contemporary relevance through the study of transformative humanistic texts while adopting multidisciplinary perspectives and enabling students to fulfill two distribution requirements.
2. Emphasize cohort-building and collaborative learning.

Disability and Difference

<i>Course Number:</i> CC 107	<i>CRN Number:</i> 90527	<i>Class cap:</i> 60	<i>Credits:</i> 4
<i>Professor:</i> Dumaine Williams, Jack Ferver, Jaime Alves, Erin Braselmann and Elizabeth Bowen			
<i>Schedule/Location:</i> Mon Wed 11:50 AM - 1:10 PM Campus Center MPR			
<i>Distributional Areas:</i> MBV Meaning, Being, Value PA Practicing Arts			

Disability and Difference is a Common Course that utilizes close readings of canonical and contemporary texts; movement explorations; film viewings; guest lectures; critical and creative writing assignments; and community involvement to deepen students' understanding of disability and difference. Students will work with all five professors in different contexts throughout the course, as well as collaboratively with their classmates on analytic and artistic projects. Professor Bowen will introduce students to disabled artists whose work engages critically with the concept of accessibility, particularly those who work with disability access technologies as artistic media. Students will practice cultivating their own "access poetics" in their everyday use of technology. Professor Braselmann will help students engage with first-person narratives describing the lived experience of disability. Students will examine the importance of personal narrative to create societal change and challenge ableism. Professor Ferver will be dismantling the notion of "Neutral" through body/mind centered physical practices. Through somatic techniques, students will learn to connect to their own body and strengthen their subjective kinetic relationship, leading towards individual empowerment through pleasure and play. Professor Alves will offer a set of literary-critical tools for analyzing how texts featuring disability represent the experience of living with a nonconforming body and/or mind. Students will explore various literary forms and consider how texts operate in the creation of disability as a category of identity. Professor Williams will examine how intersectional disability experiences and systems of disadvantage and exclusion impact the formation of disability identity and influence our cultural understanding of disability.

Alchemy, from Magic to Science in Imagination, Practice, and Theory

<i>Course Number:</i> CC 110	<i>CRN Number:</i> 90030	<i>Class cap:</i> 42	<i>Credits:</i> 4
<i>Professor:</i> Bruce Chilton, Matthew Greenberg, Craig Anderson and Susan Aberth			
<i>Schedule/Location:</i> Tue 1:30 PM - 2:50 PM Reem Kayden Center 102, 103			
Thurs 1:30 PM - 2:50 PM Reem Kayden Center 102			
Thurs 1:30 PM - 4:30 PM Reem Kayden Center 122/124, 103			
<i>Distributional Areas:</i> LS Laboratory Science MBV Meaning, Being, Value			
<i>Crosslists:</i> Theology			

Far from being considered an antiquated relic, the ideas and allegories expressed in alchemy continue to influence global contemporary culture in areas as diverse as gender studies, critical theory and the renewed interest in esoteric subjects. Alchemy has been characterized in the modern period by the quest to produce gold, but through a long

history it refers to a much wider engagement with transforming physical reality, whether inorganic or organic. The purpose of this transdisciplinary investigation is to explore three ways in which alchemy has persistently influenced civilization over time: by means of imaginary exploration in the arts, programmatic experimentation in the sciences, and philosophical reflection. The semester will consist of group plenary sessions, and then the class will be divided into three groups that will rotate through 5 week modules. Module 1 will take place in the laboratory and deals with scientific experiments related to alchemy's quests including critical analysis from a contemporary perspective; Module 2 will be guide students through the long and rich writings on the subject including a diversity of authors; Module 3 will survey artistic practice related to alchemy including how to recognize alchemical emblems and decoding manuscripts from medieval times through to contemporary art. The plenary sessions will include film screenings and guest speakers on the topics and a number of field trips are planned. Several transformative texts are covered, including The Daozang and selected writings from Hermes Trismegistos, Stephanos of Alexandria, Ibn Sinna, John Dee, Isaac Newton, and Carl Jung. There are two required texts: Lawrence Principe, *The Secrets of Alchemy* (University of Chicago Press, 2013) and Stanton J. Linden, *The Alchemy Reader* (Cambridge University Press, 2003). Assessment and evaluation will include examinations, reports, and essays.

Additional Courses to Consider for New Students

The following courses do not fit into a Program Requirements category, but are excellent choices for students looking to fill out their schedule to 16 credits and provide rich learning experiences.

Women and Leadership			
Course Number: LIT 131	CRN Number: 90594	Class cap: 20	Credits: 2
Professor: Deirdre d'Albertis, Erin Cannan and Malia Du Mont			
Schedule/Location: Fri 10:00 AM – 12:00 PM Chapel			
Distributional Area: D+J Difference and Justice			

It is 2022. Why aren't there more women in leadership positions? According to a 2014 Pew Research Center report, the majority of American men and women acknowledge the capacity of women to lead. Yet in certain domains--most notably politics and business--women continue to be under-represented at the top. Recent elections have galvanized the electorate around constructions of gender in particularly dramatic ways. If we are living in a post-feminist society (as some claim), why do these questions and conflicts continue to arise? Identity is an urgent conversation in 21st-century politics and everyday life, and this includes awareness of how intersectionality shapes gendered experiences. What are the stories that we tell ourselves and each other about equality, representation, privilege, freedom, authority, and success? How do these inflect real-world outcomes for individuals and societies? In this two-credit course we will explore some of the stories that circulate in our culture around women and power, both from an academic and from a practical, real-world perspective. What does it mean to lead? How do we use a language of empowerment? Why has the United States embraced certain narratives of gender equity and success as opposed to those being created in other countries and cultures? We will focus on learning from women who are committed to making a difference in the world through their personal and professional choices, hearing their stories, and reading texts that have been particularly important to them in their lives and work. So too, we will engage with stories from the past (archival research), from across disciplines (the military, higher education, STEM, the arts, tech, media) and from a wide range of perspectives. As an Engaged Liberal Arts and Sciences course, this seminar will provide students with the unique opportunity to bring theory and practice together in a very immediate sense: by the end of the term you will have identified a story only you can tell, whether it is based in political activism, community engagement, or work experience. Drawing on the rich resources here in Annandale as well as through Bard's other campuses we will reach out to groups and organizations with a shared focus on gender. Network building is something we will explicitly address. This course is open to all first-year students. **Upper College students may also participate if selected to serve as course fellows.**

Who are the Women of the Bible?			
Course Number: HUM 135 MG	CRN Number: 90501	Class cap: 18	Credits: 1
Professor: Mary Grace Williams			
Schedule/Location: Tue Thurs 3:30 PM - 4:50 PM Bard Chapel (August 29 – September 29)			
Distributional Area: MBV Meaning, Being, Value D+J Difference and Justice			

Women often played significant roles in the biblical narratives and stories of Israel and first century Christianity. Who are they and what contributions did they make to these ancient texts? Why have their stories often been ignored, suppressed, or misinterpreted? How are they relevant to today's culture and what can we learn from them in this current age? In this course, we will closely examine the biblical texts through the hermeneutical lens of feminism and discover the importance of these women in the stories of ancient Israel and the beginnings of the Christian movement.

What is the Body?			
Course Number: HUM 135 B	CRN Number: 90539	Class cap: 18	Credits: 1
Professor: The Bard Chaplains – contact Mary Grace Williams for information			
Schedule/Location: Tue 3:10 PM – 5:350 PM Bard Chapel (October 18, 25 November 1, 8, 15)			
Distributional Area: MBV Meaning, Being, Value D+J Difference and Justice			

As human beings, each of us navigates the world with a particular body. We traverse society based on the multiplicities of identity and varying differences of ability that our bodies hold. Religious traditions tend to focus on the body for rituals, ceremonies, and sacred practices, but also have theologies that inform how the body is treated and understood. How do we, as contemporary scholars, explore the rites of the body from both sacred and secular perspectives? Are the cultural moments that point to the hierarchies of body, based on gender, ability, race, or alternative identities? Have the stories of particular bodies been erased or suppressed? What is the relationship between the body and God? In this course, we will examine the history of the body through the lens of the religious imagination.

Astronomy			
Course Number: PHYS 126 B	CRN Number: 90713	Class cap: 18	Credits: 4
Professor: Shuo Zhang			
Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Hegeman 107			
Lab: Fri 1:30 PM – 3:30 PM Albee 100			
Distributional Area: LS Laboratory Science			

Have you ever looked up at the night sky and wondered what you are seeing? Astronomy is one of the oldest of the natural sciences, dating back to prehistoric times. It studies planets, stars, galaxies, and the universe as a whole from its earliest time to the present day. This course is an introduction to astronomy including laboratory work where we will learn how observations are linked to our theories about the universe and simple ways to analyze astronomical data using spreadsheets. Topics include: the solar system, galaxies, cosmology, telescopes, gravitational waves and the history of astronomy. Prerequisite: passing score on Part I of the Math Placement. Please contact the instructor if you need more information regarding math prerequisites.

Introduction to Urban Sociology			
Course Number: SOC 138	CRN Number: 90283	Class cap: 22	Credits: 4
Professor: Peter Klein			
Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Aspinwall 302			
Distributional Area: SA Social Analysis D+J Difference and Justice			
Crosslists: American Studies; Architecture; Environmental & Urban Studies			

Faculty in the American and Indigenous Studies Program

- Peter L’Official – Literature (director)
- Christian Ayne Crouch - History
- Myra Young Armstead - History
- Thurman Barker - Music
- Alex Benson – Literature
- Yuval Elmelech – Sociology
- Jeanette Estruth - History
- Elizabeth Frank - Literature
- Simon Gilhooley – Political Studies
- Donna Ford Grover -- Literature
- Christopher R. Lindner - Anthropology
- Allison McKim – Sociology
- Matthew Mutter - Literature
- Joel Perlmann - Sociology
- Jomaira Salas Pujos- Sociology
- Julia Rosenbaum - Art History and Visual Culture
- Whitney Slaten - Music
- Tom Wolf - Art History and Visual Culture

Courses needed to moderate into the American and Indigenous Studies program

- AS 101 Intro to American Studies, or AS 102 Introduction to American Culture and Values
- Course focusing on the U.S.
- Course focusing on the U.S.

The moderation board must consist of faculty members drawn from more than one division.

Courses needed to complete the American and Indigenous Studies major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
AS101 or AS102	Intro to American Studies OR Introduction to American Culture and Values	First year or sophomore year	*Not being offered in Fall 2022
200 level Course focusing on the US		First year or sophomore year	
200 level Course		First year or	

focusing on non-US cultures and societies		sophomore year	
200 level Course focusing on the US		sophomore year	
300 level Course focusing on the US		Junior year	
300 level Course focusing on the US		Junior year	
Junior Seminar focusing on the US		Junior year	
300 level Course focusing on non-US cultures and societies		Junior or Senior year	
401	Senior Project 1	Usually senior year	
402	Senior Project 2	Usually senior year	

Two of the five U.S.-focused courses must emphasize the period before 1900.

The Senior Project Board must consist of faculty members drawn from more than one division.

Anthropology Program

Website: <http://anthropology.bard.edu/>

Program Director: Yuka Suzuki

If a student is considering pursuing a major in Anthropology, this fall they should register for ANTH 101 Introduction to Cultural Anthropology, or, alternatively, one of the 200 level courses below. Students who take a 200 level course initially will be required to take ANTH 101 before they moderate. ANTH 101 is offered every semester. Transfer students with prior college coursework in anthropology may be eligible to register for the open 300 level course as well.

Introduction to Cultural Anthropology

Course Number: **ANTH 101 A** *CRN Number:* **90194** *Class cap:* **22** *Credits:* **4**
Professor: **Yuka Suzuki**
Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Olin 201**
Distributional Area: **SA Social Analysis D+J Difference and Justice**
Crosslists: **Global & International Studies**

Introduction to Cultural Anthropology

Course Number: **ANTH 101 B** *CRN Number:* **90195** *Class cap:* **22** *Credits:* **4**
Professor: **Yuka Suzuki**
Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Olin 201**
Distributional Area: **SA Social Analysis D+J Difference and Justice**
Crosslists: **Global & International Studies**

Anthropology is the study of 'culture,' a concept that has been redefined and contested over the discipline's long development. The term 'culture' opens up major questions. What, if anything, does it mean to be human? How does our language shape what we can and can't see in the world? When does difference create conflict and when does difference inspire gift-giving? This course will trace the history of the culture concept from the nineteenth century to the present. In doing so, it will explore anthropological approaches to human groups, collective rituals, personal symbols, and systems of exchange. It will examine how anthropology came to focus on questions of identity, race, gender, labor, sexuality, nationalism, and (post-)colonial power. Our ethnographic gaze will be turned inward as well as outward. We will therefore consider the reasons behind, and ramifications of, anthropology's self-reflexive turn in and around the 1980s. We will enter debates about anthropologists' engagement in activism and policy. We will then examine the more recent anthropological fascination with the non-human (e.g. other animals, technology, the built environment, 'nature'), looking at how notions of selfhood, materiality, and anthropology's own methodological foundations have been transformed as a result.

The Rift and the Nile

Course Number: **ANTH 218** *CRN Number:* **90601** *Class cap:* **22** *Credits:* **4**
Professor: **John Ryle**
Schedule/Location: **Mon Wed 11:50 AM – 1:10 PM Olin 107**
Distributional Area: **SA Social Analysis D+J Difference and Justice**
Crosslists: **Africana Studies; Environmental and Urban Studies; Historical Studies; Human Rights**

The Great Rift Valley runs through Eastern Africa to the Red Sea, dividing the African continent in two. The River Nile – one of the world's longest rivers – rises in Eastern Africa and runs through the region for most of its course. The Rift and the Nile between them transect a region of spectacular ecological and cultural diversity, embracing modes of human existence that range from pastoral nomadism to modern urbanism, spanning the whole of human history: fossil evidence indicates that the emergence of modern humans took place in the Rift approximately 200,000 years ago. In the present day, following waves of globalisation, the lands of the Rift Valley and the Nile Basin have come to exemplify the difficulties that confront much of modern Africa. These include the legacy of colonialism and anti-colonial struggle, civil war, the unrestrained exploitation of natural resources, population pressure, and accelerating environmental change – processes that have led to growing levels of urbanization, displacement and forced migration. The response of the peoples of the region demonstrates the inventiveness of human adaptation and the drama of survival. The course offers an interdisciplinary approach to the layers of natural and human history in the region, deploying scholarly research, reportage, music and documentary video to examine the

diverse ways of being that endure, and new versions of modernity emerging from economic and demographic transformation in the era of globalisation. The issues are addressed through a set of questions and case studies: How do communities in different places relate to the natural environment? How have they created and understood wealth? How have successive systems of governance emerged from earlier forms of social organisation?

State Phobia: Theories and Ethnographies of Statehood Today

Course Number: **ANTH 221** *CRN Number:* **90198** *Class cap:* **22** *Credits:* **4**
Professor: **Sophia Stamatopoulou-Robbins**
Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Olin 204**
Distributional Area: **SA Social Analysis D+J Difference and Justice**
Crosslists: **Global & International Studies; Human Rights; Middle Eastern Studies**

How does the state as a modern political form shape culture, and vice versa? Why do groups (e.g. queer, indigenous, religious, ethnic) seek recognition from this thing we call the state while at the same time mocking, being suspicious or fearful of it? Like many groups, scholarship about the modern state tends to be shot through with “state phobia.” However, the most recent elections in the United States are challenging suspicions of the state as a set of institutions among many of the regime’s critics. Anthropological analysis of the state could not be more urgent. The first half of this course explores how scholars define the modern state and how they critique its effects on societies and cultures in the twentieth century. We begin with foundational theories of the state (e.g. Weber, Hall, Althusser, Foucault, and Bourdieu). Due to his major influence on anthropological work on neoliberalism, immigration, bureaucracy, state healthcare and social welfare, we place special emphasis on how Michel Foucault conceptualized the modern state and his critique of its attendant modes of power (e.g. discipline, governmentality, biopolitics). During the second half of the course we read ethnographies of the state in the United States, Indonesia, Australia, Canada, Togo, Gaza, France, Cameroon, India, Egypt, Turkey and Germany. We investigate the unlikely relationships between phenomena such as corruption, borders, railroads, time, insanity, sexuality, warrior honeybees and science, on the one hand, and the effects, and meanings, of statehood and state-making in the modern world, on the other. How do institutions, practices and people come to appear like a state in the first place? We conclude with an examination of a question inspired by the recent political mobilizations of the Black Lives Matter movement in the United States. In what ways does it make sense -and in what ways does it not-to call the U.S. a “police state”?

The Edge of Anthropology

Course Number: **ANTH 280** *CRN Number:* **90602** *Class cap:* **22** *Credits:* **4**
Professor: **John Ryle**
Schedule/Location: **Mon Wed 5:10 PM – 6:30 PM Olin 202**
Distributional Area: **SA Social Analysis**

Anthropological writing is diverse and innovative in both style and subject. Although ethnography and fieldwork are terms that have become widely used in other disciplines, writers identifying themselves as anthropologists remain at the cutting edge of field research-based accounts of social and cultural phenomena. And these may be on the periphery of the modern world system or at the heart of it. The class examines a range of genres and techniques of representation that anthropologists – and anthropologically-aware writers in other disciplines – have used to convey the lived experience of other cultures, and their own. It contrasts the different styles of description and analysis that have been applied to particular societies, examining the tension within the discipline between making cultures comprehensible, respecting their difference, and rendering them in a framework of theory. It explores the extent to which evolving styles of anthropology are a response to cultural change in the societies from its practitioners are drawn. Finally, it considers the aesthetic problems and ethical controversies that arise from writing at the outer limits of academic discourse. Genres addressed in the course include classic field-based ethnographic monographs, travel narratives, historically-informed indigenous critiques of earlier ethnographies, reflexive accounts of the process of field work, journalistic reportage, and works of fiction. The course takes the form of close readings of outstanding examples of this wealth of research and writing, drawn mainly from accounts of societies in Africa and the Americas, each of which poses a challenge to anthropological representation. These readings are set in context by representations in other media, visual and oral.

Japan as Empire

Course Number: **ANTH 293** *CRN Number:* **90202** *Class cap:* **22** *Credits:* **4**
Professor: **Naoko Kumada**
Schedule/Location: **Tue Thurs 3:30 PM – 4:50 PM Olin 202**
Distributional Area: **SA Social Analysis D+J Difference and Justice**
Crosslists: **Asian Studies; Historical Studies**

The Japanese Empire was at its height one of the largest in history. Its legacy shaped and continues to trouble both Japan and former colonial territories in North and Southeast Asia politically and culturally. This course will explore how an ‘Asian’ state, the Empire of Japan, colonially subjugated other Asian peoples, as it resisted and imitated the Great Powers, and proffered liberation from white colonial rule while imposing its own. It will also examine what

empire did to Japanese society and culture as Japan ‘exited Asia, entered Europe’ and became ‘Western’ in different ways before and after the Pacific War. Thinking about ‘decolonization’ through this unfamiliar lens allows us to see how ideas constitutive of colonialism such as western concepts of statehood, nationalism, ‘religion’ (based on Christianity), scientific racism, and cultural hierarchy traveled and were translated into Japanese state formation and modernization in ways that continue to call for ‘decolonizing’ today. It will be an opportunity to examine how practices of empire were circulated and translated, and how they remain active in a contemporary popular culture that has circulated across Asia and back to the West. The topics will include: colonialism, construction of race and the other, establishment of a new nation-state, war, militarism, religious nationalism, cult of the Emperor, and Japanese popular culture.

Middle Eastern Mobilities

Course Number: **ANTH 297** *CRN Number:* **90196** *Class cap:* **22** *Credits:* **4**
Professor: **Jeff Jurgens**
Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Olin 304**
Distributional Area: **SA Social Analysis**
Crosslists: **Global & International Studies; Human Rights; Middle Eastern Studies**

Scholars of migration have often viewed the Middle East as a “sending” region from which people depart in order to settle in other parts of the world, including the US and Europe. While this diasporic perspective certainly has its virtues, it has sometimes diverted attention from the ways that people circulate within the Middle East itself. Moreover, it has tended to neglect the region’s growing significance as a “destination” in its own right for migrants, refugees, and other travelers from South and East Asia, sub-Saharan Africa, and Latin America. Drawing on recent scholarship in anthropology, history, and related fields, this course takes a somewhat different approach: it examines how varied Middle Eastern mobilities, in both the past and present, have reconfigured discourses and practices of labor, class, citizenship, ethnonational belonging, religiosity, and humanitarian assistance within and across the region’s nation-states. It also delves into the ways that migratory aspirations and projects have inflected everyday Middle Eastern life in the more intimate domains of gender, sexuality, intergenerational family relations, and the imagining of possible futures. In the end, this course aims to move (however partially) beyond a Euro-Atlantic frame of reference, even as it acknowledges the ways that the contemporary Middle East has been powerfully shaped by European and American imperial interventions.

Anthropologies of Men and Gender

Course Number: **ANTH 298** *CRN Number:* **90693** *Class cap:* **22** *Credits:* **4**
Professor: **Andrew Bush**
Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Hegeman 106**
Distributional Area: **SA Social Analysis**
Crosslists: **Gender and Sexuality Studies; Human Rights; Middle Eastern Studies**

If men’s subjectivity is often universalized as pure subjectivity, what is the use of examining men’s subjectivity in particular contexts? This course surveys some of the most recent concepts and methods in gender studies and anthropology for the study of men, manhood, and masculinity. We explore how notions of authority, dominance, hegemony work alongside ideas of nurturing, vulnerability, and dependency to constitute particular social milieus for cis-gendered men and trans men who share worlds with women, hijras, and others. Course material will move across different contexts with special emphasis on the Middle East and South Asia as we read work on topics including humor, marriage, fatherhood, film, nationalism, and disability. For students of gender studies, why has manhood been so difficult to think? What attracts or repels sustained inquiry on men—and why?

Queer Theories, Familiar Families

Course Number: **ANTH 299** *CRN Number:* **90694** *Class cap:* **22** *Credits:* **4**
Professor: **Andrew Bush**
Schedule/Location: **Tue Thurs 5:10 PM – 6:30 PM Olin 205**
Distributional Area: **SA Social Analysis**
Crosslists: **American Studies; Gender and Sexuality Studies**

This course considers queer theory as an analytic framework for understanding not only “non-normative” gender and sexual identities, but also how norms work across all kinds of social relations. We focus on “familiar” kinship formations, e.g., the heteronormative nuclear family, as a forum for relations where queer tendencies are always already emerging. After an introduction to the queer analytic in anthropology, the course turns first to ethnographic work on queer kinship that explores how heteronormative values weave in and out of gay marriage in the United States, then to studies of family law in Lebanon, and finally public religious discourse in Pakistan. What are the senses of “queer” beyond gender or sexual identity? In addition to a critique of their normative powers, what light does queer theory shine on apparently familiar formations of family and kinship?

Students with advanced standing/transfer credits in anthropology may be able to enroll in the following 300 level course:

Speech Acts and Ethnography			
Course Number: ANTH 372	CRN Number: 90695	Class cap: 15	Credits: 4
Professor: Andrew Bush			
Schedule/Location: Mon 1:30 PM – 3:50 PM Hegeman 204			
Distributional Area: SA Social Analysis			

The idea that human speech does not merely describe the world but alters or makes the world by doing something in it has been associated with the philosopher J.L. Austin. This course explores how anthropologists have absorbed, extended, and experimented with concepts like the speech act. From the linguistic study of interpersonal interaction to the broad sweep of political change across decades, the idea of the speech act has been a generative touch point for anthropologists studying questions of poverty, ethics, law, and affect in different social contexts. Combining a close study of Austin’s work with a reading of its diverging lives in anthropology, this course offers a case study of how a philosophical idea might be taken up in anthropology, and also how ethnography might give back to philosophy.

Faculty in the Anthropology Program

- Yuka Suzuki (director)
- Sophia Stamatopoulou-Robbins
- Andrew Bush
- Michèle D. Dominy (leave of absence 2022-2023)
- Jeffrey Jurgens
- Naoko Kumada
- Laura Kunreuther
- John Ryle
- Archaeologist in Residence - Christopher R. Lindner

Courses needed to moderate into the Anthropology program

- ANTH101 Introduction to Cultural Anthropology
- 200 level ANTH Course
- 200 level ANTH Course

Courses needed to complete the Anthropology major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
ANTH101	Introduction to Cultural Anthropology	First year	
ANTH2XX		sophomore year	
ANTH2XX		sophomore year	
	Doing Ethnography Methods Course	Spring of sophomore year*	*if planning to study abroad spring of Junior year

ANTH350	Contemporary Cultural Theory	Junior year	
ANTH3XX	300 level ANTH elective in addition to ANTH350	Junior year	
ANTH Elective 200 or 300 level	In addition to other selected electives	Senior year	
ANTH401	Senior Project 1	Usually senior year	
ANTH402	Senior Project 2	Usually senior year	

At least one of the ANTH courses must involve field research as a central component. We also strongly recommend students take a foreign language. Often students combine anthropology with one of the area studies programs or concentrations, such as Human Rights, Gender and Sexuality Studies, or Environmental and Urban Studies.

Architecture Program

Website: <https://arch.bard.edu>

Program Directors: Ross Exo Adams and Ivonne Santoyo-Orozco

If a student is considering pursuing the architecture major, **this fall** they should register for one of the courses listed below.

Unseen Services: Reimagining the Everyday

Course Number: **ARCH 111 BC** CRN Number: **90506** Class cap: **12** Credits: **4**
 Professor: **Betsy Clifton**
 Schedule/Location: **Mon 10:10 AM - 1:10 PM Garcia-Renart House STUDIO**
 Distributional Area: **PA Practicing Arts**
 Crosslists: **Environmental & Urban Studies; Experimental Humanities**

During this studio-based course, students will learn to use architectural representation techniques to create a new vocabulary for reimagining the architecture of commonly shared, everyday services. Waiting rooms, walk-in clinics, dmv offices, bank lobbies, among other spaces have become commonplace and by extension, unquestioned and underutilized. Though often taken for granted as background spaces, we will come to understand how they are part of the construction of societal norms, and their potential to host unconventional forms of public life that we will explore and reimagine through this course. Using tools of digital drafting, site analysis, physical models, and experimental image making, students will interrogate and reimagine these everyday spaces in our built environment. Through research, discussion and design proposition, each student will rewrite the role of their selected space of everyday services and propose alternatives that speak to our evolving understanding of shared resources, policies, societal tendencies, and expectations. We will think of our sites of intervention as testing grounds for new social relations to emerge, using design to reposition these everyday services as crucial elements in a larger societal transformation. The studio will conclude by imagining the proposals as a collective set of new urban elements, repositioning our conversation as a negotiation between the unquestioned past and the multiple possible futures. No prerequisites.

Spatial Subjects: Architecture as Media

Course Number: **ARCH 111 MC** CRN Number: **90502** Class cap: **12** Credits: **4**
 Professor: **Michael Cohen**
 Schedule/Location: **Wed 10:10 AM - 1:10 PM Garcia-Renart House STUDIO**
 Distributional Area: **PA Practicing Arts**
 Crosslists: **Environmental & Urban Studies; Experimental Humanities**

This studio-based course introduces students to architectural tools of communication while presenting architecture as a field that is expansive—a field that engages not only with technical knowledge, but also with the making of public imaginaries, personal environments, cultural spatial aesthetics, and even the contested ground of the political, economic and social. The course is simultaneously an introduction to the techniques of representation that define the discipline of architecture and an opportunity to explore and question how architecture mediates the world. Students will learn and practice techniques of contemporary digital drafting, diagramming, mapping, 3D modeling and compositional image-making. While the focus will be on an array of forms of architectural drawing, these techniques will be carefully positioned against a survey of paradigmatic moments and themes in the history of architecture that will help situate the practice today. Throughout the term, our design work will be supplemented by readings and periodic research work, and we will situate this against regular lectures that will introduce you to the broader culture of architecture. The course will provide a foundation of concepts and skills necessary to make architecture legible and to convey a spatial argument through design. No prerequisites.

Faculty in the Architecture Program

- Ross Exo Adams
(co-director/Sabbatical fall 2022)
- Ivonne Santoyo Orozco (co-director)
- Betsy Clifton
- Michael Cohen
- Stephanie Kyuyoung Lee
- Thena Tak
- Olga Touloumi

Courses needed to moderate into the Architecture of program

- ARCH111 Architecture as Media
- ARTH126 Situating Architecture
- ARCH130 Open Practices Workshop- 2 credits
- 100-200 level elective on space

Courses needed to complete the Architecture major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
ARCH111	Architecture as Media	First year
ARTH126	Situating Architecture	First year
ARCH130	Open Practices Workshop* 2 credits	sophomore year
ARCH1XX or 2XX	Elective on Space	sophomore year
ARCH221	Planetary: Introductory Design Studio-Seminar (pre-req: ARCH 111)	sophomore or beyond
ARCH321	Constituencies: Core Design Studio-Seminar (pre-req: ARCH 221)	Junior year
ARCH421 OR ARCH411	Futures: Advanced Design Studio-Seminar (pre-req: ARCH 221) OR Architecture as Research (pre-req: ARCH 221)	Junior year
ARCH331	Open Practices Workshop	Junior year
ARCH 3XX-4XX	Elective on Space* 2 credits	Senior year
401	Senior Project 1	Usually senior year
402	Senior Project 2	Usually senior year

The senior project is developed across two terms. Senior Project I (term 1) offers space in which students will formulate a research/design question and culminates in a student-led colloquium with external and internal critics. Senior Project II (term 2) is dedicated to the development and completion of the proposed project. The conclusion of the Senior Project consists of the submission of a portfolio fully documenting the Project and participation in an annual Senior Show.

Art History and Visual Culture Program

Website: <http://arthistory.bard.edu/>

Program Director: Katherine Boivin

If a student is considering pursuing the Art History and Visual Culture major, **this fall** they should register for one of the courses listed below.

Perspectives in World Art

Course Number: **ARTH 101** CRN Number: **90001** Class cap: **22** Credits: **4**
 Professor: **Katherine Boivin**
 Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Olin 102**
 Distributional Area: **AA Analysis of Art**
 Crosslists: **Africana Studies**

Perspectives in World Art introduces the diversity of the visual arts worldwide over the course of two semesters. Students may take either semester or both. The first semester examines painting, sculpture, architecture, and other artifacts from the Paleolithic period through the 14th century. Works from Europe, Asia, and Africa are studied chronologically to create an integrated historical context. Readings from various critical perspectives present different methodological approaches. Requirements include weekly reflections, two papers, exams, and quizzes. This course fulfills one requirement for moderating into Art History; potential majors are urged to take Perspectives prior to other Art History classes. Open to all students.

Situating Architecture

Course Number: **ARTH 126** CRN Number: **90010** Class cap: **22** Credits: **4**
 Professor: **Olga Touloumi**
 Schedule/Location: **Wed Fri 11:50 AM – 1:10 PM Olin 204**
 Distributional Area: **AA Analysis of Art**
 Crosslists: **Architecture; Environmental & Urban Studies**

This course offers a survey of modern architecture through architectural and urban design practices and theories. As a survey the course covers major 20th century architectural movements, such as brutalism, functionalism, megastructures, corporate architecture, phenomenology, postmodernism, and deconstruction. At the same time, the course interrogates the social and political function of the built environment, addressing social housing, third-world development, and urbanism. Major figures discussed include Henry Van de Velde, Eileen Gray, Le Corbusier, Louis Kahn, Alison and Peter Smithson, Eero Saarinen, Yona Friedman, Robert Venturi and Denise Scott Brown, Aldo Rossi, Zaha Hadid, Peter Eisenman. Assignments include visual analysis projects, a final paper, and a midterm and final exam. AHVC distributions: Modern/Europe/America

Asian Art in the Global Maritime Trade, c. 1500-1800

Course Number: **ARTH 129** CRN Number: **90008** Class cap: **22** Credits: **4**
 Professor: **Heeryoon Shin**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Olin 205**
 Distributional Area: **AA Analysis of Art**
 Crosslists: **Asian Studies; Experimental Humanities**

This course will examine the global interconnections of art and material culture in the early modern period (c. 1500-1800) through networks of empires, missionaries, and long-distance trade. We will focus on the circulation of Asian objects across Asia, Europe, Africa, the Middle East and the New World, and trace the ways in which their mobility led to new uses and meanings and contributed to the growth of a shared visual and material culture. Using examples drawn from the luxurious moving goods of the early modern period, including blue and white porcelain, lacquerware, textiles and ivory, we will explore techniques and production, trade and circulation, and histories of consumption, collecting and display. The course seeks to move beyond more conventional Eurocentric approaches of West looking East to better understand the complexity of global objects in the early modern world. Coursework includes exams, a paper, and a final group project.

Ancient Art of the Mediterranean World

Course Number: **ARTH 136** CRN Number: **90003** Class cap: **22** Credits: **4**
 Professor: **Anne Hunnell Chen**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Olin 102**

Distributional Area: **AA Analysis of Art**

Crosslists: **Classical Studies; Middle Eastern Studies**

Surveying the art of the ancient Mediterranean world from the 3rd millennium BCE to the advent of Islam in the 7th century CE, this course will reveal the dynamic interconnectivity among cultures normally studied in isolation. Visually rich, chronologically structured lectures will present important architectural monuments, artifacts, and works of art from Mesopotamia, Egypt, Persia, the Aegean, Greece, and Rome. Students will discuss current approaches, issues, and notable recent archaeological discoveries, developing a well-rounded background in the art, visual culture, architecture, and archaeology of the region. Highlights will include monuments such as the Hanging Gardens of Babylon, Assyrian, Persian and Roman palaces, Egyptian pyramids, Pergamon, the Parthenon, and Hagia Sophia. Coursework includes timeline posts and two papers. AHVC distribution: Ancient

Faculty in the Art History and Visual Culture Program

- Katherine M. Boivin (director)
- Susan Aberth
- Laurie Dahlberg
- Patricia Karetzky
- Alex Kitnick (Sabbatical fall 2022)
- Kobena Mercer
- Susan Merriam
- Julia Rosenbaum
- Heeryoon Shin
- Olga Touloumi
- Tom Wolf

Courses needed to moderate into the Art History and Visual Culture of program

ARTH101 OR ARTH102

AND

Three of the other graduation requirements listed below

Courses needed to complete the Art History and Visual Culture major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
ARTH101 or ARTH102	Perspectives in World Art	First year	ARTH101 being offered this fall
Example: ARTH136	Ancient Art of the Mediterranean World	Any year	Period Requirement: a pre-1500 designated art history and visual culture course
Example: ARTH262	20th Century German Art	Any year	Period Requirement: a post-1500 designated art history and visual culture course
Example: ARTH160	Survey of Latin American Art	Any year	Geographic requirement: an Americas designated art history and visual culture course

Example: ARTH282	Animals and Animality	Any year	Geographic requirement: a European designated art history and visual culture course
Example: ARTH124	Japanese Arts of Edo Period	Any year	Geographic requirement: an Asian/African/Middle Eastern designated art history and visual culture course
Example ART101 Painting 1	studio arts, photography, or filmmaking course	Any year	
ARTH385	Art Criticism and Methodology (taken junior year)	Junior year	
401	Senior Project 1	Usually senior year	
402	Senior Project 2	Usually senior year	

At least two of the art history courses must be 300-level seminars (in addition to ARTH 385).

Asian Studies

Website: <https://asian.bard.edu>

Program Director: Nathan Shockey

If a student is considering pursuing the Asian Studies major, **this fall** they should consider registering for one of the courses listed below.

Beginning Chinese I

Course Number: **CHI 101** CRN Number: **90156** Class cap: **22** Credits: **4**
 Professor: **Huiwen Li**
 Schedule/Location: **Mon Tue Wed Thurs 10:10 AM – 11:10 AM Olin Languages Center 120**
 Distributional Area: **FL Foreign Languages and Lit**
 Crosslists: **Asian Studies**

Elementary Japanese I

Course Number: **JAPN 101** CRN Number: **90180** Class cap: **22** Credits: **4**
 Professor: **Phuong Ngo**
 Schedule/Location: **Mon Tue Wed Thurs 10:10 AM – 11:10 AM Olin Languages Center 210**
 Distributional Area: **FL Foreign Languages and Lit**
 Crosslists: **Asian Studies**

India in the Classical Age: 2500 BCE to 1200 CE

Course Number: **HIST 188** CRN Number: **90228** Class cap: **22** Credits: **4**
 Professor: **Rupali Warke**
 Schedule/Location: **Mon Wed 11:50 AM – 1:10 PM Olin 202**
 Distributional Area: **HA Historical Analysis**
 Crosslists: **Asian Studies; Literature; Study of Religions**

India after Gandhi: A history of post-colonial democracy

Course Number: **HIST 198** CRN Number: **90229** Class cap: **22** Credits: **4**
 Professor: **Rupali Warke**
 Schedule/Location: **Mon Wed 3:30 PM – 4:50 PM Olin 202**
 Distributional Area: **HA Historical Analysis**
 Crosslists: **Asian Studies; Global & International Studies; Politics**

Japan as Empire

Course Number: **ANTH 293** CRN Number: **90202** Class cap: **22** Credits: **4**
 Professor: **Naoko Kumada**
 Schedule/Location: **Tue Thurs 3:30 PM – 4:50 PM Olin 202**
 Distributional Area: **SA Social Analysis D+J Difference and Justice**
 Crosslists: **Asian Studies; Historical Studies**

Japanese Arts of Edo Period

Course Number: **ARTH 124** CRN Number: **90002** Class cap: **22** Credits: **4**
 Professor: **Patricia Karetzky**
 Schedule/Location: **Thurs 12:30 PM – 2:50 PM Fisher Studio Arts ANNEX**
 Distributional Area: **AA Analysis of Art**
 Crosslists: **Asian Studies**

Asian Art in the Global Maritime Trade, c. 1500-1800

Course Number: **ARTH 129** CRN Number: **90008** Class cap: **22** Credits: **4**
 Professor: **Heeryoon Shin**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Olin 205**
 Distributional Area: **AA Analysis of Art**
 Crosslists: **Asian Studies; Experimental Humanities**

The Temple in South Asia

Course Number: **ARTH 2020** CRN Number: **90009** Class cap: **22** Credits: **4**
 Professor: **Heeryoon Shin**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Olin 205**
 Distributional Area: **AA Analysis of Art**
 Crosslists: **Architecture; Asian Studies; Study of Religions**

Social Change and the Arts in Modern China

Course Number: LIT 2422 CRN Number: 90627 Class cap: 22 Credits: 4
 Professor: **Shuangting Xiong**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Olin Languages Center 210**
 Distributional Area: **FL Foreign Languages and Lit**
 Crosslists: **Asian Studies; Human Rights**

A Thousand-Year Old Romance: Reading The Tale of Genji Across the Ages, Media, and Genres

Course Number: LIT 2423 CRN Number: 90628 Class cap: 22 Credits: 4
 Professor: **Phuong Ngo**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:30 PM Olin Languages Center 115**
 Distributional Area: **FL Foreign Languages and Lit**
 Crosslists: **Asian Studies; Medieval Studies**

Hindu Religious Traditions

Course Number: REL 117 CRN Number: 90253 Class cap: 22 Credits: 4
 Professor: **Nabanjan Maitra**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Olin 202**
 Distributional Area: **MBV Meaning, Being, Value D+J Difference and Justice**
 Crosslists: **Asian Studies**

Ascetics in Politics

Course Number: REL 205 CRN Number: 90255 Class cap: 22 Credits: 4
 Professor: **Nabanjan Maitra**
 Schedule/Location: **Tue Thurs 3:30 PM – 4:50 PM Olin 201**
 Distributional Area: **MBV Meaning, Being, Value**
 Crosslists: **Asian Studies; Politics**

Haunted Spirits and Disquiet Hearts: The Divine Mysteries of Japanese Noh Theater and its Journey to

Course Number: THTR 372 CRN Number: 90477 Class cap: 12 Credits: 4
 Professor: **Chiori Miyagawa Jubilith Moore**
 Schedule/Location: **Mon 1:30 PM – 3:50 PM Fisher Performing Arts Center RESNICK**
 Distributional Area: **PA Practicing Arts**
 Crosslists: **Asian Studies**

Program Requirements

The Asian Studies Program offers courses in anthropology, art history, classical studies, economics, film, gender studies, historical studies, human rights, literature, music, philosophy, political studies, religion, and theater, and other programs. In consultation with a member of the program faculty, students select a regional and disciplinary focus in order to create a coherent program of study. Although the program focuses on China, Japan, and South Asia, students can investigate Central Asia, Southeast Asia, the Himalayas, the Korean peninsula, and the Pacific Islands. Intellectual emphasis is placed on comparative perspectives, both within Asia and across regions.

Advising Faculty

- Nathan Shockey - Literature and Japanese (director)
- Robert J. Culp – History
- Sanjib Baruah - Political Studies

- Ian Buruma - Human Rights
- Sanjaya DeSilva - Economics
- Patricia Karetzky - Art History
- Naoko Kumada- Social Studies
- Laura Kunreuther - Anthropology
- Huiwen Li- Chinese
- Richard Suchenksi - Film
- Wakako Suzuki - Japanese
- Yuka Suzuki – Anthropology
- Dominique Townsend - Religion
- Tom Wolf – Art History
- Li-Hua Ying – Chinese

The program has three different sets of requirements for the following groups:

- I. Chinese or Japanese Studies students with a Language and Literature (L&L) focus
- II. Chinese or Japanese Studies students with a Social Studies focus
- III. All other Asian Studies majors.

Chinese or Japanese Studies Moderation Requirements:

1. 4-credit Chinese or Japanese language course
2. 4-credit Chinese or Japanese language course
3. Asian Studies cross-listed course from the primary disciplinary area
4. Asian Studies cross-listed elective course

Graduation Requirements for Chinese or Japanese Studies, L&L focus:

5. 4-credit Chinese or Japanese language course
6. 4-credit Chinese or Japanese language course
7. 4-credit Chinese or Japanese language course
8. 4-credit Chinese or Japanese language course
9. Asian Studies cross-listed Literature course from primary region
10. Asian Studies cross-listed Literature course from primary region
11. non-Asian Literature course (preferably oriented toward literary theory)
12. Senior Project I
13. Senior Project II

Graduation Requirements for Chinese or Japanese Studies, Social Studies focus:

5. 4-credit Chinese or Japanese language course
6. 4-credit Chinese or Japanese language course
7. Asian Studies cross-listed course from primary disciplinary and regional area
8. Asian Studies cross-listed course from primary disciplinary and regional area
9. Asian Studies cross-listed elective course
10. Non-Asian course from the primary disciplinary area

11. Senior Project I
12. Senior Project II

Sample Program of Study for Japanese Studies, L&L focus:

First Year	Sophomore Year	Junior Year	Senior Year
<ul style="list-style-type: none"> • JAPN 101 • JAPN 102 • LIT 204 • FYSEM I (fall) • FYSEM II (spring) 	<ul style="list-style-type: none"> • JAPN 201 • JAPN 202 • HIST 127 <p>Moderation (spring)</p>	<ul style="list-style-type: none"> • JAPN 301 • JAPN 302 • JAPN 310 • CHI 230 	<ul style="list-style-type: none"> • Sr. Project I (fall) • Sr. Project II (spring) • JAPN 303 • JAPN 340

Sample Program of Study for Chinese Studies, Historical Studies focus:

First Year	Sophomore Year	Junior Year	Senior Year
<ul style="list-style-type: none"> • CHI 101 • CHI 106 • HIST 135 • FYSEM I (fall) • FYSEM II (spring) 	<ul style="list-style-type: none"> • CHI 201 • CHI 202 • HIST 2035 <p>Moderation (spring)</p>	<ul style="list-style-type: none"> • CHI 301 • HIST 2306 • ECON 218 • PS 130 	<ul style="list-style-type: none"> • Sr. Project I (fall) • Sr. Project II (spring) • REL 260

All other Asian Studies students Moderation Requirements:

1. Asian Studies cross-listed elective course
2. Asian Studies cross-listed elective course
3. Asian Studies cross-listed elective course
4. Asian Studies cross-listed elective course

This group has a very flexible set of requirements. There are numerous possible course plans depending on the student's regional focus (Southeast Asia, South Asia) and disciplinary focus (politics, economics, history, religion etc.)

Graduation Requirements for all other Asian Studies students:

5. Asian Studies cross-listed elective course
6. Asian Studies cross-listed elective course
7. Asian Studies cross-listed elective course
8. Asian Studies cross-listed elective course
9. Asian Studies cross-listed elective course
10. Asian Studies Core Course
11. Senior Project I
12. Senior Project II

Sample Program of Study all other Asian Studies students:

First Year	Sophomore Year	Junior Year	Senior Year
<ul style="list-style-type: none"> • Asian Studies elective • Asian Studies elective • FYSEM I (fall) • FYSEM II (spring) 	<ul style="list-style-type: none"> • Asian Studies elective • Asian Studies elective <p>Moderation (spring)</p>	<ul style="list-style-type: none"> • Asian Studies elective • Asian Studies elective • Asian Studies elective • Asian Studies core course 	<ul style="list-style-type: none"> • Sr. Project I (fall) • Sr. Project II (spring) • Asian Studies elective • Asian Studies elective

Biology Program

Website: <https://biology.bard.edu/>

Program Director: Bruce Robertson

If a student is considering pursuing the biology major, **this fall** they should register for either one of the courses listed below.

Case Studies in Medical Biology

Course Number: BIO 158	CRN Number: 90696	Class cap: 16	Credits: 4
Professor: Brooke Jude			
Schedule/Location: Tue Thurs 1:30 PM – 2:50 PM Reem Kayden Center 101			
Lab: Wed 3:30 PM – 6:30 PM Reem Kayden Center 114/115			
Distributional Area: LS Laboratory Science			
Crosslists: Global Public Health			

To fully understand the major systems of the human body, in the context of both healthy and diseased state, one must examine aspects of the biological, chemical, and physical properties contributing to their function. This course will utilize MCAT style questions and case studies as a platform to learn scientific theories and principles in basic biology, genetics, molecular biology, biochemistry, physiology and other sub disciplines. In laboratories, students will gain hands on experience in testing these principles. Additionally, students will practice evaluating evidence, interpreting and presenting data, and various ways of science communication. This course is intended as both the entry to the biology major as well as an introductory biology course for students intending on applying to medical/dental/veterinary school post-graduation. Prerequisites: students must have taken high school biology and chemistry, and passed the Mathematics Diagnostic exam.

Course-based Research Experience: Fungal Diversity & Climate Change

Course Number: BIO 172	CRN Number: 90019	Class cap: 16	Credits: 4
Professor: Patricia Kaishian			
Schedule/Location: Tue Fri 1:30 PM – 4:30 PM Reem Kayden Center 114/115			
Distributional Area: LS Laboratory Science			

This is a Course-based Research Experience (CRE), in which students participate in the primary research program of a Bard biology professor. As participants in an immersive research experience, students will ask and address questions to which the answers are unknown. The process of discovery involves delving into the biological premise of the research question, designing a study to address the question, then collecting and interpreting data. Working collaboratively across a semester allows students the time for the trial-and-error inherent to the scientific process. In this CRE, students will explore the use of insect-associated fungi as indicators of environmental health. Because fungi are understudied, we have little knowledge about the impacts of climate change on these organisms. However, there is indication of declines in fungal species richness in response to human disturbances. Despite being ubiquitous and essential components of the biosphere, insects and fungi are often excluded from risk assessments and conservation management plans. Working to correct this disparity, students will conduct research on insects and associated fungal biodiversity, and examine how human activity may impact these populations. Taking this a step further, students will establish whether or not there is sufficient evidence for using key taxa as indicators of environmental health and/or biodiversity. Assessments will include assignments aimed to hone research skills such as interpreting the primary literature, conducting experiments, interpreting data, and communicating novel results. This course is appropriate for first-year students intending to major in biology and interested in gaining research experience.

Recommended, but not required is enrollment in BIO208, available to all students, new and transfer.

Biology Seminar

Course Number: BIO 208	CRN Number: 90022	Class cap: 55	Credits: 1
Professor: Bruce Robertson			
Schedule/Location: Thurs 12:10 PM – 1:10 PM Reem Kayden Center 103			
Distributional Area: None			

This course will provide students with broad exposure to biology through the biology visiting speaker seminar series. Students will hear about the wide-ranging research interests of invited biologists and have opportunities to interact informally with them. The course is graded Pass/Fail and students are responsible for short follow-up assignments for at least 80% of the talks. Recommended for all biology majors and other interested students.

Faculty in the Biology Program

- Bruce Robertson (director)
- Kat Anderson
- Cathy Collins (*sabbatical Fall 2022*)
- Eli Dueker
- Brooke Jude
- Patty Kaishian
- Felicia Keesing
- Gabriel Perron
- Mike Tibbetts

Courses needed to moderate into the biology program

- Biology lab course numbered BIO140-199*
- Biology lab course numbered BIO140-199*
- BIO201 Genetics and Evolution**
- BIO202 Ecology and Evolution**

*Typically taken in the first year. **For moderation, students typically complete either BIO201 or BIO202 in the fall semester of their sophomore year, and are in progress with the second BIO201/202 course when moderation occurs

Courses needed to complete the biology major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
BIO140-199	Various Titles	First Year	Laboratory Course
BIO140-199	Various Titles	First Year	Laboratory Course
BIO201	Genetics and Evolution	Sophomore Year	Laboratory Course; Offered spring and fall semesters; can take BIO201 and 202 in any order
BIO202	Ecology and Evolution	Sophomore Year	Laboratory Course; Offered spring and fall semesters; can take BIO201 and 202 in any order
BIO208	Biology Seminar	Any semester	1 credit; Need to take 2x for graduation in the Biology Major
BIO244	Biostatistics	Usually Junior or Senior Year	MC distribution; Typically offered spring and fall semester

BIO300 Lab Elective	Various Courses	Usually Junior or Senior Year	Laboratory Course
BIO300 Lab Elective	Various Courses	Usually Junior or Senior Year	Laboratory Course
BIO403+ Seminar	Various Courses	Usually Junior or Senior Year	Seminar Course; Does not have to be taken prior to 300 level courses
BIO401	Senior Project 1	Usually Senior Year	
BIO402	Senior Project 2	Usually Senior Year	
Cognate science course	major level class in the Science Math and Computing division (e.g. CHEM141, CMSC141 Object Oriented Programming)	Any semester	Some examples include CHEM141 General Chemistry, CMSC141 Object Oriented Programming; PHYS141

FAQ about majoring in biology

Can I use AP/IB credit to place out of the introductory biology courses?

Having credits from an AP or IB biology course(s) do not count as a replacement for taking any of the BIO100 level introductory courses. These credits still count towards total credits required for graduation (128).

I'm a transfer student who took BIO101 (or something like it!) at my last institution. What course should I start with?

If it was a college biology introductory course, with a lab (not a non majors course), then the right fit is likely BIO201 or BIO202. You can reach out to either faculty member teaching BIO201 or BIO202 to get help with registering for this course, or to answer additional transfer placement questions!

What if I am interested in pre med/pre health? What courses do I need to take this fall to be on track for applying to med school?

We recommend that you be in touch with the pre-health advisor, Professor Frank Scalzo, to learn more details about these programs. However intended biology majors often take the introductory biology course in their fall semester as well as start the chemistry sequence CHEM141, to get started on the 5 semesters of chemistry needed for medical school/MCAT preparation. Chemistry courses *must* be started in the fall, as CHEM141 is only offered in the fall and CHEM141 is only offered in the spring

When do I take BIO208 Bioseminar? Should I wait until after 100 level courses?

No- BIO208 is a 1 credit course appropriate for all students. It meets for 1 hour once per week to hear a speaker talk about their research. You can take this **any** semester, including your first at Bard! But remember, this will be an addition to the other 4 4-credit courses you are taking- so you will take a total of 17 credits for the semester.

What if I am interested in 2 majors or a joint major?

The biology program encourages students to keep their options open and speak with their academic advisor about how to schedule courses for the possible majors and eventual moderations and senior projects.

Do I have to take a math course or to take the math placement exam for the biology major?

The biology major requires BIO244 Biostatistics, which also counts as the college MC distribution requirement. There are no other math requirements to complete the biology major. There are some biology courses that will need the math placement exam, but the two majors level introductory courses do not have that barrier for entry.

Are there courses in other programs that can be substituted for program requirements?

There are some courses that are in the course catalog as **crosslisted** that can substitute for 300 and 400 level lab electives. For example some 300 level EUS courses, or 400 level Chemistry seminars.

Are there prerequisites for any courses?

The prerequisites for our majors level biology intro courses are just having taken a high school biology course, which most students will have had. Specific prerequisites are listed in each course catalog listing, but typically, you need to take the 100 level major requirements prior to the 200 level courses (except BIO208- Biology seminar), and BIO201/202 are required for the BIO300 and 400 level courses. BIO300 levels are not prerequisites for BIO400- they can be taken in any order. BIO300 courses have labs associated with them, while BIO400 courses are seminars. Both 300 and 400s are equivalent in expected prior preparation and expectations of work load.

What biology courses should I take if I am considering a concentration in Global Public Health, Mind, Brain and Behavior, or others?

Requirements for the concentrations can be taken at any stage of the 4 years. You should talk to faculty members of these concentrations to come up with what classes will be most helpful in future semesters. Most concentrations do not need to be started in your first semester of college and your academic advisor can help with those conversations leading into the registration for spring courses.

What if the biology courses conflict in time with other courses I want to take?

This would be a great thing to discuss with your matriculation counselor. In the biology program we want you to be sure to fully explore all of the opportunities available to you in the curriculum. We also want you to have the chance to take the biology courses in your first year that will prepare you for moderation and beyond. We can work with you to find the best solution for you. The best option would be to take a biology course this spring, but there are other routes and pathways to be a biology major, if needed!

Chemistry and Biochemistry Program

Website: <http://chemistry.bard.edu>

Program Director: Chris LaFratta

If a student is considering pursuing the Chemistry and Biochemistry major, **this fall** they should register for one of the chem sections listed below (both lab AND lecture), as well as for a section of calculus 1, if you have not taken it prior.

Basic Principles of Chemistry I

Course Number: **CHEM 141 I** CRN Number: **90032** Class cap: **24** Credits: **4**
 Professor: **Christopher LaFratta**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:40 AM Reem Kayden Center 103**
 Distributional Area: **LS Laboratory Science**

Basic Principles of Chemistry I

Course Number: **CHEM 141 II** CRN Number: **90033** Class cap: **16** Credits: **4**
 Professor: **Matthew Greenberg**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:40 AM Reem Kayden Center 122**
 Distributional Area: **LS Laboratory Science**

An introduction to the composition, structure, and properties of matter. The first semester covers stoichiometry, atomic structure, periodic trends, bonding, molecular geometry, and the behavior of gases, liquids, and solids. The laboratory stresses basic techniques and quantitative applications. **Students register for lab separately (see the lab options below)**. Basic algebra skills are required. Prerequisite: Concurrent enrollment in precalculus. Enrollment in calculus is recommended for students who intend to major in chemistry.

Basic Principles of Chemistry I Laboratory A

Course Number: **CHEM 141 LBA** CRN Number: **90034** Class cap: **14** Credits: **0**
 Professor: **Craig Anderson**
 Schedule/Location: **Tue 1:30 PM – 3:30 PM Reem Kayden Center 126**
 Distributional Area: **LS Laboratory Science**

Basic Principles of Chemistry I Laboratory B

Course Number: **CHEM 141 LBB** CRN Number: **90035** Class cap: **14** Credits: **0**
 Professor: **Matthew Greenberg**
 Schedule/Location: **Tue 4:00 PM – 6:00 PM Reem Kayden Center 126**
 Distributional Area: **LS Laboratory Science**

Basic Principles of Chemistry I Laboratory C

Course Number: **CHEM 141 LBC** CRN Number: **90036** Class cap: **14** Credits: **0**
 Professor: **Matthew Greenberg**
 Schedule/Location: **Wed 3:30 PM – 5:30 PM Reem Kayden Center 126**
 Distributional Area: **LS Laboratory Science**

Basic Principles of Chemistry I Laboratory D

Course Number: **CHEM 141 LBD** CRN Number: **90037** Class cap: **14** Credits: **0**
 Professor: **. TBA**
 Schedule/Location: **Fri 9:30 AM – 11:30 AM Reem Kayden Center 126**
 Distributional Area: **LS Laboratory Science**

Calculus I

Course Number: **MATH 141 A** CRN Number: **90060** Class cap: **22** Credits: **4**
 Professor: **Ethan Bloch**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Hegeman 308**

Distributional Area: **MC Mathematics and Computing**

Calculus I

Course Number: **MATH 141 B** CRN Number: **90061** Class cap: **22** Credits: **4**
 Professor: **Ethan Bloch**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Hegeman 308**
 Distributional Area: **MC Mathematics and Computing**

Calculus I

Course Number: **MATH 141 C** CRN Number: **90062** Class cap: **22** Credits: **4**
 Professor: **Stefan Mendez-Diez**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Reem Kayden Center 102**
 Distributional Area: **MC Mathematics and Computing**

Calculus I

Course Number: **MATH 141 D** CRN Number: **90063** Class cap: **22** Credits: **4**
 Professor: **Daniel Newsome**
 Schedule/Location: **Mon Wed 1:30 PM – 2:50 PM Hegeman 102**
 Distributional Area: **MC Mathematics and Computing**

An introduction to the basic ideas of differentiation and integration in one variable. Topics include limits, techniques of differentiation, definite integrals, the fundamental theorem of calculus, and applications. Prerequisite: Precalculus or the equivalent.

Faculty in the Chemistry and Biochemistry Program

- Christopher LaFratta (director)
- Craig Anderson
- Matthew Greenberg
- Swapan Jain
- Emily McLaughlin

Courses needed to moderate into the Chemistry and Biochemistry program

- CHEM 141 Basic Principles of Chemistry I (taught only in the fall semester)*
- CHEM 142 Basic Principles of Chemistry II (taught only in the spring semester)*
- MATH 141 Calculus I
- MATH 142 Calculus II
- PHYS 141 Introduction to Physics I
- CHEM 201 Organic Chemistry I (taught only in the fall semester)
- CHEM 202 Organic Chemistry II (taught only in the spring semester)

*Students with AP scores of 4 or 5, or IB credits may choose to place out of CHEM 141 and/or CHEM 142 with the permission of the instructor.

Courses needed to complete the Chemistry and Biochemistry major

Course Number	Course Name	When typically taken
CHEM141	Basic Principles of Chemistry I	Fall Semester first year
CHEM142	Basic Principles of Chemistry II	Spring Semester first year
MATH141	Calculus I	Fall Semester first year

MATH141	Calculus II	Spring Semester first year
PHYS141	Introduction to Physics I	Second year
CHEM201	Organic Chemistry I	Fall Semester sophomore year
CHEM202	Organic Chemistry II	Spring Semester sophomore year
CHEM311	Physical Chemistry	Fall Semester Junior year
CHEM312	Advanced Inorganic Chemistry	Spring Semester Junior year
CHEM350	Laboratory Concepts: Analytical and Physical Techniques	Spring Semester Junior year
CHEM360	Laboratory Concepts and Techniques: Synthesis	Fall Semester Junior year
CHEM4XX	400-level courses are seminar style and focus on the recent primary literature	Senior year
CHEM401	Senior Project 1	Usually senior year
CHEM402	Senior Project 2	Usually senior year

Courses needed to complete the OPTIONAL Biochemistry plan of study

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
CHEM141	Basic Principles of Chemistry I	Fall Semester first year
CHEM142	Basic Principles of Chemistry II	Spring Semester first year
MATH141	Calculus I	Fall Semester first year
MATH141	Calculus II	Spring Semester first year
PHYS141	Introduction to Physics I	Sophomore year
CHEM201	Organic Chemistry I	Fall Semester sophomore year
CHEM202	Organic Chemistry II	Spring Semester sophomore year
CHEM311	Physical Chemistry	Fall Semester junior year
CHEM312	Advanced Inorganic Chemistry	Spring Semester junior year

CHEM350	Laboratory Concepts: Analytical and Physical Techniques	Spring Semester junior year
CHEM360	Laboratory Concepts and Techniques: Synthesis	Fall Semester junior year
CHEM390	Biochemistry	Fall Semester junior or senior year
CHEM4XX	Advanced Organic Synthesis OR Advanced Topics in Biochemistry OR Organometallics OR Nanochemistry	Senior year
BIO1XX	Environmental Microbiology OR Food Microbiology OR Case Studies in Medical Biology OR Genes to Traits OR Introduction to Neurobiology	Any semester
BIO2XX	Genetics and Evolution OR Microbiology OR Metagenomics OR Biostatistics OR Cellular Neuroscience OR Molecular Biology	Any semester
CHEM401	Senior Project 1	Usually senior year
CHEM402	Senior Project 2	Usually senior year

Classical Studies Program

Website: <http://classicalstudies.bard.edu>

Program Director: Rob Cioffi

Classical Studies majors at Bard choose to pursue one of two tracks, Classical Languages and Classical Civilizations. Students often combine Classical Studies with work in Written Arts, Literature, Medieval Studies, History, Middle Eastern Studies, Philosophy, and other fields.

For program requirements, sample course plans, and other helpful information about pursuing a course of study in Classics, please see our program website: <http://classicalstudies.bard.edu>

If a student is considering pursuing the Classical Studies major, **this fall** they should register for one of the courses listed below.

Augustine, Perfectionism, and the Problem of the Will

<i>Course Number:</i> CLAS 202	<i>CRN Number:</i> 90161	<i>Class cap:</i> 22	<i>Credits:</i> 4
<i>Professor:</i> David Ungvary			
<i>Schedule/Location:</i> Wed Fri 11:50 AM – 1:10 PM Reem Kayden Center 115			
<i>Distributional Area:</i> MBV Meaning, Being, Value			
<i>Crosslists:</i> Literature; Philosophy; Study of Religions; Theology			

“The mind commands the body, and it obeys. The mind commands itself, and is resisted.” So Saint Augustine (AD 354-430) articulated one of the most fundamental and frustrating paradoxes of the will. From where do we derive the impulse and the power to change our beliefs, our desires, our inner worlds? And how might the answer to this question affect our self-conception and the stories we tell about our lives? This course will use these riddles of the will and inner life to structure an investigation into the writings of the North African saint, Augustine of Hippo, one of the most influential authors in the history of Classical Reception and Christian thought. In the first half of the course, students will closely read Augustine’s “Confessions,” often heralded as the first autobiography in Western literature, which uses profound meditations on fate, free will, memory, and time to frame facts of life. The second half of the course will shift focus from Augustine’s intimate memoir to one of the great public disputes of his career: the Pelagian Controversy, named after an “arch-heretic” who proposed an audacious alternative to Augustine’s notion of the will, one far more optimistic about the role of free choice in achieving perfection. As we explore these texts and related topics (willpower, conversion, heresy, predestination, etc.), we will also engage with scholarship in Classics, philosophy, psychology and religious studies to help us evaluate the arguments of Augustine and his opponents, as well as to appreciate their lasting influence on the history of ideas surrounding selfhood and free will. All readings will be in English; no prior coursework required.

The Greek World – History and Historians

<i>Course Number:</i> CLAS 115	<i>CRN Number:</i> 90160	<i>Class cap:</i> 22	<i>Credits:</i> 4
<i>Professor:</i> James Romm			
<i>Schedule/Location:</i> Tue Thurs 1:30 PM – 2:50 PM Olin 201			
<i>Distributional Area:</i> HA Historical Analysis			
<i>Crosslists:</i> Historical Studies			

The years between 480 and 280 BC, the classical era of ancient Greece, saw the rise of Athens as the leading power of the Aegean, the development of radical democracy and mercantile capitalism, a disastrous three-decade war between Athens and Sparta, the subjection of Greece by Philip of Macedon and his son Alexander the Great, and a chaotic power struggle among Alexander’s generals after his death. We will follow the events of these two centuries by reading the accounts of four Greek historians, Herodotus, Thucydides, Xenophon and Plutarch, while also examining how historical writing evolved and changed as the genre matured. Readings will be supplemented by student presentations on archaeological sites and material remains of classical times. Discussion and lectures will explore the reasons for the decline of Greek civilization and the failure of the Athenian democratic experiment.

Classical Languages: Greek

Beginning Ancient Greek

Course Number: **GRE 101** CRN Number: **90164** Class cap: **22** Credits: **4**

Professor: **Robert Cioffi**

Schedule/Location: **Mon Tue Wed Thurs 3:50 PM – 4:50 PM Olin 310**

Distributional Area: **FL Foreign Languages and Lit**

This course teaches students at the beginners' level the fundamentals of the ancient Greek language. Spoken and written for many centuries in mainland Greece, Asia Minor (modern Turkey), and Hellenistic and Roman Egypt, ancient Greek was the language of the Iliad and Odyssey, Sappho, Greek tragedy, Plato and Aristotle, the Septuagint, and even innovative genres like the ancient Greek novels. In this first semester of a two-semester sequence, students will begin to learn Attic Greek, the language spoken in and around Athens. The approach foregrounds reading original (and slightly modified) Greek literary texts and primary documents with an emphasis on grammar and syntax; by the end of the sequence, students will be ready to read most Greek texts in the original. No prior experience is expected (students with prior experience of Greek should consult with the teaching faculty).

Classical Languages: Latin**Beginning Latin I**

Course Number: **LAT 101** CRN Number: **90166** Class cap: **22** Credits: **4**

Professor: **James Romm**

Schedule/Location: **Mon Tue Wed Thurs 3:50 PM – 4:50 PM Olin 308**

Distributional Area: **FL Foreign Languages and Lit**

Crosslists: **Classical Studies**

This course introduces students to the Latin language. Spoken and written for many centuries, first at Rome and then across the Roman Empire from Britain to Syria, Latin has shaped the history of English and many other living languages today. In this first semester of a two-semester sequence, you will learn classical Latin using new course materials specially designed by Bard faculty. They combine engaging introductory texts with selections of original Latin written by a diverse array of Romans, including women, enslaved people, and literary authors such as Cicero, Ovid, and St Augustine. A focus on reading comprehension and grammar is combined with an emphasis on understanding the Latin language within its cultural and historical contexts. By the end of the full-year sequence, you will have learned the fundamentals of Latin and will be ready to read original texts in full. The course is for complete beginners and has no prerequisites (if you have previous experience with Latin, you should consider Latin 201 and consult with the teaching faculty).

Faculty in the Classical Studies Program

- Lauren Curtis – Classics (director/ on sabbatical 2022-2023)
- James Romm - Classics
- David Ungvary - Classics
- Robert L. Cioffi - Classics (director)

Affiliated Faculty

- Thomas Bartscherer – Humanities
- Jay Elliott – Philosophy (on sabbatical 2022-2023)
- Daniel Mendelsohn – Humanities

Classical Languages Track:

Before Moderation: Students begin exploring the ancient world by taking four courses in Classical Studies, Latin, Greek, or related fields. These should include one year-long sequence (i.e. two courses) in Greek or Latin.

Before Graduation: Students both broaden and deepen their work in Classics by taking six additional courses in Classical Studies, Latin, Greek, or related fields (plus two semesters of Senior Project). These six courses should include:

- At least two further semesters of Greek or Latin
- An introductory course on Greek or Roman history and culture (either CLAS 122: The Roman World, An Introduction or CLAS 115: The Greek World, An Introduction)
- At least one seminar in Greek, Latin, or Classical Studies at the 300-level. It is recommended that students take this course before their senior year, since upper-level seminars are designed to help students prepare for their senior project by introducing them to research methods in Classical Studies and asking them to develop a long research paper

Classical Civilizations Track:

Before Moderation: Students begin exploring the ancient world by taking four courses in Classical Studies, Latin, Greek, or related fields. These should include an introductory course in Greek or Roman history and culture (either CLAS 122: The Roman World, An Introduction or CLAS 115: The Greek World, An Introduction).

Before Graduation: Students both broaden and deepen their work in Classics by taking six additional courses in Classical Studies, Latin, Greek, or related fields (plus two semesters of Senior Project). These six courses should include:

- One further introductory course in Greek or Roman history and culture (either CLAS 122: The Roman World, An Introduction or CLAS 115: The Greek World, An Introduction, whichever the student has not yet taken)
- At least one seminar in Classical Studies, Latin, or Greek at the 300-level. It is recommended that students take this course before their senior year, since upper-level seminars are designed to help students prepare for their senior project by introducing them to research methods in Classical Studies and asking them to develop a long research paper

Computer Science Program

Website: <http://cs.bard.edu>

Program Director: Sven Anderson

If a student is considering pursuing the Computer Science major, **this fall** they should register for one of the courses listed below, depending on their prior preparation.

- * CMSC 116: For students with no programming background.
- * CMSC 141: For students with some programming background or place into Calc I or above.
(MOST STUDENTS START HERE)
- * CMSC 210 (Programming Nature): For students with a strong programming background (AP CS).
- * CMSC 201 (Data Structures): For students with advanced programming (more than one course, very comfortable with object-oriented programming and have had Calc I).

Introduction to Computing: Web Informatics

Course Number: **CMSC 116** CRN Number: **90048** Class cap: **18** Credits: **4**
 Professor: **Robert McGrail**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Reem Kayden Center 100**
 Distributional Area: **MC Mathematics and Computing**

This course is an introduction to content deployment for the World Wide Web. Participants in this course will construct social networking software, similar in scope to blogs or Facebook, using a dynamic web programming system. Strong emphasis will be placed on the development of flexible applications that efficiently store and process data and metadata. In addition to basic computer programming, various XML technologies will be introduced and employed. Prerequisite: Passing score on Part I of the Math Placement.

Object-Oriented Programming

Course Number: **CMSC 141 A** CRN Number: **90049** Class cap: **18** Credits: **4**
 Professor: **TBA**
 Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Reem Kayden Center 107**
 Lab: **Fri 9:15 AM – 11:15 AM Reem Kayden Center 107**
 Distributional Area: **MC Mathematics and Computing**
 Crosslists: **Experimental Humanities; Mind, Brain, Behavior**

This course introduces students to the methodologies of object-oriented design and programming, which are used throughout the Computer Science curriculum. Students will learn how to move from informal problem statement, through increasingly precise problem specifications, to design and implementation of a solution for problems drawn from areas such as graphics, animation, simulation. Good programming and documentation habits are emphasized.

Object-Oriented Programming

Course Number: **CMSC 141 B** CRN Number: **90050** Class cap: **18** Credits: **4**
 Professor: **Robert McGrail**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Reem Kayden Center 107**
 Lab: **Fri 1:00 PM – 3:00 PM Reem Kayden Center 107**
 Distributional Area: **MC Mathematics and Computing**
 Crosslists: **Experimental Humanities; Mind, Brain, Behavior**

This course introduces students to the methodologies of object-oriented design and programming, which are used throughout the Computer Science curriculum. Students will learn how to move from informal problem statement, through increasingly precise problem specifications, to design and implementation of a solution for problems drawn from areas such as graphics, animation, simulation. Good programming and documentation habits are emphasized.

Faculty in the Computer Science Program

- Valerie Barr
- Sven Anderson (director)
- Robert W. McGrail
- Kerri-Ann Norton (sabbatical Fall 2022)

Courses needed to moderate into the Computer Science program

- CMSC 141 Principles of Object-Oriented Programming or
- CMSC 143 Introduction to Object-Oriented Programming with Robots or
- CMSC 157: Object-Oriented Programming Workshop
- CMSC 145 Discrete Mathematics
- CMSC 201 Data Structures
- MATH 141 Calculus I

Courses needed to complete the Computer Science major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
CMSC141 OR 143 OR 157	Principles of Object Oriented Programming OR OOP workshop	First year
MATH141	Calculus 1	First year
CMSC145	Discrete Mathematics	sophomore year
CMSC201	Data Structures	sophomore year
CMSC301	Algorithms	Junior year
CMSC305	Design of Programming Languages	Junior year
CMSC 275 OR BIO244 OR PSY203 OR ECON220	Statistics for Computing or BioStatistics or Statistics for Psychology or Introduction to Econometrics	Junior year
One from the list of the following courses:	CMSC 225 Computer Architecture, CMSC 226 Principles of Computing Systems, CMSC 325 Multiprocessor Architecture, CMSC 326 Operating Systems, CMSC 328 Embedded Operating Systems, CMSC 335: Computer Networks, <i>or</i> CMSC 336: Games Systems	Junior year
CMSC 200+	200 level elective	Usually Senior year
CMSC300+	300 level elective	Usually Senior year
CMSC401	Senior Project 1	Usually Senior year
CMSC402	Senior Project 2	Usually Senior year

Conservatory of Music

First-Year Conservatory Forum: Wellness, Life Skills and Chamber Music

Course Number: CNSV 108	CRN Number: 90401	Class cap: 40	Credits: 2
Professor: Melissa Reardon and Raman Ramakrishnan			
Schedule/Location: TBA			
Distributional Area: PA Practicing Arts			

Enrollment in this course is required of all first-year undergraduate students in the Conservatory. Chamber music is a key component of the Conservatory experience. An intensive study of chamber music, in addition to creating its own rewards, teaches us many invaluable life skills. Life as a musician can be extremely fulfilling, but it can also, at times, be difficult physically, psychologically, socially, logistically, and in any number of other ways. This course aims to give students some tools to help them navigate their lives as musicians in the double degree program and beyond. In addition to the serious study of a chamber music work, a series of presentations, workshops, and discussions will cover such topics as time management, practice techniques, physical well-being, and mental well-being. Chamber groups will work with Conservatory faculty, participate in weekly workshops, and present a final performance at the end of the semester.

Studio Instruction CNSV 100

This course is for Conservatory performance majors studying their primary instrument and consists of 13 one-hour private lessons with members of the Bard College Conservatory faculty. This course is required for all performance majors in every semester.

Professor: Adele Anthony	CRN Number: 90362	Course Number: CNSV 100 AA	Credits: 4
Professor: Alexandra Knoll	CRN Number: 90377	Course Number: CNSV 100 AK	Credits: 4
Professor: Barbara Currie	CRN Number: 90374	Course Number: CNSV 100 BJC	Credits: 4
Professor: Bridget Kibbey	CRN Number: 90375	Course Number: CNSV 100 BK	Credits: 4
Professor: Carmit Zori	CRN Number: 90394	Course Number: CNSV 100 CZ	Credits: 4
Professor: TBA	CRN Number: 90363	Course Number: CNSV 100 DA	Credits: 4
Professor: David Krakauer	CRN Number: 90378	Course Number: CNSV 100 DK	Credits: 4
Professor: Daniel Phillips	CRN Number: 90382	Course Number: CNSV 100 DP	Credits: 4
Professor: Edward Carroll	CRN Number: 90365	Course Number: CNSV 100 EC	Credits: 4
Professor: Eric Cha-Beach	CRN Number: 90366	Course Number: CNSV 100 ECB	Credits: 4
Professor: Elaine Douvas	CRN Number: 90368	Course Number: CNSV 100 ED	Credits: 4
Professor: Erica Kiesewetter	CRN Number: 90376	Course Number: CNSV 100 EK	Credits: 4
Professor: Gil Shaham	CRN Number: 90388	Course Number: CNSV 100 GS	Credits: 4
Professor: Gilles Vonsattel	CRN Number: 90390	Course Number: CNSV 100 GV	Credits: 4
Professor: Jeremy McCoy	CRN Number: 90380	Course Number: CNSV 100 JM	Credits: 4
Professor: Julia Pilant	CRN Number: 90383	Course Number: CNSV 100 JP	Credits: 4
Professor: John Romero	CRN Number: 90386	Course Number: CNSV 100 JR	Credits: 4
Professor: Keisuke Ikuma	CRN Number: 90372	Course Number: CNSV 100 KI	Credits: 4
Professor: Luo Sha Fang	CRN Number: 90369	Course Number: CNSV 100 LF	Credits: 4
Professor: Molly Carr	CRN Number: 90364	Course Number: CNSV 100 MC	Credits: 4
Professor: Marc Goldberg	CRN Number: 90370	Course Number: CNSV 100 MG	Credits: 4
Professor: Marka Gustavsson	CRN Number: 90371	Course Number: CNSV 100 MG2	Credits: 4
Professor: Melissa Reardon	CRN Number: 90384	Course Number: CNSV 100 MR	Credits: 4
Professor: Marcus Rojas	CRN Number: 90385	Course Number: CNSV 100 MR2	Credits: 4

Professor: Nicholas Schwartz	CRN Number: 90387	Course Number: CNSV 100 NS	Credits: 4
Professor: Pascual Martinez Forteza	CRN Number: 90379	Course Number: CNSV 100 PMF	Credits: 4
Professor: Peter Wiley	CRN Number: 90391	Course Number: CNSV 100 PW	Credits: 4
Professor: Sarah Cutler	CRN Number: 90367	Course Number: CNSV 100 SC	Credits: 4
Professor: Shai Wosner	CRN Number: 90393	Course Number: CNSV 100 SW	Credits: 4
Professor: Tara O'Connor	CRN Number: 90381	Course Number: CNSV 100 THO	Credits: 4
Professor: Terrence Wilson	CRN Number: 90392	Course Number: CNSV 100 TW	Credits: 4
Professor: Weston Sprott	CRN Number: 90389	Course Number: CNSV 100 WS	Credits: 4
Professor: Yi-Wen Jiang	CRN Number: 90373	Course Number: CNSV 100 YWJ	Credits: 4

Dance Program

Website: <https://dance.bard.edu/>

Program Director: Tara Lorenzen

If a student is considering pursuing the Dance major, **this fall** they should register for two of the one credit dance technique courses listed below:

Dance Technique Courses:

Intensive technique studies are essential to a serious dance student's training. Intending and current dance majors must register for two credits of dance technique each semester of their four years at Bard.

Introductory Dance Courses:

Classes in different movement genres intended for the beginner; no previous dance experience necessary. Open to all students. **New students with previous dance experience should speak with the dance professors before registration.**

Introduction to Contemporary African Dance

Course Number: **DAN 103A SB** CRN Number: **90351** Class cap: **14** Credits: **1**

Professor: **Souleymane Badolo**

Schedule/Location: **Mon Wed 8:30 AM – 9:50 AM Fisher Performing Arts Center THORNE STU**

Distributional Area: **PA Practicing Arts**

Rooted in contemporary African Dance, using Badolo's own movement style, this course explores movement over/under/inside and outside the tradition. The class begins with a warm-up that involves both physical and mental preparation. By listening to internal rhythms of the body and the beat of the music, dancers can discover their own musicality and their own movement language. Students will be exposed to the skills of improvisation starting with simple forms.

Beginning Ballet I

Course Number: **DAN 103B TL** CRN Number: **90349** Class cap: **14** Credits: **1**

Professor: **Tara Lorenzen**

Schedule/Location: **Mon Wed 11:50 AM – 1:10 PM Fisher Performing Arts Center THORNE STU**

Distributional Area: **PA Practicing Arts**

This beginning level class is designed to develop awareness of movement through basic ballet vocabulary and technique. Class will include fundamental barre exercises, as well as center work. No experience necessary.

Intro to Modern Dance - Hip Hop

Course Number: **DAN 103M GG** CRN Number: **90350** Class cap: **14** Credits: **1**

Professor: **Jazelynn Goudy**

Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Fisher Performing Arts Center THORNE STU**

Distributional Area: **PA Practicing Arts**

This course is an introduction to the studio practice of hip-hop dance. Students will learn to execute and name hip-hop groove techniques and styles within social dances, as well as apply these elements to freestyle. This course will be taught by a teacher curated by Gibney Company leadership as part of the Bard/Gibney partnership. For questions on this course please contact Tara Lorenzen: tlorenzen@bard.edu

Faculty in the Dance Program

Tara Lorenzen (director)
Souleymane Badolo

Yebel Gallegos
Maria Q. Simpson

Lindsay Walker Clark

Non-Advising Faculty:

1. GIBNEY select Teaching Artists

Courses needed to moderate into the Dance program

- 7 credits of dance technique courses
- Dance Composition I
- Dance Composition II

For acceptance into the major, all moderating students must present performance-ready work for consideration in the annual spring moderation concert. Each moderating student will submit 3 essays - two as required by the college and the third essay discusses a choreographer that has influenced your artistic life. Once accepted into the Program, students may choose to concentrate in creative work, performance, or both.

Courses needed to complete the Dance major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
Dance Technique		First 4 semesters	7 credits
Dance Composition I			
Dance Composition II			
	two courses in Technique per semester, including; three Ballet courses, a minimum of two courses in a non-western dance form or practice (e.g. African diaspora, Palestinian dabkeh); to include at least one semester of an upper level course		
	Dance Composition III		not required if concentrating in

			performance
DAN 360	Dance History		
DAN 355	Materials of Movement/Anatomy		
	Participation in a dance work/piece for performance - student and/or faculty		
	one Practicing Arts course outside of the Dance Program		
	One course in a somatic practice (e.g. Alexander Technique)		
	Writing and/or criticism course (e.g. Philosophy of Art) by junior year		
	Junior Seminar - a course whose central topic will explore issues relevant to contemporary dance practice.	Junior year	
DAN401	Senior Project 1	Usually Senior year	
DAN402	Senior Project 2	Usually Senior year	

Additionally, attendance at Dance Workshop is required of all majors. Held each semester, the workshops help students prepare for any one of four annual productions. For the Senior Project in Dance, students prepare choreography, performance, or other material of appropriate scope and size for public presentation. All Senior Projects include a 20- to 30-page paper.

Economics Program

Website: economics.bard.edu

Program Director: Michael Martell

If a student is considering pursuing the Economics major, **this fall** they should register for one section of ECON 100, listed below, **as well as have completed the Math Diagnostic to be prepared to enroll in a math course as well as Econ 100. Students typically co-enroll with mathematics course, completing calculus as a minimum for the program.**

Principles of Economics

Course Number: ECON 100 A	CRN Number: 90205	Class cap: 22	Credits: 4
Professor: Michael Martell			
Schedule/Location: Mon Wed 3:30 PM – 4:50 PM Olin 102			
Distributional Area: SA Social Analysis			
Crosslists: Economics & Finance; Global & International Studies			

Principles of Economics

Course Number: ECON 100 B	CRN Number: 90206	Class cap: 22	Credits: 4
Professor: Liudmila Malyshava			
Schedule/Location: Tue Thurs 10:10 AM – 11:30 AM Olin 204			
Distributional Area: SA Social Analysis			
Crosslists: Economics & Finance; Global & International Studies			

Principles of Economics

Course Number: ECON 100 C	CRN Number: 90530	Class cap: 22	Credits: 4
Professor: Aniruddha Mitra			
Schedule/Location: Tue Thurs 1:30 PM – 2:50 PM Albee 106			
Distributional Area: SA Social Analysis			
Crosslists: Economics & Finance; Global & International Studies			

Principles of Economics

Course Number: ECON 100 D	CRN Number: 90710	Class cap: 22	Credits: 4
Professor: TBD			
Schedule/Location: Tue Thurs 8:30 AM – 9:50 AM Olin 205			
Distributional Area: SA Social Analysis			
Crosslists: Economics & Finance; Global & International Studies			

This course is a one-semester introduction to the essential ideas of economic analysis. The microeconomics component of the course develops the basic model of consumer and firm behavior, including demand and supply, in the context of an idealized competitive market and examines several ways in which the real world deviates from this model—including monopoly and other forms of imperfect competition; information problems; minimum wages and other price controls; taxes; and government regulation. The macroeconomics component studies the aggregate behavior of modern economies – the factors leading to economic growth, explanations of booms and recessions, unemployment, interest rates, inflation, and budget deficits or surpluses – and the government’s ability (or inability) to use monetary and fiscal policies to achieve economic goals such as full employment and price stability. This course replaces the two-semester introductory microeconomics and macroeconomics sequence and is the foundational course in the economics curriculum. Prerequisite: passing score on Part I of the Math Placement.

Faculty in the Economics Program

- Michael Martell (director)
- Sanjaya DeSilva
- Kris Feder (sabbatical)
- Liudmila Malyshava
- Aniruddha Mitra
- Dimitri B. Papadimitriou
- Pavlina R. Tcherneva

Courses needed to moderate into the Economics program

- ECON100 Principles of Economics

- ECON 200 level course
- ECON 200 level course

It is recommended that students take several 200-level applied courses during the sophomore and junior years. See the Economics Program website for lists of recommended courses.

Courses needed to complete the Economics major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
ECON100	Principles of Economics	First year	
MATH141	Pre/Calculus I	First semester	
MATH142*	Calculus II	First year	Recommended but not required
ECON201	Intermediate Microeconomics	Junior year	
ECON202	Intermediate Macroeconomics	Junior year	
ECON229 OR ECON329	Introduction to Econometrics OR Advanced Econometrics	Sophomore year	
ECON 216, 217, 218 or 219	Economic History Course	Junior or senior year	
ECON 210 or 330	Economic Thought Course	Junior or senior year	
ECON2XX or 3XX	ECON 200- or 300-level elective	Sophomore year	
ECON2XX or 3XX	ECON 200- or 300-level elective	Sophomore year	
ECON3XX	ECON 300-level elective	Junior or senior year	
ECON3XX	ECON 300-level elective	Junior or senior year	for a joint major or for an interdisciplinary concentration, this elective can be replaced,

			with adviser's permission, by two 300-level courses in a related discipline)
ECON401	Senior Project 1	Usually Senior year	
ECON402	Senior Project 2	Usually Senior year	

Film and Electronic Arts Program

Website: <http://film.bard.edu/>

Program Director: Ephraim Asili

If a student is considering pursuing the Film and Electronic Arts major, **this fall** they should register for one of the courses listed below.

Intro to Documentary			
Course Number:	FILM 106	CRN Number:	90418
Professor:	Joshua Glick		
Schedule/Location:	Mon Wed 10:10 AM – 11:30 AM Avery Film Center 110		
Screening:	Sun 7:00 PM – 11:00 PM Avery Film Center 110		
Distributional Area:	AA Analysis of Art		
Class cap:	25	Credits:	4

An introductory historical survey of the documentary, from the silent era to the digital age. Topics addressed will include the origins of the concept of the documentary, direct cinema and cinema verite, propaganda, ethnographic media, the essay film, experimental documentary forms, media activism, fiction and documentary, and the role of changing technologies. Filmmakers studied will include Flaherty, Vertov, Riefenstahl, Rouch, Pennebaker, Maysles, Wiseman, Marker, Farocki, Spheeris, Hara, Riggs, Honigman, Morris, and Moore. Grades will be based on exams, essays and other research and writing projects. **Open to all students, registration priority for First-Year students and film majors.** This film history course fulfills a moderation/major requirement.

Aesthetics of Film			
Course Number:	FILM 109	CRN Number:	90416
Professor:	Richard Suchenski		
Schedule/Location:	Mon Wed 11:50 AM – 1:10 PM Avery Film Center 110		
Screening:	Tue 7:00 PM Avery Film Center 110		
Distributional Area:	AA Analysis of Art		
Class cap:	25	Credits:	4

Designed for first-year students, this course will offer a broad, historically-grounded survey of film aesthetics internationally. Key elements of film form will be addressed through close analysis of important films by directors such as Griffith, Eisenstein, Dreyer, Hitchcock, von Sternberg, Rossellini, Powell, Bresson, Brakhage, Godard, Tarkovsky, and Denis, the reading of important critical or theoretical texts, and discussions of central issues in the other arts. Midterm exam, two short papers, and final exam. **Open to all students, with priority given to incoming first year and transfer students. Registration for this class will take place in August.** This film history course fulfills a moderation/major requirement.

History of Cinema before 1945			
Course Number:	FILM 115	CRN Number:	90417
Professor:	Masha Shpolberg		
Schedule/Location:	Thurs 1:30 PM – 4:30 PM Avery Film Center 110		
Screening:	Wed 7:00 PM – 11:00 PM Avery Film Center 110		
Distributional Area:	AA Analysis of Art		
Class cap:	25	Credits:	4

Designed for first year students, this course (the first part of a two part survey) will address the history of cinema during its first fifty years. In addition to offering an interdisciplinary look at the development and significance of the cinema during this period, we will consider the nature and function of film form through lectures, discussions, the reading of key texts, and close study of works by exemplary directors such as Méliès, Griffith, Chaplin, Eisenstein, Vertov, Hitchcock, Dreyer, Lang, Murnau, Renoir, Ford, Welles, and Mizoguchi. Special focus will be paid to film's relationship to related arts and to the larger history of culture. Attendance and participation is assumed and there will be a midterm exam, two short papers, and a final examination. **Open to all students, with priority given to incoming first year and transfer students. Registration for this class will take place in August.** This film history course fulfills a moderation/major requirement.

Faculty in the Film and Electronic Arts Program

Advising Faculty

- Ephraim Asili (director)
- Ben Coonley
- Joshua Glick
- Jacqueline Goss
- Brent Green
- Ed Halter
- Sky Hopinka
- Lisa Katzman

- A. Sayeeda Moreno
- Kelly Reichardt
- Masha Shpolberg
- Richard Suchenski

Non-advising Faculty

- Charles Burnett

Within the Film & Electronic Arts program, students choose one of two tracks: production or film history and criticism.

Program Requirements - Production Track

Moderation Requirements:

1. Film and Electronic Arts history course (AA)
2. Film and Electronic Arts history course (AA)
3. 200-level Film or Video production course (PA) (sophomore year) (not including elective courses such as “Writing the Film”)
4. 200-level Film or Video production course (PA) (sophomore year) (not including elective courses)

Students must complete at least one film history course before they may take a production course. 200-level and above production courses (PA) are not open to first-year students.

Students can only take one

production course per semester in the sophomore, junior, and senior years. For

Moderation each prospective major in production presents to the board a creative portfolio (15-20 minutes of completed films, videos and/or other electronic artworks and, optionally, a short original script).

Graduation Requirements:

5. FILM 208 Introduction to 16mm Film (or another 200 or 300 level production course, not including elective courses)
6. 300-level Film or Video production course (PA)
7. 300-level Film and Electronic Arts history course (AA)
8. Senior Seminar I (no credit)
9. Senior Seminar II (no credit)

10. Senior Project I
11. Senior Project II

The Senior Project can take a variety of forms: 1) a work in film or video, 2) a media installation, 3) a media-enriched live performance, or 4) an online project or new media work designed in conjunction with the adviser.

Program Requirements - Film History and Criticism Track

Moderation Requirements:

1. Film and Electronic Arts history course (AA)
2. Film and Electronic Arts history course (AA)
3. Film and Electronic Arts history course (AA)
4. 200-level Film or Video production course (PA) (sophomore year) (not including elective courses such as “Writing the Film”)

For Moderation, prospective majors in film history and criticism present a 10-page historical/critical essay.

Graduation Requirements:

5. 300-level Film and Electronic Arts history course (junior year) (AA)
6. 300-level Film and Electronic Arts history course (AA)
7. a course outside the program related to proposed Senior Project work
8. Senior Project I
9. Senior Project II

Additional upper level requirements for history and criticism are charted in consultation with one’s adviser. The Senior Project in history & criticism takes the form of an extended, in-depth, historical/critical essay.

Foreign Languages, Cultures and Literature Program

Website: <http://flcl.bard.edu/> Program Directorst: Patricia Lopez-Gay and Stephanie Kufner
Foreign Languages, Cultures, and Literatures (FLCL) comprises a number of programs based on the foreign languages currently taught at Bard: **Arabic, Chinese, French, German, Italian, Japanese, Russian, Spanish, Ancient Greek, and Latin**. Hebrew language classes are taught at Bard, but this language is not available as a major.

While each program has its own intellectual and academic plan, all are connected by the study of literature and other cultural expressions through the medium of language. Students are free to work with the languages and texts of more than one culture; thus they can combine the plans of more than one of the FLCL programs in their Moderation and Senior Project.

Common to all FLCL programs is a set of requirements for Moderation that are formulated to allow flexibility for the student while guaranteeing the focus necessary for both Moderation and the successful completion of the Senior Project.

If a student is considering pursuing the FLCL major, **this fall** they should register for appropriate level language course, based on their placement exam.

Faculty in the FLCL Program

- Patricia Lopez-Gay – Spanish (director)
- Olga Voronina – Russian
- Stephanie Kufner - German (coordinator)
- Franco Baldasso – Italian
- Vanessa Grajwer Boettiger – Hebrew
- John Burns – Spanish
- Nicole Caso – Spanish
- Odile S. Chilton - French
- Robert L. Cioffi – Greek and Latin
- Lauren Curtis – Greek and Latin (on sabbatical, F’22 and S’23)
- Ziad Dallal - Arabic
- Elizabeth N. Holt - Arabic
- Franz R. Kempf – German (on sabbatical, S’23)
- Marina Kostalevsky – Russian
- Huiwen Li – Chinese
- Gabriela Lindsay – French
- Phuong Ngo – Japanese
- Oleg Minin - Russian
- Melanie Nicholson - Spanish
- Karen Raizen - Italian
- Dina Ramadan - Arabic
- James Romm - Greek and Latin
- Nathan Shockey – Japanese
- Wakako Suzuki – Japanese
- Eric Trudel - French
- David Ungvary - Greek and Latin
- Marina van Zuylen – French
- Thomas Wild – German
- Shuangting Xiong – Chinese
- Li-Hua Ying – Chinese (retiring, S’23)

Requirements to moderate into the FLCL programs

- Demonstrated linguistic competence in the language of concentration, usually consisting of three or more semesters of language study.

- Competence in the literature (in the narrower sense of this word) of the culture of concentration, demonstrated by at least one course in this area, preferably a survey course.
- Competence in the culture of concentration through successful completion of at least one course in a related area outside of literature, such as history, philosophy, or music.

French Studies Program

Website: <http://french.bard.edu/>

Program Director: Éric Trudel

If a student is considering pursuing the French Studies major, **this fall** they should register for either one of the courses listed below.

****NOTE:** Intensive basic French will be offered in the spring of 2023. If a student has some proficiency in the language, they should contact Professor Éric Trudel to discuss the best placement based on their current language skills.

Intermediate French I

Course Number: FREN 201	CRN Number: 90169	Class cap: 22	Credits: 4
Professor: Odile Chilton			
Schedule/Location: Mon Tue Thurs 8:50 AM – 9:50 AM Olin Languages Center 120			
Distributional Area: FL Foreign Languages and Lit			

For students with three to four years of high school French or who have acquired a solid knowledge of elementary grammar. In this course, designed as an introduction to contemporary French civilization and culture, students will be able to reinforce their skills in grammar, composition and spoken proficiency, through the use of short texts, newspaper and magazine articles, as well as video. Students will meet in small groups with the French tutor for one extra hour per week.

Advising Faculty in the French Studies Program

- Éric Trudel - French (director)
- Odile S. Chilton - French
- Gabriella Lindsay – French
- Marina van Zuylen - French

Faculty teaching cross listed courses

- Katherine M. Boivin - Art History
- Christian Crouch - History
- Laurie Dahlberg – Art History
- Tabetha Ewing – History
- Peter Laki – Music
- Alys Moody - Literature
- Karen Sullivan - Literature

Courses needed to moderate into the French Studies program

- FREN 106 or the equivalent
- 4-credit French Intermediate or the equivalent
- 4-credit 200 level French Studies course
- 4-credit 200 or 300 level French Studies course

By the time of moderation, students must have completed 4 courses and reached sufficient command of the language (having completed two intermediate level courses, and one more

advanced 200-level course like FREN215 French Through Translation). Students who arrive to campus having already reached a higher level of fluency would also be expected to complete 4 courses before Moderation, but one or two of these could be courses in other programs cross-listed with French Studies (Art History, Philosophy, etc.)

After moderation, a student is required to take one French Studies course per semester (2 of which at least should be at the 300-level, in French). By the time of graduation a student should also have completed two courses chosen from the French History offering. The program strongly encourages students to spend a semester abroad during junior year.

Courses needed to complete the French Studies major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
FREN106	Basic Intensive	First year- SPRING	6 credits
FREN201	French Intermediate	sophomore year	4 Credits
FREN215	French Through Translation	sophomore year	4 Credits
HIST146			
	French Studies Course	Junior/Senior year	4 Credits
	French Studies Course	Junior/Senior year	4 Credits
	French Studies Course	Junior/Senior year	4 Credits
	French Studies Course	Junior/Senior year	4 Credits
	French History Course or equivalent	Junior/Senior year	4 Credits
	French History Course or equivalent	Junior/Senior year	4 Credits
FREN401	Senior Project 1	Usually Senior year	
FREN402	Senior Project 2	Usually Senior year	

FAQ about majoring in French Studies

Do I have to study abroad?

All French majors are highly encouraged to study abroad for a semester during junior year. The French Studies program is collaborating with several partner institutions in France and Belgium. More information is available on the program website at <https://french.bard.edu/study-abroad/>

Can I pursue a joint major?

Several students who have recently graduated in French Studies have completed joint majors (French and Political Studies, French and Art History, French and Economics). The Program is always eager to facilitate this path.

German Studies Program

Website: <http://german.bard.edu/>

Program Director: Thomas Wild

The German Studies Program encompasses the language, literature, culture, history, philosophy, art, and music of the German-speaking countries. The cultural and historical expressions of German can best be understood by interdisciplinary study and by situating German, Austrian, and Swiss cultures within the larger European and global context. In pursuing work in German Studies, students are expected to take a range of courses in the program, focusing on literature, history, philosophy, and politics as well as taking advantage of related courses in art history, music, theater and film. German Studies can be pursued as a stand-alone major; designing a joint major with another discipline is fully supported.

Integrated into the German Studies Program is the initial study of the language. It can be accomplished by enrolling in the [Beginning German Intensive](#) course (GER 106) in the fall semester. Beginning German Intensive is designed to enable students with no or little previous experience in German to complete three semesters of college German within five months: fall semester at Bard (8 credits), plus an intensive course abroad at Bard College Berlin during winter break (upon successful completion: 4 additional credits). See website for details. Need-based financial aid for the Berlin section of the course is available; please discuss further details with the instructor. If a student is considering pursuing the German Studies major, **this fall** they should register for the intensive language course listed below.

Beginning German Intensive

<i>Course Number:</i> GER 106	<i>CRN Number:</i> 90174	<i>Class cap:</i> 22	<i>Credits:</i> 8
<i>Professor:</i> Franz Kempf			
<i>Schedule/Location:</i> Mon Tue Wed Thurs 8:30 AM – 11:30 AM Olin Languages Center 208			
<i>Distributional Area:</i> FL Foreign Languages and Lit			

As the foundation of a language-acquisition sequence enabling students to study German literature in the original language within a year, this course consists of an intensive semester at Bard (8 credits) and an intersession program at Bard College Berlin in January 2023 (4 credits). Students will take eight class hours per week during their semester at Bard, plus a weekly conversation meeting with the German language tutor. Students are actively involved in class from day one. As the course progresses, students move from learning the language for everyday communication to reading and discussing classical and modern texts (Goethe, Heine, Kafka, Brecht, Rilke, Jandl, Tawada, etc.) as well as music and film. In Berlin, students will combine their language studies with an exploration of the city's history, architecture, and vibrant cultural life. Students interested in this class must consult with Prof. Kempf before online registration. (Need-based financial aid for the Berlin section of the course is available; please discuss further details with the instructor.)

If a student has some proficiency in the language, they should contact Professor Thomas Wild to discuss the best placement based on their current language skills. – Students with an equivalent of completed two years of college German are welcome to enroll in this advanced level class:

Poetry and Philosophy

<i>Course Number:</i> GER 331	<i>CRN Number:</i> 90175	<i>Class cap:</i> 22	<i>Credits:</i> 4
<i>Professor:</i> Thomas Wild			
<i>Schedule/Location:</i> Mon Wed 11:50 AM – 1:10 PM Olin Languages Center 206			

Distributional Area: **FL Foreign Languages and Lit**
Crosslists: **Philosophy**

Is there something like sensate thinking? Who has the capacity to formulate the unspeakable? How can we address—with words—the crisis of language? Is humor a thought or a sentiment? Poetry and philosophy have for centuries offered fascinating responses to such questions—not least in the German tradition. Poets, philosophers, and poetic thinkers—from Goethe and Kant, to Kleist and Schlegel, and from Heine, Nietzsche, Rilke and Hofmannsthal, to writers of the classical and the Neo-Avant-Gardes, and on to Kafka, Brecht and Arendt, Jandl and Aichinger—have all had something to say on these questions. The beauty and precision of their language(s) will foster our analytical vocabulary and will (we hope!) inspire ambitious and playful writing experiments and provoke a semester of joyful conversations with these thinkers of and in the German language. Conducted in German.

Faculty in the German Studies Program

Advising Faculty

- Thomas Wild – German (director)
- Franz R. Kempf – German
- Stephanie Kufner – German

Affiliated Faculty

- | | |
|---|---|
| <ul style="list-style-type: none"> ● Thomas Bartscherer – Classics ● Leon Botstein - History, Music ● Garry L. Hagberg - Philosophy ● Peter Laki – Music ● Gregory B. Moynahan – History | <ul style="list-style-type: none"> ● Rufus Muller – Music ● Tatjana Myoko von Prittwitz und Gaffron ● Tom Wolf - Art History ● Ruth Zisman – Philosophy |
|---|---|

Courses needed to moderate into the German Studies program

- GER 106 Beginning German Intensive Course in the fall semester (8 credits)
- Study Abroad Intensive in January at Bard College Berlin (4 credits)
- Survey course in German literature
- One course in a related field (such as history, music history, art history, philosophy), preferably through a semester of German or European history.
- A student moderates into German Studies with a focus in German literature. Joint majors moderate separately into German Studies and the related discipline (philosophy, music, art history, etc.) or they may integrate German Studies and another field of inquiry into one moderation.

Courses needed to complete the German Studies major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
GER106	Beginning German Intensive	Fall of first year	
Study Abroad	Bard College Berlin	January* of first year	Citizen Science can be

Intensive			postponed to sophomore year for students participating in this language intensive
German Lit	Survey course	Sophomore year	
Related Field course	history, music history, art history, philosophy), preferably though a semester of German or European history. A student moderates into German Studies with a focus in German literature. Joint majors moderate separately into German Studies and the related discipline (philosophy, music, art history, etc.) or they may integrate German Studies and another field of inquiry into one moderation.	Sophomore Year	
GER3XX		Junior year	
GER4XX		Junior year	
STUDY ABROAD		Junior year	
GER4XX	Language elective	Senior year	
GER4XX	Language elective	Senior year	
GER401	Senior Project 1	Usually Senior year	
GER402	Senior Project 2	Usually Senior year	

FAQ about majoring in German Studies

Can or do I have to study abroad?

All German majors are highly encouraged to study abroad for a semester during junior year. The German Studies program, in collaboration with the International Office at Bard, offers a Tuition

Exchange program with Humboldt University Berlin each semester. More information is available on the program website at <https://german.bard.edu/study-abroad/>.

Can I pursue a joint major?

The program enthusiastically welcomes and supports this path of studies. Recent graduates in German Studies include joint-majors with Literature, Written Arts, Human Rights, Philosophy, History, Film, Economics, Theater and Performance Studies as well as double-degree students from Bard's Music Conservatory.

Global and International Studies Program

Website: <http://gis.bard.edu/>

Program Director: Aniruddah Mitra

Program Requirements

The Global and International Studies Program (GIS) offers a problem-based and interdisciplinary path for the study of global and international affairs at Bard College. Drawing on faculty strengths in anthropology, economics, history, political science, sociology and area studies programs, the GIS curriculum fosters connections among different disciplinary approaches to global phenomena so to facilitate new and innovative perspectives on international affairs.

GIS offers courses in three Thematic Subfields (described on the website). Students choose one of these fields to be the primary focus of their major and take at least one course in each of the remaining two fields. Courses in the Thematic Subfields must come from at least three different disciplines.

- Transnationalism
- Global Economics
- International Relations

In addition, students:

- complete Area Studies coursework in two geographic regions,
- attain competency in a related foreign language, and
- study abroad or at the Bard Globalization and International Affairs program.

If a student is considering pursuing the Global and International Studies major, **this fall** they should register for either one of the courses listed below.

Global Citizenship

<i>Course Number:</i> PS/GIS 207	<i>CRN Number:</i> 90273	<i>Class cap:</i> 18	<i>Credits:</i> 4
<i>Professor:</i> Michelle Murray			
<i>Schedule/Location:</i> Tue Thurs 10:10 AM – 11:30 AM Barringer House Global Classroom			
<i>Distributional Area:</i> SA Social Analysis D+J Difference and Justice			
<i>Crosslists:</i> Global & International Studies; Human Rights			

(HRP Core Course) (GIS Core Course) What does it mean to be a global citizen? This question has gained increasing salience as the world has become more globalized. With globalization new problems surface that cut across national borders and fall outside the jurisdiction of individual nation-states. In response new forms of political organization have emerged to address these problems, which challenge the state as the primary locus of political authority and ultimate source of individual rights. In particular, these individuals and groups have appealed to a kind of global citizenship from below to call for action on and demand redress for the harms created by globalization. This interdisciplinary course critically examines the conceptual and theoretical foundations of the concept of global citizenship and investigates how the idea might work in practice. We begin by considering the conceptual, philosophical and historical debates about citizenship. What does it mean to be a citizen of a particular state? What obligations and responsibilities accompany citizenship? How have understandings of citizenship changed and expanded over time? What is global citizenship and how does it differ from national citizenship? Next we evaluate these ideas about citizenship in the context of globalization and the new problems created by an increasingly interdependent world. Topics covered may include: migration and refugees; the environment and resources; (in)security and borders; health and infectious disease; and development and inequality. We conclude by assessing the role (if any) global citizenship can play in global governance and consider how the international system might be

transformed to better address the challenges of globalization. This course will be taught concurrently at Bard's international partner institutions. Students will benefit from collaboration with peers at these institutions.

Faculty in the GIS Program

- Aniruddha Mitra – Economics (director)
- Richard Aldous – History
- Jonathan Becker - Political Studies
- Omar Cheta – Middle Eastern Studies & History
- Robert J. Culp - History
- Sanjaya DeSilva - Economics
- Omar G. Encarnación - Political Studies
- Helen Epstein - Human Rights
- Jeannette Estruth - History
- Frederic C. Hof – Political Studies
- Thomas Keenan – Human Rights & Literature
- Peter Klein – Sociology and EUS
- Christopher McIntosh - Political Studies
- Sean McMeekin – History
- Walter Russell Mead - Foreign Affairs & Humanities
- Alys Moody - Literature
- Gregory B. Moynahan – History
- Michelle Murray - Political Studies
- Miles Rodriguez – History
- Sophia Stamatopoulou-Robbins – Anthropology
- Yuka Suzuki – Anthropology
- Pavlina R. Tcherneva – Economics
- Drew Thompson – History

Courses needed to moderate into the GIS program

- One core GISP course
- GISP Listed/cross listed course
- GISP Listed/cross listed course
- GISP Listed/cross listed course

Students should identify their primary thematic subfield and have made progress toward the language requirement.

Joint majoring with other interdisciplinary programs, with the exception of stand-alone area studies programs, is discouraged and will be considered on a case-by-case basis by the program directors. Students who plan to fulfill the study away requirement at BGIA may complete the required core course while in New York City. Please see the program’s website for more details on moderation.

Courses needed to complete the GIS major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
Example: PS/GIS207	Core GISP Course	First year	Can be 1 4 credit course or 2 2 credit courses

Example: ANTH101	GISP Listed/cross listed course	First year	In thematic subfield
Example: ANTH221	GISP Listed/cross listed course	Sophomore year	In thematic subfield
	GISP Listed/cross listed course	Sophomore year	In thematic subfield
300 level in thematic subfield	GISP Listed/cross listed course	Junior/senior year	In thematic subfield
300 level in thematic subfield	GISP Listed/cross listed course	Junior/senior year	In thematic subfield
Area studies course		Junior/senior year	
Area studies course		Junior/senior year	
Area studies or methodology course		Junior/senior year	
Approved foreign language course		Any year	
GIS401	Senior Project 1	Usually Senior year	see website for details and exemptions http://gis.bard.edu
GIS402	Senior Project 2	Usually Senior year	

What courses are approved for thematic subfields?

	Global and International Studies Program		
	Approved Course List		
	Spring 2022		
CORE COURSES			
LIT 2461	Global Modernism		Moody
SUBFIELD 1 -- TRANSNATIONALISM			

ANTH 101	Introduction to Cultural Anthropology	Morton
ANTH 294	Transnational Asia	Kumada
ANTH 294	Middle Eastern Diasporas	Jurgens
HR 263	Lexicon of Migration	Rosenblum
HR 354	Reproductive Health and Human Rights	Epstein
PS 2251	Dissent! Politics, Justice, Dignity	Kemerli
REL 211	Digital Dharma: Buddhism and New Media	Townsend
SUBFIELD 2 - GLOBAL ECONOMICS		
BGIA 335	(Neoliberal) Globalization and Empowerment	Mitra
ECON 100A	Principles of Economics	Feder
ECON 100B	Principles of Economics	Martell
ECON 100C	Principles of Economics	Malyshava
ECON 202	Intermediate Macroeconomics	Tcherneva
ECON 203	Game Theory	Mitra
ECON 218	Asian Economic History	DeSilva
ECON 246	Global Imbalances	Malyshava
ECON 319	Developing Cities	DeSilva
PS 109	Political Economy	Baruah
PS 314	Political Economy of Development	Baruah
SUBFIELD 3 - INTERNATIONAL RELATIONS		
EUS 323	Making the State of the Planet Accessible	Liepert
HR 271	Comparative Settler Colonialism	Abu-Rish
PS 104	International Relations	Murray
PS 257	Nations, States and Nationalism	Baruah
PS 273	Diplomacy in International Relations	Hof
AREA STUDIES - <i>if there are area studies courses not on this list, speak to your advisor to see if they can count.</i>		
ANTH 294	Transnational Asia	Kumada
ANTH 294	Middle Eastern Diasporas	Jurgens

ECON 218	Asian Economic History	DeSilva
HIST 152	Latin America: Independence, Sovereignty, and Revolution	Rodriguez
HIST 185	Making of the Modern Middle East	Cheta
HIST 187	The Indian Ocean World	Warke
HIST 197	India Under Colonial Rule	Warke
HIST 2241	Contemporary Russia	McMeekin
HIST 2481	Mao's China and Beyond	Culp
HR 271	Comparative Settler Colonialism	Abu-Rish
LAIS 204	Latin American and Caribbean Revolutions	Rodriguez
PS 302	Muslim Political Thought and Anticolonialism	Kemerli
PS 105	Comparative Politics	Encarnacion
REL 108	Religions of the World	Jacobsen Ben Hammed
REL 211	Digital Dharma: Buddhism and New Media	Townsend
RESEARCH METHODS		
ECON 229	Introduction to Econometrics	DeSilva
SOC 333	Tricks of the Trade: Qualitative Research Practicum	McKim

Historical Studies Program

Website: <http://historicalstudies.bard.edu/>

Program Director: Tabetha Ewing

If a student is considering pursuing the Historical Studies major, **this fall** they should register for one of the courses listed below.

* Please note that historical studies courses are numbered using the following rubric: 100-level courses are broad surveys or introductions to a field; 200-level courses are more focused regional or temporal histories; 300-level courses are usually research or historiography courses. Course level for this reason does not necessarily relate to difficulty. Some 300-level research classes might be appropriate to first-year students since they provide 'hands-on' access to historical materials; many 100-level surveys will still be challenging to seniors.

Britain since 1707

Course Number: **HIST 142** CRN Number: **90231** Class cap: **22** Credits: **4**
 Professor: **Richard Aldous**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Olin 205**
 Distributional Area: **HA Historical Analysis**
 Crosslists: **Global & International Studies; Victorian Studies**

This foundation course examines the complex history of Great Britain from its inception in 1707 to the multi-cultural society of today. We ask how a small island off continental Europe spread its influence and power so effectively around the globe. Fully integrating the experience of England, Scotland, Ireland and Wales, as well as the British Empire, the course will survey the evolution of a nation and its people through seminal texts and documents from the UK National Archives.

European Diplomatic History

Course Number: **HIST 143** CRN Number: **90232** Class cap: **22** Credits: **4**
 Professor: **Sean McMeekin**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Reem Kayden Center 102**
 Distributional Area: **HA Historical Analysis**
 Crosslists: **Global & International Studies; Russian and Eurasian Studies**

A survey of the major developments in European diplomatic history between the Treaty of Westphalia and the outbreak of World War I. Key themes of discussion will include the changing nature of diplomacy and international order; the rise of the nation state and standing armies; war finance and the bond market; the French Revolutionary upheaval, the Industrial Revolution, and ideological responses to them (eg, liberalism, nationalism/irredentism, conservatism, socialism, and anarchism). The course concludes with an examination of the high era of imperialism and the origins of the First World War.

The Making of the Modern Middle East

Course Number: **HIST 185** CRN Number: **90714** Class cap: **22** Credits: **4**
 Professor: **Ibrahim Khaled El Houdaiby**
 Schedule/Location: **Tue Thurs 3:30 PM – 4:50 PM Henderson Computer Center 101A**
 Distributional Area: **HA Historical Analysis D+J Difference and Justice**
 Crosslists: **Global & International Studies; Human Rights; Middle Eastern Studies**

In this survey course, we will discuss the major processes that contributed to the rise of the modern Middle East, and trace the history of the modern institutions in the region. Topics including the making of modern armies, political institutions, nation-states, economies, and families, as well as examining reform movements in the Ottoman Empire, European imperialism, nationalist movements (including the Arab-Israeli conflict), political Islam, and the Arab Spring (and its aftermath). In addition to exploring modern Middle Eastern history, students will acquire critical thinking skills through examining primary documents and reflecting on the uses of history in contemporary contexts.

India in the Classical Age: 2500 BCE to 1200 CE

Course Number: HIST 188 CRN Number: 90228 Class cap: 22 Credits: 4
 Professor: Rupali Warke
 Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Olin 202
 Distributional Area: HA Historical Analysis
 Crosslists: Asian Studies; Literature; Study of Religions

The Indian subcontinent is home to some of the earliest civilizations of the world. This region has remained a distinct but fluid cultural zone, interconnected with the global currents. Over the years, the history of this region has been shaped by numerous ruling dynasties of various ethnicities and religious affiliations who brought cultural trends from different areas of the world. This class will examine how the multiregional cultural identities crystallized under different political dynasties through secular and religious patronage from approximately 2500 BCE to 1200 CE. Concomitantly, the course will focus on the interaction between local culture with the Perso-Arabic traditions, the confluence of which is reflected in India's languages, arts, architecture, food, and religion. Students will explore foundational texts of Indic religions and culture to comprehend the historical context of some aspects of Indian society and history, such as – What is Bhagavad Gita? What is caste? Who created the Hindu religion? How did Yoga originate? What does Kamasutra say? We shall explore these questions through a critical reading of primary sources and leading academic works.

India after Gandhi: A history of post-colonial democracy

Course Number: HIST 198 CRN Number: 90229 Class cap: 22 Credits: 4
 Professor: Rupali Warke
 Schedule/Location: Mon Wed 3:30 PM – 4:50 PM Olin 202
 Distributional Area: HA Historical Analysis
 Crosslists: Asian Studies; Global & International Studies; Politics

Home to about 18% of humanity, India is the largest democracy in the world. After two hundred years of colonial rule, India's political independence, though long-awaited was bitter-sweet. As British India was partitioned into two post-colonial states of India and Pakistan, unimaginable horrors of communal violence ensued with one of the biggest mass migrations in history. The leaders of the newly formed nation inherited an India afflicted by acute poverty, religious violence, social inequality, and illiteracy. Most opinion makers believed the fate of this Commonwealth was short-lived as very soon the wounds of partition and dozens of potentially divisive forces would tear apart its fabric. Why did their prophesy fail? How did India build itself? Have the divisive forces perished? How did the cold war affect India? What is the current state of India and its people? And most importantly, how is the state of democracy in India? These are some of the questions that we shall investigate in this class. The economic policies, diplomatic relations with neighbors (Pakistan, China, Bangladesh, and Sri Lanka), governance, political mobilization of marginalized groups, migration of Indians to the United States, and electoral politics are some of the aspects that would be explored in this class.

In the Lower College, students are expected to take three or four history courses covering different regions and time periods and using a variety of research methodologies. Students are required to take a global core course before graduation, and preferably before Moderation. For Moderation, students are required to submit the standard two short papers, and a paper responding to an assigned reading. By the time of their graduation, students must have completed between six and eight history courses covering at least three world regions and one period prior to 1800 (or post-1800 if all other courses are on the earlier period). Among these courses, one should focus on issues of historiography. In preparation for Senior Project, Upper College students should take two 300-level seminars; one seminar should be a junior-year major conference culminating in a substantial research project.

Historical studies majors are expected to fulfill two kinds of requirements: general requirements for the program as a whole and special requirements of individual study plans.

Faculty in the Historical Studies Program

- Tabetha Ewing (director)
- Richard Aldous
- Myra Young Armstead
- Leon Botstein
- Christian Crouch
- Robert J. Culp
- Jeannette Estruth
- Ibrahim Khaled El Houdaiby
- Cecile E. Kuznitz
- Sean McMeekin
- Gregory B. Moynahan
- Joel Perlmann
- Miles Rodriguez
- Drew Thompson
- Wendy Urban-Mead (MAT)

Courses needed to moderate into the Historical Studies program

- HIST elective, preferably HIST global core course (i.e. HIST 1001 Revolution, 106 Empire to Superpower, 139 City Cultures, 190 Cold War, or 2133 Atlantic World)
- HIST elective
- HIST elective

Courses needed to complete the Historical Studies major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
HIST Elective	Global Core Course	First year
HIST 1XX	elective	Sophomore year
HIST1XX	elective	Sophomore year
HIST2XX	elective	Sophomore year
HIST300 level	Major Conference	Junior year
HIST2XX	elective	Junior year
HIST2XX	elective	Junior year
HIST2XX	elective	Senior year
HIST3XX	elective	Senior year
HIST401	Senior Project 1	Usually Senior year
HIST402	Senior Project 2	Usually Senior year

Over the course of their studies, students should complete courses covering at least three world areas and at least one covering the period prior to 1800. Students focused on pre-1800 should complete at least one course outside that time-period.

Human Rights Program

Website: <http://www.bard.edu/hrp/>

Program Director: Thomas Keenan

Human Rights is a transdisciplinary program that spans the arts, social studies, the sciences, and literature. The program offers courses that explore fundamental theoretical questions, historical and empirical issues within the disciplines, and practical and legal strategies of human rights advocacy. Students are encouraged to treat human rights as an intellectual question, challenge human rights orthodoxies, and think critically about human rights as a discourse rather than merely training for it as a profession.

If a student is considering pursuing the Human Rights major, **this fall** they should register for one of the courses listed below:

Human Rights Advocacy			
Course Number: HR 105	CRN Number: 90243	Class cap: 22	Credits: 4
Professor: Ziad Abu-Rish			
Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Olin 205			
Distributional Area: SA Social Analysis D+J Difference and Justice			
Crosslists: Global & International Studies			

(HRP Core course) This course offers a two-track introduction to human rights advocacy. The first track (first meetings of the week) focuses on the history of human rights advocacy. It is anchored in developing a chronology and typology for making claims to humanity and/or human rights as well as denouncing their violations, especially on behalf of others. In this sense, we will explore how, when, and why have individuals and groups spoken out, mounted campaigns, produced publications, and more all while referring to a common humanity or notion of human rights. We will also address how such mobilizations intersect with state power and the institutional organization of the contemporary international system. To this end, we will explore the campaign to abolish the slave trade and the development of Amnesty International as two exemplary and foundational moments in the formation of transnational advocacy networks around questions of human rights. This track of the course serves as an introduction to human rights activism as a mode of legal and political practice. The second track (second meetings of the week) involves a practical component that offers a case-specific opportunity to learn about and participate in a human rights advocacy effort. For this component, we will be working with the human rights organization Scholars at Risk (SAR) in their efforts to support detained or threatened Uyghur scholars in China. In this sense, we will learn about the history and contemporary context of the Uyghur community, familiarize ourselves with efforts of SAR and specific Uyghur activists around this issue, and develop a collective contribution to the existing mobilizations around the fate of a specific detained Uyghur scholar (TBD).

Solving Each Other's Public Health Problems: An OSUN Network Collaborative Course			
Course Number: HR 111	CRN Number: 90242	Class cap: 15	Credits: 4
Professor: Helen Epstein and Josh Bardfield			
Schedule/Location: Thurs 3:10 PM – 5:30 PM Olin 203 Thurs 8:30 AM – 10:50 AM Online Meeting Dates (9/8, 10/13, 11/17, 12/1)			
Distributional Area: SA Social Analysis D+J Difference and Justice			
Crosslists: Global & International Studies			

In this one semester OSUN Network Collaborative course, students will develop program proposals to address public health challenges in other students' countries. For example, students in Palestine will identify and then write a proposal to address key public health issues in the US, such as the US opioid epidemic or skyrocketing maternal mortality in states like Texas; students at BRAC University in Bangladesh might devise a tobacco control program for Kyrgyzstan, where lung disease is a major problem, and so on. Students will spend most of the semester working with their own professors, in person, and then come together online, to share their findings and evaluate each other's proposals. The course is designed to introduce students to the foreign aid and international development systems and to the social, economic, political and cultural challenges of working in societies other than their own. This is an OSUN Network Collaborative course, and we will also have four plenary sessions during the semester. These will be held online with students and professors from all the other campuses. We're hoping to schedule these **from 8:30-10:50am US Eastern Time on: Thurs Sept 8, Thurs Oct 13, Thurs Nov 17, and Thurs Dec 1.**

Human Rights to Civil RightsCourse Number: **HR 189**CRN Number: **90244**Class cap: **22**Credits: **4**Professor: **Kwame Holmes**Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Olin Language Center 118**Distributional Area: **HA Historical Analysis D+J Difference and Justice**Crosslists: **Africana Studies; American Studies**

(HRP Core course) For much of the 20th century, Civil Rights activists and Human Rights advocates worked hand-in-hand. Their shared target: state actors and global systems that exploited human bodies and denied human dignity in the name of prejudice, nationalism and profit. Yet in the 1960s, a new wave of social movements representing Black, Feminist, LGBTQ, Chicano, Indigenous and Disabled perspectives shattered this consensus, demanding an identity-based approach to civil rights advocacy and pushing against notions of universal human rights. This seminar will introduce students to the history of this conflict, and allow them to explore for themselves the benefits and/or costs of advocating for social justice through the figure of “the human” or through the filter of identity. Students will be introduced to the foundational writings of identity-based movement leaders, with an eye for their applicability to contemporary struggles over immigration, anti-trans violence, mass incarceration and police violence. We will consider the relative efficacy of direct action, lawsuits, media campaigns and civil disobedience.

Faculty in the Human Rights Program

- Ziad Abu-Rish – Human Rights
- Ingrid Becker - Human Rights
- Roger Berkowitz - Politics
- Ian Buruma - Human Rights (fall only)
- Nicole Caso - Spanish
- Christian Crouch - History
- Mark Danner - Human Rights (on leave)
- Tania El Khoury – Theater & Performance
- Omar G. Encarnación - Politics
- Helen Epstein – Social Studies
- Jeanette Estruth - History
- Tabetha Ewing - History
- Nurrudin Farah – Literature (on leave 2022-24)
- Kwame Holmes - Human Rights
- Thomas Keenan - Literature (Director)
- Laura Kunreuther - Anthropology
- Susan Merriam - Art History
- Gregory Moynahan - History
- Michelle Murray - Politics
- Alys Moody - Literature
- Gilles Peress - Photography/Human Rights (spring only)
- Dina Ramadan - Human Rights
- Miles Rodriguez - History
- Peter Rosenblum - Human Rights
- John Ryle - Human Rights (fall only)
- Michael Sadowski - MAT
- Sophia Stamatopoulou-Robbins - Anthropology
- Katherine Tabb - Philosophy
- Drew Thompson - History
- Eric Trudel - Literature
- Evan Calder Williams - Curatorial Studies
- Robert Weston - Human Rights
- Ruth Zisman - Philosophy

Courses needed to moderate into the Human Rights program

- HR core course (see list below)
- HR core course (see list below)
- HR core course (see list below)
- HR 4-credit elective course

Courses needed to complete the Human Rights major

HR 30x Methods in Human Rights
 HR 303 Research in Human Rights
 HR elective course
 HR elective course
 HR elective course, 300-level
 Senior Project

Students moderate into the Human Rights Program alone or in combination with another program (usually through a joint Moderation), by fulfilling the other program’s requirements and the following program requirements.

Examples of HR core courses:

HR 101 Introduction to Human Rights	ANTH/HR 261 Anthropology of Violence and Suffering
HR 105 Human Rights Advocacy	ARTH/HR 289 Rights and the Image
HR 125 Human Rights: What Remains?	LIT/HR 218 Free Speech
HR 213 Gay Rights, Human Rights	LIT 2509 Telling Stories About Rights
HR 224 Lexicon of Migration	PHIL 130 Philosophy and Human Rights
HR 226 Women's Rights, Human Rights	HIST 2631 Capitalism and Slavery
HR 233 Problems in Human Rights	HIST 222 History of the Modern Police
HR 234 (Un)defining the Human	HIST 2356 American Indian History
HR 242 Arguing with the Supreme Court	SPAN 240 Testimonies of Latin America.
HR 243 Constitutional Law	

Courses needed to complete the Human Rights major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
HR/other discipline	Core Course	First year	
HR/other discipline	Core Course	First year	
HR/other discipline	Core Course	Sophomore year	
HR	Elective	Sophomore year	4 credit
	Course in the disciplinary focus program (e.g., anthropology, sociology, economics, etc)	First year	

	Course in the disciplinary focus program (e.g., anthropology, sociology, economics, etc)	Sophomore year	
HR	Elective	Junior year	4 credit
HR	Elective	Junior year	4 credit
HR	Elective	Senior year	4 credit
HR303	Junior Research Seminar	Junior year	
	Course in the disciplinary focus program (e.g., anthropology, sociology, economics, etc)	Junior year	
300 level	Course in the disciplinary focus program (e.g., anthropology, sociology, economics, etc)	Senior year	
HR401	Senior Project 1	Usually Senior year	
HR402	Senior Project 2	Usually Senior year	

Interdisciplinary Study of Religion Program

Website: <http://religion.bard.edu/>

Program Director: Dominique Townsend

At Bard, the study of religion is undertaken as an interdisciplinary examination of various ways in which religion operates in and affects life. Courses in the program approach religion through multiple questions and perspectives, including the study of scripture, the performance of religion in everyday life, intersections of religion and politics, religion and material culture, and the evolution of concepts like tradition, modernity, and secularism. Moderation in religion equips students in the key methods and approaches in the humanities and social sciences while also familiarizing them with central doctrines, practices, and narratives of major religious traditions.

Students are required to take three courses in religion prior to Moderation, and three elective courses in religion thereafter. In total, courses must be taken in at least three of the religious traditions offered in the Bard curriculum: Buddhism, Christianity, Hinduism, Islam, and Judaism. After Moderation, enrollment in *Imagining Religion*, our seminar in the study of religion, is ideally required of juniors, while seniors must enroll in the Religion Colloquium in addition to the Senior Project.

Students are encouraged to take courses relevant to the study of religion offered by other programs, such as anthropology, sociology, psychology, theology, literature, historical studies, philosophy, and gender and sexuality studies. Courses outside the program that centrally involve religious issues or texts may, in consultation with the adviser, be counted as religion courses. Students are also expected to study a language relevant to the particular religion or area of study upon which they intend to focus for their Senior Project. Relevant languages taught at Bard include Arabic, Chinese, Greek, Hebrew, Japanese, Latin, and Sanskrit.

If a student is considering pursuing the Interdisciplinary Study of Religions major, **this fall** they should register for either one of the courses listed below.

Islam			
Course Number: REL 106	CRN Number: 90687	Class cap: 18	Credits: 4
Professor: Claire-Marie Hefner			
Schedule/Location: Tue Thurs	1:30 PM – 2:50 PM Olin 310		
Distributional Area: MBV	<i>Meaning, Being, Value</i>		
Crosslists: Medieval Studies; Middle Eastern Studies			

This course will introduce you to Islam as a religious, historical, cultural, and social phenomenon. We will begin thinking carefully about what it means to take Islam as our object of study, and about our own beliefs and biases that we take into the classroom. We will proceed by studying the origins of Islam in pre-Islamic Arabia with the reception of revelation by the Prophet Muhammad and the formation of a community of believers. We will examine the Qur'an as an aural-literary phenomenon distinguished by Muslims as being of inimitable beauty and fundamental, divine truth. In the first half of the course, we will explore the prolific intellectual production of thinkers of the medieval Islamic world, including theological, philosophical, legal, and mystical texts and traditions. We will address Islam not only as it is expressed in text but also through the senses, devoting time to Islamic visual art and architecture, poetry, and music. The course will also seek to address women in Islam by exploring women's voices, not only through

reading modern Muslim feminist exegesis and critical analysis, but also through such contextualization as our discussion of Sufi women. Finally, we will explore various modern instantiations of the Islamic, ending the course with discussions of fundamentalism, modernization, and the economic and political forces shaping these questions and crises, and a discussion of Islam in America.

First Bible

Course Number: **REL 111** CRN Number: **90252** Class cap: **22** Credits: **4**
 Professor: **Bruce Chilton**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Bard Chapel**
 Distributional Area: **MBV Meaning, Being, Value**
 Crosslists: **Jewish Studies; Theology**

This introductory course considers the biblical texts in the order in which they were actually produced. Particular attention is paid to the material culture and art of the periods involved. We see how the Bible grew and evolved over centuries. This enables us to understand in literary terms what the Bible is, how it was built and why, and the ways its different authors influenced one another.

Hindu Religious Traditions

Course Number: **REL 117** CRN Number: **90253** Class cap: **22** Credits: **4**
 Professor: **Nabanjan Maitra**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Olin 202**
 Distributional Area: **MBV Meaning, Being, Value D+J Difference and Justice**
 Crosslists: **Asian Studies**

This course introduces students to the academic study of Hinduism. Students will be introduced to the canonical and constituent elements of the Hindu traditions, its principal texts, practices, and institutions. Complementing this study of the sources of the tradition, students will be introduced to the fundamental analytic frames for the disciplined study of religion (myth, ritual, hermeneutics, ethnography, among others). This complementarity will enable students to appreciate the myriad modes of religious study, even as they learn about the religious traditions that are comprehended by the term Hinduism. Finally, the examination of the heterogeneous traditions that are unified under the label Hinduism will serve as an impetus to consider, throughout the semester, the contingent task of defining religious traditions. In this vein, we will ask: which groups have attempted to define Hinduism? To what end? How have they attempted to do so?

Jewish Thought and Philosophy

Course Number: **REL 132** CRN Number: **90690** Class cap: **22** Credits: **4**
 Professor: **Bevin Blaber**
 Schedule/Location: **Mon Wed 3:30 PM – 4:50 PM Hegeman 201**
 Distributional Area: **MBV Meaning, Being, Value**
 Crosslists: **Jewish Studies; Philosophy**

In this course, we will explore a wide range of what might be called “Jewish Thought.” We will examine works including the Hebrew Bible, medieval philosophy, Enlightenment-era political thought, and modern and contemporary literature, and explore themes including ethics, politics, identity, and language. While all the works we read engage and grapple with Judaism and Jewish traditions, we will consider the wide range of approaches this might take, situating each work in both the historical circumstances of its composition and in relationship to broader Jewish thought. This course requires no prior knowledge of Judaism.

Faculty in the Interdisciplinary Study of Religion Program

- Dominique Townsend (director)
- Shai Secunda
- Bevin Blaber
- Bruce Chilton
- Nabanjan Maitra
- Nora Jacobson Ben Hammed
- Claire-Marie Hefner
- Hillary Langberg

Courses needed to moderate into the Interdisciplinary Study of Religion program

REL elective

REL elective

REL elective

Courses needed to complete the Interdisciplinary Study of Religion major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
RELXXX	Religion elective	First year
RELXXX	Religion elective	Sophomore year
RELXXX	Religion elective	Sophomore year
RELXXX	Religion elective	Junior year
RELXXX	Religion elective	Junior year
RELXXX	Religion elective	Junior year
Language	Related to the religion or area of study in Senior Project focus	Sophomore or Junior year
REL317	Imagining Religion: Seminar in the Study of Religion	Junior year
REL Colloquium	In conjunction with Senior project	Senior year
REL401	Senior Project 1	Usually Senior year
REL402	Senior Project 2	Usually Senior year

Italian Studies Program

Website: <http://italian.bard.edu/>

Program Director: Franco Baldasso

The present and past artistic, poetic and intellectual richness of Italian culture passionately engages with the major questions of today's world. Our courses develop students' skills in language and introduce them to the variegated field of Italian Studies. Students can focus on Italian language and translation, literature, art, film, music, and Italian cultural studies, which encompasses history, human rights and media.

For students with no previous knowledge of Italian, an intensive program is offered every spring. The Italian Language Intensive class in the Spring is followed by the study abroad program in Taormina, Sicily over the Summer. Successively, students of Italian can improve their language skills and move towards intermediate- and advanced-level classes: the Program allows students to develop critical thinking and a multidisciplinary knowledge of Italy's culture. Italian Studies can be pursued as a stand-alone major, but designing a joint-major with another discipline is encouraged and fully supported.

If a student is considering pursuing the Italian Studies Major, **this fall** they should register for either one of the courses listed below.

** Intensive Italian, ITAL106, will be offered in the spring 2023 semester. If a student has some proficiency in the language, they should contact Professor Franco Baldasso to discuss the best placement based on their current language skills **

In case no previous experience with Italian, students should take **ITAL 106 Intensive Elementary Italian** in the **Spring** and they can in the meantime register for this course:

How to be a Renaissance person			
Course Number: MUS 176	CRN Number: 90136	Class cap: 22	Credits: 4
Professor: Karen Raizen			
Schedule/Location: Tue Thurs 10:10 AM – 11:30 AM Olin AUDT			
Distributional Area: PA Practicing Arts			
Crosslists: Italian Studies			

Baldassare Castiglione, a sixteenth-century Italian courtier and self-conscious Renaissance man, argued that skills—things like oration, storytelling, singing, military prowess, and dance—should be cultivated in such a way that makes them seem effortless. Sprezzatura, the term he uses for this effortless, became a tenet of Renaissance life. For some, it was more important than the skills themselves. This class explores the phenomenon of the 'Renaissance man.' Using Castiglione's treatise *The Book of the Courtier* (1528) as a basis, we look at the skillset considered critical for a well-rounded individual in the Renaissance. We will also broach broader questions about cultural signifiers: What does it mean to be well-rounded today? How do we develop a broad range of skills, rather than focusing on one specific path? How can we recast and rethink specifically gendered skills? There are no prerequisites for this course, but a rudimentary understanding of music is recommended. The course will be part-theory, part-praxis: in addition to studying works that were important for Renaissance culture (Castiglione's *The Book of the Courtier*, Giovanni Boccaccio's *Decameron*, and Cicero's *De Oratore*, among others), we will also put Renaissance skills into practice. The semester will include a dance workshop, musical composition and performance, storytelling, training through memory palaces, and public speaking. Students are expected to participate—and cultivate sprezzatura—in all of these practicing arts.

In case students have already experience with Italian language they should register in one of these two courses, according to their level of proficiency (**Intermediate** or **Advanced**), to be assessed with the Faculty Advisor before Registration:

Intermediate Italian

Course Number: ITAL 201	CRN Number: 90177	Class cap: 22	Credits: 4
Professor: Franco Baldasso			
Schedule/Location: Tue Wed Thurs 10:30 AM – 11:30 AM Reem Kayden Center 200			
Distributional Area: FL Foreign/Languages and Lit			

This course intends to reinforce students' skills in grammar, composition, and spoken proficiency, through intensive grammar review, conversation practice, reading/analysis of short texts, writing simple compositions, as well as the use of magazine articles, video and songs. Students engage in discussion and must complete compositions and oral reports based on Italian literary texts and cultural material. Prerequisites: Two semesters of elementary Italian or Intensive Italian 106 (or the equivalent).

The Middle Sea: Mediterranean Encounters in Italy

Course Number: ITAL 231	CRN Number: 90178	Class cap: 22	Credits: 4
Professor: Franco Baldasso			
Schedule/Location: Tue Thurs 1:30 PM – 2:50 PM Reem Kayden Center 200			
Distributional Area: FL Foreign/Languages and Lit			
Crosslists: Human Rights			

Since Homer, the Mediterranean Sea had inspired the founding myths of countless civilizations that prospered and clashed on its shores. The "Middle Sea" represented for millennia the locus of cultural encounters par excellence. As the current migration crises showcase, however, it also constitutes a key geopolitical space of negotiation between national pretenses and transnational mobility of ideas, cultures, and bodies. By virtue of its position at the center of the Mediterranean, Italy and its multilayered culture offered a number of provisional answers to the ceaseless struggles taking place between North and South, East and West, Orientalism and Occidentalism. The course will address pivotal works of Italian literature and cinema able to destabilize acquired assumptions on identity, migration, gender and exile, from Boccaccio to Elsa Morante, to Pasolini and Carlo Levi, with a particular focus on Mediterranean artists working in Italy today, such as Predrag Matvejevic, Boris Pahor, Elvira Dones and Ferzan Özpetek. Conducted in Italian.

Faculty in the Italian Studies Program***Advising Faculty***

Franco Baldasso – Italian (director)

Karen Raizen – Italian and Music

Affiliated Faculty

Mary Caponegro – Written Arts

Diana H. DePardo-Minsky - Art History (not teaching)

Peter Laki – Music

Joseph Luzzi - Literature

Rufus Muller - Music

Karen Sullivan - Literature

Courses needed to moderate into the Italian Studies program

Moderation Requirements:

1. 12-credit ITAL 106 Intensive Elementary Italian + ITAL 207 Study Abroad in Italy (or the equivalent)*
2. 4-credit ITAL 201 Intermediate Italian (or the equivalent)
3. 4-credit ITAL 202 Intermediate Italian II (or the equivalent)

4. 4-credit ITAL 228 Advanced Review or Italian Studies elective

*Typically taken in the first year.

Courses needed to complete the Italian Studies major

ITAL106	ITAL106 Intensive Elementary Italian	First year
ITAL207	Study abroad in Italy	First year
ITAL201	Intermediate Italian	Sophomore year
ITAL202/	Intermediate Italian II	Sophomore year
Example: ITAL228/ MUS176/ LIT366	Advanced Review or ITAL elective	Sophomore year

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Example: ITAL222/235	ITAL elective	Junior year
HIST 2341/ LIT 323	ITAL elective	Junior year
Example: ITAL 231/237	ITAL elective	Sophomore year
ARTH 230/ LIT 2407/ LIT 3205	ITAL elective	Sophomore year
ITAL 318/331	ITAL elective	Sophomore, junior, senior year
ITAL401	Senior Project 1	Usually Senior year
ITAL402	Senior Project 2	Usually Senior year

FAQ about majoring in Italian Studies

Are there prerequisites for any courses?

Students can begin learning Italian and then consider to major or joint-major in Italian Studies even if they don't have any previous experience with Italian language. There are no prerequisites for taking ITAL 106 Intensive Elementary Italian (8 credits) in the Spring. After ITAL106, students are encouraged to take a 4-credits ITAL 207 Study Abroad in Italy, which is offered every Summer in Taormina (Sicily).

What if I am interested in 2 majors or a joint major?

The Italian Studies Program encourages students to keep their options open and combine their interests in Italian language, culture and society with other disciplines. Many if not most students who have recently graduated in Italian Studies have completed joint majors (Italian and Political Studies, Italian and Art History, Italian and Written Arts, Italian and Theater). Please, speak with your academic advisor about how to schedule courses for possible joint majors.

Literature Program

Website: <http://literature.bard.edu/>

Program Director: Éric Trudel

If a student is considering pursuing the Literature major, **this fall** they should register for any of the LIT courses open to first year students.

Who is Joaquín Murieta?

Course Number: LIT 127	CRN Number: 90299	Class cap: 22	Credits: 4
Professor: Alex Benson			
Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Olin 203			
Distributional Area: LA Literary Analysis in English D+J Difference and Justice			
Crosslists: American Studies; Human Rights; Latin American/Iberian Studies			

This course anchors a wide-ranging discussion of art, labor, land, and state power in a singular text. *The Life and Adventures of Joaquín Murieta: The Celebrated California Bandit* (1854) is now known primarily as the first novel published by a Native American writer—John Rollin Ridge, a.k.a. Yellow Bird (Cherokee Nation). But Ridge's pulpy antihero story also opens up a surprising set of questions about indigeneity and race, fiction and history, banditry and borders. Exploring these issues, we will move from the novel to the political histories that inform it, and from there to the afterlives of Ridge's narrative across other artistic media (an experimental dramatic adaptation by Pablo Neruda, a poem by activist Corky Gonzales, pop-culture vigilantes such as Zorro and Batman). Throughout, our discussion will draw on readings in Native literary criticism and settler colonial studies, introducing students to these fields' ongoing debates about nationhood and narrative.

The Joke as Literature

Course Number: LIT 134	CRN Number: 90300	Class cap: 22	Credits: 4
Professor: Adhaar Desai			
Schedule/Location: Tue Thurs 3:30 PM – 4:50 PM Olin Language Center 120			
Distributional Area: LA Literary Analysis in English			

Open both to intended Literature students and to others interested in developing skills in close-reading and critical analysis, this course takes jokes as its object of study. Like poems, jokes often rely on the precise use of language's many features. Like plays, they are meant to be performed, and so depend on context, audience, and actors' bodies. Like stories, they frequently feature characters, conflicts, and resolutions. Interested in the intersections between jokes and issues pertaining to power, race, sexuality, gender, and class, we will peruse joke books from throughout history alongside essays by Henri Bergson, Sigmund Freud, and Roxane Gay. We will also spend time unpacking the use of jokes in plays by William Shakespeare, Oscar Wilde, and Paula Vogel, and study stand-up by Richard Pryor and Phyllis Diller as well as a diverse selection of contemporary comedians. Student writing will be analytical, argumentative, and creative (yes, that last one means we will all try to write at least one joke).

Monsters я Us

Course Number: LIT 139 A	CRN Number: 90301	Class cap: 22	Credits: 4
Professor: Cole Heinowitz			
Schedule/Location: Tue Thurs 11:50 AM – 1:10 PM Aspinwall 302			
Distributional Area: LA Literary Analysis in English D+J Difference and Justice			

According to the Oxford English Dictionary, the original meaning of the word "monster" (ca. 1375) is: "a mythical creature which is part animal and part human, or combines elements of two or more animal forms, and is frequently of great size and ferocious appearance." By the early sixteenth century, "monster" had also come to refer to "a person of repulsively unnatural character, or exhibiting such extreme cruelty or wickedness as to appear inhuman." These definitions remind us that monstrosity is not the opposite of humanity; on the contrary, what makes monsters monstrous is precisely their resemblance to humans. If monsters are not humanity's "other" but rather its uncanny double, what stories do they enable us to tell about ourselves? Why does Frankenstein give life to an eight-foot tall creature fashioned from human and nonhuman body parts rather than, say, a human child? Why has the historical Vlad the Impaler been largely forgotten while his undead avatar, Dracula, remains a staple of gothic literature and popular culture? Reading monster narratives from the late eighteenth to the late twentieth century (including works by Charles Brockden Brown, Mary Shelley, Bram Stoker, Robert Louis Stevenson, Paul Metcalf, H.P. Lovecraft, and Ursula Le Guin), this course will explore the influence of race, gender, class, ethnicity, ability, and sexuality on the construction of the "human" as a privileged category.

Monsters я Us

Course Number: LIT 139 B	CRN Number: 90711	Class cap: 22	Credits: 4
Professor: Cole Heinowitz			

Schedule/Location: **Tue Thurs 3:30 PM – 4:50 PM Olin 305**
Distributional Area: **LA Literary Analysis in English D+J Difference and Justice**

According to the Oxford English Dictionary, the original meaning of the word “monster” (ca. 1375) is: “a mythical creature which is part animal and part human, or combines elements of two or more animal forms, and is frequently of great size and ferocious appearance.” By the early sixteenth century, “monster” had also come to refer to “a person of repulsively unnatural character, or exhibiting such extreme cruelty or wickedness as to appear inhuman.” These definitions remind us that monstrosity is not the opposite of humanity; on the contrary, what makes monsters monstrous is precisely their resemblance to humans. If monsters are not humanity’s “other” but rather its uncanny double, what stories do they enable us to tell about ourselves? Why does Frankenstein give life to an eight-foot tall creature fashioned from human and nonhuman body parts rather than, say, a human child? Why has the historical Vlad the Impaler been largely forgotten while his undead avatar, Dracula, remains a staple of gothic literature and popular culture? Reading monster narratives from the late eighteenth to the late twentieth century (including works by Charles Brockden Brown, Mary Shelley, Bram Stoker, Robert Louis Stevenson, Paul Metcalf, H.P. Lovecraft, and Ursula Le Guin), this course will explore the influence of race, gender, class, ethnicity, ability, and sexuality on the construction of the “human” as a privileged category.

The Art of Letter-Writing

Course Number: **LIT 163** *CRN Number:* **90298** *Class cap:* **22** *Credits:* **4**
Professor: **Karen Sullivan**
Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Aspinwall 302**
Distributional Area: **LA Literary Analysis in English**

For thousands of years, students were trained in “the art of letter-writing” (ars dictaminis), which was considered an essential part of their liberal arts education. People wrote letters to parents, friends, and lovers, to dead or imaginary people, and to themselves. They wrote in the expectation that their letter would be read by one person, by a general public, or by no one at all. The letter was a genre both formal and informal, studied and spontaneous, private and public. The first novels in English took the form of collections of letters, which made them seem like found documents. Today, email and other social media have at once replaced and revived this epistolary tradition. Authors to be considered will include Cicero, Ovid, Pliny, Saint Paul, Lu Chi, Abelard and Heloise, Petrarch, Desiderius Erasmus, Madame de Sévigné, Thomas De Quincey, Samuel Richardson, Jean-Jacques Rousseau, Pierre Choderlos de Laclos, Jane Austen, Elizabeth Barrett Browning and Robert Browning, Ignatius Sancho, Jean Webster, Franz Kafka, and Octavia Butler. Students will be expected to write critical essays about these authors’ works, but also to produce letters in the style of those being studied. This course is a Pre-1800 Literature course offering

Comparative Literature I: From the Middle Ages to the Renaissance

Course Number: **LIT 204A** *CRN Number:* **90304** *Class cap:* **22** *Credits:* **4**
Professor: **Karen Sullivan**
Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Aspinwall 302**
Distributional Area: **LA Literary Analysis in English**
Crosslists: **Medieval Studies**

This course constitutes a survey of the masterworks of medieval and Renaissance European literature. It was during this time period that the concept of the author, as we now conceive of it, first emerged. When a literary work is composed, who is it who composes it? To what extent does such a work represent the general culture out of which it emerged, and to what extent does it reflect an individual consciousness? How does our assumption of who the author is affect how our reading of the text? We will be keeping these questions in mind as we examine the shift from epic to lyric and romance; from orally-based literature to written texts; and from anonymous poets to professional writers. Texts to be read will include The Song of Roland, troubadour lyrics, Arthurian romances, The Romance of the Rose, Dante’s Inferno, Petrarch’s sonnets, Boccaccio’s Decameron, and Christine de Pizan’s Book of the City of Ladies.

*Other course may still open- see open course list

Faculty in the Literature Program

- Eric Trudel
- Matthew Mutter
- Jaime Alves (MAT program)
- Franco Baldasso
- Thomas Bartscherer
- Alex Benson
- Jonathan Brent
- Mary Caponegro
- Nicole Caso
- Maria Sachiko Cecire (on leave 2022-23)
- Robert L. Cioffi
- Lauren Curtis
- Ziad Dallas

- Deirdre d'Albertis
- Mark Danner
- Adhaar Noor Desai
- Nuruddin Farah
- Peter Filkins
- Elizabeth Frank
- Derek Furr (MAT program)
- Stephen Graham
- Donna Ford Grover
- Rebecca Cole
- Heinowitz
- Elizabeth N. Holt
- Thomas Keenan
- Robert Kelly
- Franz R. Kempf
- Marina Kostalevsky
- Ann Lauterbach
- Marisa Libbon
- Peter L'Official
- Patricia Lopez-Gay
- Joseph Luzzi
- Daniel Mendelsohn
- Alys Moody
- Bradford Morrow
- Melanie Nicholson
- Joseph O'Neill
- Francine Prose
- Dina Ramadan
- James Romm
- Nathan Shockey
- Karen Sullivan
- Wakako Suzuki
- David Ungvary
- Marina van Zuylen
- Olga Voronina
- Thomas Wild
- Daniel Williams
- Li-Hua Ying

Courses needed to complete the Literature major

Moderation Requirements:

1. LIT 201 Narrative / Poetics / Representation (LIT 201 replaces the former LIT 103 moderation requirement. Students who have already taken LIT 103 do not need to take LIT 201.)
2. one LIT Sequence Course (U.S. Literature I, II, III, or IV; Comparative Literature A I, II, or III; or English Literature I, II, or III)
3. any course from the Division of Languages and Literature (e.g. Shakespeare)
4. any course from the Division of Languages and Literature (e.g. First Fiction Workshop)
5. any course from the Division of Languages and Literature (e.g. Spanish 110)

Only one writing workshop and one foreign language course can be used to satisfy the three elective moderation requirements. In addition to the two short papers required of all moderating students, Literature students submit a 10-12 page critical essay for moderation. The critical essay should represent what the student feels to be his or her strongest work to date and should ideally be taken from a sequence course.

Graduation Requirements:

6. a second LIT Sequence Course - from the same sequence as the first, though it need not be consecutive (US Lit III may be taken before US Lit I). This course may be taken as one of the three electives for moderation, and if not, must be taken prior to the start of the senior year.
7. 300-level LIT course (a Junior Seminar may fulfill this requirement)
8. Senior Project I & Senior Colloquium
9. Senior Project II & Senior Colloquium

Pre-1800 and Post-1800 Courses: By the time of graduation, students must take at least one course which focuses on literature written before 1800 and at least one course which focuses on literature written after 1800. Courses that satisfy the pre-1800 requirements will be designated as such in the course list. Please note that this requirement is in addition to the two sequence courses required above. The three elective moderation requirements and the 300-level LIT course, however, may be used to fulfill this requirement.

Literature Majors writing a project are required to enroll in the year-long Senior Colloquium.

Post-Moderation Recommendations (not required but strongly encouraged):

1. at least one course from the menu of offerings in World Literature
2. a Junior Seminar in Literature before embarking on the Senior Project

Mathematics Program

Website: <http://math.bard.edu/>

Program Director: John Cullinan

If a student is considering pursuing the Mathematics major, **this fall** they should register for the appropriate level section from the courses listed below.

Precalculus

Course Number: **MATH 110** CRN Number: **90057** Class cap: **22** Credits: **4**
 Professor: **Japheth Wood**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Reem Kayden Center 101**
 Distributional Area: **MC Mathematics and Computing**

A course for students who intend to take calculus and need to acquire the necessary skills in algebra and trigonometry. The concept of function is stressed, with particular attention given to linear, quadratic, general polynomial, trigonometric, exponential, and logarithmic functions. Graphing in the Cartesian plane and developing the trigonometric functions as circular functions are included. Prerequisite: passing score on Part I of the Mathematics Placement.

Calculus I

Course Number: **MATH 141 A** CRN Number: **90060** Class cap: **22** Credits: **4**
 Professor: **Ethan Bloch**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Hegeman 308**
 Distributional Area: **MC Mathematics and Computing**

An introduction to the basic ideas of differentiation and integration in one variable. Topics include limits, techniques of differentiation, definite integrals, the fundamental theorem of calculus, and applications. Prerequisite: Precalculus or the equivalent.

Calculus I

Course Number: **MATH 141 B** CRN Number: **90061** Class cap: **22** Credits: **4**
 Professor: **Ethan Bloch**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Hegeman 308**
 Distributional Area: **MC Mathematics and Computing**

Calculus I

Course Number: **MATH 141 C** CRN Number: **90062** Class cap: **22** Credits: **4**
 Professor: **Stefan Mendez-Diez**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Reem Kayden Center 102**
 Distributional Area: **MC Mathematics and Computing**

Calculus I

Course Number: **MATH 141 D** CRN Number: **90063** Class cap: **22** Credits: **4**
 Professor: **Daniel Newsome**
 Schedule/Location: **Mon Wed 1:30 PM – 2:50 PM Hegeman 102**
 Distributional Area: **MC Mathematics and Computing**

Calculus II

Course Number: **MATH 142 A** CRN Number: **90064** Class cap: **22** Credits: **4**
 Professor: **Caitlin Levenson**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Hegeman 102**
 Distributional Area: **MC Mathematics and Computing**

This course, a continuation of Calculus I, reinforces the fundamental ideas of the derivative and the definite integral. Topics covered include techniques of integration, l'Hopital's rule, improper integrals, applications of integration, sequence, series and power series. Prerequisite: MATH 141 Calculus or the equivalent.

Calculus II

Course Number: **MATH 142 B** CRN Number: **90065** Class cap: **22** Credits: **4**
 Professor: **Caitlin Levenson**
 Schedule/Location: **Tue Thurs 3:30 PM – 4:50 PM Hegeman 102**
 Distributional Area: **MC Mathematics and Computing**

Introduction to Differential Equations

Course Number: **MATH 211** CRN Number: **90705** Class cap: **18** Credits: **4**
 Professor: **John Cullinan**
 Schedule/Location: **Mon Wed 8:30 AM – 9:50 AM Hegeman 308**
 Distributional Area: **MC Mathematics and Computing**

This course is an introduction to ordinary differential equations. The course is organized around methods for solving ordinary differential equations, and incorporates many ideas from Calculus. Topics include the classification of differential equations, determining existence and uniqueness of ordinary differential equations, and solving first and second order differential equations using a variety of mathematical tools such as integrating factors, Laplace transforms and power series.

Prerequisite: Mathematics 141 and 142, or the equivalent.

Elementary Linear Algebra

Course Number: **MATH 242** CRN Number: **90066** Class cap: **18** Credits: **4**
 Professor: **Lauren Rose**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Hegeman 204**
 Distributional Area: **MC Mathematics and Computing**

This course will cover the basics of linear algebra in n-dimensional Euclidean space, including vectors, matrices, systems of linear equations, determinants, eigenvalues and eigenvectors, as well as applications of these concepts to the natural, physical and social sciences. Prerequisite: Math 142 or permission of the instructor.

Vector Calculus

Course Number: **MATH 255** CRN Number: **90067** Class cap: **18** Credits: **4**
 Professor: **Charles Doran**
 Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Hegeman 204**
 Distributional Area: **MC Mathematics and Computing**

This course investigates differentiation and integration of vector-valued functions along with related topics in multivariable calculus. Topics covered include gradient vectors, the chain rule, optimization, change of variables for multiple integrals, line and surface integrals, Green's Theorem, Stokes' Theorem, and the Divergence Theorem. Prerequisites: MATH 142 Calculus II and MATH 242 Linear Algebra, or the equivalent.

Faculty in the Mathematics Program

- John Cullinan (Chair)
- Ethan Bloch
- Charles Doran
- Caitlin Levenson
- Stefan Méndez-Diez
- Lauren Rose
- Steve Simon
- Japheth Wood

Courses needed to moderate into the Mathematics program

- Math 141
- Math 142 (or placing out via the Math Placement Exam)
- One of Math 242 or 255
- Math 261

Note: Math 211(Differential Equations) is *not* required for moderation or the major, but *is* required for the 3-2 engineering program. This course is not offered every semester, so students who are intent on the 3-2 program ought to consider enrolling. The prerequisite is Calculus 1, 2, or permission This is a question that can be directly answered by a math faculty member, or the 3-2 engineering advisor.

Courses needed to complete the Mathematics major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
MATH141	Calculus I	First year	Can place out*
MATH141	Calculus II	First year	Can place out*
MATH242	Elementary Linear Algebra	Second year	
MATH 255	Vector Calculus	Second year	
MATH 261	Proofs and Fundamentals		
MATH332			
MATH361	Real Analysis		
MATH elective			
MATH elective			
CMSC141	Object Oriented Programming		
401	Senior Project 1	Usually Senior year	
402	Senior Project 2	Usually Senior year	

*if a student places out of MATH141 and MATH142, they still need to take a minimum of 9 courses in the mathematics program, fulfilled by electives.

FAQ about majoring in Mathematics

Can a student still major in Mathematics if they do not start in Calculus 1?

Yes! It might take a little extra planning to complete Math 261 by the second year, but this is a common occurrence.

Middle Eastern Studies Program

Website: <http://middleeastern.bard.edu/>

Program Co-Directors: Elizabeth Holt and Dina Ramadan

The Middle Eastern Studies Program (MES) offers courses that focus on the Middle East through multiple disciplinary perspectives including anthropology, history, literature, art history, and religious studies. Moderation into MES draws upon courses offered by core and affiliated MES faculty, as well as by other faculty who cross-list their courses with MES.

Students who come to Bard with basic proficiency in either Arabic or in Hebrew are not required to complete language study within MES. **One does not need to start with 100-level courses for MES. Anything at the 100 or 200 level would be appropriate, and entering the language classroom should be given priority.**

If a student is considering pursuing the Middle Eastern Studies major, **this fall** they should register for one of the courses listed below.

State Phobia: Theories and Ethnographies of Statehood Today

Course Number: ANTH 221 CRN Number: 90198 Class cap: 22 Credits: 4
 Professor: Sophia Stamatopoulou-Robbins
 Schedule/Location: Tue Thurs 1:30 PM – 2:50 PM Olin 204
 Distributional Area: SA Social Analysis D+J Difference and Justice
 Crosslists: Global & International Studies; Human Rights; Middle Eastern Studies

Middle Eastern Mobilities

Course Number: ANTH 297 CRN Number: 90196 Class cap: 22 Credits: 4
 Professor: Jeff Jurgens
 Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Olin 304
 Distributional Area: SA Social Analysis
 Crosslists: Global & International Studies; Human Rights; Middle Eastern Studies

Anthropologies of Men and Gender

Course Number: ANTH 298 CRN Number: 90693 Class cap: 22 Credits: 4
 Professor: Andrew Bush
 Schedule/Location: Tue Thurs 11:50 AM – 1:10 PM Hegeman 106
 Distributional Area: SA Social Analysis
 Crosslists: Gender and Sexuality Studies; Human Rights; Middle Eastern Studies

Elementary Arabic I

Course Number: ARAB 101 CRN Number: 90153 Class cap: 22 Credits: 4
 Professor: Elizabeth Holt
 Schedule/Location: Mon Tue Wed Thurs Fri 1:30 PM – 2:30 PM Olin Languages Center 115
 Distributional Area: FL Foreign Languages and Lit
 Crosslists: Africana Studies; Middle Eastern Studies

Egyptian Colloquial Arabic I

Course Number: ARAB 150 CRN Number: 90154 Class cap: 22 Credits: 2
 Professor: Dina Ramadan
 Schedule/Location: Tue Thurs 10:10 AM – 11:30 AM Olin Languages Center 206
 Distributional Area: FL Foreign Languages and Lit
 Crosslists: Africana Studies; Middle Eastern Studies

Arabic Composition

Course Number: ARAB 252 CRN Number: 90155 Class cap: 22 Credits: 4
 Professor: Ziad Dallal
 Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Olin Languages Center 118
 Distributional Area: FL Foreign Languages and Lit
 Crosslists: Africana Studies; Middle Eastern Studies

Ancient Art of the Mediterranean World			
Course Number: ARTH 136	CRN Number: 90003	Class cap: 22	Credits: 4
Professor: TBA			
Schedule/Location: Tue Thurs 1:30 PM – 2:50 PM Olin 102			
Distributional Area: AA Analysis of Art			
Crosslists: Classical Studies; Middle Eastern Studies			
Dura-Europos and the Problems of Archaeological Archives Practicum			
Course Number: ARTH 2030	CRN Number: 90595	Class cap: 15	Credits: 2
Professor: Anne Hunnell Chen			
Schedule/Location: Wed 9:10 AM - 11:30 AM Fisher Studio Arts ANNEX			
Distributional Area: AA Analysis of Art			
Crosslists: Classical Studies; Experimental Humanities; Middle Eastern Studies			
Hebrew Language and Culture			
Course Number: HEB 101	CRN Number: 90176	Class cap: 22	Credits: 4
Professor: Vanessa Grajwer Boettiger			
Schedule/Location: Mon Tue Wed 11:50 AM – 1:10 PM Olin 302			
Distributional Area: FL Foreign Languages and Lit			
Crosslists: Jewish Studies; Middle Eastern Studies			
The Making of the Modern Middle East			
Course Number: HIST 185	CRN Number: 90714	Class cap: 22	Credits: 4
Professor: Ibrahim Khaled El Houdaiby			
Schedule/Location: Tue Thurs 3:30 PM – 4:50 PM Henderson Computer Center 101A			
Distributional Area: HA Historical Analysis D+J Difference and Justice			
Crosslists: Global & International Studies; Human Rights; Middle Eastern Studies			
Credit, Corporations, and the making of modern Middle Eastern families			
Course Number: HIST 2552	CRN Number: 90712	Class cap: 18	Credits: 4
Professor: Ibrahim Khaled El Houdaiby			
Schedule/Location: Mon Wed 3:30 PM – 4:50 PM Albee 106			
Distributional Area: HA Historical Analysis			
Crosslists: Gender and Sexuality Studies; Middle Eastern Studies			
The Arabic Novel			
Course Number: LIT 2060	CRN Number: 90313	Class cap: 22	Credits: 4
Professor: Elizabeth Holt			
Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Olin 308			
Distributional Area: FL Foreign Languages and Lit D+J Difference and Justice			
Crosslists: Africana Studies; Human Rights; Middle Eastern Studies			
Arab Future Histories			
Course Number: LIT 292	CRN Number: 90311	Class cap: 22	Credits: 4
Professor: Dina Ramadan			
Schedule/Location: Tue Thurs 11:50 AM – 1:10 PM Olin 301			
Distributional Area: FL Foreign Languages and Lit			
Crosslists: Art History and Visual Culture; Human Rights; Middle Eastern Studies			
Islam			
Course Number: REL 106	CRN Number: 90687	Class cap: 18	Credits: 4
Professor: Claire-Marie Hefner			
Schedule/Location: Tue Thurs 1:30 PM – 2:50 PM Olin 310			
Distributional Area: MBV Meaning, Being, Value			
Crosslists: Medieval Studies; Middle Eastern Studies			

Faculty in the Middle Eastern Studies Program

- Dina Ramadan (Arabic)
(Co-director)
- Ziad Abu-Rish (HR)
- Karen Barkey (Sociology)
- Nora Jacobsen ben Hammad
(Religion, on leave 2022-24)
- Joshua Boettiger (Religion)
- Vanessa Boettiger (Hebrew)
- Katherine M. Boivin (Art History)
- Andrew Bush (Anthropology)
- Anne Chen (Art History)
- Ziad Dallal (Arabic)
- Yuval Elmelech (Sociology)
- Tabetha Ewing (History)
- Elizabeth Holt (Arabic) (Co-director)
- Claire-Marie Hefner (Religion)
- Ibrahim El Houdaiby (History)
- Jeffrey Jurgens (Anthropology)
- Pinar Kemerli (Political Studies)
- Joel Perlmann (Economics)
- Karen Raizen (Italian)
- Shai Secunda (Religion, on leave
2022-23)
- Heeryoon Shin (Art History)
- Sophia Stamatopoulou-Robbins
(Anthropology)
- Karen Sullivan (Literature)

Program Requirements

The Middle Eastern Studies Program (MES) offers courses that focus on the Middle East through multiple disciplinary perspectives including anthropology, history, literature, art history, and religious studies. Moderation into MES draws upon courses offered by core and affiliated MES faculty, as well as by other faculty who cross-list their courses with MES.

One does not need to start with 100-level courses for MES. Anything at the 100 or 200 level would be appropriate, and entering the language classroom should be given priority.

Students who come to Bard with basic proficiency in either Arabic or in Hebrew are not required to complete language study within MES.

If a student wants to study MES and has no background in Arabic or Hebrew, if at all possible they should enroll in a language course in their first semester, as well as any of the other MES courses on offer. It is important that students be advised that they can try different disciplines out from the get-go with an MES interest (so taking Arabic 101 and a history course, for instance, would be a great way to try out MES, FLCL, and History).

Moderation Requirements

1. Arabic or Hebrew language course (4 credits)
2. Arabic or Hebrew language course (4 credits) (total of 1 full year of the same language)
3. 100- or 200-level designated core MES course (4 credits)
4. 100- or 200-level designated core MES course (4 credits)

Core courses offer students an overview of key debates and themes in the field of MES through a specific disciplinary lens and provide a broad historical and geographical overview. Core courses include but are not restricted to Islam (REL 106), The Making of the Modern Middle East (HIST 185), The Arabic Novel (LIT 2060), The Arab Renaissance (LIT 228), Anthropology of the Modern Middle East (ANTH 288), Middle Eastern Cinemas (LIT 232), The Ottomans and the Last Islamic Empire (HIST 134), In the Garden of Empire: Nature and Power in the Middle East (ANTH 277), Labor and Migration in Arabic Literature (LIT 227).

At moderation, students will indicate whether they wish to moderate into the Social Studies (SST) or the Languages and Literature (L&L) Divisions.

Graduation Requirements

5. 200-level MES cross-listed course in the area of interest (4 credits)
 6. 200-level MES cross-listed course in the area of interest (4 credits)
 7. MES Junior seminar (4 credits)
 8. at least one 300-level MES cross-listed seminar (4 credits)
 9. Senior Project I (4 credits)
 10. Senior Project II (4 credits)
- L&L students must also complete a second year of Arabic or Hebrew (8 credits).
 - SST students are encouraged to continue with language study, especially if they intend to conduct ethnographic fieldwork or archival research.

The senior project must address a topic, question or debate relevant to the Middle East broadly defined. Students may combine methods from a number of disciplines or choose to draw heavily from one method in particular. These can include literary or textual analysis, media analysis, archival research or anthropological fieldwork. The geographical focus of the senior project may be confined by the region's modern boundaries but may also include a focus on Middle East diasporas, migration and non-Middle Eastern representations of the Middle East.

Music Program

Website: <http://music.bard.edu/>

Program Director: James Bagwell

A student choosing to major in music can develop a course of study intended to cultivate specific musical interests and abilities. Advisers in each music field may suggest the best academic plan for each student. Areas of focus include performance or composition in classical, jazz, or electronic music genres; western music research and history; music theory and analysis; and ethnomusicology. To fulfill requirements in a desired focus, students are suggested to take no fewer than six 200/300 level theory and history courses by the time of graduation. Additional requirements may include regular enrollment in one or more of the performance workshops, private lessons, composition workshops, or ensembles that are offered each semester. By the time of moderation, a student should ideally have completed half of their suggested course requirements. Students' Moderation and Senior Projects should ideally reflect their expressed musical interests and goals, whether they are based in performance, composition, research, analysis, or any combination of these. The Moderation Project for a student focused on composition or performance usually consists of a 25-40 minute recital, highlighting original work and/or other repertoire. For students interested in music scholarship or analysis, a substantial music history or theory paper serves as an appropriate moderation project. A Senior Project in music can be accomplished in a variety of ways. Performers and composers usually present two concerts from 30 to 60 minutes each. For some composers, one concert can be replaced by an orchestra work written for performance by The Orchestra Now. In certain circumstances, a finished, sophisticatedly produced recording or multimedia project serves in place of a live performance. Music History and Theory students typically present an advanced, scholarly research or analysis paper as the main component of a Senior Project. Specific requirements for each area can be found on the Music Program website: <https://music.bard.edu>.

If a student is considering pursuing the Music major, **this fall** they should register for one of the courses listed below.

Music Theory / Ear Training 1

Course Number: **MUS 201**

CRN Number: **90114**

Class cap: **20**

Credits: **4**

Professor: **Kyle Gann and David Sytkowski**

Schedule/Location: **Mon Tue Wed Thurs 11:50 AM – 1:10 PM Blum Music Center N217**

Distributional Area: **PA Practicing Arts**

This course is intended as a survey of the materials of music (as defined for classical music and vernacular musics descended from it, including hymns, Broadway tunes, and some popular music; jazz terminology will also be discussed where relevant) for those students who already read music and have some experience with performance. Topics covered include the acoustics of pitch, scales, rhythmic notation, triads, seventh chords, voice-leading, chord progressions, and secondary dominants and sevenths. Grades will be determined by three exams and a final composition project in tonal style, along with weekly homework assignments from the workbook and class handouts. A well-rehearsed performance of the final project (by oneself or whomever one finds to perform it) is mandatory. The course counts as a music theory credit for music majors, and is a prerequisite for upper-level theory courses.

Bard College Community Orchestra

Course Number: **MUS 104**

CRN Number: **90123**

Class cap: **20**

Credits: **2**

Professor: Zachary Schwartzman, Kathryn Aldous and Erica Kiesewetter
Schedule/Location: Mon 7:00 PM – 9:30 PM Olin AUDT
Distributional Area: PA Practicing Arts

The Bard College Community Orchestra welcomes all players of orchestral instruments of NYSSMA level 5 and above by audition. We are a full symphony orchestra and play a variety of repertoire. Past programs have included Tchaikovsky's "Little Russian" Symphony, Mussorgsky's "Pictures at an Exhibition" and Sibelius Symphony 2. We also hold a solo competition for interested members of the orchestra who perform on our spring concert. Once a year we have readings of student composers, and are always open to new ideas. The orchestra meets on Monday nights in Olin Hall, and concerts are held in Frank Gehry's spectacular Fisher Center for the Performing Arts. If you are interested, please contact Josh Tyler at jtyler@bard.edu or Erica Kiesewetter at kiesewet@bard.edu. Live auditions will be held Mon, August 29, First rehearsal Mon, September 5 In Olin Hall. Concert Dress Rehearsal: Sunday, November 20th at 7pm. Concert: Monday, November 21st at 8pm.

Bard College Symphonic Chorus

Course Number: MUS 105 **CRN Number:** 90104 **Class cap:** 35 **Credits:** 1
Professor: James Bagwell
Schedule/Location: Tue 7:30 PM – 10:00 PM Olin AUDT
Distributional Area: PA Practicing Arts

First rehearsal will be Tues, September 6, 2022 at 7:30 pm, Olin Hall. This course counts as an ensemble requirement.

Ensemble: Chamber Singers

Course Number: MUS 108D **CRN Number:** 90105 **Class cap:** 25 **Credits:** 2
Professor: James Bagwell
Schedule/Location: Tue Thurs 5:30 PM – 7:00 PM Olin AUDT
Distributional Area: PA Practicing Arts

Unless otherwise noted, each ensemble is for one credit. It is possible to participate in more than one ensemble and receive additional credit accordingly. If private lessons are taken in conjunction with an ensemble, one or two credits may be added. Private lessons must be separately registered. Auditions will be Tuesday, August 30, at 5:30 PM in Olin Hall.

Faculty in the Music Program

- James Bagwell (director)
- Thurman Barker
- Leon Botstein
- Teresa Buchholz
- John Esposito
- Kyle Gann
- Christopher H. Gibbs
- Marka Gustavsson
- Erica Kiesewetter
- Peter Laki
- Erica Lindsay
- Ilka LoMonaco
- Blair McMillen
- Rufus Müller
- Angelica Sanchez
- Matt Sargent
- Whitney Slaten
- Patricia Spencer
- I Ketut Suadin
- Erika Switzer
- David Sytkowski
- Joan Tower
- George Tsontakis

Graduation Requirements

A student choosing to major in music can develop a course of study intended to cultivate specific musical interests and abilities. Advisers in each music field may suggest the best academic plan for each student. Areas of focus include:

- performance or composition in classical, jazz, or electronic music genres;
- western music research and history;
- music theory and analysis; and
- ethnomusicology.

To fulfill requirements in a desired focus, students are suggested to take:

- no fewer than six 200/300 level theory and history courses by the time of graduation.
- Additional requirements may include regular enrollment in one or more of the performance workshops, private lessons, composition workshops, or ensembles that are offered each semester.

By time of moderation, a student should ideally have completed half of their suggested course requirements.

Students' Moderation and Senior Projects should ideally reflect their expressed musical interests and goals, whether they are based in performance, composition, research, analysis, or any combination of these. The Moderation Project for a student focused on composition or performance usually consists of a 25-40 minute recital, highlighting original work and/or other repertoire. For students interested in music scholarship or analysis, a substantial music history or theory paper serves as an appropriate moderation project.

A Senior Project in music can be accomplished in a variety of ways. Performers and composers usually present two concerts from 30 to 60 minutes each. For some composers, one concert can be replaced by an orchestra work written for performance by the American Symphony Orchestra. In certain circumstances, a finished, sophisticatedly produced recording or multimedia project serves in place of a live performance. Music History and Theory students typically present an advanced, scholarly research or analysis paper as the main component of a Senior Project.

Sample Program of Study

First Year		Sophomore Year		Junior Year		Senior Year	
Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring

<ul style="list-style-type: none"> • MUS 264 • private lessons • Ensemble • FYSEM I 	<ul style="list-style-type: none"> • MUS 265 • private lessons • Ensemble • FYSEM II 	<ul style="list-style-type: none"> • MUS 201 • private lessons • Ensemble • Opera workshop 	<ul style="list-style-type: none"> • MUS 202 • private lessons • Ensemble • Moderation Concert 	<ul style="list-style-type: none"> • MUS 371 • composition workshop • private lessons • Ensemble • Opera wksp 	<ul style="list-style-type: none"> • MUS 302 • private lessons • Ensemble 	<ul style="list-style-type: none"> • private lessons Senior Project Concert I 	<ul style="list-style-type: none"> • private lessons Senior Project Concert II
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Private Lessons (Lessons can only be registered with an add/drop form.)

All students are eligible for private music instruction. Lessons can be taken for either one or two credits or audited (no credit).

There are only two ways to pay for private music lessons. There are no free music lessons. The fee for private music lessons is in addition to regular tuition.

The first way to pay for private music lessons is to take the lessons for credit. In order to receive credit for music lessons, the student must register the lessons with the Registrar’s office AND the student must be enrolled in a music ensemble, performance workshop or the equivalent, to be determined by the instructor. The ensemble can be taken for 1 or 2 credits or can be audited.

Students taking lessons for credit are assessed a nominal lab fee of \$250. Per semester by the college (approximately \$20.83 per lesson x 12 lessons) whether it is 1 or 2 credits. Students receive a maximum of 12 lessons per semester.

The second way to pay for private music lessons is to audit the lessons. If private lessons are audited (no credit), a fee is mutually agreed upon by the student and the instructor and the student pays the instructor directly. Audited lessons will not appear in the student’s registration or on the transcript nor do they need to be registered.

If students are taking more than one lesson, the student must also be enrolled in another ensemble to receive the lesson rate of \$250. Per semester. Registration for private lessons must be completed by the end of the add/drop period.

Bass – Classical	Ryan Kamm – rkamm@bard.edu
Bass – Jazz	Rich Syracuse – syrrar@aol.com
Bassoon – Classical	Cornelia McGiver – cmcgiver@bard.edu
Cello – Classical	Sean Katsuyama – skatsuyama@bard.edu
Cello – Classical	Raman Ramakrishnan – rramakri@bard.edu
Cello – Jazz	Akua Dixon – adixon@bard.edu
Clarinet	Zack Hann – zhann@bard.edu
Composition – Film	James Sizemore – james@jamesizemore.com
Composition – Film	Mark Baechle – mbaechle@bard.edu
Drums – Jazz	Peter O’Brien – pobrien@bard.edu
Drums – Jazz	Roland Vazquez – rvazquez@bard.edu
Flute – Classical	Patricia Spencer – pspencer@bard.edu
Guitar – Classical	Greg Dinger – gdinger@bard.edu
Guitar – Jazz	Mike DeMicco – mdemicco@bard.edu
Guitar – Jazz	Steve Raleigh – sraleigh@bard.edu
Harp	Bridget Kibbey – bridget@theorchestranow.org
Harpsichord	Renée Anne Louprette – rlouprette@bard.edu
Horn (French)	Stephanie Hollander – shollander@bard.edu
Oboe – Classical	Allison Rubin – allisonrubinoboe@gmail.com
Organ	Renée Anne Louprette – rlouprette@bard.edu
Percussion – Classical	Eric Cha-Beach – echabeach@bard.edu
Percussion – Classical	Jason Treuting – jason@sopercussion.com
Percussion – Afro-Latin, Jazz	Roland Vazquez – rvazquez@bard.edu
Piano – Classical	Blair McMillen – mcmillen@bard.edu
Piano – Classical	Isabelle O’Connell – ioconnel@bard.edu
Piano – Classical	Erika Switzer – eswitzer@bard.edu
Piano – Classical	David Sytowski – dstowski@bard.edu
Piano – Jazz	John Esposito – sunjump@gmail.com
Piano – Jazz	Larry Ham – lham@bard.edu
Piano – Jazz	Francesca Tanksley – ftanksle@bard.edu
Saxophone – Jazz	Jessica Jones – jejones@bard.edu
Saxophone – Jazz	Erica Lindsay – lindsay@bard.edu
Saxophone – Jazz	Eric Person – eperson@bard.edu
Shakuhachi	Elizabeth Brown – ebrown@bard.edu
Synthesizer	Dani Dobkin – ddobkin@bard.edu
Theremin	Elizabeth Brown – ebrown@bard.edu
Trumpet – Classical	Peter Bellino – psbellino@aol.com
Trumpet – Jazz	Greg Glassman – gglassman@bard.edu
Tuba – Classical	Marcus Rojas – mrojas4@berklee.edu
Viola – Classical	Helena Baile – hbaillie@bard.edu

Viola – Classical	Marka Gustavsson – gustavss@bard.edu
Violin – Classical	Kathryn Aldous – kaldous@bard.edu
Violin – Classical	Helena Baile – hbaillie@bard.edu
Violin – Classical	Marka Gustavsson – gustavss@bard.edu
Violin – Classical	Erica Kiesewetter – kiesewet@bard.edu
Violin – Jazz	Gwen Laster – glaster@bard.edu
Voice – Classical	Teresa Buchholz – tbuchhol@bard.edu
Voice – Classical	Ilka LoMonaco – lomonaco@bard.edu
Voice – Classical	Rufus Müller – rumu2000@earthlink.net
Voice – Jazz	Pamela Pentony – pentony@bard.edu
Voice – Musical Theater	Matthew Deming matthewdeming78@gmail.com

Bard College Chamber Singers:

- Auditions required.

Bard College Orchestra:

- 2 credits per semester, and an additional 2 credits for registering in private lessons, which are strongly recommended.
- Auditions for new members will be announced. Please contact Greg Armbruster at garmbrus@bard.edu regarding auditions.

Philosophy Program

Website: <http://philosophy.bard.edu/>

Program Director: Garry Hagberg

The philosophy curriculum consists of courses in the history of philosophy as well as such traditional areas as ethics, metaphysics, epistemology, logic, the philosophy of language, and aesthetics. Historically, the discipline of philosophy has been expansive in the scope of its interests, exploring issues across the fields of natural science, social science, literature, and the arts. In this spirit, students concentrating in philosophy are encouraged to enrich their study of philosophy by making connections with other disciplines.

If a student is considering pursuing the Philosophy major, **this fall** they should register for one of the courses listed below.

Introduction to Multicultural Philosophy

Course Number: **PHIL 104** CRN Number: **90257** Class cap: **22** Credits: **4**
 Professor: **Yarran Hominh**
 Schedule/Location: **Mon Wed 11:50 AM – 1:10 PM Hegeman 308**
 Distributional Area: **MBV Meaning, Being, Value D+J Difference and Justice**

What does it mean to be human? What should we do in life? Does anything we do REALLY matter? We will examine these and other fundamental philosophical questions, drawing on a diverse range of traditions from across the world. Readings will be selected from African, Arabic, Hindu, Buddhist, Confucian, and Western thought.

Introduction to Philosophy: the meanings of life

Course Number: **PHIL 108** CRN Number: **90258** Class cap: **22** Credits: **4**
 Professor: **David Shein**
 Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Olin 101**
 Distributional Area: **MBV Meaning, Being, Value**

If our lives have meaning, what gives them meaning? If our lives do not have meaning, how ought we to live them? Guided by this pair of very big questions, we will spend the semester exploring classical and contemporary attempts to figure out whether the universe is purposeful and how the answer to that question might impact how we live our lives. Topics to be discussed include the existence of God, the nature of reality, the possibility of knowledge, the problem of induction, conceptions of the good, and the relationship between the individual and the state.

Philosophy & Human Rights

Course Number: **PHIL 130** CRN Number: **90259** Class cap: **22** Credits: **4**
 Professor: **Ruth Zisman**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Olin 203**
 Distributional Area: **MBV Meaning, Being, Value D+J Difference and Justice**
 Crosslists: **Human Rights**

(HRP core course) From the rights to life, liberty, and security, to the right to a fair trial and equality before the law, to the rights to nationality and asylum, peaceful assembly and free expression, privacy, marriage, and education, the language of rights permeates our understanding of political life, of citizenship, of personhood itself. Yet the foundation, function, and limits of human rights remain deeply puzzling and highly contested – perhaps more so today than any time in recent history. What are human rights and what is their source? What is the relationship between human rights and human nature, morality, law? What does it mean for rights to be inalienable? Are any rights truly

universal? In this course, we will attempt to answer these questions by exploring the philosophical underpinnings, justifications, and criticisms of human rights.

Philosophy and/of Education			
Course Number: PHIL 154	CRN Number: 90604	Class cap: 22	Credits: 4
Professor: Seth Halvorson			
Schedule/Location: Tue Thurs 11:50 AM – 1:10 PM Olin Language Center 118			
Distributional Area: MBV Meaning, Being, Value D+J Difference and Justice			

This course is an introduction to Philosophy and Education and perennial questions regarding the purposes, methods, and problems of philosophy, education, and life. Is education central to a good life? How and why? What is education? The course will study the dynamics between selves in formation, institutions, and society and explore the ways that education can be a catalyst for change and also reproduce social hierarchies and inequalities. What is Liberal Education and what is college about? How can educational policy issues be understood philosophically? We will explore theories of teaching and learning, alternative and radical philosophies of education, the moral and political status of youth, and the connections between culture, technology, and education. The course will focus on the ways in which core values and virtues like knowledge, wisdom, justice, belonging, freedom, individuality, and citizenship define political, academic, legal, and moral norms of education. What does it mean to be educated and how does education shape our identities? Who should define knowledge, and how it is taught? Who should control education? The course will draw from a wide range of classical and contemporary works in philosophy, as well as film, art, music, and literature, to try to answer the most fundamental of questions: How should we understand the formation of the self?

Faculty in the Philosophy Program

- Garry L. Hagberg (director)
- Jay R. Elliott (on sabbatical 2022-2023)
- Roger Berkowitz
- James Brudvig
- Michelle Hoffman
- Yarran Hominh
- Nora Jacobsen Ben Hammed
- James Keller
- David Shein
- Kathryn Tabb
- Robert Weston
- Ruth Zisman

Courses needed to moderate into the Philosophy program

- Course designated as “Histories of Philosophy”
- PHIL elective
- PHIL elective

Courses needed to complete the Philosophy major

Course Number	Course Name	When typically taken
	Histories of Philosophy course	Sophomore year
	PHIL elective	First year
	PHIL elective	First year
	PHIL elective	

	Histories of Philosophy course	
	Junior Seminar	
PHIL302	Philosophy research Seminar	
PHIL401	Senior Project 1	Usually Senior year
PHIL402	Senior Project 2	Usually Senior year

Photography Program

Website: <http://photo.bard.edu/>

Program Director: Stephen Shore

If a student is considering pursuing the Photography major, **this fall** they should register for one of the courses listed below.

Please Note: There is a \$200.00 Photography Department Fee each semester for any student taking one or more photography classes. If a student decides to drop a photography class, they must fill out a Drop/Add form, have it signed by the appropriate department faculty and deliver it to the Office of the Registrar on or before Wednesday, September 7th, 2022, 5 PM or they will be charged and responsible for the \$200.00 Department Fee.

Introduction to Photography

Course Number: **PHOT 101 A** CRN Number: **90512** Class cap: **12** Credits: **4**
 Professor: **Timothy Davis**
 Schedule/Location: **Wed 10:10 AM – 1:10 PM Woods**
 Distributional Area: **PA Practicing Arts**

Introduction to Photography

Course Number: **PHOT 101 B** CRN Number: **90513** Class cap: **12** Credits: **4**
 Professor: **Bryson Rand**
 Schedule/Location: **Tue 1:30 PM – 4:30 PM Woods**
 Distributional Area: **PA Practicing Arts**

Introduction to Photography

Course Number: **PHOT 101 C** CRN Number: **90514** Class cap: **12** Credits: **4**
 Professor: **Lucas Blalock**
 Schedule/Location: **Fri 10:10 AM – 1:10 PM Woods**
 Distributional Area: **PA Practicing Arts**

Introduction to Photography

Course Number: **PHOT 101 D** CRN Number: **90515** Class cap: **12** Credits: **4**
 Professor: **Daphne Fitzpatrick**
 Schedule/Location: **Thurs 1:30 PM – 4:30 PM Woods**
 Distributional Area: **PA Practicing Arts**

An introduction to both the techniques and the aesthetics of black and white photography as a means of self expression. Systematic instruction in darkroom techniques and weekly criticism of individual work provide the student with a solid basic understanding of the use of the camera as an expressive tool. No previous photography experience is required. **All spaces are reserved for incoming first year and transfer students. Registration for this class will take place in August.**

Faculty in the Photography Program

- Stephen Shore (director)
- Lucas Blalock
- Laurie Dahlberg
- Tim Davis
- Daphne Fitzpatrick
- An-My Lê
- Tanya Marcuse
- Gilles Peress
- Bryson Rand
- Lucy Sante

Courses needed to moderate into the Photography program

- Photography Studio Course
- Photography Studio Course
- Photography/Art History History of Photography

Although only two studio courses are required by the time of moderation, it is preferred that photography students complete one studio photography course each semester. At Moderation, photography majors present a portfolio of 30 prints, 8" x 10" or larger.

Courses needed to complete the Photography major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
PHOT101 or 103	Photo studio course		
PHOT105	Photo studio course		
PHOT201			
PHOT203			
PHOT/ARTH 113	History of Photography		
PHOT305	Photo studio course		
PHOT301/302 or 307	Photo studio course		
PHOT/ARTH 313	Upper level history of photography course		
Example: ARTH269	Art History course		
PHOT401	Senior Project 1	Usually Senior year	
PHOT402	Senior Project 2	Usually Senior year	

Physics Program

Website: <http://physics.bard.edu/>

Program Director: Hal Haggard

If a student is considering pursuing the Physics major, **this fall** they should register for either one of the courses listed below.

Introduction to Physics I

Course Number: **PHYS 141** CRN Number: **90074** Class cap: **24** Credits: **4**
 Professor: **Clara Sousa-Silva**
 Schedule/Location: **Tue Thurs 3:40 PM – 5:00 PM Hegeman 107**
 Fri 10:10 AM – 11:30 AM Hegeman 107
 Distributional Area: **LS Laboratory Science**

A calculus-based survey of Physics. This first semester covers topics in mechanics, heat and thermodynamics, and wave motion. The course stresses ideas—the unifying principles and characteristic models of physics. Labs develop the crucial ability to elicit understanding of the physical world. Corequisite: MATH 141. This course has four Lab options, see below. **Students register for lab separately (see the lab options below).**

Introduction to Physics I: Laboratory A

Course Number: **PHYS 141 LBA** CRN Number: **90075** Class cap: **12** Credits: **0**
 Professor: **Clara Sousa-Silva**
 Schedule/Location: **Tue 1:30 PM – 3:30 PM Hegeman 107**
 Distributional Area: **LS Laboratory Science**

Introduction to Physics I: Laboratory B

Course Number: **PHYS 141 LBB** CRN Number: **90076** Class cap: **12** Credits: **0**
 Professor: **Clara Sousa-Silva**
 Schedule/Location: **Thurs 1:30 PM – 3:30 PM Hegeman 107**
 Distributional Area: **LS Laboratory Science**

Calculus I

Course Number: **MATH 141 A** CRN Number: **90060** Class cap: **22** Credits: **4**
 Professor: **Ethan Bloch**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Hegeman 308**
 Distributional Area: **MC Mathematics and Computing**

Calculus I

Course Number: **MATH 141 B** CRN Number: **90061** Class cap: **22** Credits: **4**
 Professor: **Ethan Bloch**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Hegeman 308**
 Distributional Area: **MC Mathematics and Computing**

Calculus I

Course Number: **MATH 141 C** CRN Number: **90062** Class cap: **22** Credits: **4**
 Professor: **Stefan Mendez-Diez**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Reem Kayden Center 102**
 Distributional Area: **MC Mathematics and Computing**

Calculus I

Course Number: **MATH 141 D** CRN Number: **90063** Class cap: **22** Credits: **4**
 Professor: **Daniel Newsome**
 Schedule/Location: **Mon Wed 1:30 PM – 2:50 PM Hegeman 102**
 Distributional Area: **MC Mathematics and Computing**

An introduction to the basic ideas of differentiation and integration in one variable. Topics include limits, techniques of differentiation, definite integrals, the fundamental theorem of calculus, and applications. Prerequisite: Precalculus or the equivalent.

Faculty in the Physics Program

- Hal Haggard (director)
- Paul Cadden-Zimansky

- Matthew Deady (emeritus)
- Antonios Kontos
- Simeen Sattar
- Clara Sousa-Silva
- Shuo Zhang

Courses needed to moderate into the Physics program

- PHYS141 Introduction to Physics I (or equivalent)
- PHYS142 Introduction to Physics II (or equivalent)
- MATH141 Calculus I (or equivalent)
- MATH141 Calculus II (or equivalent)
- PHYS242 Modern Physics

The requirements for moderation listed above may be flexible.

Courses needed to complete the Physics major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
PHYS141	Introduction to Physics I (or equivalent)	Fall First year
PHYS142	PHYS142 Introduction to Physics II (or equivalent)	Spring First year
MATH141	MATH141 Calculus I (or equivalent)	Fall first year
MATH142	MATH141 Calculus II (or equivalent)	Spring first year
PHYS242	PHYS242 Modern Physics	Sophomore year
PHYS221	Mathematical Models of Physics I	Sophomore year
PHYS222	Mathematical Models of Physics II	Sophomore year
PHYS303	Mechanics	Junior year
PHYS312	Electricity and Magnetism	Junior year
PHYS314	Thermal Physics	Junior year
PHYS321	Quantum Mechanics	Sophomore or Junior year
401	Senior Project 1	Usually Senior year
402	Senior Project 2	Usually Senior year

Recommended courses include:

PHYS 210 Introduction to Electronics
 CHEM 141 & 142 Basic Principles of Chemistry I & II
 CMSC 141 Introduction to Computer Science

Politics Program

Website: <https://politics.bard.edu>

Program Director: Michelle Murray

If a student is considering pursuing the Politics major, **this fall** they should register for one 100-level (core course) *or* one 200-level (elective) in the program.

The following 100-level core courses are open to first-year and transfer students:

The Politics of Citizenship			
Course Number: PS 100 A	CRN Number: 90268	Class cap: 22	Credits: 4
Professor: Roger Berkowitz			
Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Reem Kayden Center 102			
Distributional Area: SA Social Analysis			
Crosslists: Human Rights			

The Politics of Citizenship			
Course Number: PS 100 B	CRN Number: 90269	Class cap: 22	Credits: 4
Professor: Simon Gilhooley			
Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Olin Languages Center 115			
Distributional Area: SA Social Analysis			
Crosslists: Human Rights			

(PS Core Course) Citizenship is one of the most important, yet complex elements of communal life. It can be a marker of belonging or exclusion, set boundaries or open them, be progressive or conservative, and operate at the local, national, or global levels. It has the capacity to bestow power on an individual and create obligations and duties for an individual. It is both a modern idea and ancient one. And at the current moment in time, the ideas associated with citizenship are in flux and contested. Questions around globalization, immigration, pandemic, climate justice, and racial justice require us to think deeply about what it means to be a citizen at the current moment in time. This course seeks to understand how ideas of citizenship change over time and across cultures. Questions addressed may include: what does it mean to be a citizen? How does citizenship shape feelings of belonging and exclusion? How does the practice and effects of citizenship differ at the local, national and global levels? How does citizenship mediate the relationship between individuals and the community? How does experience of citizenship differ across time and different geographical and cultural spaces?

Authority, Equality, Freedom			
Course Number: PS 103	CRN Number: 90267	Class cap: 22	Credits: 4
Professor: Pinar Kemerli			
Schedule/Location: Tue Thurs 10:10 AM – 11:30 AM Olin 203			
Distributional Area: SA Social Analysis			
Crosslists: Human Rights; Philosophy			

(PS Core Course) This course offers a survey of how scholars of politics across the world have engaged questions of authority, equality and freedom as they try to make sense of political life. From major political crises including the rise of modern states, imperialism, capitalism and revolutions, to disparate experiences of injustice, alienation, and powerlessness, we will examine the historical contexts and philosophical background of prominent ideas of, and debates over, authority, equality and freedom. We will study the strength, weaknesses and transformation of these political ideals, and examine their relationship to claims to justice and dignity. In so doing, we will explore how our imagining of these concepts has historically evolved, generating new political questions along the way. The course emphasizes both close reading of theoretical texts and attention to their historical contexts. Students will develop their capacities for close reading and argumentative writing and speaking, as well as their own understandings of key concepts and dilemmas.

Nations, Regimes, Society			
Course Number: PS 141	CRN Number: 90265	Class cap: 22	Credits: 4
Professor: Omar Encarnacion			
Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Olin 201			
Distributional Area: SA Social Analysis			
Crosslists: Global & International Studies			

(PS Core Course) This course provides a global view of politics premised on the notion that the political life of any country is best understood when placed in a broad comparative perspective. The course consists of three core units, each consisting of basic conceptual tools needed to understand perennial questions concerning the study of politics—such as how political power is used by public authorities, what makes democracy work, and why are some countries more successful than others at promoting citizenship, economic well-being, and political participation. The first section focuses on the functioning of the modern nation-state as seen through pluralist, corporatist, Marxist, and institutionalist perspectives. The second section focuses on “political regimes,” understood as the norms, beliefs, and institutions that structure politics of any nation-state. A goal of this section is to go beyond classic regime types (e.g. democratic, authoritarian, and totalitarian) and into so-called “hybrid regimes,” including illiberal and electoral democracies. The third and last section examines how ordinary citizens participate and leave their mark in politics—by examining the workings of political parties, interest groups, social movements, non-governmental organizations, and civic associations. Readings are drawn from classic and contemporary texts in Comparative and American politics.

The following 200-level electives are also open to first-year and transfer students:

PS 207	Global Citizenship	90273		T	Th	10:10 am	11:30 am	M. Murray	SA	D+J
PS 246	War Abolition	90270	M		W	11:50 am	1:10 pm	C. McIntosh	SA	
PS 253	Revolutionary Theory&Practice	90271		T	Th	11:50 am	1:10 pm	M. Inouye	SA	D+J
PS 264	US and Modern Middle East	90274	M		W	10:10 am	11:30 am	F. Hof	HA	
PS 265	Campaign 2022	90275	M		W	3:40 pm	4:50 pm	S. Gilhooley	SA	
PS 270	All Politics is Local	90531	M			3:30 pm	4:50 pm	J. Becker	SA	
PS 278	Democratic Innovation	90272	M		W	3:30 pm	4:50 pm	R. Berkowitz	SA	
PS 284	Judgment/Pluralism&Democracy	90507		T	Th	3:30 pm	4:50 pm	N. Dunn	SA	MBV

Faculty in the Politics Program

- Simon Gilhooley (program director)
- Sanjib Baruah (*on sabbatical 2022-23*)
- Jonathan Becker
- Roger Berkowitz
- Omar Encarnacion
- Fred Hof
- Mie Inouye
- Pinar Kemerli
- Christopher McIntosh
- Michelle Murray
- Lucas Pinheiro

Courses needed to moderate into the Politics

- PS 100: The Politics of Citizenship*
- 2 – Core Courses: PS 103: Authority, Equality, Freedom; PS 104: Anarchy, Violence, Power; PS 141: Nations, Regimes, Societies
- 2 – 200-level PS Electives

*Typically taken in the first year.

Courses needed to complete the Politics major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
PS 100	Politics of Citizenship	First Year

PS 103/104/141	Core Course (<i>Authority, Equality, Freedom; Anarchy, Violence, Power; Nations, Regimes, Societies</i>)	First or Second Year
PS 103/104/141	Core Course (<i>Authority, Equality, Freedom; Anarchy, Violence, Power; Nations, Regimes, Societies</i>)	First or Second Year
PS 2xx	200-level Elective	First or Second Year
PS 2xx	200-level Elective	First or Second Year
PS 3xx	300-level Seminar	Third Year
PS 3xx	300-level Seminar	Third or Fourth Year
PS 300	Research Design Seminar	Third Year
PS 2xx or 3xx	200-level Elective or 300-level Seminar	Third or Fourth Year
PS 401	Senior Project 1	Fourth Year
PS 402	Senior Project 2	Fourth Year

FAQ about majoring in Politics

Is it required that I take PS 100 in my first semester at Bard?

No! This course is offered every semester, although we encourage students to complete it during their first year. In the first semester, students should choose an available course that speaks to their interest in politics. The core curriculum is offered every semester and must be completed prior to or concurrent with the semester of moderation.

What if I am interested in 2 majors or a joint major?

Students who want to pursue a joint major must present a proposal to the Politics faculty prior to their moderation. The program faculty will consider the proposal and decide whether or not to support the joint major. Intended joint majors must articulate a coherent intellectual rationale justifying their interest in combining two programs of study.

Are there courses in other programs that can be substituted for requirements?

The program allows one, 300-level seminar from another program to be counted toward the program requirements, with the permission of the student's academic advisor.

Are there prerequisites for any courses?

There are no prerequisites for any 100 or 200-level courses. It is expected that students will have moderated into a program (not necessarily Politics), and thus be a member of the Upper College, before enrolling in a 300-level seminar.

Do I get to choose my academic advisor?

No. Your academic advisor will be assigned by the program, although you may express your preference, which we hope to be able to accommodate.

Do I get to choose my senior project advisor?

No. Senior project advisors are assigned by the Social Studies Division the semester prior to the start of senior project. Senior project advising assignments are made based on the availability of faculty and the suitability of their expertise to guide your research project.

Psychology Program

Website: <http://psychology.bard.edu/>

Program Director: Justin Hulbert

If a student is considering pursuing the Psychology major, **this fall** they should register for either one of the courses listed below.

****Please consider that if a student were to not get into a psychology section this fall, due to course cap constraints, they can still remain on track for moderation by taking PSY141 in the spring of 2023. The student should let the program know that they are interested in pursuing the major, so they might be added to email lists and other pertinent information provided to new psychology students.****

Introduction to Psychological Science

Course Number: PSY 141 A	CRN Number: 90085	Class cap: 24	Credits: 4
Professor: Elena Kim			
Schedule/Location: Mon Wed 8:30 AM – 9:50 AM Olin 201			
Distributional Area: SA Social Analysis			
Crosslists: Mind, Brain, Behavior			

Introduction to Psychological Science

Course Number: PSY 141 B	CRN Number: 90086	Class cap: 22	Credits: 4
Professor: Justin Dainer-Best			
Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Olin 201			
Distributional Area: SA Social Analysis			
Crosslists: Mind, Brain, Behavior			

How does the mind create the reality we perceive? How do experiences shape the brain, and how do processes in the brain influence thought, emotion and behavior? This course investigates these and similar questions by studying the science of the human mind and behavior. The course covers topics such as memory, perception, development, psychopathology, personality, and social behavior. A focus is on the biological, cognitive, and social/cultural roots that give rise to human experience. Additionally, the course will consider how behavior differs among people, and across situations.

Faculty in the Psychology Program

- Justin Hulbert (program director)
- Justin Dainer-Best
- Sarah Dunphy-Lelii (sabbatical Fall 2022)
- Thomas Hutcheon
- Elena Kim
- Kristin Lane (sabbatical Fall 2022)
- Frank Scalzo

Courses needed to moderate into the Psychology program

- PSY141
- PSY201
- Additional PSY200-level
- Additional PSY200-level

Additional Graduation Requirements:

- PSY 200-level course
- PSY 200-level course

- PSY 202 (can only be taken after completion of 201)
- one 4-credit course in biology, chemistry, computer science, mathematics, or physics
- PSY 300-level course (completed before beginning Senior Project)
- PSY 300-level course
- PSY401 Senior Project I
- PSY402 Senior Project II

At least one 200-level course must be completed from each of the following course clusters:

Cluster A: a core course in abnormal or personality psychology (courses numbered 210–219)

Cluster B: a core course in developmental or social psychology (courses numbered 220–229)

Cluster C: a core course in cognitive psychology or neuroscience (courses numbered 230–239).

All requirements for the major must be taken for a letter grade with the exception of Senior Project, where students have the additional grading option of A/P/D/F.

Typical Program of Study:

First year	sophomore year	Junior year	Senior year
<ul style="list-style-type: none"> • PSY 141 • PSY 200-level course 	<ul style="list-style-type: none"> • PSY 201 (fall) • PSY 202 (spring) • PSY 200-level course • PSY 200-level course <p>Moderation (spring)</p>	<ul style="list-style-type: none"> • PSY 200-level course • PSY 300-level course • PSY 300-level course 	<ul style="list-style-type: none"> • Sr. Project I (fall) • Sr. Project II (spring)

Alternative Program of Study:

First year	sophomore year	Junior year	Senior year
<ul style="list-style-type: none"> • PSY 141 • PSY 200-level course 	<ul style="list-style-type: none"> • PSY 201 (spring) • PSY 200-level course • PSY 200-level course <p>Moderation (spring)</p>	<ul style="list-style-type: none"> • PSY 202 (fall) • PSY 200-level course • PSY 300-level (spring) 	<ul style="list-style-type: none"> • Sr. Project I (fall) • PSY 300-level (fall) • Sr. Project II (spring)

FAQ about majoring in Psychology:**Can I use AP/IB credit to place out of the introductory courses?**

Yes, a score of 5 on the AP or a 5/6/7 on the IB, can be used to place out of Psy 141. Nevertheless, we encourage students to consider taking 141, as there is always much to be learned!

What if I am interested in 2 majors or a joint major?

The Psychology program encourages students to keep their options open and speak with their academic advisor about how to schedule courses for the possible majors and eventual moderations and senior projects. Coordination of the requirements and expectations of two majors is a significant challenge.

Do I have to take a math course or the Q exam for the major?

Psy 202 (Design & Analysis II) is required for the Psych major, and fulfills the MC distribution requirement.

Are there prerequisites for any courses?

All courses at the 200-level and above have Psy 141 as a prerequisite. Psy 201 is required before Psy 202. Individual 300-level courses will require particular 200-level coursework in preparation.

What if Psychology courses conflict in time with other courses I want to take?

Some required Psychology courses must be prioritized for the major, as they are offered at only one timeslot in a given semester (e.g., Psy 201 and 202). Many Psychology requirements can be fulfilled more flexibly, as students can choose which they wish (e.g., different 200- and 300-level courses are taken by students depending on preference and availability). Work closely with your advisor and plan carefully to clarify where there is more or less flexibility.

Russian and Eurasian Studies Program

Website: <https://russian.bard.edu/>

Program Director: Olga Voronina

If a student is considering pursuing the Russian and Eurasian Studies major, **this fall** they should register for Russian 101 and one of the Social Studies or Literature courses listed below.

Beginning Russian

Course Number: **RUS 101** CRN Number: **90183** Class cap: **22** Credits: **4**
 Professor: **Olga Voronina**
 Schedule/Location: **Mon Tue Wed Thurs 8:30 AM – 9:30 AM Olin Languages Center 210**
 Distributional Area: **FL Foreign Languages and Lit**

This course is designed for students with little or no prior knowledge of Russian. The course focuses on the fundamentals of the spoken and written language, and introduces students to Russian culture. Emphasized are such essential aspects of language learning as speaking, listening comprehension, reading, and written proficiency as well as the acquisition of new vocabulary and grammatical accuracy. Creative expression in autobiographical and fictional compositions is encouraged. In addition to regular class meetings, students are required to attend weekly one-hour tutorials. Students who complete Beginning Russian will be able to take a 4-credit sequence course in the spring as well as apply for a 4-credit summer language and culture program (SLI) in St. Petersburg, Russia.

“To Overthrow the World”: A History of Revolutionary Socialism, 1864-1943

Course Number: **HIST 2129** CRN Number: **90233** Class cap: **18** Credits: **4**
 Professor: **Sean McMeekin**
 Schedule/Location: **Tue Thurs 3:30 PM – 4:50 PM Hegeman 204**
 Distributional Area: **HA Historical Analysis**
 Crosslists: **Politics; Russian and Eurasian Studies**

A survey of the history of the three Socialist “Internationals” from Marx’s time to that of Stalin, and the ideas and controversies which animated them. Key themes include the Marx-Bakunin feud and the anarchist challenge to socialism; the role of the Second International in entrenching Marxism as the dominant socialist tradition; socialist debates over doctrine, including whether or not to participate in “capitalist” ruling structures; the personalities and ideas of August Bebel and Jean Jaurès, Vladimir Lenin and Rosa Luxemburg; the emerging idea of the general strike as a way to stave off “imperialist war” between the European powers; World War I and the split in international socialism on the war; Lenin’s challenge and the “Zimmerwald Left”; the Russian Revolution and the Communist International; espionage and the role of Soviet foreign policy in shaping international Communism in the Stalin years.

The Ark of Memory: Documentary Russian Prose

Course Number: **LIT 236** CRN Number: **90309** Class cap: **22** Credits: **4**
 Professor: **Olga Voronina**
 Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Olin 202**
 Distributional Area: **FL Foreign Languages and Lit**
 Crosslists: **Global & International Studies; Human Rights; Russian and Eurasian Studies**

Russia’s tragic history precipitated creation of literary works that recorded confrontation between the authoritarian state and its defiant citizens. This course explores the nature of human resistance to cruelty, coercion, deprivation, and political ostracism as documented in 19th – 20th century non-fictional works by Dostoevsky, Herzen, Tolstoy, Chekhov, Mandelstam, Akhmatova, Ginzburg, Shalamov, Solzhenitsyn, Brodsky and Alexievich. Reading their diaries, journals, autobiographies, memoirs, travelogues and essays, we aim to discover connections between one’s remembrance of loss and recovery from trauma or between individual noncompliance and authorial power to repossess and reclaim the past. Such methods as sociological criticism, narratological analysis, and biographical interpretation will be applied. All readings in English.

Fantastic Journeys and the Modern World

Course Number: **LIT 2404** CRN Number: **90318** Class cap: **20** Credits: **4**
 Professor: **Jonathan Brent**
 Schedule/Location: **Fri 12:30 PM – 2:50 PM Olin 202**
 Distributional Area: **LA Literary Analysis in English**
 Crosslists: **Jewish Studies; Russian and Eurasian Studies**

We will explore the literature of the Fantastic of Eastern Europe and Russia from the early 20th century to the 1960s in writers such as Ansky, Kharmis, Kafka, Capek, Schultz, Mayakovsky, Erofeyev, Olesha and others. Fantastic

literature, as Calvino has noted, takes as its subject the problem of “reality.” In this class, we will discuss questions of identity, meaning, consciousness, as well as understanding of the relationship between the individual and society in these writers. This course is part of the World Literature offering.

Faculty in the REAS Program

- Olga Voronina – Russian (director)
- Jonathan Becker - Political Studies
- Jonathan Brent - Russian and East European Literature
- Elizabeth Frank – Literature
- Marina Kostalevsky – Russian
- Cecile E. Kuznitz – History
- Sean McMeekin – History
- Oleg Minin – Russian

Courses needed to moderate into the REAS program

- RUS 101 Beginning Russian* (1, in the Fall)
- RUS 106 Beginning Russian** (2, in the Spring)
- One course in the Literature program cross-listed with REAS
- One course from the Social Studies Division cross-listed with REAS

*Typically taken in the first year. **For moderation, it is strongly recommended that students apply for the Summer Russian-language program in Bishkek, organized by Bard College and administered by the American University of Central Asia.

Courses needed to complete the REAS major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
RUS 101	Beginning Russian (1)	First year (Fall)	Can be taken in the second year
RUS 102 or RUS 106	Beginning Russian (2)	First year (Spring)	Can be taken in the second year. It is not recommended that students take a two-semester gap between RUS 101 and RUS 102/106

RUS 206	Continuing Russian (1)	sophomore year (Fall)	The course should be taken immediately after Russian 102 or 106. Participation in a Summer Russian Program at the AUCA in Bishkek or some other institution is recommended.
RUS 207	Continuing Russian (2)	sophomore year (Spring)	
RUS 3XX	Various Courses	Usually Junior year	Obligatory for REAS major
RUS 3XX	Various Courses	Usually Junior year	Obligatory for REAS major
RUS 3XX or 4XX	Various Courses	Usually Senior year	Recommended for REAS major
RUS 3XX or 4XX	Various Courses	Usually Senior year	Recommended for REAS major
HIST, GIS, JS, PS 2XX or 3XX cross-listed with REAS	Various Courses	Usually First or sophomore year	Fulfills moderation requirement for all REAS tracks
LIT/FL 2XX or 3XX cross-listed with REAS	Various Courses	Usually First or sophomore year	Fulfills moderation requirement for all REAS tracks
HIST, GIS, JS, PS 2XX or 3XX cross-listed with REAS	Various Courses	Usually sophomore or Junior year	Fulfills graduation requirement (1) for REAS Social Studies track
HIST, GIS, JS, PS 2XX or 3XX	Various Courses	Usually sophomore or Junior year	Fulfills graduation requirement (2) for

cross-listed with REAS			REAS Social Studies track
LIT/FL 2XX or 3XX cross-listed with REAS	Various Courses	Usually sophomore or Junior year	Fulfills graduation requirement (1) for REAS Literature track
LIT/FL 2XX or 3XX cross-listed with REAS	Various Courses	Usually sophomore or Junior year	Fulfills graduation requirement (2) for REAS Literature track
RUS 401	Senior Project 1	Usually Senior year	REAS sproj can be completed in a Social Studies or Literature track. Projects in translation are possible.
RUS 402	Senior Project 2	Usually Senior year	

FAQ about majoring in REAS:

Can I use my knowledge of Russian to place out of the Russian language courses?

If your Russian-language skills, including writing and listening comprehension, are significant, you can test out of RUS 101/102/106 and RUS 206/207 courses. Even if you are a heritage speaker, we do not recommend that you skip taking Russian language courses entirely when majoring in REAS. Exceptions can be made only for native speakers of Russian, after an interview with a REAS faculty member and a written test.

When do I take a Russian literature or Social Studies course? Are there 100 level courses in REAS except for language?

Students interested in pursuing the REAS major should try to take a Social Studies or Literature course cross-listed with REAS in their First year or in the first semester of their sophomore year. REAS does not offer 100 Literature or Social Studies courses, but its 200-level offerings are designed in the way that allows beginners to comprehend and enjoy the material.

What if I am interested in 2 majors or a joint major?

The REAS program encourages students to keep their options open and speak with their academic advisor about how to schedule courses for the possible majors and eventual moderations and senior projects.

Do I have to take a Russian language exam for a REAS major?

When you begin studying Russian at Bard, regular quizzes and end-of-semester exams become a mundane element of your course of study. You do not need to take any exams in order to start learning Russian. You do have to prove your prior knowledge of Russian if you wish to skip the first or second level of Russian language study at Bard and yet enroll in the REAS major.

Are there courses in other programs that can be substituted for requirements?

All courses in the Social Studies Division and the Division of Languages and Literatures that are cross-listed with REAS count toward your moderation and graduation requirements.

Are there prerequisites for any courses?

RUS 101 is a prerequisite for RUS 102 or 106; RUS 102 or 106 is a prerequisite for RUS 206, etc.

What if the Russian language courses conflict in time with other courses I want to take?

This would be a great thing to discuss with your RUS professor and/or director of the REAS program. In the REAS program we want you to be sure to fully explore all of the opportunities available to you in the curriculum. We also want you to have the chance to take the Russian language courses in your first year that will prepare you for moderation and beyond. We can work with you to find the best solution for you. Please note that RUS 101 and RUS 102 are usually scheduled early in the morning, thus leaving you free to choose other courses for the rest of the day!

Sociology Program

Website: <https://sociology.bard.edu/>

Program Director: Allison McKim

If a student is considering pursuing the Sociology major, **this fall** they should register for either one of the courses listed below.

Introduction to Sociology			
Course Number: SOC 101	CRN Number: 90281	Class cap: 22	Credits: 4
Professor: TBA			
Schedule/Location: Tue Thurs 3:30 PM – 4:50 PM Hegeman 106			
Distributional Area: SA Social Analysis D+J Difference and Justice			
Crosslists: American Studies			

Sociology is the systematic study of social life, social groups, and social relations. The discipline views the individual in context of the larger society, and sheds light on how social structures constrain and enable our choices and actions. Sociologists study topics as varied as race, gender, class, religion, the birth of capitalism, democracy, education, crime and prisons, the environment, and inequality. At its most basic, the course will teach students how to read social science texts and evaluate their arguments. Conceptually, students will learn basic sociological themes and become familiar with how sociologists ask and answer questions. Most importantly, students will come away from the course with a new understanding of how to think sociologically about the world around them, their position in society, and how their actions both affect and are affected by the social structures in which we all live. This course fulfills the Difference & Justice distribution requirement because sociology examines relations among social groups with a particular focus on race, class, and gender inequality, in addition we will attend to patterns of solidarity and conflict in social life.

Faculty in the Sociology Program

- Allison McKim (director)
- Karen Barkey
- Jussara dos Santos Raxlen
- Yuval Elmelech
- Peter Klein
- Jomaira Salas Pujols

Courses needed to moderate into the Sociology program

- Sociology 100 level course- ideally SOC101 Introduction to Sociology
- SOC213 Sociological Theory
- SOC205 Introduction to Research methods

Courses needed to complete the Sociology major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
SOC101 (or equivalent)	Introduction to Sociology	First year
SOC213	Sociological Theory	Sophomore year
SOC205	Introduction to Research Methods	Sophomore year
SOC elective		Sophomore year
SOC elective		Junior year

SOC elective		Junior year
SOC 300 level seminar		Junior year
SOC 300 level seminar		Senior year
SOC401	Senior Project 1	Usually Senior year
SOC402	Senior Project 2	Usually Senior year

Spanish Studies Program

Program Director: Nicole Caso

Native speakers of Spanish and students who have previously studied Spanish should consult with their adviser to determine which courses will fulfill the language requirements.

In addition to the three required post-moderation Spanish Studies seminars, students are highly encouraged to take one or more courses in literature taught in English, including literary theory. Study abroad in a Spanish-speaking country for at least one semester is highly recommended for this program.

If a student is considering pursuing the Spanish Studies major, **this fall** they should register for the appropriate level from one of the courses listed below.

****Intensive Spanish is FULL for fall 2022. Students wanting to pursue Spanish Language studies without prior background can take a course in upcoming semesters.****

Intermediate Spanish I			
Course Number: SPAN 201	CRN Number: 90187	Class cap: 22	Credits: 4
Professor: John Burns			
Schedule/Location: Mon Tue Thurs 1:30 PM – 2:50 PM Olin Languages Center 118			
Distributional Area: FL Foreign Languages and Lit			
Crosslists: Latin American/Iberian Studies			

For students who have completed Spanish 106, 110, or the equivalent (two or three solid years of high school Spanish). This course is designed to perfect the student's command of all four language skills (speaking, aural comprehension, reading, and writing). This will be achieved through an intensive grammar review, conversational practice, reading of modern Spanish texts, writing simple compositions, and language lab work. Permission of the instructor required for students who have not completed Spanish 106 or 110 at Bard.

Faculty in the Spanish Studies Program

- Nicole Caso (director)
- Melanie Nicholson
- John Burns
- Patricia López-Gay

Courses needed to moderate into the Spanish Studies program

- SPAN 106 Basic Intensive Spanish (12 credits)
or SPAN 110 Accelerated First-Year Spanish (or the equivalent)
- SPAN 201 Intermediate Spanish I (or the equivalent)
- SPAN 202 Intermediate Spanish II (or the equivalent)
- Spanish literature course (may be taught in English)
- Spanish literature course (may be taught in English)

When possible, students should take SPAN 301 Introduction to Spanish Literature or SPAN 302 Introduction to Latin American Literature to fulfill one of the two Spanish literature requirements for moderation.

Courses needed to complete the Spanish Studies major

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
SPAN106 or 110	Basic Intensive Spanish or Accelerated First-Year Spanish	First Year	12 credits
SPAN201	Intermediate Spanish I	First Year	
SPAN202	Intermediate Spanish II	Sophomore Year	
Example course: LIT240	Spanish Lit Course	Sophomore Year	
Example Course: LIT390	Spanish Lit course		
Example Course: SPAN235	Spanish Studies Seminar		
Example Course: SPAN302	Spanish Studies Seminar		
Example Course: SPAN306	Spanish Studies Seminar		
SPAN401	Senior Project 1	Usually Senior year	
SPAN402	Senior Project 2	Usually Senior year	

Studio Arts Program

Website: <http://studioarts.bard.edu/>

Program Director: Nayland Blake/Co Director Daniella Dooling

If a student is considering pursuing the Studio Arts major, **this fall** they should register for either one of the courses listed below.

Please Note: There is a \$100.00 College Fee each semester for any student taking one or more studio art classes and/or seminars. The Fund for Visual Learning does not cover the cost of this fee. If a student decides to drop a studio arts class/seminar, they must fill out a Drop/Add form, have it signed by the appropriate department faculty and deliver it to the Office of the Registrar on or before Wednesday, September 7th, 2022, 5 PM or they will be charged and responsible for the \$100.00 College Fee.

*The Fund for Visual Learning provides material support to students on financial aid to help them with art supplies for introductory courses in painting, drawing and printmaking. Students are eligible for one supply kit grant. Once you are enrolled into an introductory studio arts course you will be sent information about this grant to your bard.edu email address. We do not offer grants in level 2 courses or for classes outside of the studio arts department.

Digital I

Course Number: ART 100 LO	CRN Number: 90440	Class cap: 12	Credits: 4
Professor: Lothar Osterburg			
Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Fisher Studio Arts 161			
Distributional Area: PA Practicing Arts			

Looking at the meanings of “real” and “fake” in the post truth era, this class is designed to give students a fundamental working knowledge of the primary image-based programs in the Adobe Creative Suite: Photoshop, Illustrator, InDesign and Premiere as creative artistic tools with emphasis on their intended viewing platform. Students interested in a solid base knowledge of the digital toolset shaping our world today will learn about their analog origins, to manipulate, de- and re-construct image in non-destructive ways as well as create images from scratch. **All spaces are reserved for incoming first year and transfer students. Registration for this class will take place in August.**

Painting I

Course Number: ART 101 TBA	CRN Number: 90610	Class cap: 12	Credits: 4
Professor: Laleh Khorramian			
Schedule/Location: Mon 10:10 AM – 1:10 PM Fisher Studio Arts 140			
Distributional Area: PA Practicing Arts			

Through lectures, demonstrations, exercises, and assigned projects, students will experience and explore color mixing and handling as well as different attitudes towards art and painting. There will be a review of various composition/color organization principles as they relate to painting. Work will be done on a variety of supports including canvas, wood, and paper. **All spaces are reserved for incoming first year and transfer students. Registration for this class will take place in August. This is a Fund For Visual Learning introductory grant eligible course.**

Sculpture I

Course Number: ART 105 KF	CRN Number: 90461	Class cap: 12	Credits: 4
Professor: Kenji Fujita			

<i>Schedule/Location:</i>	Thurs 2:00 PM – 5:00 PM Fisher Studio Arts 138
<i>Distributional Area:</i>	PA Practicing Arts

In this Sculpture 1 class, students will work with materials and processes to investigate form, space, surface, material, location and gesture. Particular emphasis will be placed on direct and improvisational ways of working. The class will be structured around weekly and bi-weekly assignments that begin with a prompt that introduces the class to a medium, technique and set of ideas. Students will work with cardboard, string, found objects and other simple materials to make their three-dimensional artworks. They will then move on to work with basic casting, light carpentry and welding. There will also be demonstrations in ceramics and sewing. Group critiques of projects will be supplemented by demonstrations in materials and techniques, presentations of related modern and contemporary artwork. **All spaces are reserved for incoming first year and transfer students. Registration for this class will take place in August.**

Drawing I

<i>Course Number:</i>	ART 107 NB	<i>CRN Number:</i>	90450	<i>Class cap:</i>	12	<i>Credits:</i>	4
<i>Professor:</i>	Nayland Blake						
<i>Schedule/Location:</i>	Tue 2:00 PM – 5:00 PM Fisher Studio Arts 149						
<i>Distributional Area:</i>	PA Practicing Arts						

This course is an introduction to drawing from observation, as well as the study of one's own perceptual experience. Our goal is to develop a practice of attentiveness, through the observation of three-dimensional form and the figure. We will explore the fundamental properties of drawing including line, value, composition, positive and negative space, and light. We will also perform exercises in spatial awareness and translate our temporal and spatial perspectives into a two-dimensional landscape. No prerequisites. **All spaces are reserved for incoming first year and transfer students. Registration for this class will take place in August. This is a Fund For Visual Learning introductory grant eligible course.**

Faculty in the Studio Arts Program

- Nayland Blake (director)
- Daniella Dooling (co-director)
- Mara Baldwin
- Adriane Colburn
- Ellen Driscoll
- Kenji Fujita
- Arthur Gibbons
- Jeffrey Gibson (leave of absence)
- Beka Goedde
- Maggie Hazen
- Laleh Khorramian
- Dave McKenzie
- Rebecca Morgan
- Lothar Osterburg
- Judy Pfaff
- Andy Roberts
- Lisa Sanditz
- Julianne Swartz
- Jonathan VanDyke
- Sam Vernon (leave of absence)

Program Requirements

The Studio Arts Program at Bard College is available to both the student who wishes to major and moderate into the program as well as the student who wishes to experience the visual arts and apply that experience to other disciplines. For the student who wishes to moderate into the program and graduate with a degree in studio art the following course components are required:

Moderation Requirements

1. Art History course (1 of the 2 required Art History courses should be based in post-1945 art)

2. Drawing I
3. Studio course (Drawing, Sculpture, Printmaking, Painting, Digital or Extended Media)
4. Studio course (Drawing, Sculpture, Printmaking, Painting, Digital or Extended Media)
5. Studio course (Drawing, Sculpture, Printmaking, Painting, Digital or Extended Media)

By the time of their moderation, all students intending to moderate into Studio Art must have completed a Drawing I class and three other studio courses.

Students moderate by the end of their sophomore year and after having completed at least 40 credits. At Moderation, students present a body of work to a group of three faculty members after participating in a group exhibition of the artwork of prospective art majors. A successful moderation is necessary to major in the studio arts program.

*Attendance at visiting artist lectures is strongly encouraged for all moderated studio art majors and suggested for all students intending to moderate.

Graduation Requirements

6. Level III Studio courses as discussed with adviser
7. Art History course (1 of the 2 required Art History courses should be based in post-1945 art)
8. Senior Seminar
9. Senior Project I
10. Senior Project II

Students must take courses with at least two or three different professors and cannot repeat the same course with the same professor. Seniors must take the required Senior Seminar class in addition to their Studio classes and Senior project. Senior Projects are a culmination and a visual presentation of the student's four years of study and studio art career at Bard College, and are exhibited in Senior Project Exhibitions at the end of the fall or spring semester.

Sample Program of Study

First Year	Sophomore Year	Junior Year	Senior Year
<ul style="list-style-type: none"> • ART 101 Painting I • ART 107 Drawing I • FYSEM I (fall) • FYSEM II (spring) 	<ul style="list-style-type: none"> • ART 201 Painting II • ART 105 Sculpture I • Art History 102 <p>Moderation (spring)</p>	<ul style="list-style-type: none"> • ART 301 Painting III • Art History 265 <p>participation in junior events</p>	<ul style="list-style-type: none"> • Sr. Project I (fall) • Sr. Project II (spring) • Senior Seminar

Please Note: There is a \$100.00 College Fee each semester for any student taking one or more studio art classes and/or seminars. The Fund for Visual Learning does not cover the cost of this fee. If a student decides to drop a studio arts class/seminar, they must fill out a Drop/Add form, have it signed by the appropriate department faculty and deliver it to the Office of the Registrar on or before Wednesday, September 7th, 2022, 5 PM or they will be charged and responsible for the \$100.00 College Fee.

*The Fund for Visual Learning provides material support to students on financial aid to help them with art supplies for introductory courses in painting, drawing and printmaking. Students are eligible for one supply kit grant. Once you are enrolled into an introductory studio arts course you will be sent information about this grant to your [bard.edu](mailto:your_email@bard.edu) email address. We do not offer grants in level 2 courses or for classes outside of the studio arts department.

Theater and Performance Program

Website: <http://theater.bard.edu/>

Program Director: Miriam Felton-Dansky

Associate Director: Chiori Miyagawa

Bard's Theater & Performance Program offers an interdisciplinary, liberal arts-based approach to the practice and study of theater, live arts, and performance art. We value and teach collaboration and community-building; rigorous artistic and analytical inquiry; and the pursuit of excellence in all of its many forms.

Program Requirements

Areas of Study: The Theater and Performance Program offers courses in Context, Technique, and Creative Practice and Research. Students are required to take classes in all three areas of study.

Context courses include the history of theater and performance art, the study of contemporary artists' work, and the development of critical analysis, research, and writing skills.

Technique courses included skills-based classes in playwriting, directing, acting, voice, and movement.

Creative Practice and Research courses include advanced-level studio classes developing specific areas of theater making such as solo performance, advanced topics in playwriting, multimedia theater, collectively-generated performance making, and more.

Before Moderation the curriculum emphasizes courses in Context and Technique, ensuring that a strong foundation is built in the first two years of study. After Moderation more prominence is given to Creative Practice and Research.

If a student is considering pursuing the Theater and Performance Program major, **this fall** they should register for either one of the courses listed below.

Introduction to Playwriting: The Theatrical Voice

Course Number: THTR 107 A	CRN Number: 90465	Class cap: 12	Credits: 4
Professor: Brooke Berman			
Schedule/Location: Mon 1:30 PM – 4:30 PM Olin Languages Center 208			
Distributional Area: PA Practicing Arts			

Introduction to Playwriting: The Theatrical Voice

Course Number: THTR 107 B	CRN Number: 90466	Class cap: 12	Credits: 4
Professor: Daaimah Mubashshir			
Schedule/Location: Thurs 10:10 AM – 1:10 PM Fisher Performing Arts Center CONFERENCE			
Distributional Area: PA Practicing Arts			

An introductory course that focuses on discovering the writer's voice. Through writing exercises based on dreams, visual images, poetry, social issues, found text, and music, each writer is encouraged to find his or her unique language, style, and vision. A group project will explore the nature of collaborative works. Students learn elements of playwriting through writing a short-form play, reading assignments, and class discussions. All students are welcome, with a preference to Theater majors. (No writing sample required.)

Introduction to Acting: The Actor and the Moment

Course Number: **THTR 110 A** CRN Number: **90467** Class cap: **16** Credits: **4**
 Professor: **Jack Ferver**
 Schedule/Location: **Mon Wed 3:30 PM – 4:50 PM Fisher Performing Arts Center STUDIO NO.**
 Distributional Area: **PA Practicing Arts**

Introduction to Acting: The Actor and the Moment

Course Number: **THTR 110 B** CRN Number: **90468** Class cap: **16** Credits: **4**
 Professor: **Jonathan Rosenberg**
 Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Fisher Performing Arts Center RESNICK**
 Distributional Area: **PA Practicing Arts**

Introduction to Acting: The Actor and the Moment

Course Number: **THTR 110 C** CRN Number: **90469** Class cap: **16** Credits: **4**
 Professor: **Bhavesh Patel**
 Schedule/Location: **Wed Fri 3:30 PM – 4:50 PM Fisher Performing Arts Center RESNICK**
 Distributional Area: **PA Practicing Arts**

Introduction to Acting: The Actor and the Moment

Course Number: **THTR 110 D** CRN Number: **90851** Class cap: **16** Credits: **4**
 Professor: **Jonathan Rosenberg**
 Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Fisher Performing Arts Center RESNICK**
 Distributional Area: **PA Practicing Arts**

In this class we examine how an actor brings truth to the smallest unit of performance. The richness of the moment is created by the imaginative, physical, psychological, intellectual and emotional qualities that the actor brings to it. We explore ways to gain access to richly layered authenticity through games, improvisations, individual creations and exercises in given circumstances. Students are given tools to transcend accepted logic, embrace risk-taking, and live fully in the present.

Introduction to Contemporary Performance

Course Number: **THTR 145** CRN Number: **90474** Class cap: **25** Credits: **4**
 Professor: **Gideon Lester**
 Schedule/Location: **Wed Fri 11:50 AM – 1:10 PM Fisher Performing Arts Center RESNICK**
 Distributional Area: **AA Analysis of Art**

This course introduces a sequence of key concepts and ideas in contemporary performance, and should ideally be taken at the start of a student's journey through the Theater & Performance curriculum. No prior Theater & Performance courses are required, and non-majors are welcome. We will explore modes of contemporary performance through viewings, readings, written responses, and practical exercises. We will ask questions about ephemerality, liveness, time and space, risk, and audience by looking at the work of iconic artists from across disciplines such as Tania El Khoury, Forced Entertainment, Faustin Linyekula, Yoko Ono, and Anna Deavere Smith, amongst others. We will investigate how artists have shifted the theatrical experience by examining topics such as the line between fiction and reality, and the constantly evolving interplay of performance and politics.

Faculty in the Theater and Performance Program

- Miriam Felton-Dansky (director)
- Chiori Miyagawa (associate director)
- Jack Ferver
- Gideon Lester
- Lindsey Liberatore
- Daaimah Mubashshir
- Bhavesh Patel
- Jonathan Rosenberg
- Ashley Tata

Moderation Requirements

1. THTR 145 Introduction to Contemporary Performance
2. THTR 110 Introduction to Acting: The Actor and the Moment

3. THTR 107 Introduction to Playwriting: The Theatrical Voice
4. THTR 204 Introduction to World Theater Traditions (fall semester only)
5. THTR 244 Theater Making (spring semester only)

Students complete their moderation project in their Theater Making course and typically participate in an evening of moderation showings at the end of the spring semester of their sophomore year.

Graduation Requirements

6. Course from the Context area of study
7. Course from the Context area of study
8. Course from the Technique area of study
9. Course from the Technique area of study
10. Course from the Creative Practice and Research area of study
11. Course from the Creative Practice and Research area of study
12. Senior Project Colloquium (two semesters)
13. Senior Project I
14. Senior Project II

The Theater and Performance Senior Project aims to build on students' coursework in the program and emphasizes process and collaboration. Students have the option to participate in a two-semester sequence of performance festivals, collaboratively creating performances that can include the production of existing plays (whole or in excerpt); the production of original plays; and other forms of collaboratively-created theater. Senior Projects can also take the form of a research paper or project in a significant area of theater or performance studies.

Written Arts Program

Website: <http://writtenarts.bard.edu/>

Program Director: Dinaw Mengestu

The Written Arts Program encourages students to experiment with their own writing in a context sensitive to intellectual, historical, and social realities, and the past and current literary landscapes. Writing so pursued then becomes part of a humanist education, in which the private effort of the writer addresses and becomes part of the world's discourse. It is expected that Written Arts students are also passionate readers.

First year students interested in Written Arts courses may begin with introductory workshops in fiction, nonfiction, and poetry. Writing samples are not required for these workshops, but we ask that you do not attempt to enroll in more than one writing workshop per semester.

The following Fall 2021 Written Arts workshops are open to first years (please refer to the online course list for schedules and complete course descriptions):

If a student is considering pursuing the Written Arts major, **this fall** they should register for one of the courses listed below.

Fiction Workshop I

Course Number: WRIT 121 A	CRN Number: 90335	Class cap: 14	Credits: 4
Professor: Mary Caponegro			
Schedule/Location: Tue Thurs 3:30 PM – 4:50 PM Olin Languages Center 206			
Distributional Area: PA Practicing Arts			

Fiction Workshop I

Course Number: WRIT 121 B	CRN Number: 90337	Class cap: 14	Credits: 4
Professor: Benjamin Hale			
Schedule/Location: Tue Thurs 10:10 AM – 11:30 AM Olin 107			
Distributional Area: PA Practicing Arts			

This introductory-level course is for students interested in writing fiction as a means of both critical and creative engagement. Over the course of the semester we will read works that reflect a range of aesthetic approaches in order to broaden our exposure to literature and enrich our palettes as emerging practitioners. Through our own creative work, and the close, critical reading of our stories, we will try to become better artisans of language and narrative.

Poetry Workshop I

Course Number: WRIT 123	CRN Number: 90339	Class cap: 14	Credits: 4
Professor: Michael Ives			
Schedule/Location: Tue Thurs 11:50 AM – 1:10 PM Olin Languages Center 120			
Distributional Area: PA Practicing Arts			

In this course, we'll approach poems as crafted experiences that arise out of enmeshed acts of collecting, assembling, shaping, and dramatizing. Considerable attention will be given to language and silence as delivery mechanisms—modes of transport into myriad states of feeling, attending, thinking, and being. Over the course of the term, we'll sample a spectrum of poetic forms, voices, structures, and encounters, and learn to probe them for they can teach us. Students will be encouraged to extend their range and sharpen their creative and critical gifts through developing their ear, and inviting new lexicons, syntactical structures, and tonal variations to seep into their work. Class will be structured around the original composition of poetry, supplemented by critical analysis of assigned poems and texts on poetics, peer critique, in-class writing exercises, and discussions on creative process. This class

is reserved for first-year students. **All spaces are reserved for incoming first year and transfer students. Registration for this class will take place in August.**

The Principles of Prose

Course Number: **WRIT 122** CRN Number: **90338** Class cap: **14** Credits: **4**
 Professor: **Wyatt Mason**
 Schedule/Location: **Mon Wed 1:30 PM – 2:50 PM Olin 107**
 Distributional Area: **PA Practicing Arts**

This course presents the breadth of formal possibilities available to writers of prose. The workshop will look at how a sentence functions in a written work, whether non-fiction or fiction, and our reading will span the divide between these limiting categories as we attempt, in our writing, to achieve authority. Students workshop—i.e., read and comment on—pieces by Aristotle, Montaigne, Twain, Poe, Beckett, Jane Austen, Virginia Woolf, Djuna Barnes, H.D., Nellie Bly, Edith Wharton, George Orwell, Vladimir Nabokov, James Baldwin, Guy Davenport, Christina Stead, Toni Morrison, Leonard Michaels, Janet Malcolm, Ben Metcalf, Colson Whitehead, David Foster Wallace, Claudia Rankine, John Jeremiah Sullivan, Edward P. Jones, James Wood, Hilton Als, Mary Gaitskill and Lydia Davis. Workshopping these established writers will enable students to learn what a piece of writing can do as well as how to workshop a piece of writing. In addition to daily writing, three pieces of prose of increasing length by each student in the class will be workshopped during the term. These three pieces will all explore a single area of interest that the student will choose at the beginning of the term. Through independent reading throughout the term on that subject, students will gain the expertise that will allow them to write meaningfully—and originally.

Poetry Workshop I

Course Number: **WRIT 123** CRN Number: **90339** Class cap: **14** Credits: **4**
 Professor: **Michael Ives**
 Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Olin Languages Center 120**
 Distributional Area: **PA Practicing Arts**

In this course, we'll approach poems as crafted experiences that arise out of enmeshed acts of collecting, assembling, shaping, and dramatizing. Considerable attention will be given to language and silence as delivery mechanisms—modes of transport into myriad states of feeling, attending, thinking, and being. Over the course of the term, we'll sample a spectrum of poetic forms, voices, structures, and encounters, and learn to probe them for they can teach us. Students will be encouraged to extend their range and sharpen their creative and critical gifts through developing their ear, and inviting new lexicons, syntactical structures, and tonal variations to seep into their work. Class will be structured around the original composition of poetry, supplemented by critical analysis of assigned poems and texts on poetics, peer critique, in-class writing exercises, and discussions on creative process. This class is reserved for first-year students. **All spaces are reserved for incoming first year and transfer students. Registration for this class will take place in August.**

Poetics of Attention

Course Number: **WRIT 126** CRN Number: **90340** Class cap: **14** Credits: **4**
 Professor: **Philip Pardi**
 Schedule/Location: **Wed 10:10 AM – 11:10 AM Olin 310**
Fri 10:10 AM – 1:10 PM Olin Languages Center 115
 Distributional Area: **PA Practicing Arts**
 Crosslists: **Experimental Humanities**

Whether we train our gaze outward at the world around us or inward at worlds within, poets are called to pay attention in particular ways. In this class, we will consider attention as the first step of the creative process, and we will study and practice the seemingly simple act of attending to all that we encounter as we move through our days and (on a good day) make poems. While we will devote some time to revision, the focus of this workshop will be the fertile ground between immersive experience and early, generative, exploratory poetic composition. The longer Friday session will be spent writing together, taking short walks and excursions, sharing our work, and discussing readings related to the science and practice of attention; the one-hour Wednesday session will be devoted to a sustained exploration of a single poem. Special Note: To facilitate our experiment with attentiveness, class meetings and most of the assignments will occur completely offline (i.e. no phone, no laptop, no smartwatch). If you have any concerns about this (or any) aspect of the course format, please contact me before registration. **All spaces are reserved for incoming first year and transfer students. Registration for this class will take place in August.**

Faculty in the Written Arts Program

Advising Faculty

- Dinaw Mengestu (director)
- Susan Fox Rogers (LOA)
- Mary Caponegro
- Benjamin Hale
- Michael Ives
- Masha Gessen
- Robert Kelly
- Ann Lauterbach
- Valeria Luiselli

- Wyatt Mason
- Daniel Mendelsohn
- Chiori Miyagawa
- Bradford Morrow
- Jenny Offill
- Joseph O'Neill
- Philip Pardi
- Francine Prose

- Lucy Sante
- Mona Simpson
- Jenny Xie

Non-advising Faculty:

- Ian Buruma
- Neil Gaiman

Writing Workshops

Writing workshops in genres such as fiction, poetry, nonfiction, and translation are offered every semester. Nonmajors and majors are encouraged to apply.

Some workshops may require that students email samples of their writing or personal statements to workshop faculty, either prior to online registration or immediately after registration. Any such requirements will be clearly stated in the course list; students should rely on the information there to determine whether anything is required beyond submitting the online registration request. Written arts majors are not permitted to take workshops during the semesters in which they are enrolled in the Senior Project.

You may find a sampling of past and present workshops by searching through Bard Course Lists, available online with a simple Google search.

Moderation

The Written Arts Program is one of three programs within the Division of Languages and Literature. (The three programs are Literature; Foreign Languages, Cultures, and Literature; and Written Arts.) Moderating into the Written Arts Program (that is, obtaining permission to major in it) is moderating into the Division of Languages and Literature as well. However, each program within the division has its own specific Moderation requirements.

Timeline:

Approximately midway through the spring semester of your sophomore year, the Registrar will email you with a deadline for submitting the two short reflective essays, reflecting on your past and future at Bard and beyond, that are required for Moderation. Only those two reflective essays should be submitted to the Registrar.

The other required Moderation materials, a creative portfolio and an analytic paper, have later submission deadlines and do not go to the Registrar. Copies of those should be submitted directly to each individual member of your board along with additional copies of the two short reflective essays.

Around the same time that you receive the Registrar's email with the deadline for submission of the short reflective essays, you will also receive an email from the Written Arts Program or the Division of Languages and Literature letting you know the deadline for submitting the online Moderation request form and providing you with a link to that form. Your Moderation board will then be centrally scheduled by the program and division.

On the online Moderation request form you may name up to three faculty members you would like to have on your Moderation board, and the program will attempt to accommodate one or more of those requests. Once your board members have been assigned and the time and date of your board scheduled, you will be notified via email. You may then submit a printed copy of the two short reflective essays, creative portfolio, and analytic paper to each of your board members.

Moderation Materials:

- Moderation Papers
 1. A critical evaluation of your college work to date
 2. Your plans for the future of your time at Bard
- Creative Portfolio
- Analytic Essay

Pre-Moderation Course Requirements:

Fiction/Nonfiction

Students hoping to moderate into fiction or nonfiction must take the following classes:

- Literature 201, Narrative/Poetics/Representation
- one course in the English, American, or comparative literature sequence
- a Written Arts course in fiction or nonfiction at the 100–200 level
- a Written Arts course in any discipline at the 200–300 level
- another course in the Division of Languages and Literature

Poetry

Students hoping to moderate into poetry must take the following classes:

- Literature 201, Narrative/Poetics/Representation
- one course in the English, American, or comparative literature sequence
- a Written Arts poetry course at the 100–200 level
- a course in the analysis of poetry at the 200–300 level
- another course in the Division of Languages and Literature

Pass/Fail/Deferment:

At the conclusion of your Moderation board, you will be told whether you have passed, failed, or been deferred. If you are deferred, you may attempt to remoderate into Written Arts at a later time with the same board members if you have a substantially improved portfolio. Even after moderating successfully, however, all Written Arts majors will need to take the additional step of applying for permission to do a creative Senior Project. This permission procedure occurs at the end of junior year. Students who have not fulfilled the promise shown at Moderation may be denied permission to do a Written Arts Senior Project.

Students often have intersecting interests in literature and written arts; for this reason, the two programs are closely allied within the Division of Languages and Literature. Those who wish to pursue a PhD after graduation or whose own creative work would most benefit from immersion in a wide range of reading, close analysis, and critical theory may choose to do a Senior Project in literature instead. Your adviser, professors, and Moderation board will guide you toward evaluating the best path.

Senior Project

Senior Projects in Written Arts normally take the form of a novella, a collection of short stories, essays, a book of poems, translations, or the like—typically seventy to two hundred pages for prose projects, with a lesser minimum for poetry.

Project Advisor:

The committee will strive to match you with the appropriate Senior Project adviser, taking into account your preferences, and will notify you of your project adviser via email prior to the start of the first semester of your senior year.

Composition of a Senior Project:

The Senior Project must be composed entirely during the project year. It may not comprise any work composed during a workshop or any previous course. (We understand fully that the artistic process involves the gestation of work over a long period of time; therefore, students who wish to substantially revise and expand writing from a workshop may seek special permission to do so in their Senior Projects from their project advisers.)

Deadlines and Submission:

Senior Projects are due three weeks prior to the last day of classes. This deadline is strictly enforced. Copies must be submitted to the College and individually to each faculty member assigned to your Senior Project board. You will receive reminders from the college regarding the deadline, project submission procedures, and project formatting and binding.

Senior Colloquium:

Every student who undertakes a Senior Project in Written Arts will be required to attend the weekly Written Arts Senior Colloquium. The purpose of the colloquium is to give students the tools to complete a creative project successfully, to provide the collaborative experience of a workshop and of exchange with their peers, and to help prepare students for life after Bard through visits from outside speakers—writers, editors, alumni/ae—as well as program faculty.

Students completing Senior Projects in Written Arts must register online for both semesters of the Senior Colloquium.

More information may be found on the Written Arts website:

<http://writtenarts.bard.edu/>

You may email questions and concerns to writtenarts@bard.edu, or directly to the program coordinator, Megan Brien, at mbrien@bard.edu.

Follow the Bard Written Arts program on [Instagram](#) and [Twitter](#): @bardwrittenarts

Africana Studies

Website: <http://africana.bard.edu/>

Faculty/Administrator Contact: John Ryle

If a student is considering pursuing the Africana Studies Concentration, **this fall** they should consider registering for one of the courses listed below:

Elementary Arabic I			
Course Number: ARAB 101	CRN Number: 90153	Class cap: 22	Credits: 4
Professor: Elizabeth Holt			
Schedule/Location: Mon Tue Wed Thurs Fri 1:30 PM – 2:30 PM Olin Languages Center 115			
Distributional Area: FL Foreign Languages and Lit			
Crosslists: Africana Studies; Middle Eastern Studies			

Egyptian Colloquial Arabic I			
Course Number: ARAB 150	CRN Number: 90154	Class cap: 22	Credits: 2
Professor: Dina Ramadan			
Schedule/Location: Tue Thurs 10:10 AM – 11:30 AM Olin Languages Center 206			
Distributional Area: FL Foreign Languages and Lit			
Crosslists: Africana Studies; Middle Eastern Studies			

Perspectives in World Art			
Course Number: ARTH 101	CRN Number: 90001	Class cap: 22	Credits: 4
Professor: Katherine Boivin			
Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Olin 102			
Distributional Area: AA Analysis of Art			
Crosslists: Africana Studies			

Jazz Harmony I			
Course Number: MUS 171	CRN Number: 90111	Class cap: 16	Credits: 4
Professor: John Esposito			
Schedule/Location: Mon Wed 9:50 AM – 11:30 AM Blum Music Center N211			
Distributional Area: PA Practicing Arts			
Crosslists: Africana Studies			

Sociology of Race & Ethnicity			
Course Number: SOC 122	CRN Number: 90280	Class cap: 22	Credits: 4
Professor: Jomaira Salas Pujos			
Schedule/Location: Tue Thurs 1:30 PM – 2:50 PM Olin 203			
Distributional Area: SA Social Analysis D+J Difference and Justice			
Crosslists: Africana Studies; American Studies; Human Rights; Latin American/Iberian Studies			

Faculty in the Africana Studies Concentration

- John Ryle - Human Rights/Anthropology (Director)
- Drew Thompson – History
- Susan Aberth - Art History
- Myra Young Armstead – History
- Thurman Barker – Music
- Christian Crouch – History
- Tabetha Ewing - History
- Donna Ford Grover - Literature
- Peter Rosenblum - Human Rights
- Yuka Suzuki – Anthropology
- Wendy Urban-Mead - MAT

Courses needed to moderate into the Africana Studies Concentration

- Africana Studies core course (Africana Studies 101 or the equivalent)
- Africana Studies cross-listed course
- Africana Studies cross-listed course

Ideally, a student moderates into Africana Studies and a primary program simultaneously. A student's Moderation board should include one Africana Studies core faculty member in addition to the other faculty members determined by student's particular interests and area of specialization.

Graduation Requirements

- Africana Studies cross-listed course
- Africana Studies 300-level seminar
- Senior Project I
- Senior Project II

The Senior Project Board should include at least one Africana Studies faculty member. Students in Studio Arts and Film should discuss the Senior Project requirements at length with advisors in both Divisions.

Environmental Studies

Website: <https://environmental.bard.edu>

Faculty/Administrator contact: Eli Dueker

The ES Concentration, in partnership with the [Center for Environmental Sciences and Humanities \(CESH\)](#), prepares students to address environmental questions in and across a variety of sites and scales, both local and global. Equipping them with both practical and theoretical tools emerging from the methods and practices of environmental humanities and sciences, the concentration trains students to engage with the interdisciplinary nature of environmental questions. With the goal of addressing environmental justice, the concentration aims to cultivate community engagement, hands-on problem solving, and renewed awareness of Indigenous and other marginalized realities, for a new generation of environmental thinkers, policy-makers and activists.

If a student is considering pursuing the Environmental Studies Concentration, **this fall** they should consider registering for the course listed below.

Introduction to Environmental Studies

Course Number: **EUS/ES 100**

CRN Number: **90219**

Class cap: **30**

Credits: **4**

Professor: **Monique Segarra and Beate Liepert**

Schedule/Location: **Mon Wed 9:10 AM – 11:30 AM Reem Kayden Center 103**

Distributional Area: **SA Social Analysis**

Humans have profoundly altered the character of the Earth's system since the advent of agriculture and urbanization 10,000 years ago. This course explores how natural and human systems are connected, and how global problems such as climate change, biodiversity loss, species extinction are linked with one another and with social problems such as financial instability, widening economic inequality, food insecurity, intensifying conflict, and public health. We review the empirical evidence of these "wicked problems", and introduce core concepts and methodologies from natural, and social sciences perspectives, together with practical skills that are required to tackle these issues. We will contemplate alternative political and socioeconomic options (from indigenous knowledge to shared socioeconomic pathways) and will explore how impacts of these decisions on future natural and human systems can be assessed (foresight work). Issues will be considered at a variety of scales—from the level of individual responsibility to the local, regional, national, and global dimensions. The course includes a community service component, labs, and guest lectures. It will be co-taught by instructors in the natural and social sciences.

ES concentration requirements (20 credits total):

- **For moderation:**
 - EUS/ES 100
 - 1 additional EUS/ES cross-listed course (1XX or above)
- **For graduation:**
 - EUS/ES 3XX (Practicum)
 - 2 additional EUS/ES or EUS/ES cross-listed courses (2XX or above, one must be offered outside of the student's major)

Experimental Humanities

Website: <http://eh.bard.edu/>

Faculty/Administrator Contact: Krista Caballero

If a student is considering pursuing the Experimental Humanities Concentration, **this fall** they should register for either one of the courses listed below, or in the concentration section of the course catalog

Introduction to Media

Course Number: **ARTS 235**

CRN Number: **90544**

Class cap: **18**

Credits: **4**

Professor: **Krista Caballero**

Schedule/Location: **Thurs 3:10 PM – 5:30 PM New Annandale House**

Distributional Area: **AA Analysis of Art**

Crosslists: **Experimental Humanities**

This course offers a foundation in media history and theory, with particular focus on how artists have experimented with emerging technologies and changing media landscapes in ways that both reflect and transform culture. We will consider old and new forms alike, from print media to social media, from the camera obscura to photography, from broadcast television to early net.art, and from the diorama to virtual reality, as we explore how media have continually constructed our perceptions of time, space, knowledge, and identity. We will read media theorists such as Walter Benjamin, Marshall McLuhan, Jessica Marie Johnson, Donna Haraway, Lev Manovich, Erkki Huhtamo, and Lisa Nakamura alongside examining the work of artists such as Nam June Paik, Stephanie Dinkins, Guillermo Gómez-Peña, Wendy Red Star, Ricardo Domínguez, Mary Flanagan, and Will Wilson. We will also spend hands-on time working creatively with media, in order to assess our own positions as producers as well as users and consumers of media. This course fulfills a requirement for the Experimental Humanities concentration

Faculty in the Experimental Humanities Program

- Krista Caballero – Arts (co-director)
- Susan Merriam – Art History (co-director)
- Ross Exo Adams - Architecture
- Sven Anderson – Computer Science
- Myra Young Armstead – Historical Studies
- Thomas Bartscherer – Humanities
- Alex Benson – Literature
- Katherine M. Boivin – Art History
- Jon Bowermaster - Film
- Maria Sachiko Cecire – Literature (on leave)
- Bruce Chilton - Religion
- Ben Coonley - Film
- Christian Ayne Crouch – Historical Studies
- Robert J. Culp - Historical Studies
- Lauren Curtis – Classical Studies
- Justin Dainer-Best - Psychology
- Adhaar Noor Desai – Literature
- Tabetha Ewing - History
- Miriam Felton-Dansky – Theater
- Jacqueline Goss – Film
- Benjamin Hale – Written Arts
- Ed Halter – Film
- Fahmidul Haq – Arts
- Maggie Hazen – Studio Arts
- Michelle Hoffman – Philosophy
- Thomas Hutcheon - Psychology
- Thomas Keenan – Human Rights
- Alex Kitnick – Art History
- Laura Kunreuther – Anthropology
- Marisa Libbon – Literature
- Patricia Lopez-Gay – Spanish
- Valeria Luiselli – Written Arts
- Alys Moody - Literature
- Gregory B. Moynahan – History
- Kerri-Ann Norton – Computer Science (*sabbatical Fall 2022*)

- Ivonne Santoyo Orozco – Architecture
- Philip Pardi – Written Arts
- Gabriel Perron – Biology
- Dina Ramadan – Middle Eastern Studies
- Julia B. Rosenbaum – Art History
- Ann Seaton - Humanities
- Nathan Shockey - Literature, Japanese
- Steven Simon - Math
- Whitney Slaten – Music
- Kathryn Tabb - Philosophy
- Drew Thompson – Historical Studies
- Olga Touloumi – Art History
- Dominique Townsend – Religion

Staff

Jacob Fisher, Developer

Anna Hallett Gutierrez, Administrative Assistant

Overview

How does technology mediate what it means to be human? How have scientific, intellectual, and artistic experiments reshaped human experience in diverse historical and cultural contexts, and how might they shape our shared futures? Experimental Humanities (EH) provides interdisciplinary experimentation with digital, analog, and conceptual methods of learning, research, and public engagement. Bard is committed to the notion that embracing experimental approaches is essential to fostering practices that are inclusive for all learners and transformative for the societies in which we live. EH works with media and technology forms from across historical periods, taking them not only as objects of scholarly study but also as live methods; and considers the experience of form a crucial pathway to understanding how it functions as a part of cultural, social, and political inquiry. EH emphasizes reflective critical engagements with media, technology, and their intersections; the relationship between digital methodologies and humanities scholarship; collaboration between traditionally disparate disciplines such as computer science, literature, and the arts; the role of experimentation in humanities research; and public-facing engagement that brings rigorous academic scholarship into conversation with local concerns and community needs.

Requirements

Experimental Humanities draws upon the courses offered by its core faculty and includes two dedicated and required introductory courses: Introduction to Media (ARTS 235) and a course that explores the experiment. The course exploring the experiment is offered in different iterations, depending on the expertise of the faculty member teaching it. Previous titles have included History of Experiment, Philosophy of Experiment, and Art and Experiment. To moderate into EH, students must have successfully completed (or be enrolled in) one of these courses and one other EH cross-listed course, and fulfilled the Moderation requirements of the primary program. All candidates for Moderation must demonstrate a clear idea of how the EH concentration will work with their major program of study in their short papers (or, if not moderating simultaneously into a primary program, submit a separate two- to three-page paper

addressing this question). At least one member of the Moderation board should be a faculty member affiliated with EH. To graduate, students must have completed both core courses, two additional EH or EH cross-listed courses (including one above the 200 level), and at least one practicing arts course beyond the College arts requirement or a computer science course. An EH Senior Project can take many forms, depending on the requirements of the student's primary program(s). For EH, it need only engage with one or more of the questions and concerns of the concentration, including: How does technology mediate what it means to be human? How does media shape culture and/or the pursuit of knowledge? How do traditional and experimental methods of inquiry affect what knowledge looks like? Exceptions to these guidelines may be subject to the discretion of the EH Steering Committee, in consultation with the student's primary program and academic adviser.

Courses

Introduction to Media provides a foundation in media history and theory. It also explores how students can use aspects of traditional humanistic approaches (e.g., close reading and visual literacy) to critically engage with texts of all kinds. Students consider how material conditions shape discourse and assess their own positions as consumers and producers of media. Courses exploring the experiment (History of Experiment, Philosophy of Experiment, and Art and Experiment) consider major figures and experimental approaches, such as poetics, the philosophical thought experiment, and the scientific method; challenge students to reconsider existing categories of and approaches to knowledge formation; look at how the experiment has been conceptualized in different epochs; and consider the epistemology of the experiment in a framework that includes aesthetics, theology, ethics, and politics.

FAQ about concentration in EH

What is the EH Senior Project like?

The senior project can take many forms depending on the requirements of your primary program(s). For EH, it need only engage with one or more of the questions and concerns of the concentration, including:

- How does technology mediate what it means to be human?
- How does media shape culture and/or the pursuit of knowledge?
- How do traditional and experimental methods of inquiry affect what knowledge looks like?

If you are using experimental methods in your own project, explain why and how they shape your inquiry and outcomes.

Gender and Sexuality Studies

Website: <http://gss.bard.edu/>

Faculty/Administrator Contact: Robert Weston

Faculty in the Gender and Sexuality Studies Concentration

- Robert Weston - Human Rights (coordinator)
- Susan Aberth - Art History
- Nicole Caso - Spanish
- Christian Crouch – History
- Robert J. Culp – History
- Lauren Curtis - Classics
- Deirdre d'Albertis - Literature
- Michèle D. Dominy – Anthropology (leave of absence 22-23)
- Sarah Dunphy-Lelii – Psychology
- Helen Epstein – Human Rights
- Tabetha Ewing – History
- Donna Ford Grover – Literature
- Elizabeth M. Holt - Arabic
- Laura Kunreuther - Anthropology
- Cecile E. Kuznitz - Religion
- Kristin Lane – Psychology
- Michael Martell – Economics
- Christopher McIntosh – Politics
- Allison McKim - Sociology
- Emily McLaughlin – Chemistry
- Michelle Murray – Politics
- Yuka Suzuki – Anthropology
- Pavlina R. Tcherneva – Economics
- Eric Trudel - French
- Marina van Zuylen – French
- Jean Wagner – Theater and Performance

Concentration Requirements

Gender and Sexuality Studies (GSS) is an interdisciplinary concentration that envelops a broad array of scholarly domains tied thematically to an emphasis on the importance of gender (and all related elements) as a core category of analysis. Feminist in scope, an underlying belief in the equal value of all people permeates GSS domains of inquiry and study. The GSS Concentration offers cross-listed courses that consider the centrality of women, masculine gender, sexuality, and transgender issues in relation to other cultural frameworks such as race, class, age, and sexual orientation. Students moderate into both the GSS Concentration and a primary program (e.g., Psychology, Anthropology, Literature, Biology).

Moderation Requirements

1. GSS cross-listed course
2. GSS cross-listed course

In consultation with faculty from the GSS Concentration and their primary discipline, students declare a concentration in Gender and Sexuality Studies at the time of their Moderation into the primary program or thereafter at a separate Moderation board meeting. Students must fulfill the Moderation requirements of both the primary program and the Gender and Sexuality Studies Concentration. At least one moderation board member must be from the GSS Faculty.

Graduation Requirements

3. GSS cross-listed course
4. Senior Project I
5. Senior Project II

The Senior Project in the primary program must engage substantively with matters involving gender or sexuality and/or apply methods of analysis drawn from the field of GSS.

At least one Senior Project board member should be a core faculty member from GSS.

Global Public Health

Faculty/Administrator Contact: Helen Epstein

Bard's Global Public Health (GPH) concentration is designed to expose students to the range of disciplines and approaches that provide the backdrop for and inform public health research and policy. The field of public health focuses on the health of communities, which can be as small as local neighborhoods or as large as entire regions. Public health specialists take an inclusive view of health, focusing on topics as wide-ranging as access to medical care, disease prevention, and support for healthy lifestyles. The field is particularly concerned with preventing health problems before they arise and with overcoming disparities in health among groups. Practitioners of public health can choose to focus on research, education, intervention, policy-making, or some combination of all of these areas.

If a student is considering pursuing the Global Public Health Concentration, **this fall** they should consider registering for one of the courses listed below.

Case Studies in Medical Biology

<i>Course Number:</i> BIO 158	<i>CRN Number:</i> 90696	<i>Class cap:</i> 16	<i>Credits:</i> 4
<i>Professor:</i> Brooke Jude			
<i>Schedule/Location:</i> Tue Thurs 1:30 PM – 2:50 PM Reem Kayden Center 101			
<i>Lab:</i> Wed 3:30 PM – 6:30 PM Reem Kayden Center 114/115			
<i>Distributional Area:</i> LS Laboratory Science			
<i>Crosslists:</i> Global Public Health			

To fully understand the major systems of the human body, in the context of both healthy and diseased state, one must examine aspects of the biological, chemical, and physical properties contributing to their function. This course will utilize MCAT style questions and case studies as a platform to learn scientific theories and principles in basic biology, genetics, molecular biology, biochemistry, physiology and other sub disciplines. In laboratories, students will gain hands on experience in testing these principles. Additionally, students will practice evaluating evidence, interpreting and presenting data, and various ways of science communication. This course is intended as both the entry to the biology major as well as an introductory biology course for students intending on applying to medical/dental/veterinary school post-graduation. Prerequisites: students must have taken high school biology and chemistry, and passed the Mathematics Diagnostic exam.

Solving Each Other's Public Health Problems: An OSUN Network Collaborative Course

<i>Course Number:</i> HR 111	<i>CRN Number:</i> 90242	<i>Class cap:</i> 15	<i>Credits:</i> 4
<i>Professor:</i> Helen Epstein and Josh Bardfield			
<i>Schedule/Location:</i> Thurs 3:10 PM – 5:30 PM Olin 203			
Thurs 8:30 AM – 10:50 AM Online Meeting Dates (9/8, 10/13, 11/17, 12/1)			
<i>Distributional Area:</i> SA Social Analysis D+J Difference and Justice			
<i>Crosslists:</i> Global & International Studies			

In this one semester OSUN Network Collaborative course, students will develop program proposals to address public health challenges in other students' countries. For example, students in Palestine will identify and then write a proposal to address key public health issues in the US, such as the US opioid epidemic or skyrocketing maternal mortality in states like Texas; students at BRAC University in Bangladesh might devise a tobacco control program for Kyrgyzstan, where lung disease is a major problem, and so on. Students will spend most of the semester working with their own professors, in person, and then come together online, to share their findings and evaluate each other's proposals. The course is designed to introduce students to the foreign aid and international development systems and to the social, economic, political and cultural challenges of working in societies other than their own. This is an OSUN Network Collaborative course, and we will also have four plenary sessions during the semester. These will be held online with students and professors from all the other campuses. We're hoping to schedule these **from 8:30-10:50am US Eastern Time on: Thurs Sept 8, Thurs Oct 13, Thurs Nov 17, and Thurs Dec 1.**

Faculty in the Global Public Health Concentration

- Helen Epstein - Human Rights (director)
- Brooke Jude- Biology
- Felicia Keesing – Biology
- Michelle Murray - Political Studies
- Michael Tibbetts – Biology

Courses needed to moderate into the GPH Concentration

- HR223 Epidemiology: A Human Rights Perspective
- 2nd GPH required course

Courses needed to complete the GPH Concentration

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>
HR223	Epidemiology: A Human Rights Perspective	First year or sophomore year
1 Biology Course	Examples: BIO 121, Obesity; BIO 145, Environmental Microbiology; BIO 157, Food Microbiology; BIO 158, Case Studies in Medical Biology; BIO201, Genetics and Evolution	Any semester
1 Statistics Course	Examples: BIO 244, Biostatistics; PSY 203, Statistics for Psychology/PSY201 Design and analysis in Psychology; SOC 205, Introduction to Research Methods	Any semester
1 course in international relations and development	Examples: BGIA 337, Making Social Change (Offered as a part of the Bard Globalization and International Affairs Program in New York City); ECON 221, Economic Development; ECON 321, Seminar in Economic Development; HR 338, Human Rights in the Global Economy; PS 104, International Relations/PS207 Global Citizenship; PS 314, Political Economy of Development; SOC 269, Global Inequality and Development; HR393 Citizens of the World	Any semester
1 Health Related Course	Examples: HR244, Reproductive Health and Human Rights; HR 261, The Epidemiology of Childhood; ECON 212 Health Economics; BGIA, Issues in Global Public Health (Offered as a part of the Bard Globalization and International Affairs Program in New York City)	Any semester
1 elective from		Any semester

the above lists in an area of expertise		
401		Usually Senior year
402		Usually Senior year

Irish and Celtic Studies

Faculty/Administrator Contact: Deirdre d'Albertis

Advising Faculty

- Deirdre D'Albertis - Literature
- Gregory B. Moynahan – History
- Joseph O'Neill - Written Arts
- Karen Sullivan - Literature

Concentration Requirements

The Irish and Celtic Studies concentration is interdisciplinary, offering access to three main areas: Celtic traditions in myth, religion, literature, and art; Anglo-Irish literature from the 18th through the 20th centuries; and the politics and history of Ireland. Students moderate into a primary disciplinary program (e.g., art history, literature, historical studies) and are responsible for the requirements of that program.

Moderation Requirements:

1. Irish and Celtic Studies cross-listed course
2. Irish and Celtic Studies cross-listed course

Two members of the Moderation board should be faculty from the primary program and one member should be from the Irish and Celtic Studies concentration.

Graduation Requirements:

3. Irish and Celtic Studies cross-listed course
4. Irish and Celtic Studies cross-listed course
5. Senior Project I
6. Senior Project II

Students are encouraged to study Irish and Celtic literature, history, ethnography, art history, and mythology in tutorials and electives offered by concentration faculty. At least one member of the Senior Project board should be from the Irish and Celtic Studies concentration.

Jewish Studies

Website: <http://jewish.bard.edu/>

Faculty/Administrator Contact: Cecile Kunitz

If a student is considering pursuing the Jewish Studies Concentration, **this fall** they should consider registering for one of the courses listed below.

Hebrew Language and Culture

Course Number: HEB 101	CRN Number: 90176	Class cap: 22	Credits: 4
Professor: Vanessa Grajwer Boettiger			
Schedule/Location: Mon Tue Wed 11:50 AM – 1:10 PM Olin 302			
Distributional Area: FL Foreign Languages and Lit			
Crosslists: Jewish Studies; Middle Eastern Studies			

This introductory course will treat learning Hebrew as the study of both language and culture. Students will cover basic linguistic skills – reading, writing, and speaking – while engaging with a wide variety of texts and other media from across the many-thousand-year history of Hebrew in diaspora and modern Israel, from antiquity until our day. No background knowledge or exposure is required; individual interests – in topics as diverse and interdisciplinary as Biblical and Rabbinic literature, mystic alphabets, socialist folk songs, contemporary cinema and Hebrew’s many mutually enriching bilingual entanglements (e.g. Yiddish, Arabic) – are encouraged. By semester’s end, it is hoped that students will have acquired the foundation necessary for further language study, while also having immersed themselves in the oceanic literary, musical, visual, artistic, religious, and secular traditions (etc.!) conducted in Hebrew.

First Bible

Course Number: REL 111	CRN Number: 90252	Class cap: 22	Credits: 4
Professor: Bruce Chilton			
Schedule/Location: Tue Thurs 10:10 AM – 11:30 AM Bard Chapel			
Distributional Area: MBV Meaning, Being, Value			
Crosslists: Jewish Studies; Theology			

This introductory course considers the biblical texts in the order in which they were actually produced. Particular attention is paid to the material culture and art of the periods involved. We see how the Bible grew and evolved over centuries. This enables us to understand in literary terms what the Bible is, how it was built and why, and the ways its different authors influenced one another.

Advising Faculty

- Cecile E. Kuznitz – History and Jewish Studies (coordinator)
- Leon Botstein - Music and History
- Bruce Chilton – Religion
- Yuval Elmelech – Sociology
- Elizabeth Frank – Literature
- Joel Perlmann – Sociology
- Shai Secunda – Religion

Concentration Requirements

Students concentrating in Jewish Studies also moderate into a primary program such as history, religion, literature, or sociology.

Moderation Requirements

Moderation follows the procedure for the primary program. The board consists of the student’s advisor, who is a member of the Jewish Studies Program, and two faculty members from the primary program into which the student is moderating. The moderation should demonstrate that

the student is making progress in both Jewish Studies and his or her primary program. Two Jewish Studies courses should be taken prior to moderation,

Graduation Requirements

Students are required to take a minimum of five courses (20 credits) in the concentration, which shall include:

1. JS 101 Introduction to Jewish Studies, OR HIST 181 Jews in the Modern World AND REL 104 Creating Judaism
2. Hebrew 101 (see adviser for additional options)
3. JS cross-listed elective course
4. JS cross-listed elective course from outside the division of the primary program
5. JS cross-listed upper-level conference or seminar
6. Senior Project I
7. Senior Project II

Two semesters of Hebrew at the 200 level will count as one elective. Senior Projects are directed by a member of the Jewish Studies faculty. The Senior Project board should include at least one member of the primary program into which the student moderated.

Latin American and Iberian Studies

Website: <http://lais.bard.edu/>

Faculty/Administrator Contact: Patricia Lopez-Gay

If a student is considering pursuing the Latin American and Iberian Studies Concentration **this fall** they should consider registering for one of the courses listed below.

Basic Intensive Spanish

Course Number: **SPAN 106** CRN Number: **90186** Class cap: **22** Credits: **8**
 Professor: **Melanie Nicholson**
 Schedule/Location: **Mon Tue Wed Thurs 9:10 AM – 11:30 AM Olin Languages Center 115**
 Distributional Area: **FL Foreign Languages and Lit**
 Crosslists: **Latin American/Iberian Studies**

This is an introductory course designed for the student who has had little or no previous exposure to the study of Spanish. Students will complete twelve credits—or the equivalent of three semesters of college Spanish—in five months (eight credits at Bard in the fall and four credits in Mexico during the January intersession). Students will attend eight hours of regular class per week, plus an additional two hours of review and practice with the Spanish tutors. Aural comprehension, verbal expression, and reading and writing skills will be developed through intensive grammar study and a variety of approaches stressing both communication and cultural competency. Conducted in Spanish. SPAN 106: Students interested in this course should contact Prof. Nicholson: nicholso@bard.edu.

Intermediate Spanish I

Course Number: **SPAN 201** CRN Number: **90187** Class cap: **22** Credits: **4**
 Professor: **John Burns**
 Schedule/Location: **Mon Tue Thurs 1:30 PM – 2:50 PM Olin Languages Center 118**
 Distributional Area: **FL Foreign Languages and Lit**
 Crosslists: **Latin American/Iberian Studies**

For students who have completed Spanish 106, 110, or the equivalent (two or three solid years of high school Spanish). This course is designed to perfect the student's command of all four language skills (speaking, aural comprehension, reading, and writing). This will be achieved through an intensive grammar review, conversational practice, reading of modern Spanish texts, writing simple compositions, and language lab work. Permission of the instructor required for students who have not completed Spanish 106 or 110 at Bard.

Who is Joaquín Murieta?

Course Number: **LIT 127** CRN Number: **90299** Class cap: **22** Credits: **4**
 Professor: **Alex Benson**
 Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Olin 203**
 Distributional Area: **LA Literary Analysis in English D+J Difference and Justice**
 Crosslists: **American Studies; Human Rights; Latin American/Iberian Studies**

This course anchors a wide-ranging discussion of art, labor, land, and state power in a singular text. *The Life and Adventures of Joaquín Murieta: The Celebrated California Bandit* (1854) is now known primarily as the first novel published by a Native American writer—John Rollin Ridge, a.k.a. Yellow Bird (Cherokee Nation). But Ridge's pulpy antihero story also opens up a surprising set of questions about indigeneity and race, fiction and history, banditry and borders. Exploring these issues, we will move from the novel to the political histories that inform it, and from there to the afterlives of Ridge's narrative across other artistic media (an experimental dramatic adaptation by Pablo Neruda, a poem by activist Corky Gonzales, pop-culture vigilantes such as Zorro and Batman). Throughout, our discussion will draw on readings in Native literary criticism and settler colonial studies, introducing students to these fields' ongoing debates about nationhood and narrative.

Migrants and Refugees in the Americas

Course Number: **HIST 225** CRN Number: **90227** Class cap: **18** Credits: **4**
 Professor: **Miles Rodriguez**
 Schedule/Location: **Mon Wed 11:50 AM – 1:10 PM Olin 301**
 Distributional Area: **HA Historical Analysis D+J Difference and Justice**
 Crosslists: **American Studies; Architecture; Global & International Studies; Human Rights; Latin American/Iberian Studies**

The Border. The Ban. The Wall. Raids. Deportations. Separation of Families. Immigrant Rights. Sanctuary. Refugee Resettlement. These words – usually confined to policy, enforcement, and activism related to migrants and refugees – have recently exploded into the public view and entered into constant use. The current political administration made migratory and refugee enforcement, and of migration more generally, a centerpiece of its electoral campaign and the subject of its first executive orders, generating broad public controversy. Most migration to the US is from Latin America, by far the largest single migrant population is from Mexico, and the rise of Central American migration has proved enduring. Focusing on south-north migration from these Latin American regions, this class argues that it is impossible to understand the current political situation in the US without studying the relatively lesser-known history of migrant and refugee human rights over the last three decades, including massive protests, movements for sanctuary, and attempts at reform and enforcement. The class takes into account shifting global demographics, changing reasons for migration, rapid legal and political changes, complex enforcement policies and practices, and powerful community movements for reform, which are often forgotten with the opening and closing of a given news cycle. The class also argues that migrant and refugee voices matter and are critical to understanding migration as an historical and current problem. The course includes migrant, refugee, and activist narratives, and an array of historical, legal, political, and other primary sources. Its goal is to create a more complete historical understanding of Latin American-origin migration in the contemporary US context. This course is part of the Liberal Arts Consortium on Forced Migration, Displacement and Education initiative. This course is part of the Racial Justice Initiative, an interdisciplinary collaboration among students and faculty to further the understanding of racial inequality and injustice in the United States and beyond.

Sociology of Race & Ethnicity

Course Number: **SOC 122**

CRN Number: **90280**

Class cap: **22**

Credits: **4**

Professor: **Jomaira Salas Pujos**

Schedule/Location: **Tue Thurs 1:30 PM – 2:50 PM Olin 203**

Distributional Area: **SA Social Analysis D+J Difference and Justice**

Crosslists: **Africana Studies; American Studies; Human Rights; Latin American/Iberian Studies**

The Movement for Black Lives, the rise of white nationalist groups, and U.S. racial demographic changes have put issues of race and racism at the forefront of national conversations, but what is race and how did it become so important? This course introduces students to sociological approaches to race and ethnicity. We will examine race as a socially constructed category by engaging with multiple sociological theories and accounts of contemporary racial problems. We will answer questions such as, what is meant when we say race is socially constructed and not biological? What are the sociohistorical processes that have cemented racial stratification? And how does the lived experience of being racialized intersect with other social categories such as gender, immigration status, and socioeconomic class? Together, we will also tackle the task of defining, deconstructing, and connecting concepts such as racism, discrimination, anti-Blackness, and intersectionality. At the end of the course, students will discuss the consequences of race and ethnicity and consider alternatives for social change.

Faculty in the LAIS Concentration

- Patricia López-Gay – Spanish (coordinator)
- Susan Aberth - Art History
- John Burns - Spanish
- Nicole Caso - Spanish
- Christian Crouch - History
- Omar G. Encarnación - Political Studies
- Peter Klein – Sociology
- Valeria Luiselli – Written Arts
- Gregory Duff Morton – Anthropology
- Melanie Nicholson - Spanish
- Miles Rodriguez – History
- Emilio Rojas – Studio Art
- Ivonne Santoyo-Orozco – Architecture
- Drew Thompson - History

Concentration Requirements

The Latin American and Iberian Studies (LAIS) concentration is a multidisciplinary program incorporating such diverse disciplines as literature, written arts, political studies, human rights, anthropology, history, economics, art history, and architecture. It provides an academic setting for the study of two regions inextricably bound together by historical, cultural, linguistic, economic, and political ties. LAIS concentrators moderate both into a primary divisional

program and into LAIS, usually through a concurrent Moderation, by fulfilling the primary program's requirements and the following LAIS requirements.

Courses needed to moderate into the LAIS Concentration

Two of the following LAIS Courses

- LAIS/HIST 152 Latin America: Independence/Sovereignty/Revolution
- LAIS/HIST 160 Latin American Histories
- LAIS/ARTH 160 Survey of Latin American Art
- SPAN 223 Cultures and Societies of Latin America and Spain
- LAIS/HIST 220 Mexican History & Culture
- LAIS/HIST 225 Migrants and Refugees in the Americas
- PS 214 US-Latin American Relations
- PS 222 Democracy in Latin America
- SPAN 202 Intermediate Spanish II
- SPAN 301 Introduction to Spanish Literature in conversation with the Visual Arts
- SPAN 302 Introduction to Latin American Literature
- LAIS/HIST 331 Latin America: Race, Religion, and Revolution

Three additional LAIS cross-listed elective courses, at least 1 of which should be a 300-level seminar.

At least one, and preferably two, of the five LAIS courses should be taken outside of the student's home division and should not be Spanish language courses.

For students majoring in the Division of Social Studies or Art, **basic proficiency in Spanish or Portuguese is also required**, as shown by courses taken (SPAN 106 or 110), by placement exam, or by demonstrated speaking ability.

The Senior Project must have a geographical, linguistic, or conceptual link with Latin America, Spain, or Portugal, and have at least one LAIS faculty member on the project board.

Medieval Studies

Faculty/Administrator Contact: Katherine Boivin

The Medieval Studies concentration exposes students to the medieval civilizations of Europe and the Middle East through a range of disciplines. Medieval Studies is a concentration (a secondary field of study) that requires students to major in a primary program.

If a student is considering pursuing the Medieval Studies Concentration, **this fall** they should consider registering for one of the courses listed below.

Multi-Media Gothic			
Course Number: ARTH 316	CRN Number: 90046	Class cap: 15	Credits: 4
Professor: Katherine Boivin			
Schedule/Location: Fri 12:30 PM - 2:50 PM Fisher Studio Arts ANNEX			
Distributional Area: AA Analysis of Art			
Crosslists: Experimental Humanities; French Studies; Medieval Studies			
Comparative Literature I: Ancient Quarrels--Literature and Critique in Classical Antiquity			
Course Number: LIT 0	CRN Number: 90304	Class cap: 22	Credits: 4
Professor: Karen Sullivan			
Schedule/Location: Tue Thurs 1:30 PM - 2:50 PM Aspinwall 302			
Distributional Area: LA Literary Analysis in English			
Crosslists: Medieval Studies			
Reinventing the Wheel: The Art and Craft of Science			
Course Number: SCI 112	CRN Number: 90597	Class cap: 22	Credits: 4
Professor: Daniel Newsome			
Schedule/Location: Tue Thurs 5:10 PM – 6:30 PM Olin 202			
Distributional Area: LS Laboratory Science			
Crosslists: Medieval Studies; Science, Technology and Society			
Reinventing the Wheel: The Art and Craft of Science Laboratory A			
Course Number: SCI 112 LBA	CRN Number: 90598	Class cap: 11	Credits: 0
Professor: Daniel Newsome			
Schedule/Location: Fri 2:00 PM – 4:30 PM Fisher Studio Arts 138			
Distributional Area: LS Laboratory Science			
Crosslists: Medieval Studies; Science, Technology and Society			
Reinventing the Wheel: The Art and Craft of Science Laboratory B			
Course Number: SCI 112 LBB	CRN Number: 90599	Class cap: 22	Credits: 0
Professor: Daniel Newsome			
Schedule/Location: Fri 4:30 PM – 7:00 PM Fisher Studio Arts 138			
Distributional Area: LS Laboratory Science			
Crosslists: Medieval Studies; Science, Technology and Society			

Faculty in the Medieval Studies Concentration

- Katherine M. Boivin - Art History (coordinator)
- Karen Sullivan - Literature
- Maria Sachiko Cecire – Literature
- Jay Elliott – Philosophy
- Nora Jacobsen Ben Hammed -- Religion
- Marisa Libbon – Literature
- David Ungvary - Classics

Courses needed to moderate into the Medieval Studies Concentration

1. Medieval Studies cross-listed survey course
2. Medieval Studies cross-listed survey course

Examples of survey courses include: Examples of survey courses include: ARTH 120 Romanesque & Gothic; ARTH 246 Medieval Mediterranean Art; HIST 2110 Early Middle Ages; HIST 3117 High Middle Ages; LIT 204 Comparative Literature I; and LIT 250 English Literature I.

Graduation Requirements

3. Medieval Studies cross-listed course
4. Medieval Studies cross-listed course
5. 300-level Medieval Studies cross-listed course
6. Senior Project I
7. Senior Project II

Before undertaking research for the Senior Project, students must demonstrate reading knowledge of at least one appropriate language, either medieval or modern, in addition to modern English. At least two members of the Senior Project board must be affiliated with Medieval Studies.

Mind, Brain, and Behavior

Website: <https://mbb.bard.edu>

Faculty/Administrator Contact: Sven Anderson

If a student is considering pursuing the MBB concentration **this fall** they should consider registering for one of the courses listed below.

Introduction to Psychological Science			
Course Number: PSY 141 A	CRN Number: 90085	Class cap: 24	Credits: 4
Professor: Elena Kim			
Schedule/Location: Mon Wed 8:30 AM - 9:50 AM Olin 201			
Distributional Area: SA Social Analysis			
Crosslists: Mind, Brain, Behavior			

Course Number: PSY 141 B	CRN Number: 90086	Class cap: 24	Credits: 4
Professor: Justin Dainer-Best			
Schedule/Location: Mon Wed 10:10 AM - 11:30 AM Olin 201			
Distributional Area: SA Social Analysis			
Crosslists: Mind, Brain, Behavior			

Faculty in the MBB Concentration

- Sven Anderson - Computer Science (coordinator)
- Sarah Dunphy-Lelii - Psychology
- Justin Hulbert – Psychology
- Tom Hutcheon – Psychology
- Kristin Lane – Psychology
- Bruce Robertson – Biology
- Frank M. Scalzo - Psychology
- Kathryn Tabb – Philosophy
- Michael Tibbetts – Biology

Courses needed to moderate into MBB

Students concentrating in Mind, Brain, and Behavior (MBB) must also moderate into a program; ideally, one moderation board will be held for both the program and the MBB concentration. The moderation board must include at least one member of the core MBB faculty.

Course requirements for moderation are:

- Foundations in Mind, Brain, and Behavior (CMSC 131/PSY 131), Introduction to Neurobiology (BIO 162), or Introduction to Psychological Science (PSY 141).
- One course from an MBB-affiliated discipline such as Psychology, Philosophy, Computer Science, Biology, and Linguistics.

Courses needed to complete the MBB Concentration

<i>Course Number</i>	<i>Course Name</i>	<i>When typically taken</i>	<i>Notes</i>
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CMSC 131 or PSY 141 or BIO 162	Various	First year	
One course from an MBB-affiliated discipline such as Psychology, Philosophy, Computer Science, Biology, and Linguistics.	Various		See mbb.bard.edu for details
Two course clusters		No specific schedule	See mbb.bard.edu for cluster details
CMSC 308 (2 cr.)	Seminar in Cognitive Science	Third year	
401	Senior Project 1	Usually Senior Year	
402	Senior Project 2	Usually Senior Year	

FAQ about majoring in MBB

Can a student of any major pursue MBB as a concentration? Can I use AP/IB credit to place out of the introductory courses? Yes

Yes, students in many different disciplines have completed MBB. It is generally easier for students of the affiliated programs to complete the requirements, since one of the two required clusters can lie entirely within the student's major program. Paths through the concentration vary widely depending on student interests and major program. Students interested in pursuing MBB should meet with one of the affiliated faculty to discuss their plans during the first year of study.

Science, Technology and Society

Website: <http://sts.bard.edu/>

Faculty/Administrator Contact: Gregory Moynahan

Advising Faculty

- Gregory B. Moynahan - History (coordinator)
- Paul Cadden-Zimansky – Physics
- Laurie Dahlberg - Art History
- Sanjaya DeSilva – Economics
- Jacqueline Goss - Film and Electronic Arts
- Mark D. Halsey – Mathematics
- Felicia Keesing – Biology
- David Shein – Philosophy
- Sophia Stamatopoulou-Robbins – Anthropology
- Yuka Suzuki – Anthropology

Program Requirements

Moderation Requirements

1. Course in the Science, Mathematics, and Computing Division (AP science courses may count)
2. 2nd course in the S,M&C Division (AP science courses may count)
3. STS core course

The student's plan for a sequence of courses at moderation will be particularly important in more established fields of interest within STS such as the "History and Philosophy of Science" and "Non-Fiction Science Education and Documentation." In these cases, students would be required to complete particular key courses in the program. See the program website for more detailed information.

Graduation Requirements

4. 3rd course in the S,M&C Division (a one year sequence in one field is preferred) (AP science courses may count)
5. 2nd STS core course
6. STS cross-listed course
7. STS cross-listed course outside student's home division
8. Methodology course, usually in policy analysis or statistics (recommended but not required)
9. A senior project informed by themes relating to the social role of science and technology as it relates to the topic of the student's primary concentration

Theology

Faculty/Administrator Contact: Susan Aberth

If a student is considering pursuing the Theology Concentration **this fall** they should consider registering for the course listed below.

<i>Alchemy, from Magic to Science in Imagination, Practice, and Theory</i>			
Course Number: CC 110	CRN Number: 90030	Class cap: 42	Credits: 4
Professor: Bruce Chilton, Matthew Greenberg, Craig Anderson and Susan Aberth			
Schedule/Location: Tue 1:30 PM - 2:50 PM Reem Kayden Center 102, 103			
Thurs 1:30 PM - 2:50 PM Reem Kayden Center 102			
Thurs 1:30 PM - 4:30 PM Reem Kayden Center 122/124, 103			
Distributional Areas: LS Laboratory Science MBV Meaning, Being, Value			
Crosslists: Theology			

Advising Faculty

Susan Aberth – Art History (coordinator)

Matthew Mutter - Literature

Katherine M. Boivin – Art History

Karen Sullivan - Literature

Nicole Caso – Spanish

Bruce Chilton – Religion

Concentration Requirements

The Theology concentration enables students to explore new directions that have emerged since the removal of theology as a dogmatic discipline from most liberal arts curricula. The focus is on how the divine or ultimate is conceived. While the critical study of religion is designed to describe and analyze religious systems within their historical settings, Theology's purpose is to engage what these systems claim to refer to.

Theology is a concentration (a secondary field of study) that requires students to major in a primary program along with Theology. A Theology core faculty member must be on both the Moderation board and the Senior Project board, and usually serves as adviser.

Moderation Requirements

1. Theology 201: Working Theologies
2. Theology cross-listed elective course
3. Theology cross-listed elective course

Graduation Requirements

4. Theology cross-listed elective course
5. Theology cross-listed elective course
6. Theology cross-listed elective course
7. Theology cross-listed elective course
8. Senior Project I

9. Senior Project II

Victorian Studies

Faculty/Administrator Contact: Stephan Graham

If a student is considering pursuing the Victorian Studies Concentration, **this fall** they should consider registering for the course listed below.

Britain since 1707

Course Number: **HIST 142**

CRN Number: **90231**

Class cap: **22**

Credits: **4**

Professor: **Richard Aldous**

Schedule/Location: **Tue Thurs 1:30 PM - 2:50 PM Olin 205**

Distributional Area: **HA Historical Analysis**

Crosslists: **Global & International Studies; Victorian Studies**

Advising Faculty

- Stephen Graham – Literature (coordinator)
- Laurie Dahlberg - Art History
- Deirdre d'Albertis – Literature
- Daniel Williams - Literature
- Richard Aldous – History

Concentration Requirements

The interdisciplinary Victorian Studies concentration guides students in their exploration of the politics, culture, and society of Britain and the United States in the 19th century. Grounded in the significant relationship between history and literature, this interdivisional concentration is structured so as to enable concentrators to plan a course of study around specific topics in these areas and in such diverse fields as economics, history of science, anthropology, art history, and photography.

Moderation Requirements

1. 19th Century LIT course
2. 200-level survey course on British history and literature

Students in Victorian studies moderate jointly into the Victorian Studies concentration and a divisional program (for example, literature or historical studies) and are responsible for meeting the requirements of both. Faculty from the divisional program and the Victorian Studies concentration sit on the Moderation board.

Graduation Requirements

3. Upper College seminar in Victorian Studies
4. Upper College seminar in Victorian Studies
5. Senior Project I
6. Senior Project II

Victorian studies majors are encouraged to approach concentration faculty to arrange tutorials or independent study projects on topics of special interest, in preparation for the Senior Project. Two faculty members from the concentration must be included on the Senior Project board.