

Bard

FOUNDED 1860



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ACADEMIC CALENDAR

2016-2017

Summer 2016

| | |
|--|--|
| August 6, Saturday | Arrival date, financial clearance, and orientation for first-year students |
| August 8, Monday - August 24, Wednesday | Language and Thinking Program for first-year students |

Fall Semester 2016

| | |
|--|---|
| August 24, Wednesday | Arrival date and financial clearance for transfer students |
| August 24, Wednesday - August 25, Thursday | Orientation for transfer students |
| August 25, Thursday - August 26, Friday | Advising and registration for new students |
| August 27, Saturday | Arrival date and financial clearance for all returning students |
| August 29, Monday | First day of classes |
| September 7, Wednesday | Drop/add period ends |
| October 10, Monday - October 11, Tuesday | Fall break |
| October 21, Friday | Moderation papers due |
| October 28, Friday - October 30, Sunday | Family Weekend |
| November 18, Friday | Last day to withdraw from a course |
| November 24, Thursday - November 27, Sunday | Thanksgiving recess |
| December 5, Monday | Senior Projects due for students finishing in December |
| December 7, Wednesday | Advising day |
| December 8, Thursday | Course registration opens for spring 2017 semester |

| | |
|--|---------------------|
| December 12, Monday – December 16, Friday | Completion days |
| December 16, Friday | Last day of classes |

Interession

| | |
|---|--|
| December 17, 2016, Saturday – January 27, 2017, Friday | Winter interession (no classes for sophomores, juniors, and seniors) |
| January 7, Saturday | First-year students return for Citizen Science |
| January 8, Sunday – January 25, Wednesday | Citizen Science |

Spring Semester 2017

| | |
|--|---|
| January 25, Wednesday | Arrival date and financial clearance for new first-year and transfer students |
| January 26, Thursday – January 27, Friday | Academic orientation, advising, and registration for new first-year and transfer students |
| January 28, Saturday | Arrival date and financial clearance for all returning students |
| January 30, Monday | First day of classes |
| February 15, Wednesday | Drop/add period ends |
| March 17, Friday | Moderation papers due |
| March 18, Saturday – March 26, Sunday | Spring recess |
| May 1, Monday – May 2, Tuesday | Advising days |
| May 2, Tuesday | Last day to withdraw from a course |
| May 3, Wednesday | Senior Projects due for students graduating in May |
| May 11, Thursday | Course registration opens for fall 2017 semester |
| May 17, Wednesday – May 23, Tuesday | Completion days |
| May 23, Tuesday | Last day of classes |
| May 25, Thursday | Baccalaureate service and Senior Dinner |
| May 27, Saturday | Commencement |

HISTORY OF BARD

The Bard College of today reflects in many ways its varied past.

Bard was founded as St. Stephen's College in 1860, a time of national crisis. While there are no written records of the founders' attitude toward the Civil War, a passage from the College's catalogue of 1943 applies also to the time of the institution's establishment: "While the immediate demands in education are for the training of men for the war effort, liberal education in America must be preserved as an important value in the civilization for which the War is being fought. . . . Since education, like life itself, is a continuous process of growth and effort, the student has to be trained to comprehend and foster his own growth and direct his own efforts." This philosophy molded the College during its early years and continues to inform its academic aims.

Early Years: St. Stephen's College was established by John Bard in association with leaders of the Episcopal Church in New York City. For its first 60 years, St. Stephen's offered young men a classical curriculum in preparation for their entrance into the seminary. But even as a theologically oriented institution, St. Stephen's challenged its students to be active participants in the direction of their intellectual paths over the four years of study. In support of this venture, John Bard donated part of his riverside estate, Annandale, to the College, along with the Chapel of the Holy Innocents, which is still in use.

With the appointment in 1919 of Dr. Bernard Iddings Bell as warden, the College began a period of transition to a broader and more secular mission. Social and natural sciences augmented the classical curriculum, and the student body was recruited from a more diverse population. In 1928, a time of increasing financial uncertainty, St. Stephen's became an undergraduate school of Columbia University. Over the next decade, under the leadership of Dean Donald G. Tewksbury, Bard further integrated the classical and progressive educational traditions, in the process becoming the first college in the nation to give full academic status to the study of the creative and performing arts. In 1934, the name of the College was changed to Bard in honor of its founder.

1930s-1960s: Beginning in the mid-1930s and throughout the war years, the College was a haven for distinguished writers, artists, intellectuals, and scientists fleeing Europe. Among these émigrés were philosopher Heinrich Bluecher and his wife, the social critic Hannah Arendt; violinist Emil Hauser, founder of the Budapest String Quartet; precisionist painter Stefan Hirsch; labor economist Adolf Sturmthal; and Werner Wolff, a noted psychologist. Bard's international outlook was reflected in a variety of programs and

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initiatives, as well as in its faculty. During the war, the College welcomed an elite group of soldiers who were to be trained in the French and German languages and cultures; and in the late 1940s, Eleanor Roosevelt was a frequent participant in Bard's international student conferences.

Bard underwent another redefining moment in 1944, when it opened its doors to women. The decision to become coeducational required Bard to end its association with Columbia, thus paving the way to its current status as an independent liberal arts college. The same year marked the arrival of the first female faculty members.

The faculty of the postwar years included Mary McCarthy, Saul Bellow, Ralph Ellison, Anthony Hecht '44, William Humphrey, and Theodore Weiss. This partial list indicates that Bard had assumed a place of eminence in the teaching of literature and writing and was attracting leading thinkers in the social sciences. The College also continued to demonstrate its commitment to global issues of education and democracy. In 1956, Bard provided a haven for 325 Hungarian student refugees after their participation in that country's revolt against its Stalinist government. Gyula Nyikos, the chief English instructor for these students, said of Bard's president at the time, "Jim Case didn't open the doors; he *flung* them open."

The 1960s marked a period of significant growth. Under the stewardship of Reamer Kline, who served for 14 years as president of the College, the number of students and faculty increased, as did campus facilities, and the curriculum was expanded, particularly in science and the visual arts. Bard also demonstrated an early commitment to civil rights. In 1962, Bard was among the first colleges to award an honorary degree to Rev. Martin Luther King Jr. Denise Ahearn Carson '65 recalled those days on the occasion of the Class of 1965's 50th anniversary, saying, "It was incredibly intellectually stimulating, because of a high-quality faculty, and an exciting time of change in the world. The Bard culture seemed to be recognizing those changes well before the general population realized that we could all be part of movements and causes."

1975 to Present: Leon Botstein became Bard's 14th president in 1975. Under Botstein, Bard has continued to innovate, take risks, and broaden its global outlook. He has overseen curricular innovation—including the nation's first human rights major; the Language and Thinking Program, an intensive three-week presemester workshop for first-year students; and Citizen Science, an intensive program that introduces all first-year students to natural science and the ideas of the scientific method—and the development of a new model for the liberal arts college as a central body surrounded by affiliated institutes and programs that strengthen core academic offerings. This model is flexible enough to include programs for research, graduate study, and community outreach, yet each affiliate is designed to enhance the undergraduate experience by offering students the opportunity to interact with leading artists, scientists, and scholars.

A number of these initiatives developed within the Bard Center, which was established in 1978 to present artistic and intellectual programs. Bard Center fellows and visiting scholars and artists give seminars and lectures to undergraduates and the public. Pro-

grams include the Distinguished Scientist Lecture Series, which has brought 45 Nobel laureates to Bard, and the Bard Fiction Prize, awarded to emerging writers who spend a semester in residence at the College. Also under the Bard Center auspices is the Institute for Writing and Thinking, which has had a major impact on the teaching of writing in high schools and colleges around the country and internationally. The Bard Music Festival, which each year illuminates the work and era of a specific composer, presented its first season in the summer of 1990. The festival's home since 2003 has been The Richard B. Fisher Center for the Performing Arts at Bard College, a venue designed by renowned architect Frank Gehry.

Other affiliated programs on campus and across the United States include Bard College at Simon's Rock: The Early College (1979) and Bard Academy at Simon's Rock (2015), a two-year preparatory school for 9th and 10th graders, in Great Barrington, Massachusetts; Milton Avery Graduate School of the Arts (1981); Levy Economics Institute of Bard College (1986); Center for Curatorial Studies (1990); Bard Graduate Center: Decorative Arts, Design History, Material Culture (1993) in Manhattan; Bard Center for Environmental Policy (1999) and Bard MBA in Sustainability (2012); Bard Prison Initiative (1999); Bard High School Early Colleges in Manhattan (2001), Queens (2008), Newark (2011), Cleveland (2014), and Baltimore (2015); Master of Arts in Teaching Program (2004); Bard College Conservatory of Music (2005); Hessel Museum of Art (2006); Hannah Arendt Center for Politics and Humanities (2006); Center for Civic Engagement (2011); Longy School of Music of Bard College (2012) in Cambridge, Massachusetts; and the Levy Economics Institute Master of Science in Economic Theory and Policy (2014).

Bard has also expanded its presence abroad under Botstein's leadership, and furthered its efforts to promote freedom of inquiry internationally. In 1990, the College developed the Program in International Education (PIE), which brings students from emerging democracies in Eastern and Central Europe, Central Asia, and the Middle East to Bard for one semester of study. This program is one of many overseen by the Institute for International Liberal Education, which was founded in 1998 to develop long-term collaborations between Bard and other leading institutions around the world. These partner campuses now include the Faculty of Liberal Arts and Sciences of St. Petersburg State University (Smolny College), the first liberal arts program in Russia, which was founded as a joint venture of Bard and St. Petersburg State University; Al-Quds University in the West Bank, which collaborated with Bard in 2009 to create the Al-Quds Bard College for Arts and Sciences and a Master of Arts in Teaching Program; American University of Central Asia in Bishkek, Kyrgyzstan, where Bard established a dual-degree program in 2010; and Bard College Berlin: A Liberal Arts University, a partner institution since 2011.

During Botstein's tenure, the range and distinction of Bard's faculty have continued to grow. Noted writers and artists who spent time at the College include Chinua Achebe, widely revered as the founding father of African fiction; Nobel laureates Orhan Pamuk, José Saramago, Mario Vargas Llosa, and Isaac Bashevis Singer; writers Philip Roth, Toni Morrison, Cynthia Ozick, and Caleb Carr; poet Anne Carson; filmmakers Arthur Penn and Adolfo Mekas; director JoAnne Akalaitis; and Tony Award-winning choreographer Bill T. Jones.

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Today, Bard and its on-campus affiliates boast nine recipients of MacArthur fellowships: poets John Ashbery (emeritus) and Ann Lauterbach; artist Judy Pfaff; photographer An-My Lê; journalist Mark Danner; soprano Dawn Upshaw; pianist Jeremy Denk; and novelists Norman Manea and Dinaw Mengestu. Other renowned and award-winning faculty members include writers Teju Cole, Nuruddin Farah, Neil Gaiman, Daniel Mendelsohn, Joseph O'Neill, Francine Prose, Luc Sante, and Mona Simpson; poet Robert Kelly; composers Joan Tower and George Tsontakis; anthropologist John Ryle; photographers Gilles Peress and Stephen Shore; filmmaker Kelly Reichardt; journalist Ian Buruma; foreign policy expert Walter Russell Mead; Pulitzer Prize-winning biographer Elizabeth Frank; and performance arts curator Gideon Lester.

Bard alumni/ae have also been an influential force in the arts and in the physical, social, and political sciences—and in the life of the College. A short list includes actors Blythe Danner '65, Chevy Chase '68, Adrian Grenier '98, and Gaby Hoffmann '04; filmmaker Gia Coppola '09; playwrights Thomas Bradshaw '02 and Nick Jones '01, who also is a writer and producer for the acclaimed television series *Orange Is the New Black*; dancer Arthur Aviles '87; sculptor Rita McBride '82; photographers Tim Davis '01 and Lisa Kereszi '95; groundbreaking artist Carolee Schneemann '59; musicians/songwriters Richard M. Sherman '49 and the late Robert B. Sherman '49, Donald Fagen '69 and Walter Becker '71 (founders of Steely Dan), Billy Steinberg '72, and the late Adam Yauch '86 (a founder of the Beastie Boys); scientists László Z. Bitó '60, who was instrumental in developing a drug used to combat glaucoma, and George Rose '63, an influential biochemist and biophysicist; Fredric S. Maxik '86, a leader in environmentally innovative lighting technologies; environmental writer Elizabeth Royte '81; Pia Carusone '03 and Betsaida Alcantara '05, in politics and government; and journalists William Sherman '68, a Pulitzer Prize winner for investigative reporting, Matt Taibbi '92, and Ronan Farrow '04.

Several recent graduates exemplify Bard's emphasis on active engagement. As a student, Max Kenner '01 began a project to bring higher education into New York State prisons. Today, he oversees institutional initiatives for the College and serves as executive director of the Bard Prison Initiative, which has granted degrees to approximately 450 incarcerated men and women since 2005. Mariel Fiori '05 was a student when she cofounded *La Voz*, the only Spanish-language news and cultural magazine serving the Hudson Valley's Latino community. She continues to edit the award-winning publication while working as radio host, translator, educator, and community organizer. Stephen Tremaine '07 turned a student project to help rebuild New Orleans after Hurricane Katrina into a full-time initiative: Bard Early College New Orleans, which brings college-level courses and teachers directly into public high schools. Other alumni/ae have held leadership positions with Bard's graduate and affiliate programs, including Nayland Blake '82, chair of the ICP-Bard Program in Advanced Photographic Studies; Jonathan Cristol '00, longtime director of Bard's Global and International Affairs Program in New York City; Valerie Thomson '85, principal of Bard High School Early College Queens; and Dumaine Williams '03, principal of Bard High School Early College Cleveland.

Recent Initiatives: In 2013, Bard made national headlines by offering a new application option that bypasses standardized tests and admission processes, enabling motivated

students to gain admission through an essay test. Members of the Bard faculty evaluate the essays, and applicants who score B+ or higher receive an offer of admission. Also in 2013, Bard forged a partnership with the Harlem Children's Zone Promise Academies and launched Bard Works, a career-oriented professional development program for juniors and seniors. Bard High School Early College Cleveland debuted in 2014, as did the Levy Economics Institute's Master of Science in Economic Theory and Policy.

In 2015, the College inaugurated Bard Launch, a fund-raising platform to support student-led projects; began a multiyear partnership with the Trisha Brown Dance Company, which includes undergraduate courses, interdisciplinary collaborations, and public performances; opened Bard High School Early College Baltimore; and initiated The Orchestra Now, which offers experiential orchestra training to postgraduate musicians and leads to a master of music degree in curatorial, critical, and performance studies.

In spring 2016, Bard formalized the Preferred Transfer Program for Bard Early College graduates who are interested in continuing their studies at Bard in Annandale. A new Early College Opportunity (ECO) scholarship program provides grants covering up to full tuition for preferred transfer applicants who demonstrate significant financial need. In June, President Botstein and the Bard College Conservatory Orchestra traveled to Cuba to perform in that country's top concert halls, collaborate with Cuban artists, and foster student and faculty exchange.

Looking Ahead: In January 2016, Bard completed the purchase of Montgomery Place, a 380-acre property just south of the main campus. The College has begun work on a master plan to guide the integration of the two campuses and utilize the new facilities—among them, a 19th-century mansion, carriage house, greenhouse, farm, gardens, walking trails, and outbuildings—in a manner consistent with its commitment to historic preservation, public access, and the environment. According to President Botstein, “new curricular and programmatic opportunities will emerge from this transformative purchase.” Montgomery Place was acquired from Historic Hudson Valley, which had owned the property since the late 1980s.

In fall 2016, Bard in Hudson Civic Academy opens in a dedicated site in downtown Hudson, New York. The half-day program is modeled on Bard Early College in New Orleans and grants both Bard and high school credits. The pilot student cohort consists of 16 seniors, but the plan is to include both seniors and juniors as the program expands in 2017–18. Also on the horizon is a possible joint venture with Fulbright University Vietnam, modeled on Bard's partnership with the American University of Central Asia in Kyrgyzstan; several construction and renovation projects to ensure quality facilities; and a major fund-raising campaign to build the College's endowment.

Bard College: A Selective Chronology

- 1860— Bard College is founded as St. Stephen's College by John Bard, in association with the Episcopal Church of New York City. Bard came from a family of physicians who played significant roles in the launching of Columbia University, New York Hospital, and New York City's first free public library.
- 1866— The College grants degrees in the liberal arts and sciences, in addition to the preseminarian program.
- 1928— St. Stephen's becomes an undergraduate college of Columbia University.
- 1929— Franklin Delano Roosevelt becomes a trustee and serves until 1933.
- 1934— The College is renamed to honor its founder. A new educational program is adapted, based on the Oxford tutorial. It includes a second-year assessment (Moderation) and a Senior Project—both pillars of the Bard education today.
- 1944— Bard ends its affiliation with Columbia in order to become coeducational.
- 1947— Radio station WXBC begins as a Senior Project.
- 1953— The innovative Common Course, designed by Heinrich Bluecher, is inaugurated. It is the forerunner of today's First-Year Seminar.
- 1956— Bard welcomes 325 Hungarian refugee students to participate in the Orientation Program, which provides instruction in English and an introduction to life in the United States.
- 1960— The College celebrates its centennial year. Under President Reamer Kline, it undergoes a tremendous expansion in buildings, grounds, faculty, students, and core curricula.
- 1975— Leon Botstein takes office as the 14th president of the College. He expands the educational program by integrating the progressive tutorial system with the classical legacy of St. Stephen's.
- 1978— The Bard Center is founded.
- 1979— Bard assumes responsibility for Simon's Rock Early College in Great Barrington, Massachusetts.
- 1981— Bard launches its first affiliated graduate program, the Milton Avery Graduate School of the Arts, which offers a master of fine arts degree. The first Workshop in Language and Thinking is held for entering students.
- 1982— The Institute for Writing and Thinking is founded.
- 1986— The Jerome Levy Economics Institute is founded (now the Levy Economics Institute). Bard creates the Excellence and Equal Cost Scholarship Program.
- 1988— The Graduate School of Environmental Studies (now the Bard Center for Environmental Policy) offers a master of science in environmental studies.
- 1990— The Center for Curatorial Studies is founded. The literary journal *Conjunctions* makes its home at Bard. The Bard Music Festival presents its first season.
- 1991— The Program in International Education (PIE) brings young people from emerging democracies to study at Bard for a year.
- 1993— The Bard Graduate Center: Decorative Arts, Design History, Material Culture opens in New York City.
- 1998— The Institute for International Liberal Education is founded with a mission to advance the theory and practice of international liberal arts education.

- 1999— The Bard Prison Initiative is founded. Smolny College, a collaborative venture between Bard and Russia's St. Petersburg State University, enrolls its first class of students.
- 2001— Bard and the New York City Department of Education launch Bard High School Early College (BHSEC), a four-year public school in downtown Manhattan.
- 2002— Bard offers the first full major in human rights at a U.S. college.
- 2003— The Richard B. Fisher Center for the Performing Arts, designed by architect Frank Gehry, opens. Bard and the International Center of Photography join forces to offer an M.F.A. degree in photography.
- 2004— The Master of Arts in Teaching (MAT) Program welcomes its first class.
- 2005— The Bard College Conservatory of Music opens, offering a unique five-year double-degree (B.M./B.A.) program.
- 2006— The Conservatory of Music initiates a graduate program in vocal performance (a graduate conducting program follows in 2010). The Center for Curatorial Studies inaugurates the Hessel Museum of Art. The West Point-Bard Exchange is launched. The Hannah Arendt Center for Politics and Humanities is established.
- 2007— The Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation opens. The College launches the five-year, double-degree (B.S./B.A.) Program in Economics and Finance. The Landscape and Arboretum Program is established to preserve and enhance Bard's 540-acre campus.
- 2008— Bard High School Early College Queens opens in New York City.
- 2009— Bard partners with Al-Quds University in the West Bank on the College for Arts and Sciences and a Master of Arts in Teaching program. The Lynda and Stewart Resnick Science Laboratories are completed, as is *The parliament of reality*, an outdoor installation by artist Olafur Eliasson.
- 2010— Bard celebrates the 150th anniversary of its founding. The College establishes a partnership with American University of Central Asia.
- 2011— Citizen Science becomes part of the required curriculum for first-year students. The Center for Civic Engagement is established. Bard High School Early College opens a third campus, in Newark, New Jersey. Bard assumes ownership of the European College of Liberal Arts in Berlin (now Bard College Berlin: A Liberal Arts University).
- 2012— The Longy School of Music merges with the College. Bard launches Take a Stand, in partnership with Longy and the Los Angeles Philharmonic. Construction is completed on the Anne Cox Chambers Alumni/ae Center and an addition to the Stevenson Athletic Center. Bard inaugurates the MBA in Sustainability program and establishes the 1.5-acre Bard College Farm.
- 2013— The Bard Entrance Examination is introduced as an alternative application for admission. The László Z. Bitó '60 Conservatory Building opens, and Bard Works, a professional development program for juniors and seniors, debuts. Bard partners with the Harlem Children's Zone Promise Academies.
- 2014— The Center for Moving Image Arts opens. The Levy Economics Institute's Master of Science in Economic Theory and Policy Program welcomes its first students. A fourth BHSEC campus opens in Cleveland, Ohio. Construction is completed on Honey Field, a baseball facility, and the Bard College Farm barn. The Fisher Center's Theater Two is renamed LUMA Theater.

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- 2015— Bard Launch, a crowd-sourcing initiative to help fund student-led projects, gets under way. Two new residence halls are completed in Resnick Commons (formerly Village Dormitories). Other new programs include BHSEC Baltimore; Bard Academy at Simon’s Rock, a college preparatory program for 9th and 10th graders, in Great Barrington, Massachusetts; and The Orchestra Now, a training orchestra and graduate program based at the College’s main campus.
- 2016— The College acquires Montgomery Place, an adjacent 380-acre property. The Preferred Transfer Program for Bard Early College graduates debuts, along with a new Early College Opportunity (ECO) scholarship program. The Bard in Hudson Civic Academy opens. Expansion and renovation projects at CCS Bard and Hessel Museum of Art include the Visible Collections Storage and Living Archive, where work can be placed on permanent public view; and new and repurposed classrooms, study, and meeting spaces.

Presidents of Bard College*

| | |
|-------------------------------|-----------|
| George Franklin Seymour | 1860-1861 |
| Thomas Richey | 1861-1863 |
| Robert Brinckerhoff Fairbairn | 1863-1898 |
| Lawrence T. Cole | 1899-1903 |
| Thomas R. Harris | 1904-1907 |
| William Cunningham Rodgers | 1909-1919 |
| Bernard Iddings Bell | 1919-1933 |
| Donald George Tewksbury | 1933-1937 |
| Harold Mestre | 1938-1939 |
| Charles Harold Gray | 1940-1946 |
| Edward C. Fuller | 1946-1950 |
| James Herbert Case Jr. | 1950-1960 |
| Reamer Kline | 1960-1974 |
| Leon Botstein | 1975- |

*Holders of the office have been variously titled president, warden, or dean.



Top: Celebration in front of Aspinwall, c. 1920s

Bottom: Blithewood, 1954

Images courtesy of the Bard College Archives; Helene Tieger '85, archivist



Top: The Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation

Photo: Peter Aaron '68/Esto

Bottom: The László Z. Bitó '60 Conservatory Building. Photo: Chris Cooper.



Top: The Charles P. Stevenson Jr. Library complex includes the original Hoffman Library and the connected Kellogg Library. *Photo:* Peter Aaron '68/Esto.

Bottom: Jim Ottaway Jr. Film Center at the Milton and Sally Avery Arts Center. *Photo:* Chris Kendall '82.



Top: Robbins House residence hall
Bottom: Residence hall in Resnick Commons
Photos: Peter Aaron '68/Esto



Top: Center for Curatorial Studies and Hessel Museum of Art. Photo: Chris Kendall '82.

Bottom: *The parliament of reality*, an installation by Olafur Eliasson. Photo: Peter Aaron '68/Esto.



Top: Fisher Science and Academic Center at Bard College at Simon's Rock: The Early College, Great Barrington, Massachusetts. *Photo:* Bill Tipper.

Bottom: Bard High School Early College Manhattan campus, New York City. *Photo:* Lisa Quiñones.



Top: The Bard Graduate Center, New York City. Photo: courtesy of the Bard Graduate Center.

Bottom: The Bobrinskiy Palace at Smolny College, St. Petersburg, Russia. Photo: Joseph Taylor.

LEARNING AT BARD

Bard is an independent, nonsectarian, residential college, located in New York's Hudson Valley, about 90 miles north of New York City. The College provides a beautiful setting in which students pursue their academic interests and craft a rich cultural and social life. The campus covers approximately 1,000 acres of fields and forested land bordering the Hudson River—including the 2016 acquisition of historic Montgomery Place—and features such state-of-the-art facilities as the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation and Frank Gehry-designed Richard B. Fisher Center for the Performing Arts. Many facilities are clustered at the center of campus (the library, student center, dining hall, and most classrooms), while others are within easy walking or biking distance.

There are approximately 2,000 undergraduates at the Annandale campus, representing all regions of the country. Nearly 12 percent of the student body is international, representing approximately 60 countries. Undergraduates share the campus with the students and faculty of several graduate programs—the Bard Center for Environmental Policy, Center for Curatorial Studies, Master of Arts in Teaching Program, Master of Science in Economic Theory and Policy, Milton Avery Graduate School of the Arts, The Orchestra Now, and programs in vocal arts and conducting—which present lectures, concerts, and exhibitions that are open to the entire College community. Affiliated programs and facilities, such as the Field Station, Levy Economics Institute, Bard College Conservatory of Music, Hessel Museum of Art, and Hannah Arendt Center for Politics and Humanities, also enrich the undergraduate experience.

Choice, flexibility, and rigor are the hallmarks of the Bard education, which is a transformative synthesis of the liberal arts and progressive traditions. The liberal arts tradition at Bard is evident in the common curriculum for first-year students, including the First-Year Seminar and Citizen Science Program, and in general courses that ground students in the essentials of inquiry and analysis and present a serious encounter with the world of ideas. The progressive tradition is reflected in Bard's tutorial system and interdisciplinary curriculum, which emphasize independent and creative thought—and the skills required to express that thought with power and effect. Students are encouraged to be actively engaged throughout the four years of their undergraduate experience and to help shape, in tandem with faculty advisers, the subject matter of their education.

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: “What Is Freedom? Dialogues Ancient and Modern” To raise the question “What is freedom?” could hardly be more necessary today. Why have so many people in so many times and places identified freedom as a self-evident value, yet excluded many around them from its benefits? How have different civilizations defined freedom at different times? What does freedom mean in a democracy, an empire, a totalitarian regime? How do we understand the difference between “freedom to” and “freedom from,” between rights and responsibilities? These are just some of the questions addressed in the First-Year Seminar. In the fall semester, we ask: “What is political freedom?” Texts include works by thinkers from Socrates to Gandhi and Hannah Arendt. In the spring, we consider “What is personal freedom?” in the company of authors including Aristotle, James Joyce, and Malcolm X. By studying these texts, discussing their ideas in small seminars, and writing critical papers on them, students establish a foundation for their learning experience at the College and acquire a shared basis for conversation with fellow students, faculty members, and the world beyond.

Citizen Science, a two-and-a-half-week program that takes place during the January inter-session, 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.

Under the **First-Year Advising** system, all students are assigned an 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.

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

A liberal arts education offers students both breadth and depth of learning. At Bard, the primary sources of breadth are the First-Year Seminar and the distribution requirements. The primary source of depth is the requirement that each student major in a stand-alone academic program, possibly in conjunction with a non-stand-alone field of study, or concentration, or with another program in a joint major.

A *program* is a sequenced course of study designed by faculty (and sometimes by students in conjunction with faculty) to focus on a particular area of knowledge or a particular approach to an area. The course of study begins at the introductory level and moves 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 *concentration* is a cluster of related courses on a clearly defined topic. A student may moderate into a concentration, but only in tandem with his or her moderation into a program.

With a curriculum based on programs rather than more traditionally defined departments, the faculty are encouraged to rethink boundaries between divisions and disciplines and to examine the content of their courses in terms of how the courses interact with one another. This more flexible framework allows students to create interdisciplinary plans of study. Many programs and concentrations, such as Asian Studies and Human Rights, are interdisciplinary in nature and can take advantage of the faculty and offerings of the entire College. For example, the Asian Studies Program may draw from courses in history, literature, art history, and economics.

The requirements for Moderation and graduation differ from program to program and are summarized in the individual descriptions that appear in this catalogue. All students must declare a major in a program in order to moderate from the Lower College to the Upper College and become a candidate for the bachelor of arts degree. A student

who decides to pursue a double major—say, physics and philosophy—must satisfy the requirements of both programs and complete two Senior Projects. A student who pursues a joint major moderates into two programs, ideally in a joint Moderation, and completes course requirements for both programs and a single, unified Senior Project. A student who pursues study in a concentration must also moderate into a program, 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.

Moderation

Moderation is undertaken in the second semester of the sophomore year. Through this process students make the transition from the Lower College to the Upper College and establish their major in a program. (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.) Students prepare two Moderation papers, 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. The work is reviewed by a board of three faculty members, who evaluate the student's past performance, commitment, and preparedness in the field; make suggestions for the transition from the Lower to the Upper College; and approve, deny, or defer promotion of the student to the Upper College.

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. 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.

- **Practicing Arts (PA):** The Practicing Arts 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 learn through experiential practices in order to cultivate the self as a primary agent of expression, cultural reflection, and creativity.

- **Analysis of Art (AA):** The Analysis of Arts 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.
- **Meaning, Being, and Value (MBV):** 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 pay special attention to analysis and interpretation of texts and practices, and seek to cultivate skills of argument development and the open-minded consideration of counter-argument.
- **Historical Analysis (HA):** 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.
- **Social Analysis (SA):** 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 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.
- **Laboratory Science (LS):** In courses satisfying the LS requirement, students actively participate in data collection and analysis using technology and methodology appropriate to the particular field of study. Students develop analytical, modeling, and quantitative skills in the process of comparing theory and data, as well as an understanding of statistical and other uncertainties in the process of constructing and interpreting scientific evidence.
- **Mathematics and Computing (MC):** Courses satisfying this requirement challenge students to model and reason about the world logically and quantitatively, explicitly grappling with ambiguity and precision. Students learn and practice discipline-specific techniques and, in doing so, represent and communicate ideas through mathematical arguments, computer programs, or data analysis.
- **Foreign Languages and Literatures (FL):** 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, in a foreign literature, or in the theory and practice of translation.
- **Literary Analysis in English (LA):** What distinguishes poetry, fiction, or drama from other kinds of discourse? These courses investigate the relationship between form

and content, inviting students to explore not only the “what” or “why” of literary representation, but also the “how.” The goal 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.

- **Difference and Justice (DJ):** Courses fulfilling this 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 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 socioeconomic background, and engage critically with issues of difference, diversity, inequality, and inclusivity.

Senior Project

The Senior Project is an original, individual, focused project growing out of the student’s cumulative academic experiences. Students have great flexibility in choosing the form of their project. For example, a social studies project might be a research project, a close textual analysis, a report of findings from fieldwork, or a photographic essay, while a science project might be a report on original experiments, an analysis of published research findings, or a contribution to theory. 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 the 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 or laboratory work. One course each semester of the student’s final year is devoted to completing the Senior Project. The student submits the completed project to a board of three professors, who conduct a Senior Project Review. Written projects are filed in the library’s archives; select papers are available at Digital Commons, an online collection of scholarly work generated by the Bard community (digitalcommons.bard.edu).

Academic Courses

Undergraduate courses are described in this catalogue under the four divisional headings and the interdivisional programs and concentrations heading. Courses that are required by, recommended for, or related to another program are cross-listed in the course descriptions. For example, Art History 286, *El Greco to Goya*, is cross-listed as a course in Latin American and Iberian Studies. Courses numbered 100 through 199 are primarily, though not exclusively, for first-year students; 200-level courses are primarily for Lower College students; and 300- and 400-level courses are designed for Upper College students. Every semester, approximately 675 courses are offered as seminars, studio courses, lectures, tutorials, Senior Projects, and independent studies. The average class size is 18 in the Lower College and 13 in the Upper College.

Most courses in the Lower College meet twice weekly for 80 minutes each session, although instructors may vary the length and frequency of meetings according to their

estimation of a class’s needs. Many seminars in the Upper College meet once a week for two hours and 20 minutes. Laboratory courses usually meet three times a week (two seminars or lectures and a laboratory session). Introductory language courses customarily have four one-hour sessions each week, intensive language courses have five two-hour sessions, and immersion language courses have five three-hour sessions each week. Most tutorials meet once a week for one hour.

All courses carry 4 credits unless otherwise noted. There are several 2-credit seminars and intensive language courses carry 8 credits. A normal course load is 16 credits each semester. To register for more than 18 credits, a student must be certified by the registrar’s office as having had a 3.6 average or higher in the preceding semester and cumulatively. Exceptions must be approved by the dean of studies.

Academic Programs and Concentrations

Undergraduate students can earn a bachelor of arts degree in the following academic divisions: The Arts; Languages and Literature; Science, Mathematics, and Computing; Social Studies; and Interdivisional Programs and Concentrations. They may moderate into a concentration, or cluster of related courses, in conjunction with moderation into a program. The programs and concentrations currently offered are listed alphabetically below, along with their home division. Concentrations are indicated by the letter “C.”

| Program/Concentration | | Home Division |
|---|---|-------------------------------------|
| Africana Studies | C | Interdivisional |
| American Studies | | Interdivisional |
| Anthropology | | Social Studies |
| Art History | | The Arts |
| Asian Studies | | Interdivisional |
| Biology | | Science, Mathematics, and Computing |
| Chemistry | | Science, Mathematics, and Computing |
| Classical Studies | | Interdivisional |
| Computer Science | | Science, Mathematics, and Computing |
| Dance | | The Arts |
| Economics | | Social Studies |
| Economics and Finance | | Social Studies |
| Environmental and Urban Studies (EUS) | | Interdivisional |
| Experimental Humanities | C | Interdivisional |
| Film and Electronic Arts | | The Arts |
| Foreign Languages, Cultures, and Literatures | | Languages and Literature |
| Arabic | | |
| Chinese | | |
| French | | |
| German | | |

| Program/Concentration | | Home Division |
|--|---|-------------------------------------|
| Greek (ancient) | | |
| Italian | | |
| Japanese | | |
| Latin | | |
| Russian | | |
| Spanish | | |
| <i>Instruction is also offered in Hebrew (through Jewish Studies) and Sanskrit (Religion).</i> | | |
| French Studies | | Interdivisional |
| Gender and Sexuality Studies (GSS) | C | Interdivisional |
| German Studies | | Interdivisional |
| Global and International Studies (GIS) | | Interdivisional |
| Historical Studies | | Social Studies |
| Human Rights | | Interdivisional |
| Irish and Celtic Studies (ICS) | C | Interdivisional |
| Italian Studies | | Interdivisional |
| Jewish Studies | C | Interdivisional |
| Latin American and Iberian Studies (LAIS) | C | Interdivisional |
| Literature | | Languages and Literature |
| Mathematics | | Science, Mathematics, and Computing |
| Medieval Studies | C | Interdivisional |
| Middle Eastern Studies | C | Interdivisional |
| Mind, Brain, and Behavior (MBB) | C | Interdivisional |
| Music | | The Arts |
| Philosophy | | Social Studies |
| Photography | | The Arts |
| Physics | | Science, Mathematics, and Computing |
| Political Studies | | Social Studies |
| Psychology | | Science, Mathematics, and Computing |
| Religion | | Social Studies |
| Russian and Eurasian Studies (RES) | | Interdivisional |
| Science, Technology, and Society (STS) | C | Interdivisional |
| Sociology | | Social Studies |
| Spanish Studies | | Interdivisional |
| Studio Arts | | The Arts |
| Theater and Performance | | The Arts |
| Theology | C | Interdivisional |
| Victorian Studies | C | Interdivisional |
| Written Arts | | Languages and Literature |

Specialized Degree Programs

In addition to the bachelor of arts degree, Bard College offers two five-year, dual-degree undergraduate programs:

- The Program in Economics and Finance offers a B.S. degree in economics and finance and a bachelor of arts degree in another field in the liberal arts or sciences other than economics (see page 160).
- The Bard College Conservatory of Music offers a B.M. in music and a B.A. in another field in the liberal arts or sciences other than music (see page 230).

A global B.A. and preprofessional undergraduate and joint-degree options (for example, prelaw and engineering) are also available. For more information, see the “Additional Study Opportunities and Affiliated Institutes” chapter in this catalogue.

Bard and its affiliates offer the following graduate degrees: M.A., M.Phil., and Ph.D. in decorative arts, design history, and material culture; M.A. in curatorial studies; M.B.A. in sustainability; M.S. in environmental policy and in climate science and policy; M.S. in economic theory and policy; M.A.T.; M.F.A.; and M.Music.

New York State HEGIS* Codes

Enrollment in other than registered or otherwise approved programs may jeopardize a student’s eligibility for certain student aid awards. The following undergraduate and graduate degree programs have been registered for Bard College by the New York State Education Department.

| Degree Program | HEGIS Code | Degree |
|--|------------|--------------------|
| Undergraduate | | |
| Arts | 1001 | B.A. |
| Languages and Literature | 1599 | B.A. |
| Science, Mathematics, and Computing | 4902 | B.A. |
| Social Studies | 2201 | B.A. |
| Economics and Finance | 2204 | B.S. |
| Conservatory of Music | 1004 | B.Music |
| Returning to College | 4901 | B.A./B.S./B.P.S. |
| Graduate | | |
| Decorative Arts, Design History, Material Culture | 1003 | M.A./M.Phil./Ph.D. |
| Curatorial Studies | 1099 | M.A. |
| Economic Theory and Policy | 2204 | M.S. |
| Environmental / Climate Science Policy | 0420 | M.S. |
| Fine Arts | 1001 | M.F.A. |

| | | |
|----------------|------|---------|
| Music | 1004 | M.Music |
| Sustainability | 0506 | M.B.A. |
| Teaching | 0803 | M.A.T. |

* Higher Education General Information Survey

Academic Requirements and Regulations

Bachelor's Degree Requirements

Candidates for a bachelor of arts degree from Bard must meet the following requirements:

1. Completion, by entering first-year 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 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 five-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; the First-Year Seminar 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

A student who fulfills the above Bard College requirements also fulfills the requirements of the Regents of the University of the State of New York and of the New York State Education Department.

Evaluation and Grades

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 Students who wish to explore an area of interest may register for an R credit course (in addition to their regular credit courses), which will be entered on their record but does not earn credits toward graduation. To receive the R credit, a student's attendance must meet the requirements of the instructor.

Academic Deficiencies

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.

- A first-semester student who receives a C- and a D or lower will be placed on academic probation.
- Students other than first-semester students who receive two grades of C- or lower will be placed on 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.

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.

Withdrawal from the College and Rematriculation

Students in good academic standing who find it necessary to withdraw from the College may apply for rematriculation. They must submit an application for rematriculation to the dean of students, stating the reasons for withdrawal and the activities engaged in while away from Bard. A student who leaves Bard for medical reasons must also submit a physician's statement that he or she is ready to resume a full-time academic program.

Students in good academic standing who wish to withdraw for a stated period of time (one semester or one academic year) may maintain their status as degree candidates by filing in advance a leave of absence form approved by the dean of students. Such students may rematriculate simply by notifying the dean of students of their intention to return by the end of the semester immediately preceding the semester for which they intend to return.

A student dismissed for academic reasons may apply for readmission after one year's absence from Bard by writing to the dean of studies. The student's record at Bard and application for readmission are carefully reviewed; the student must have fulfilled requirements specified by the Faculty Executive Committee at the time of dismissal.

DIVISION OF THE ARTS

The Division of the Arts offers programs in art history, dance, film and electronic arts, music, photography, studio arts, and theater and performance. Theoretical understanding and practical skills alike are developed through production and performance in all disciplines. In the course of their program studies, students in the arts also develop aesthetic criteria that can be applied to other areas of learning. Students may undertake the arts for different reasons—as a path to a vocation or an avocation, or simply as a means of cultural enrichment. Working with a faculty adviser, the student plans a curriculum with his or her needs and goals in mind.

As a student progresses to the Upper College, the course work increasingly consists of smaller studio discussion groups and seminars in which active participation is expected. Advisory conferences, tutorials, and independent work prepare the student for the Senior Project. This yearlong independent project may be a critical or theoretical monograph, a collection of essays, or, for a large proportion of students, an artistic work, such as an exhibition of original paintings, sculpture, or photography; performances in dance, theater, or music; dance choreography or musical composition; or the making of a short film with sound. In designing their Senior Project topics, students may have reason to join their arts studies together with a complementary field or discipline, including programs or concentrations in other divisions. Plans for such integrated or interdivisional projects are normally created on an individual basis with the adviser.

Division chair: Maria Q. Simpson

Art History arthistory.bard.edu

Faculty: Susan Aberth (director), Katherine M. Boivin, Teju Cole, Laurie Dahlberg, Diana H. DePardo-Minsky, Patricia Karetzky, Alex Kitnick, Susan Merriam, Gretta Tritch Roman, Julia Rosenbaum, Olga Touloumi, Tom Wolf

Overview: The Art History Program offers the opportunity to explore visual art and culture through courses across a broad range of periods and societies, and through close student-teacher interaction. The program emphasizes learning how

to look at and write about works of art, particularly in introductory courses. Bard's proximity to New York City allows for visits to museums and galleries; courses are frequently designed in conjunction with current exhibitions. In addition, the art and architecture of the Hudson Valley provide a fruitful resource for original research. The program maintains close contact with local institutions so that students can study original documents and work as volunteer interns during the summer or January intersession. Advanced students may also work with faculty at

the Center for Curatorial Studies on campus and at the Bard Graduate Center in New York City.

Requirements: Students intending to major in art history should work with their adviser to develop individual study plans that reflect their interests and meet the program's distribution requirements, which give them the chance to encounter a wide range of artistic practices across cultures and time. Students need a total of four art history courses to moderate, including either *Perspectives in World Art I or II* (Art History 101, 102). Moderated students must take at least one program course per semester thereafter.

Course requirements for graduation include (in addition to Art History 101 or 102): one course in studio arts, film, or photography; *Theories and Methods of Art History* (Art History 385), typically taken in the junior year; a set of period and geographic requirements; and at least two 300-level art history seminars (in addition to Art History 385). One course may satisfy both the seminar and period/geographic requirement. Before undertaking the Senior Project—a major thesis that examines an original art historical issue—the student is encouraged to demonstrate reading knowledge of a language other than English. Each May, seniors give a short presentation of their topics in an informal colloquium.

Recent Senior Projects in Art History:

"Artist Books in the Postwar Era: Expanding Boundaries of Self, Subject, and Culture"

"Dialectics of Occlusion: The Mundaneum at Le Corbusier's Notre Dame du Haut"

"Female Patronage and Expatriate Influence in Mexican Folk Art"

"The Stalinist Dreamscape: Soviet Political Posters, 1934–1941"

Perspectives in World Art I, II *Art History 101, 102*

CROSS-LISTED: AFRICANA STUDIES

This two-semester course examines painting, sculpture, architecture, and other cultural artifacts from the Paleolithic period through the present. Works from Europe, Asia, Africa, and the Americas are studied chronologically, in order to provide a historical context for their production.

History of Photography

Art History 113 / Photography 113

CROSS-LISTED: STS

This survey of photography, from its emergence in the 1830s to its recent transformation in the digital era, considers the multifaceted nature of the medium throughout its history.

History of the Decorative Arts

Art History 114

A survey of the decorative arts from the rococo period to postmodernism. Students explore the evolution of historical styles as they appear in furniture, interiors, fashion, ceramics, metalwork, and graphic and industrial design. Objects are evaluated in their historical contexts, and formal, technical, and aesthetic questions are considered.

Survey of African Art

Art History 122

CROSS-LISTED: AFRICANA STUDIES, LAIS

This introductory course surveys the vast array of art forms created on the African continent from the prehistoric era to the present, as well as arts of the diaspora in Brazil, the Americas, Haiti, and elsewhere. In addition to sculpture, masks, architecture, and metalwork, students examine beadwork, textiles, jewelry, house painting, pottery, and other decorative arts.

Survey of 20th-Century Art

Art History 123

An overview of the major movements of modern art, beginning with postimpressionism in the late 19th century and moving through fauvism, expressionism, cubism, futurism, constructivism, Dadaism, surrealism, abstract expressionism, pop art, and minimalism.

Japanese Arts of the Edo Period

Art History 124

After 500 years of civil war, Japan entered the Edo period (when a stable government established peace), which lasted until the modern era. From 1615 to 1868, Japan and its capital at Edo, the modern Tokyo, underwent dramatic changes that are readily apparent in the art and architecture. This course examines the painting styles that characterize the period (native, Western influenced, Zen, genre, and aristocratic) as well as printmaking, architecture, textiles, and ceramics.

Modern Architecture, 1850-1950

Art History 125

CROSS-LISTED: EUS

This course addresses the history of modern architecture, from its emergence in Western Europe during the 18th century through the end of World War II. Particular attention is paid to the ways in which architects have responded to, and participated in, formal and aesthetic developments in other arts, as well as the role of architecture in broader technological, economic, and social-political transformations.

Introduction to Visual Culture

Art History 130

An introduction to the discipline of art history and to visual artifacts more broadly defined. Participants learn ways to look at, think about, and describe art through assignments based on observation of works at museums and galleries. The course is designed for those with an interest, but no formal course work, in art history.

The Cultural Practice of Mapping

Art History 132

CROSS-LISTED: EUS, EXPERIMENTAL HUMANITIES
Astrolabes, sea charts, atlases, and, more recently, global positioning systems (GPS) and geographic information systems (GIS) are all tools for the navigation and mapping of the surface of the earth. This course examines the visual history and cultural production of maps as various discourses of power, nation building, identity formation, and economics. Texts by geographers, sociologists, and urban and art historians.

Survey of Islamic Art

Art History 140

CROSS-LISTED: AFRICANA STUDIES

A survey of Islamic art in Iran, Syria, Egypt, Turkey, North Africa, Spain, China, India, Indonesia, and other regions, from the death of Muhammad in 632 C.E. until the present. Architectural monuments (their structural features and decoration) are studied, as are the decorative arts—pottery, metalwork, textile and carpet weaving, glass, jewelry, calligraphy, book illumination, and painting.

Byzantine Art and Architecture

Art History 145

CROSS-LISTED: EUS, MEDIEVAL STUDIES

An introduction to the art and architecture of

the Byzantine Empire, beginning with the reign of Constantine the Great in 324 and ending with the fall of Constantinople to the Ottomans in 1453. In addition to architecture, the class considers mosaics, textiles, painting, city planning, manuscripts, and a range of other media.

Survey of Latin American Art

Art History 160

CROSS-LISTED: LAIS

An overview of art and cultural production in Latin America. A survey of major pre-Columbian monuments is followed by an examination of the contact between Europe and the Americas during the colonial period, 19th-century Eurocentrism, and the reaffirmation of national identity in the modern era.

Arts of Buddhism

Art History 194

CROSS-LISTED: ASIAN STUDIES, RELIGION

Buddhism began in India around the sixth century B.C.E. with the meditations of the historic Buddha. Self-reliance and discipline were the primary means to achieve release from suffering. Within 500 years the philosophy evolved into a religion incorporating new ideologies of eschatology of the Buddha of the Future and of paradisiacal cults. A new pantheon of deities appeared with powers to aid mankind in its search for immortality. This course analyzes the development of Buddhist art from its earliest depictions.

Greek Art and Architecture

Art History 201

CROSS-LISTED: CLASSICAL STUDIES, EUS

The development of Greek sculpture, vase painting, and architecture is traced from the geometric period through the Hellenistic age. Topics include the development of the freestanding, life-size nude from Egyptian sources; the depiction of myths and daily life in painting; and the political alliances and institutions that shaped Greek architecture.

Art and Nation Building

Art History 209

CROSS-LISTED: AMERICAN STUDIES

This course explores the contribution of the visual arts to the conceptualization of an American national identity. Topics include the role of visual culture in constructing meanings of race, class,

and gender; the importance of various genres of painting to politics and culture; the emergence of American artistic institutions; and the relationship of American art making to European traditions.

Roman Art and Architecture

Art History 210

CROSS-LISTED: CLASSICAL STUDIES

This course traces the development of Roman art and architecture from the founding of the city in 753 B.C.E. to the transfer of the capital to the east by Constantine in 330 C.E. Lectures explore how Rome incorporated and synthesized the styles and achievements of conquered peoples (Etruscans, Greeks, Egyptians) to produce something entirely new that not only communicated the nature of the empire but also established a common artistic vocabulary throughout the Mediterranean basin.

Architecture and Media

Art History 214

CROSS-LISTED: EXPERIMENTAL HUMANITIES

A consideration of architecture's multifaceted engagement with media, including books, magazines, television, and film. The class looks at building typologies, such as libraries, television studios, and "media cities," as well as theoretical projects that have appropriated cinematic, cybernetic, publishing, and broadcasting techniques to further architectural experimentation. Case studies include Henri Labrouste, Le Corbusier, Rem Koolhaas, Jacques Tati, Gordon Matta-Clark, Julius Shulman, and Thomas Demand.

Photography in America

Art History 215 / Photography 215

CROSS-LISTED: AMERICAN STUDIES

An examination of American photographs in the context of the history, art, and literature of the 19th and 20th centuries. Topics include the daguerreotype's resonance with transcendental philosophy, Civil War images, Progressive Era "muckraking" and Depression Era propaganda photography, the medium's place in Alfred Stieglitz's literary/artistic circle, and postwar photographers who reimagined documentary photography as subjective expression.

Edith Wharton and Architecture

Art History 216

Edith Wharton's first two books, *The Decoration of Houses* (1902) and *Italian Villas and Their Gardens* (1904), deal with domestic design, not domestic drama. But an interest in architectural styles continued throughout her career. In her short stories and novels, architecture not only sets the stage and mood, but also emerges as a character, chorus, or choreographer, contributing to, commenting on, or controlling the action (or inaction). This course analyzes Wharton's narratives in the context of her architectural principles and of the building boom of the Gilded Age.

Art of the Northern Renaissance: Van Eyck to Bruegel

Art History 219

The class explores the visual culture of the Netherlands and Germany in the 15th and 16th centuries. This was a period of important formal changes in art, from the invention of oil painting to the rise of vernacular art. It was also a time of great upheaval in European society, encompassing the discovery of the New World, Renaissance, Reformation, birth of modern science, and beginning of the Counter-Reformation. Works by van Eyck, Dürer, Bosch, and Bruegel, are considered.

Land into Landscape: Environment, Art, and Design in America

Art History 225

CROSS-LISTED: AMERICAN STUDIES, EUS, EXPERIMENTAL HUMANITIES

How have 19th- and 20th-century Americans understood "nature" and imagined its role? How have visions of the landscape shaped perceptions about social order, health, identity, and sustainability? This course explores the relationship between the natural world and American culture, focusing on three conceptions of the land: visual representation in the form of landscape painting, physical shaping through landscape design, and preservation in terms of the development of cultural heritage sites.

Architecture since 1945

Art History 226

A survey of the major transformations in architectural and urban design practice and theory

since World War II, with a focus on the challenges aimed at the modernist discourses of the early 20th century. Major figures discussed include Le Corbusier, Louis Kahn, Charles and Ray Eames, Eero Saarinen, Yona Friedman, Robert Venturi and Denise Scott Brown, Aldo Rossi, Peter Eisenman, and Rem Koolhaas.

15th-Century Italian Renaissance Art, Architecture, and Urbanism

Art History 235

CROSS-LISTED: EUS, ITALIAN STUDIES

Proceeding chronologically and geographically from Florence to the northern court cities and then to Rome and Venice, the course situates innovations in painting, sculpture, architecture, and urbanism within the politics, philosophy, and theology of the quattrocento Renaissance. The emphasis is on how the study of antiquity gave birth to archaeology and art/architectural theory, while the study of anatomy and nature produced a new visual vocabulary. The contributions of Giotto, Ghiberti, Brunelleschi, Masaccio, Donatello, Fra Angelico, Alberti, Botticelli, Sangallo, Mantegna, and Bellini are analyzed.

16th-Century Italian Art, Architecture, and Urbanism

Art History 236

CROSS-LISTED: EUS, ITALIAN STUDIES

With an emphasis on Florence, Rome, and Venice, the course situates formal and iconographic innovations in painting, sculpture, architecture, and urbanism within the politics and theology of the cinquecento Renaissance and Counter-Reformation. The class analyzes the contributions of da Vinci, Michelangelo, Raphael, Correggio, Parmigianino, Giorgione, Titian, Veronese, and Palladio. In addition to secondary scholarship, readings incorporate primary sources by da Vinci, Raphael, Michelangelo, Palladio, and Vasari.

Travel and Exploration in the Age of Empire

Art History 237

CROSS-LISTED: PHOTOGRAPHY, VICTORIAN STUDIES

This course surveys the far-ranging work of the peripatetic photographers of the 19th century. Travel and exploratory photographs of landscapes, people, and architecture, made by Europeans and Americans, reflect the photogra-

phers' preconceptions and expectations as well as the inherent properties of their subject matter. The forces that helped shape travel photography of the period are considered, including the imperialist expansion of European powers, the romantic poets' reverence for nature, and the projection of the photographers' fantasies on alien realms.

Mapping the 19th-Century City

Art History 238

CROSS-LISTED: EUS, EXPERIMENTAL HUMANITIES

Students look at maps produced in selected cities of North and South America, Europe, Africa, and South Asia, exploring the impact of industrial expansion, colonial ambitions, frontier enterprises, and technological developments in transportation and telecommunication. Readings span a range of disciplines to encompass the experience of the 19th-century city. Texts by Walter Benjamin, Charles Dickens, Theodore Dreiser, Rudyard Kipling, David Harvey, Henri Lefebvre, William Cronon, and Benedict Anderson.

Surrealism: Latin American Literature and Art

Art History 239

CROSS-LISTED: LAIS

André Breton, founder of the surrealist movement, first visited Mexico in 1938 and the Caribbean in 1941. Surrealist journals and artists extolled "primitive" mythologies and were captivated by such "exotic" artists as Frida Kahlo and Wifredo Lam. This course explores surrealism in the literature and arts of Latin America, and the surrealist fascination with non-Western culture.

Art Since 1989

Art History 242

An examination of art produced since 1989, primarily in Europe and the United States. The year 1989 saw the fall of the Berlin Wall and the beginning of a major shift in the geopolitical landscape. This course charts a variety of artistic practices, including identity politics, institutional critique, and relational aesthetics, which engaged this new terrain by asking questions about history, temporality, and community. Students look at examples of painting, sculpture, installation, performance, and video art.

Contemporary African Art

Art History 244

CROSS-LISTED: AFRICANA STUDIES

This course looks at the visual arts of Africa and the African diaspora from the postcolonial period to the present. With a focus on painting, photography, installation, video, and conceptual art, the class challenges received ideas about the artistic practice of African artists. Key figures studied include El Anatsui, Wangechi Mutu, Julie Mehretu, Yinka Shonibare, Nnenna Okoro, William Kentridge, and Jelili Atiku.

Photography since 1950

Art History 247

CROSS-LISTED: HUMAN RIGHTS, PHOTOGRAPHY

An exploration of the changing social and artistic roles of photography after World War II. Developments considered: the dominance of magazine photography in the 1950s, along with the birth of a more personal photographic culture (Robert Frank's *The Americans*); how, in the 1960s, Diane Arbus, Garry Winogrand, and Lee Friedlander helped create a new view of contemporary life from moments gathered in the streets and from private lives; and, beginning in the 1970s, the use of photography to pose questions about image making in a media-saturated culture.

The Altarpiece

Art History 249

CROSS-LISTED: MEDIEVAL STUDIES, THEOLOGY

Developed in the 14th century as a painted or carved image program placed on an altar table, the altarpiece became a site for artistic innovation and has been central to the narrative of Western art history. Focusing on medieval and Renaissance examples from across Western Europe, the class explores the development, function, iconography, and art historical and liturgical significance of important altarpieces.

Outsider Art

Art History 255

"Outsider art" is a problematic umbrella under which are grouped a variety of difficult-to-categorize artistic practices. The course examines the use of terminology such as outsider, naïve, and visionary, as well as groupings such as art brut, folk art, art of the insane, and popular culture.

Art in the Age of Revolution

Art History 257

CROSS-LISTED: VICTORIAN STUDIES

A survey of European painting from the prerevolutionary period (c. 1770) to the advent of realism (c. 1850). Topics include changing definitions of neoclassicism and Romanticism; the impact of the French revolutions of 1789, 1830, and 1848; the Napoleonic presence abroad; the shift from history painting to scenes of everyday life; landscape painting as an autonomous art form; and attitudes toward race and sexuality. The emphasis is on France, but time is also devoted to artists in Spain, Great Britain, and Germany.

American Art after World War II

Art History 266

CROSS-LISTED: AMERICAN STUDIES

The class examines major developments in American painting and sculpture in the years following World War II. The evolution of the New York School is studied in relation to contemporary European artistic currents, and abstract expressionism is viewed in the context of the various reactions against it following its "triumph." Artists considered include Jackson Pollock, Mark Rothko, and Andy Warhol.

Religious Imagery in Latin America

Art History 273

CROSS-LISTED: AFRICANA STUDIES, LAIS

This course explores the varied visual manifestations of religious expression in Latin America after the Spanish conquest. In addition to churches, statuary, and paintings, the class examines folk art traditions, African diasporic religions, and contemporary art practices.

Chinese Religious Art

Art History 276

CROSS-LISTED: ASIAN STUDIES

Topics discussed include the mystical arts of ancient Sichuan, the cosmological symbolism of the Ming Tang (Hall of Enlightenment), ancient Buddhist cave temples, the evolution of Confucianism into an institutional religion, and the evolution of Taoist practice and contemporary popular religion.

Contemporary Architecture and Urbanism

Art History 280

CROSS-LISTED: EUS

A survey of current developments and debates in the production of the built environment. Sessions focus on specific architects/firms, architectural and urban case studies, controversies, and building technologies. Key figures examined include Rem Koolhaas, Diller Scofidio + Renfro, SANAA, Herzog & de Meuron, Zaha Hadid, David Adjaye, and Shigeru Ban. Topics: the Freedom Tower, urban growth in Asia, sustainability, and informal housing in India and Latin America, among others.

Governing the World: An Architectural History

Art History 281

The course utilizes architecture as both an anchor and a lens to study the history of world organization. Slave ships, plantation houses, embassies, assembly halls, banks, detention camps, and corporate headquarters, as well as atlases, encyclopedias, and communication technologies, provide focal points in an effort to historicize the emergence of a “global space” and decipher its architectural constructions. Readings include works by Kant, Marx, Luxemburg, Arendt, Castoriadis, Said, Mazower, and Sassen, and architectural texts by Otlet, Le Corbusier, and Fuller.

History of Art Criticism

Art History 285

Beginning with the writings of Diderot and Baudelaire, the class examines the emergence of art criticism as a response to the public forum of the salon and, subsequently, its relationship to other sites of presentation. Also considered is the position of art criticism in relation to film and cultural criticism, models of the poet-critic and the artist-critic, and the historical moment when criticism became embroiled with theory.

El Greco to Goya: Spanish Art and Architecture

Art History 286

CROSS-LISTED: LAIS

A survey of the complex visual culture of early modern Spain, with particular attention given to El Greco, Goya, Murillo, Velázquez, and Zurbarán. The class examines the formation of a distinct Spanish style within the context of European art

and considers how Spanish artistic identity was complicated by Spain's importation of foreign artists (Rubens, Titian) and its relationship to the art and architecture of the colonies.

Experiments in Art and Technology

Art History 287

This course explores various connections between art and technology from the 1960s to the present day, along with the idea that both artists and theorists are involved in a common project of responding to new technologies. Writings, artworks, performances, and videos by Marshall McLuhan, John McHale, Robert Rauschenberg, and Carolee Schneemann '59 are considered.

Rights and the Image

Art History 289

CROSS-LISTED: HUMAN RIGHTS

An examination of the relationship between visual culture and human rights, using case studies that range in time from the early modern period (marking the body to register criminality, for example) to the present day (images from Abu Ghraib). Subjects addressed include evidence, disaster photography, advocacy images, censorship, and visibility and invisibility.

Arts of China

Art History 290

CROSS-LISTED: ASIAN STUDIES

This course begins with Neolithic painted pottery, the earliest expression of the Chinese aesthetic. Next, the early culture of the Bronze Age is reviewed, followed by the unification of China under the first emperor, the owner of 60,000 life-size clay figurines. In the fifth century, Buddhist art achieved expression in colossal sculptures carved from living rock and in paintings of paradise. Confucian and Taoist philosophy, literature, and popular culture are examined through the paintings of the later dynasties.

Contemporary Chinese Art

Art History 292

CROSS-LISTED: ASIAN STUDIES

The course investigates the emergence of a modernist aesthetic in the 19th century (at the end of China's last dynasty) and covers the formation of a nationalist modern movement, the political art that served the government under the Communist

regime, and the impact of the opening of China to the West. The primary focus is on the various ways in which artists have responded to the challenges of contemporary life and culture.

Arts of Japan

Art History 296

CROSS-LISTED: ASIAN STUDIES

The class first studies the Neolithic period and its cord-impressed pottery (Jōmon) circa 2000 B.C.E., when Japanese cultural and aesthetic characteristics are already observable. Next, the great wave of Chinese influence is viewed, including its impact on government, religion (Buddhism), architecture, and art. Subsequent periods of indigenous art in esoteric Buddhism, popular Buddhism, Shinto, narrative scroll painting, medieval screen painting, Zen art, and *ukiyo-e* prints are presented in a broad view of the social, artistic, and historical development of Japan.

Roma in Situ

Art History 312

CROSS-LISTED: CLASSICAL STUDIES

This course consists of two weeks of walking, looking, and learning in Rome, followed by class meetings to discuss secondary scholarship and present student research. In Rome, the first week focuses on the ancient city, while the second week focuses on postantique (Early Christian, Renaissance, Baroque, and contemporary) art and architecture. *Prerequisite:* Art History 210, 235, or 236.

Animals and Animality in the Visual Culture of Early Modern Europe

Art History 319

CROSS-LISTED: HUMAN RIGHTS, STS

A look at how animals and their representations shaped ideas about what it meant to be human in early modern Europe. While some philosophers and theologians postulated the superiority of humans to animals, others expressed uncertainty about the status of humans. The class focuses on the ways in which the human-animal boundary is tested, explored, or delimited in zoos and menageries, scientific illustration, taxidermy, hunting and hunting scenes, still life paintings, and depictions of animals in fables and myths.

Visual Culture of Medieval Death

Art History 328

CROSS-LISTED: FRENCH STUDIES, MEDIEVAL STUDIES

Commemoration of the dead was central to medieval culture. Cemeteries were situated in the centers of towns, tomb effigies and plaques filled churches, and the bodies of saints provided a link between the earthly and heavenly realms. This course looks at visual materials related to the theme of death, including architecture, tomb sculpture, manuscript illuminations, and reliquaries, with an emphasis on works produced in Western Europe between 1100 and 1500.

Villa Culture: Origins and Adaptations

Art History 332

The villa or country house, as opposed to a working farm, embodies a city dweller's idyllic interpretation of country life. Built more to embody an idea than fulfill a function, it encourages innovation in expressing the patron's or architect's views on the relationship between man and nature. The architecture of the Hudson Valley played a critical role in the development of the country house and landscape garden in the United States. This seminar studies local developments within the larger context of the history of villa architecture.

The Awful Beauty: Romantic Arts in Britain and France

Art History 335

CROSS-LISTED: FRENCH STUDIES

British painters in the 1790s were pioneering subjects and techniques that offered doubt, mystery, and high emotion as alternatives to the certainties of empiricism. French painters, meanwhile, were in the grip of an intellectual and political allegiance to neoclassicism. Although the apocalyptic landscapes and moody portraits of British Romantics are strikingly different from the austere homogeneity of early French neoclassicism, the second generation of neoclassicists presented their subjects through the impassioned lens of the new Romanticism. The class studies these developments, with emphasis on Blake and Delacroix.

Pop Art

Art History 337

This course considers pop art as a series of exchanges between fine arts and mass culture—

and as a way of responding to the increasing dominance of global capital in the postwar period. The course progresses through a number of case studies, from the emergence of pop art in England in the late 1950s to pop movements in the United States, Germany, and South America in the 1960s. Artists covered include Evelyne Axell, Richard Hamilton, Cildo Meireles, Gerhard Richter, and Andy Warhol.

The 19th-Century Photo and Fine Arts

Art History 339

CROSS-LISTED: PHOTOGRAPHY, STS, VICTORIAN STUDIES

The semester begins with the debate over realism in art that forms the backstory for the complicated reception of photography and then works forward to the pictorialist movement at the end of the 19th century. Along the way, students address such topics as “passing” (how to make photographs that look like art); photography and art pedagogy; photography’s role in the “liberation” of painting; and the 20th-century repudiation of 19th-century photography’s art aspirations.

Seminar in Contemporary Art

Art History 340

The course begins with a survey of the minimalism of the 1960s and then focuses on artistic developments in the 1970s, 1980s, and 1990s. The class meets in New York City every fourth week to view current exhibitions.

Geographies of Sound

Art History 343 / Music 343

CROSS-LISTED: EUS, EXPERIMENTAL HUMANITIES

This interdisciplinary course explores soundscapes as cultural, historical, and social constructs through which one can investigate the relationship between humans and the spaces they design and inhabit. Soundscape, a central, contested concept in sound studies, constitutes the primary field of interrogation. Students engage with peers at Smolny College in St. Petersburg, Russia, and Al-Quds in the West Bank, sharing projects (e.g., sound walks, mix tapes, sound collages) online.

The Spaces of Minimalism

Art History 344

In addition to studying the work and writings of key minimalist artists such as Donald Judd and Carl Andre, the course examines the Dwan Gallery archives (one of the key galleries showing minimalist art throughout the 1960s and ’70s), which are located at Bard’s Center for Curatorial Studies. The course concludes by examining minimalism’s various afterlives.

Michelangelo: The Man, the Masterpieces, and the Myth

Art History 345

CROSS-LISTED: ITALIAN STUDIES

A study of the achievements of Michelangelo in sculpture, painting, architecture, and poetry in the context of biographies by Vasari and Condivi. Discussion also analyzes Michelangelo’s role in shaping his public image and creating the modern idea of the artist as isolated genius.

Asian American Artists Seminar

Art History 348

CROSS-LISTED: AMERICAN STUDIES, ASIAN STUDIES

In recent years there has been increasing interest in artists of Asian ancestry who have worked in the United States. The relationship between the artistic traditions of their native lands and their subsequent immersion in American culture provides material for fascinating inquiries concerning biography, style, subject matter, and politics. Artists studied include Isamu Noguchi, Yun Gee, Yayoi Kusama, Yoko Ono, Nam June Paik, Ai Weiwei, Patty Chang, Nikki Lee, and Mariko Mori.

Women Artists of the Surrealist Movement

Art History 349

This course examines the use of female sexuality in surrealist imagery and considers the writing and work of Claude Cahun, Leonora Carrington, Leonor Fini, Dora Maar, Lee Miller, Meret Oppenheim, Dorothea Tanning, Toyen, Remedios Varo, and others. Issues explored include female subjectivity, cultural identity, occultism, mythology, dream imagery, artistic collaboration, and the methodologies employed to interpret surrealism.

Cities and Photography

Art History 352

CROSS-LISTED: EUS

Although it took a few decades for the speed of photography to catch up to the speed of the city, the two were inseparable throughout the 20th century. In the 21st, their union is in question, for reasons that range from ethical and political considerations to formal exhaustion. The class examines the record and ponders the conundrums. Photographers studied include Abbott, Annan, Arbus, Atget, Brassai, diCorcia, Marville, Riis, Shore, Weegee, and Winogrand.

Manet to Matisse

Art History 359

CROSS-LISTED: FRENCH STUDIES, GSS

A social history of European painting from 1860 to 1900, beginning with the origins of modernism in the work of Manet. Topics include the rebuilding of Paris under Napoleon III, changing attitudes toward city and country in impressionist and symbolist art, and the prominent place of women in modern life representations.

The Spatial Turn and Its Vicissitudes

Art History 361

Often associated with the rise of the digital humanities, the “spatial turn” has transformed “space” into a powerful new tool for knowledge production. Territories, landscapes, and fields have become keywords in our discussions of the economy, politics, and culture. This course interrogates the spatial turn from the perspective of architecture and design theory. What is space? How did new technologies of seeing and hearing inform these theories? Readings from Heidegger, Adorno, Benjamin, Debord, Barthes, Lefebvre, Foucault, Deleuze, Habermas, McLuhan, and Sontag, among others.

American Art, 1900–1940

Art History 363

A survey of American art from the turn of the 20th century through World War II. Topics include Albert Pinkham Ryder and American symbolist art; American sculpture in the early years of the century; Georgia O’Keeffe and women photographers in the Stieglitz circle; New York City as a subject for modernist art; artists of the Harlem Renaissance; Asian American artists; and American art and the World Wars.

Seminar in the History of Art in Woodstock

Art History 364

CROSS-LISTED: AMERICAN STUDIES

Woodstock, New York, has been associated with artists ever since its founding as an art colony in 1902. The history of American art in the 20th century can be traced in microcosm there, beginning with the Arts and Crafts movement and continuing with pioneering modernists in the second decade of the century, social realists in the 1930s, and abstract expressionists in the 1950s. The course includes visits to historic sites and arts organizations.

Mexican Muralism

Art History 375

CROSS-LISTED: EUS, HUMAN RIGHTS, LAIS

An examination of the muralism movement’s philosophical origins in the decades following the Mexican Revolution; the murals of Orozco, Rivera, and Siqueiros; and the work of lesser-known Mexican muralists. Also considered is the muralism movement’s wide-ranging impact on murals executed under the WPA in the United States throughout the 1930s, in Nicaragua during the 1970s, and in contemporary urban Chicano communities. *Prerequisite:* Art History 101, 102, or 160, or permission of the instructor.

Theories and Methods of Art History

Art History 385

Designed primarily for art history majors, this seminar helps students develop the ability to think critically about a range of different approaches to the field of art history. Students read and discuss a variety of texts in order to become familiar with the discipline’s development. Methodologies such as connoisseurship, cultural history, Marxism, feminism, and post-modernism are analyzed.

Dance

dance.bard.edu

Faculty: Maria Q. Simpson (director), Jean Churchill, Leah Cox, Peggy Florin, Peter Kyle, Amii LeGendre

In residence: Trisha Brown Dance Company (TBDC), including Carolyn Lucas, Diane Madden, and teaching artists from TBDC.

Overview: The Bard Dance Program sees the pursuit of artistry and intellect as a single endeavor and the study of the body as a cognitive act, demanding both physical practice and exploration of the broader academic contexts in which the art form exists. The program fosters the discovery of a dance vocabulary that is meaningful to the dancer/choreographer and essential to his or her creative ambitions. This discovery leads students to cultivate original choices that are informed by a full exploration of their surroundings and to find expression in new and dynamic ways. Through intensive technique and composition courses, onstage performance, and production experience, dance students are prepared to understand and practice the art of choreography and performance.

In fall 2015, the Dance Program began a multi-year partnership with the Trisha Brown Dance Company (TBDC). Under the leadership of TBDC artistic codirectors Carolyn Lucas and Diane Madden and director of education Nico Brown, the partnership brings Trisha Brown's artistic philosophies and practices to Bard through undergraduate courses, interdisciplinary collaborations, campus-wide events, and public performances. The full company will be in residence one to three weeks each year.

Areas of Study: The Dance Program offers technique courses in ballet and modern dance as well as courses in composition, dance history, dance science, performance and production, and dance repertory.

Requirements: Prior to Moderation, students must take a minimum of four credits in technique and six credits in dance composition. All moderating students must submit choreography for consideration in one of the year's two Moderation dance concerts. Each moderating student must present performance work for acceptance into the major. Once accepted, students may choose to concentrate in creative work, performance, or both.

Once a student moderates, requirements for the major include two courses in technique per semester, including three ballet courses; three levels of dance composition (if concentrating in performance, two levels); Dance 250, *Anatomy for*

the Dancer; Dance 360, *Dance History/Modernity and Postmodernity*, a music course; two courses in practicing arts disciplines outside of dance; an additional history course outside of the Dance Program; a writing and/or criticism course (e.g., *Philosophy and the Arts*); a full year of technique under the Dance Program professional partnership (TBDC); and Junior/Senior Seminar. Additionally, attendance at Dance Workshop is required of all majors. Held each semester, the workshop helps students prepare for any one of four annual productions. For the Senior Project, students prepare choreography, performance, or other material of appropriate scope for public presentation. All Senior Projects include a 20- to 30-page paper that synthesizes interests in areas outside of dance where appropriate and relates these processes to the development of the specific work presented.

Recent Senior Projects in Dance:

"Artistic Evolution in Argentine Tango: Tensions between *Tradicional* and *Nuevo*"

"Improvisation: Memory and Body Pathways"

"The Little Trickle / Understanding Dance as a Method of Resistance"

"Video and Performance in an Age of Screen Images; Choreography: 'The View From,' 'For, Day,' and 'Emma's Belvedere'"

Facilities: The Dance Program is located in the Richard B. Fisher Center for the Performing Arts, where facilities include two studios and a fully equipped, 200-seat theater.

Courses: The Dance Program offers 100-level studio classes for first-year students and other beginning dancers; 200-level classes, which are open to all students at the intermediate level of technique; and 300-level classes, open to all students with the experience appropriate for an advanced-level course. All dance studio classes have live musical accompaniment. Tutorials arise out of a student's interest in delving deeply into a subject that is not generally covered in the curriculum. Topics have included dance pedagogy, partnering technique, pointe work, and specific elements of dance history and dance science.

Introduction to Dance: The Articulate Body
Dance 103

The course offers an intense experience of dance in the broadest and most contemporary sense. Students move vigorously in each class in order to develop their skills as articulate movers, cultivating athleticism, kinesthetic sophistication, and range. Equal emphasis is placed on developing skills in improvisation and composition.

Introduction to Modern Dance
Dance 104

Intended for the beginner; no experience is necessary.

Advanced Beginner Dance
Dance 105-106

Courses in modern dance and ballet for students with some experience. Fundamental issues of anatomical alignment are emphasized through the development of basic vocabulary.

Dance Composition I, II, III
Dance 117-118; 217-218; 317-318

Three levels of composition courses are required of all dance majors. The 100-level classes introduce the fundamentals of movement, including timing, energy, space, balance, and phrasing. Viewing other students' work and learning to articulate constructive criticism serve to hone the dancer's aesthetic eye. Classes at the 200 level address questions of phrase development, form, and relationship to sound/music. At the 300 level, composition classes address production elements in dance performance, including lighting, costumes, and sound.

Introduction to Contact Improvisation
Dance 120

Contact improvisation is a duet dance form based on immediate response to sensation, weight, touch, and communication. This course explores states of presence, perception, awareness, and responsiveness to one's self and environment. The class cultivates these states as a broader context for a study of physical strategies related to gravity, momentum, flight, falling, and rolling.

Experiential Studies in Dance History
Dance 125

For students who are curious about the principles and practices that underlie contemporary experimental dance. Through investigations of movement improvisation and experiential anatomy, students explore the dancing body and its structure, movement potential, and wide range of physical expression. Concurrently, through readings and video screenings, the class considers the history of modern dance.

The Body on Stage: Movement for the Performer

Dance 130 / Theater 130

This course is intended for the performing artist who has not studied dance. Students learn a basic warm-up, including exercises to stretch and strengthen muscles; rudimentary anatomy; injury-prevention techniques; postural awareness; and improvisational and creative techniques that performers can use to deepen character.

Dabkeh: Introduction to Palestinian "Stomp"

Dance 135

Dabkeh, a popular dance form that emerged in Palestine, Lebanon, Syria, Jordan, and Turkey, comes from the Arabic for "stomping the ground." It has historically been, and continues to be, danced at community celebrations, but in the past several decades it has also become more stylized for performances on stage and in dance competitions. Students learn traditional versions of *dabkeh*, danced in a line or a circle, as well as more contemporary choreographies.

Alexander Technique
Dance 141

An introduction to the principles and applications of the Alexander Technique (AT), a method of psychophysical re-education developed by F. Matthias Alexander in the early 20th century. AT pays close attention to functional anatomical organization and to how thought, on the sensory and neuromuscular level, plays a crucial role in an individual's "use" of his/herself. Sought out by musicians, performing artists, and others who seek clarity and efficiency in motion and expression, AT promotes ease in any physical practice.

Intermediate/Advanced Studios

Dance 211-212, 311-312

Designed for students wishing to experience an intense, three-dimensional study of modern dance. Technique class is structured as a laboratory where physical possibilities are explored with a mixture of rigor and freedom, specificity and abandon. It is also a place of critical thinking; the material studied challenges the class to rearticulate/reimagine the dancer's relationships to codified movement systems.

Intermediate/Advanced Modern Dance

Dance 215-216

Readings, written assignments, and attendance at performances outside of regular class hours are essential aspects of the course, which is taught by Bard and Trisha Brown Dance Company faculty. *Prerequisite:* sophomore status with the intention to moderate; two semesters of intermediate-level modern courses.

Contact Improvisation II

Dance 222

Students in the class draw from a working knowledge of the fundamentals of contact improvisation in order to deepen their practice and explore challenging lifts and more nuanced dancing.

Flamenco

Dance 243-244, 343-344

Technique classes in flamenco, a dance and music that has been influenced by many different cultures, including Indian, Judaic, Cuban, Argentinean, and African.

Anatomy for the Dancer

Dance 250

A study of the primary bones, joints, ligaments, and muscles relevant to dancing; the physiology of breathing; and the body as a complex physical system. Students learn how to prevent injury and develop a full range of expression with safety and pleasure.

Dance Repertory

Dance 316

Students learn a piece from the repertory of the Trisha Brown Dance Company, to be performed at the spring faculty dance concert. Students *must* be available for all rehearsals, including evening

rehearsals the week before the performance weekend. Enrollment is by audition.

Junior/Senior Seminar in Dance

Dance 350

This course provides students with the knowledge and skills needed to begin a professional practice. Students prepare a portfolio of their work, delve into development, explore the range of jobs that allow for a continuing creative practice, and learn how to interact with professionals in all aspects of the performing arts. Rotating guest teachers address issues relevant to artists entering the field and discuss their own roles within the professional dance/theater world.

Dance History: Modernity and Postmodernity

Dance 360

What is postmodern dance, how does it relate to modern dance, and how does it extend to current dance practices? The course first looks at the group of artists who took Robert Dunn's composition class in 1962 in New York City and were considered the first generation of postmodern dance artists. The scope of inquiry expands to modernism and postmodernism's philosophical developments, modern and postmodern characteristics of other art forms, and significant political and cultural developments influencing the modern/postmodern distinction.

Film and Electronic Arts

film.bard.edu

Faculty: Jacqueline Goss (director), Peggy Ahwesh, Ben Coonley, Ed Halter, So Yong Kim, Fiona Otway, John Pruitt, Kelly Reichardt, Richard Rowley, Jacqueline Soohen, Richard Suchenski

Overview: Critical thinking and creative work go hand in hand in the Film and Electronic Arts Program, which integrates a wide variety of creative practices with the study of history and criticism of the medium. All production majors take required courses in film history while pursuing filmmaking. A student writing a Senior Project in the history of film or video will have taken one or two production workshops.

Areas of Study: The program encourages interest in a wide range of expressive modes in film and electronic arts. These include animation, narrative and non-narrative filmmaking, documentary, performance, and installation practices. Regardless of a student's choice of specialization, the program's emphasis leans toward neither fixed professional formulas nor mere technical expertise, but rather toward imaginative engagement and the cultivation of an individual voice that has command over the entire creative process. For example, a student interested in narrative filmmaking would be expected to write an original script, shoot it, and then edit the film into its final form. Students are also expected to take advantage of Bard's liberal arts curriculum by studying subjects that relate to their specialties.

Requirements: A student's first year is devoted primarily to acquiring a historical and critical background. The focus in the sophomore year is on learning the fundamentals of production and working toward Moderation. For Moderation, each prospective major presents a selection of work in film/electronic arts or a historical/critical essay of 10 pages. In the Upper College, students choose one of two tracks: production (including screenwriting) or film history and criticism. The junior year is devoted mainly to deepening and broadening the student's creative and critical awareness; the senior year to a yearlong Senior Project, which can take the form of a creative work in film/electronic arts or an extended, in-depth historical or critical essay.

Students majoring in the program are expected to complete the following courses prior to Moderation: Film 113-114, *History of Cinema* (or any other introductory-level film history course); two 200-level film or electronic media production workshops; and an additional history course in the program. Upper College students must complete a film-relevant science laboratory, computer science, or social science course; Film 208, *Introduction to 16mm Film*; a 300-level film or electronic media production workshop; an upper-level film history course; Film 405, *Senior Seminar* (no credit); and the Senior Project.

Recent Senior Projects in Film and Electronic Arts:

"The Career of Steven Soderbergh:

Understanding an Elusive Director in Contemporary Hollywood"

"The Chamber of the Red Dress," a live installation involving light, paper pop-up art, and animation

"Descending Night," a short documentary about the fine art model Audrey Munson

"Immunized," a film about the future of food

Facilities: The Jim Ottaway Jr. Film Center houses a 110-seat theater equipped with 16mm, 35mm, and digital projection; performance space with digital projection capabilities; shooting studio with control room; computer lab with current Adobe editing software; darkroom; two seminar/screening rooms; editing suites for sound and video; studios for seniors; and a film archive. Visiting artist talks, screenings, symposia, and other public events are regularly scheduled in the theater. For production classes, students take advantage of the resources of the equipment office and have access to the various workrooms. The program also has an in-house media collection that consists of features, documentaries, experimental films, and past Senior Projects.

Courses: In addition to regularly scheduled academic and production courses, the program offers advanced study on a one-to-one basis with a professor. Recent tutorials include *Film Sound*; *Buñuel*, *Almodóvar*, and *the Catholic Church*; and *The Archive and Its (Dis)contents*.

Introduction to the Documentary

Film 106

Topics addressed include the origins of the documentary concept, direct cinema and cinema vérité, propaganda, ethnographic media, the essay film, experimental documentary forms, media activism, fiction and documentary, and the role of technology. Vertov, Riefenstahl, Rouch, Flaherty, Pennebaker, Maysles, Wiseman, Spheeris, Moore, and Morris are among the filmmakers studied.

Aesthetics of Film

Film 109

A broad, historically grounded survey of film aesthetics designed for first-year students. Key

elements of film form are addressed through close analysis of important works by directors such as Griffith, Eisenstein, Dreyer, Hitchcock, von Sternberg, Rossellini, Powell, Bresson, Brakhage, Godard, Tarkovsky, and Denis; the reading of critical and theoretical texts; and discussions of central issues in the other arts.

History of Film

Film 113-114

This one-year sequence provides an introduction to the history and aesthetics of film from a roughly chronological perspective. The first semester traces the medium of film from its origins to the end of the silent era, with an emphasis on American silent comedy, German expressionism, and Soviet and European avant-gardes. The second half begins with crucial films in the transition to the sound film, including works by Lang, Sternberg, Buñuel, Vertov, and Vigo. Discussion then turns to the evolution of the long-take, deep-focus aesthetic in the films of Renoir, Welles, and Mizoguchi; Hollywood genres (Ford, Hitchcock, Hawks, Sturges); the rise of neorealism (Rossellini, DeSica, Visconti); the American avant-garde (Deren, Peterson, Brakhage, Anger, Smith, Conner, Breer); the French New Wave (Godard, Truffaut, Rohmer); the northern tradition in Dreyer and Bergman; Asian filmic practice (Ray, Kurosawa, Ozu); and finally, further European innovations by Antonioni, Varda, Pasolini, and the Taviani brothers.

Survey of Electronic Art

Film 167

CROSS-LISTED: STS

An introduction to the history of moving-image art made with electronic media, with a focus on avant-garde traditions. Topics include video art, guerrilla television, expanded cinema, feminist media, net.art, music video, microcinema, digital feature filmmaking, and video games.

Performance and Video

Film 203

CROSS-LISTED: EXPERIMENTAL HUMANITIES, THEATER AND PERFORMANCE

How does video technology mediate between on-screen performer and audience? How can artists interested in creating critical and self-reflexive media respond to video's immediacy and "liveness"? How can performance artists use

video playback devices, displays, projectors, and interactive elements to shape and enhance live art? Students in this course develop ways of using video's most fundamental property: its ability to reproduce a stream of real-time synchronized images and sounds.

Gesture, Light, and Motion

Film 205

This filmmaking workshop considers the narrative form through the qualities of gesture, light, and motion, rather than through dialogue and literary approaches to storytelling. Various approaches to visual storytelling are explored, as are solutions to practical and/or aesthetic problems.

Electronic Media Workshop

Film 207

In addition to camera and editing assignments designed to familiarize students with digital video technology and various aesthetic and theoretical concepts, participants complete a single-channel video piece.

Introduction to 16mm Film

Film 208

An introduction to filmmaking with a strong emphasis on mastering the 16mm Bolex camera. Assignments are designed to address basic experimental, documentary, and narrative techniques. A wide range of technical and aesthetic issues is explored in conjunction with editing, lighting, and sound-recording techniques.

Special Topics in the History of Cinema

Film 213-214

This seminar offers an in-depth examination of a particular period, style, filmmaker, or national school of filmmaking. Weekly screenings of acknowledged and influential masterpieces and related lectures make up the bulk of the course.

Film and Modernism

Film 219

An exploration of the relationship between a cinema labeled avant-garde and the major tenets of modernist art, both visual and literary. Many of the films studied were made by artists who worked in other media or whose work manifests a direct relationship with artistic movements such as surrealism, futurism, or constructivism.

Graphic Film Workshop

Film 223

This course explores the materials and processes available for production of graphic film or graphic film sequences. It consists of instruction in animation, rephotography, rotoscoping, and drawing on film.

Ethnography in Image, Sound, and Text

Film 224 / Anthropology 224

CROSS-LISTED: EXPERIMENTAL HUMANITIES

The relationship between the self and others, the problems and pleasures of cross-cultural encounters, the sensory aspects of culture—all are themes found in a range of productions that might be called ethnographic in nature. This course, taught by an anthropologist and a filmmaker, uses the tools of anthropology (observation, interviews, immersion) to create ethnographies in different media, including film, video, audio, and experimental writing.

Character and Story

Film 229

An introductory screenwriting course that focuses on character-driven short pieces. In addition to writing and research exercises, there are screenings, discussions, readings, and script critiques. The course covers story structure and story design in relationship to character development.

Film among the Arts

Film 230

CROSS-LISTED: ART HISTORY

An exploration of the ways in which cinema has been informed and enriched by developments in other arts. Attention is paid not only to the presence of other arts within the films, but also to new ways of looking at and thinking about cinema through its relationships with other media. Directors studied include Antonioni, Bergman, Duras, Eisenstein, Godard, Hitchcock, Hou Hsiao-hsien, Kubrick, Marker, Pasolini, Resnais, Syberberg, and Watkins, among others.

American Avant-Garde Film

Film 232

This course focuses on the pioneers of experimental film in the 1940s (Deren, Peterson, Menken, Broughton); the mythopoeic artificers of the 1950s and early 1960s (Anger, Brakhage,

Baillie); and the formalists of the late 1960s (Frampton, Snow, Gehr). Attention is also paid to the graphic/collage cinema of artists like Cornell, Conner, Smith, and Breer, and to the anarchic improvisations of Jacobs, Kuchar, and MacLaine. The class concludes in the mid-1970s, touching on the revitalization of storytelling through autobiography (Mekas) and feminist/critical narrative (Rainer).

Art and the Internet

Film 233

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS

This production course considers the Internet as a source of creative material, an exhibition context, and begetter of new art forms. With reference to electronic media history and theory, the class surveys the origins of net.art, hypertext narratives, social networks, surf clubs and group blogging, web video, machinima, hacktivism, online games, online performance, and digital ready-made and assemblage art, among other topics. Students complete independent and collaborative creative projects designed to respond to and engage with Internet technologies and online networks.

Video Installation

Film 235

A study of video installation as an evolving form that extends the conversation of video art beyond the frame and into live, hybrid media, site-specific, and multiple-channel environments. Presentations, screenings, and readings augment critical thinking about temporal and spatial relationships, narrative structure, viewer perception, and the challenges of presenting time-based work in a gallery or museum setting. Workshops hone technical skills and problem solving.

Cinematic Romanticism

Film 236

Students explore the manifestations of Romanticism in cinema from the silent era to the present. Topics include the development of Romantic thought, the impact of 19th-century aesthetic paradigms on 20th- and 21st-century film practices, and changing meanings of Romantic tropes and iconography. The course is synchronized with a program by the Center for Moving Image Arts that features a retrospective of work by Jean-Luc Godard and Werner Herzog.

Cinema under Communism

Film 241

CROSS-LISTED: HUMAN RIGHTS

The course showcases films made in countries under communist regimes, from the end of World War II until the late 1980s. Some of the works studied are overtly propagandistic (Eisenstein); others are subversive, in the sense of taking a critical stance (films by Forman and Menzel during the Prague Spring, by Makavejev in the former Yugoslavia); and some are not so much political as humanistic. Issues discussed include censorship, propaganda, and dissidence; the response of artists to authoritarian rule; and contrasts to cinema under fascism.

Script to Screen

Film 242

A live-action film workshop that concentrates on the narrative form as a means of exploring visual storytelling strategies. Students produce a dramatic recreation of the 1929 Hitchcock film *Blackmail*. Each student produces, directs, and edits a sequence of the feature-length film.

Small Screens

Film 251

CROSS-LISTED: EXPERIMENTAL HUMANITIES

This course examines the means and creative forms used to make videos and still images for smart phones, YouTube, Vimeo, Instagram, Tumblr, and Vine. How do we think about scale of display and duration in these environments? Are there new types of images that exist between moving and still? Does our knowledge of dataveillance change our creative work online? Students also make individual and collective works for these platforms.

War Crimes in Film

Film 252 / Human Rights 252

CROSS-LISTED: HUMAN RIGHTS

Subjects explored in this course include legal definitions, as applied in war crime trials, the political use made of historical atrocities, the way the Nuremberg and Tokyo tribunals changed the way we look at war crimes, and the question of genocide. Japanese, German, French, and American films are screened, including *Judgment at Nuremberg* and *Battle of Algiers*. Readings include Christopher Browning's *Ordinary Men*,

Paul Aussaresses's *The Battle of the Casbah*, and Seymour Hersh's *My Lai 4*.

Writing the Film

Film 256 / Written Arts 256

This course looks at creative approaches to writing short films and dialogue scenes. Writing and research exercises are supplemented with screenings, discussions, readings, and script critiques. The course focuses on researching and developing ideas and structure for stories; building characters; poetic strategies; and writing comedic and realistic romantic dialogue.

Asian Cinematic Modernisms

Film 258

CROSS-LISTED: ART HISTORY, ASIAN STUDIES

This seminar explores permutations of modernism in and between the cinemas of East, Central, South, and Southeast Asia. Attention is paid to the ways in which directors from different traditions use formal innovations to mediate the dramatic changes taking place in their societies. The course is structured around 35mm retrospectives of India's Ritwik Ghatak and Japan's Kenji Mizoguchi.

American Innovative Narrative

Film 266

An exploration of unconventional, usually low-budget narrative cinema that moves against the grain of standard populist work. Films studied are primarily from the late 1950s to the early 1970s, when there were a number of dynamic experiments in narrative, but the class also looks at relatively contemporary work. Filmmakers include Shirley Clarke, Michael Roemer, Adolfo Mekas, Monte Hellman, Robert Frank, Yvonne Rainer, Charles Burnett, Julie Dash, David Lynch, Richard Linklater, Susan Seidelman, and Jim Jarmusch.

Documentary Film Workshop

Film 278

A video production workshop for students interested in social issues, reportage, home movies, travelogues, and other forms of the nonfiction film. Working in small crews and individually, students travel locally to a variety of locations to cover particular events, people, and natural phenomena. A final project, which is researched, shot, and edited during the second half of the semester, is required.

Landscape and Media

Film 307

Designed for junior film and video majors, this course compares film and painted representations of the American landscape to those of television and video. Students are required to complete a short film or video referencing these issues.

Contemporary Narrative Film

Film 311

This course investigates a select group of prominent narrative filmmakers who are still active and whose reputation has emerged within the last 25 years or so. Screenings include works by Jim Jarmusch, David Lynch, Abbas Kiarostami, Aleksandr Sokurov, Peggy Ahwesh, Claire Denis, Guy Maddin, Michael Haneke, Lars von Trier, Chantal Akerman, Peter Greenaway, and others. Enrollment is limited to Upper College students.

Advanced Screenwriting

Film 312

An intensive workshop designed for students who plan to make a film for Moderation or the Senior Project. Participants work on script analysis, staging, and rewrites, with the goal of developing a concise and polished script that serves as the basis for a short film. *Prerequisite:* Film 256 or the successful completion of a sophomore-level production class.

Film Production Workshop

Film 316

Members of the class act as a production team as they plan, shoot, and edit a short film. The hours are irregular, with some work on weekends. Under simulated typical production conditions, students apply the knowledge acquired in various workshops and theory classes, solving technical and aesthetic problems under the close supervision of the professor.

Film as Art: Classical Theories

Film 318

A survey of the major theories of film from the "classical period" (largely the first half of the 20th century), when critics and writer/filmmakers were establishing a groundwork for how to think of the medium as an expressive form worthy of serious consideration. Select screenings support readings of texts by, among others, C. S. Peirce,

Benedetto Croce, Ferdinand de Saussure, Hugo Münsterberg, Erwin Panofsky, Sergei Eisenstein, Maya Deren, Pier Paolo Pasolini, Hollis Frampton, Andrei Tarkovsky, Walter Benjamin, André Bazin, Susan Sontag, Gilles Deleuze, and Umberto Eco.

Film Aesthetics: The Essay Film

Film 319

The essay film, a major stylistic trend in nonfiction film production, is a hybrid form that traditionally includes the "voice" of the maker and operates on multiple discursive levels of political argumentation, intellectual inquiry, social engagement, and artistic innovation. Makers discussed include Renais, Farocki, Marker, Ruiz, Straub and Huillet, Baudelaire, Varda, Julien, and Steyerl. The class can be taken for film production or film history credit, with a different set of requirements to be fulfilled.

Internet Aesthetics

Film 320

CROSS-LISTED: EXPERIMENTAL HUMANITIES
Does art made with, on, or about the Internet require new evaluative models? Has the Internet altered the relationship between the artist, artwork, and audience? How should Internet art be curated and exhibited? This course examines critical and philosophical approaches to thinking about art's relationship to the Internet as well as historical and contemporary examples of Internet art and work from related forms such as literature, cinema, and performance.

Science Fiction Film

Film 324

CROSS-LISTED: STS
A critical examination of science fiction film from the silent era to today, with a special focus on the relationship between science fiction and the avant-garde. Topics include visualizing technology; alien and robot as human countertype; utopia and dystopia; Cold War and post-Cold War politics as seen through science fiction; camp and parody; counterfactuals and alternative history; and the poetics of science fiction language.

Science Fiction and Adaptation

Film 325

Students in this workshop explore the sci-fi genre and develop an original or adapted screenplay.

Topics may include a wide range of possibilities within the genre, from biological threats to killer robots. Students read classic science fictions for adaptation exercises and analyze such films as *La Jetée*, *Solaris*, *2001: A Space Odyssey*, and *Blade Runner*. *Prerequisite*: Film 256 or completion of a sophomore-level production class.

In the Archive

Film 331

CROSS-LISTED: ART HISTORY

Starting with readings from Derrida, Benjamin, Enwezor, and Sekula, the class considers the impulse to preserve, the politics of collections, collective memory, and issues of guardianship and access. Various preservation models are examined through visits to film archives, discussions with film preservationists, and screenings. As a group, the class establishes dossiers on contemporary film/video makers, and begins to form an archive of significant experimental works and related materials.

Hou Hsiao-hsien and East Asian Cinema

Film 333

CROSS-LISTED: ASIAN STUDIES

This seminar looks closely at the work of Taiwanese director Hou Hsiao-hsien, whose films feature formal sophistication and precise observation of everyday experience. Special attention is paid to Hou's treatment of history, film style, and the relationship between his work and that of other filmmakers, including Edward Yang, Fei Mu, Zhang Yimou, Jia Zhangke, Yasujiro Ozu, Hirokazu Koreeda, Robert Bresson, Pier Paolo Pasolini, and Olivier Assayas.

Color

Film 340

CROSS-LISTED: ART HISTORY

An exploration of the aesthetics of color in cinema and the related arts. Topics include the development and impact of color processes; the perceptual, cultural, and historical registers of color; changing theoretical approaches to color and light; the relationship between figuration and abstraction; the preservation, restoration, and degradation of filmic color; and the effects of digital technologies and methodologies.

Stereoscopic 3D Video

Film 342

This course introduces methods for producing three-dimensional video using stereo cameras and projection systems that exploit binocular vision. The class examines moments in the evolution of 3D technology and historical attempts at what André Bazin called "total cinema," considering the perceptual and ideological implications of apparatuses that attempt to intensify realistic reproductions of the physical world. Creative assignments challenge students to explore the potential of the 3D frame while developing new approaches to shooting and editing 3D images. Weekly screenings of a broad range of 3D films.

Sound and Picture Editing

Film 344

The focus of the course is on the principles and practices of sound design in motion pictures. Through analysis of existing narrative sound works and through the student's own sound creations, the class examines the mutual influence of sound and picture. Over the semester, students have the opportunity to thoroughly explore the editing process and discover how sound comes into play when making a cut.

The Conversation

Film 347

Students consider approaches to storytelling and the narrative form with the goal of identifying the subtext within given dialogue scenes. They locate "the lie" in the spoken word and "the truth" through visual indicators, and explore the impact of camera placement, blocking, use of narrative beats, and editing on a particular scene. They also discover how their filmmaking choices support, undermine, or contradict what their characters are saying.

Virtual Environments

Film 353

CROSS-LISTED: EXPERIMENTAL HUMANITIES

In this course, students create cinematic works using digital technologies that simulate the real world and replace/enhance live production environments. Topics include 3D modeling and animation, machinima, motion-capture, 2D to stereoscopic 3D postconversion, and other methods for compositing real and virtual sources.

48 The Arts

Readings reflect on the psychological and cultural impacts of the increasingly prevalent use of computer-generated imagery in contemporary media. *Prerequisite:* previous course work in video production or permission of the instructor.

Curating Cinema

Film 354

An exploration of the history, theory, and practical concerns of film curating, both in and out of the context of the art world. The course looks at precinematic technologies of the projected image; various models employed in the silent era; early alternatives to the Hollywood system, including cine-clubs, "small cinemas," and road shows; cinemathèques, film festivals, and microcinemas; expanded cinema and projection performance; different attempts to introduce film and video into spaces traditionally devoted to visual art; and the role of collections and archives.

Auteur Studies: Hitchcock, von Sternberg, Powell

Film 358

The course is oriented around three European-born directors who began in the silent era: Alfred Hitchcock, Josef von Sternberg, and Michael Powell. These filmmakers returned to the same genres and forms repeatedly over the course of their careers, and mobilized the unique resources and production conditions of the commercial film industries of their countries to make deeply personal statements. Key films by each director are studied; supplementary readings include works of criticism, history, and literature.

Asia in Western Eyes

Film 360

CROSS-LISTED: ASIAN STUDIES, HUMAN RIGHTS
This course focuses on Western movies featuring Asia (defined as any country between India and Japan) and Asians. The idea is to show how stereotypes and cultural prejudices, not all of them negative, change with time. These include the "exotic" Asian, "spiritual" Asian, "wise man" Asian, "Geisha" or Madame Butterfly Asian, and Asia as a treacherous place full of potential violence. Screenings include Jean Renoir's *The River*, Max Ophüls's *Yoshiwara*, and Nicholas Ray's *55 Days at Peking*.

Senior Seminar

Film 405

This seminar, a requirement for all program majors, allows students working on Senior Projects to share methods, knowledge, skills, and resources. The course includes sessions with visiting film- and videomakers, who discuss their processes and techniques; a life-after-Bard skills workshop; a review of grant opportunities; and critiques of works in progress.

Music

music.bard.edu

Faculty: James Bagwell (director), Erika Allen, Thurman Barker, Robert Bielecki, Alexander Bonus, Leon Botstein, Teresa Buchholz, John Esposito, Kyle Gann, Luis Garcia-Renart (emeritus), Christopher H. Gibbs, Marka Gustavsson, Erica Kiesewetter, Peter Laki, Erica Lindsay, Ilka LoMonaco, Blair McMillen, Rufus Müller, Matt Sargent, Maria Sonevsky, Patricia Spencer, I Ketut Suadin, Erika Switzer, Richard Teitelbaum, Joan Tower, George Tsontakis

Overview: Performance, composition, and historical study are the primary focuses of the Bard Music Program. Students develop their talents as performers through lessons and in large and small ensembles. In addition to weekly rehearsals with an ensemble and in open concerts offered monthly, they present three or four full-length concerts by the end of their fourth year. Composers develop individual "voices" through an active schedule of rehearsing, taping, and performing their music with faculty, outside professional players, and fellow students. Electronic composers learn the use of a sophisticated electronic music studio and eventually present their pieces (live or on tape) to the Music Program and Bard community. All senior music majors are eligible either to perform with or have a piece played by the American Symphony Orchestra at the annual Commencement concert. Some students pursue Senior Projects in music history, theory, or ethnomusicology. The music faculty believes that these activities take on depth when grounded in a knowledge of musical tradition.

The Bard College Conservatory of Music (see page 230) offers a five-year program in which students pursue a simultaneous double degree: a bachelor of music and a bachelor of arts in a field other than music. Music Program courses are open to Conservatory students, and the two programs may share some courses, workshops, faculty, and performance facilities.

Areas of Study: Bard's Music Program is equipped for specialization in four major areas: jazz (and related African American traditions), European classical music (including its younger, American parallel), electronic music (starting with its early 20th-century experimental roots), and ethnomusicology. The music major explores the history and theory of one of these four areas through course work and also takes at least one music course in an area outside his or her specialization. The Music Program encourages diversity, provided the musician becomes sufficiently immersed in one tradition to experience the richness and complexity of a musical culture.

Requirements: By the time of graduation, all music majors are expected to have successfully completed three semesters of music theory and three semesters of music history, including at least one course at the 300 level or above. In addition, music majors are required to complete one class in composition or, with the approval of the Music Program director, four credits in an equivalent course involving personal musical creativity. Participation in a performance class, accompanied by two semesters' worth of private lessons, is also required (performance class may be replaced by some other class involving public performance). Generally, half of these requirements are completed by the time of Moderation. For their Moderation project, most students give a 25- to 40-minute concert of their own music and/or music by other composers; a substantial music history or theory paper may also be accepted. The Senior Project consists of two concerts of approximately 60 minutes each. Composers may replace one concert with an orchestral work written for performance by the American Symphony Orchestra. In certain cases involving expertise in music technology, a student may submit produced recordings of music rather than give a live

performance. An advanced research project in music history or theory can also be considered as a Senior Project.

Recent Senior Projects in Music:

"Body of the Bay," a composition for orchestra
"Débarrassons Nous de Nos Mamelles and Half of What She Thinks: Two Recitals in Classical Voice"
 "Flip the Script: A Reflexive Ethnography of American Millennial Hip-Hop Culture"
 "The Versatility of the Cello: From Bach to Barber"

Courses: Music Program offerings are grouped under the headings of workshops, ensembles, and courses. Workshops are project oriented, allowing a student to enroll repeatedly in the same workshop; courses cover specific material and one-time-only registration is anticipated. Workshops, ensembles, and courses are open to music majors and nonmajors alike, and a number of courses are specifically aimed at stimulating the interest and listening involvement of the general student population.

Recent workshops include the following: American Tableaux, Art of Collaboration, Bach Arias, Baroque Ensemble, Classical Guitar, Composition, Contemporary Electronics, Early Music Vocal Performance, Electronic Music, English and American Art Song, French Art Song, German Diction, Hands-on Music History, Improvisation, Jazz Vocals, Music Software for Composition and Performance, Musical Structure for Performers, Opera, Orchestral and Festival Audition Preparation, Percussion Discussion, Production and Reproduction, Samba School, Sight Reading, Songwriting, Transcription Analysis, 20th-Century Composition, and Voice and Vocal Repertoire for Singers and Pianists.

Bard College Orchestra

Music 104

Bard College Symphonic Chorus

Music 105

Bard College Community Chamber Music *Music 106*

Ensemble

Music 107-108

Ensembles may be taken for one credit or no credit. If private lessons are taken in conjunction with an ensemble, one more credit may be added. Recent ensembles include Balinese Gamelan, Baroque, Big Band, Cello, Chamber Singers, Chinese Music, Contemporary Jazz Composers, Electroacoustic, Georgian Choir, Jazz Vocal, Percussion, Samba, Wind and Strings.

Introduction to Music Theory

Music 122

An introduction to tonal music for nonmusic majors and potential majors who have had little or no exposure to reading music. It begins with the basics of musical notation and progresses to the identification of scales, triads, and seventh chords. An ear-training component allows for practical reinforcement of the aural concepts.

Unraveling the Song: A Comparative Exploration of Sung Storytelling

Music 128

This course explores the relationship of text and music to the structures of sung stories. With musical examples from all eras (medieval to contemporary) and forms (classical through popular), the class takes a comparative view of the tools and interpretations of text setting. Students learn to articulate not only what they hear but also why they hear it that way.

Introduction to Jazz History

Music 131

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

A survey of jazz from its roots in the combination of African indigenous elements with American popular music of the late 19th century to its establishment as a concert music. Through close listening and reading, students learn to identify the basics of jazz form, the stages of improvisational technique, and the roles of pivotal figures. Also covered: the "neo-classical" movement and institutionalization of jazz; attempts to integrate jazz language into classical music; jazz, drugs, and "hipsterism"; and questions of race, class, gender, and appropriation.

Introduction to Western Music

Music 142

By presenting selected masterpieces in the Western tradition, this course demonstrates some of the ways in which music communicates with the listener. In the process, a number of basic concepts underlying musical form and structure are clarified. Students are encouraged to bring their own favorite works to class for discussion.

Contemporary Electronics

Music 143

An introduction to electronic and experimental music, with a focus on hacking culture, musical sampling, and the history of recording technology. Students participate in hands-on demonstrations of electronic music tools (turntables, transducers, contact mics) and re-creations of classic experimental pieces, and are expected to make several compositions in the electronic music studio.

Mozart and His World: An Exploration of His Life and Works

Music 144

This course examines Mozart's extraordinary life and musical legacy. Students become acquainted with key genres (opera, symphony, concerto, string quartet) and classical forms (sonata, rondo, variation), read from his letters, follow his travels, and sample contemporary responses to his music.

Listening to String Quartets

Music 169

Many composers of string quartets reserved that genre for their most profound and unusual utterances. The class listens to music in the form, from its roots in the classical First Viennese School through German Romanticism, European nationalism, the Second Viennese School, and American and European modernism. In addition to developing tools for listening to this complex polyphonic texture, students read composers' letters, such as Beethoven's "Heiligenstadt Testament," and articles from current publications.

Jazz Harmony I-II

Music 171-172

This two-semester introductory course helps students identify and understand the chords and chord progressions commonly used in jazz.

Introduction to Ethnomusicology

Music 185 / Anthropology 185

Students explore sounds from around the globe, and consider ways to listen deeply and write critically about music. Topics discussed: how music has been represented in the past and how it is represented today; the utility and value of music as a commodity in our globalized world; the ethics of musical appropriations; questions about musical authenticity, musical origins, universals, comparative frameworks, and the preservationist ethos; and the relevance of music to contemporary indigenous politics and human rights.

Death Set to Music

Music 190

This course analyzes a number of key musical works that use death and mourning as subject matter, including the requiems of Mozart, Verdi, Brahms, Britten, and Hindemith, as well as Bach's *Johannes-Passion* and *Ich habe genug* (Cantata 82).

Music Theory / Ear Training I-II

Music 201-202

Basic musical notation is the starting point, after which the class moves to scales, recognition of triads and seventh chords, and rhythmic performance. By the end of the course, students should possess the ability to write a hymn, song, or brief movement of tonal music. At all times the course emphasizes analysis of real music, and an ear-training component reinforces the theoretical knowledge with practical experience.

From Orpheus to Oedipus: Greek Themes in Western Music from 1600 to the Present

Music 203

This course focuses on selected works (operas, oratorios, symphonic poems, art songs) based on ancient Greek topics, looking at how composers of different eras, nationalities, and stylistic orientations found inspiration in the same literary sources and how they reinterpreted those sources to give expression to their own artistic personalities. Works studied include Monteverdi's *Orfeo*; Gluck's *Orfeo* and *Iphigénie en Tauride*; Schubert's *Prometheus*, *Ganymed*, and *Gruppe aus dem Tartarus*; Strauss's *Elektra*; Ravel's *Daphnis and Chloé*; Stravinsky's *Oedipus Rex* and *Perséphone*; and Birtwistle's *The Mask of Orpheus*.

Jazz in Literature I-II

Music 211-212

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

A two-semester course that explores jazz-themed short stories, novels, and plays, with the goal of scrutinizing the synergy of two great art forms—literature and jazz. The reading list includes Maya Angelou, James Baldwin, Donald Barthelme, Ralph Ellison, Langston Hughes, Rudolph Fisher, Toni Morrison, Julio Cortázar, and Ann Petry.

Introduction to Conducting

Music 215

The development of the physical gesture and rehearsal techniques are the primary goals, but the course also addresses score reading, ear training, instrumental transposition, and historical performance practice. The repertoire includes both orchestral and choral works.

Repertoire for Classical Voice

Music 220

A survey of the 20th- and 21st-century repertoire for classical solo vocalist, beginning with works of the late Romantic era and Second Viennese School through to the latest works of contemporary American composers. Students develop their knowledge and understanding of trends in composition and structure, the intersection of poetry and music, and the art of concert programming and repertoire selection. Highly recommended for voice majors and pianists interested in vocal collaboration.

Socialist Musical Imaginaries

Music 224

CROSS-LISTED: ANTHROPOLOGY, GIS, RES

Taking examples from China, Cuba, Eastern Europe, and the former Soviet Union, this course surveys the cultural policies of socialist states and their effects on the lives, listening habits, and creative output of musicians and music consumers. From the politics of Azeri opera, to the subversive sounds of Siberian punk, to the performance of masculinity in Chinese and Cuban pop music, the class investigates how political ideologies generated state support for certain kinds of music while suppressing other forms of unofficial, underground, and protest music.

Explorations in World Music

Music 227

This course takes an ethnomusicological approach to the study of musical traditions from around the globe, asking questions about how music makes meaning and is made meaningful in diverse social locations and cultural contexts. Topics include music as ritual, performance practices and systems of traditional musics, the commodification of “world music,” and cross-cultural notions of musical talent.

Renaissance Counterpoint

Music 228

The course follows classical species counterpoint as outlined by Knud Jeppesen, based on the style of Palestrina. The freer styles of earlier composers, such as Josquin and Ockeghem, are also examined, and the class generalizes from contrapuntal concepts to such derivatives as the dissonant counterpoint of Charles Seeger and others. Students must be able to read music and have a basic knowledge of musical terminology.

Music, Sexuality, and Gender

Music 236

CROSS-LISTED: ANTHROPOLOGY, GSS

A survey of musicological approaches to the study of sexuality and gender that considers how music informs and reflects cultural constructions of femininity and masculinity. The class investigates how modern gendered subjectivities are negotiated through musical practices such as composition, performance, and consumption, with examples from opera and popular music, folk, and indigenous musics.

The History of Electronic Music

Music 238

The development of electronic music is traced from the invention of the theremin, ondes Martenot, and traultonium in the 1920s through the innovation of magnetic tape recording in the 1940s; experimental works by John Cage and David Tudor that reintroduced the live performer to the electronic medium; the advent of more personal synthesizers (invented by Moog, Buchla, and others) in the 1960s and '70s; and recent developments in computer music. In addition to readings, the course encourages live perfor-

mances of classic pieces as well as new compositions and improvisations.

Introduction to Electronic Music

Music 240

This course focuses on the creation of original work through the use of digital and analog tools and processes. Students are introduced to foundational practices in electroacoustic sound production and their contemporary/digital analogues, with particular emphasis on signal processing, studio and field recording, and modes of diffusion, including multichannel installation and live performance. They also receive instruction in Pro Tools for multitrack recording, editing, and mixing. In addition to the digital workstations, students can explore analog synthesis techniques using the vintage Serge modular synthesizer.

Music of the European Avant-Garde

Music 242

Topics discussed include the lives and activities of European composers after World War II and new musical techniques of the mid- to late 20th century, such as dodecaphony and pointillism (Schoenberg, Webern), total serialism (Messiaen, Boulez, Stockhausen), aleatory music (Boulez, Stockhausen), micropolyphony (Ligeti), tone clusters (Lutosławski, Penderecki, Maksimović), instrumental theater (Kagel, Globokar), electronic music (Stockhausen, Varèse), and music's cross-fertilization with architecture and science (Xenakis). *Prerequisite:* at least one semester of Music 264-265 or the equivalent.

Making of the Band: A History of Musical Instruments and Ensembles, from the Medieval Age to the Present

Music 243

The class surveys past and present “bands,” their instruments, and their repertoire, in order to uncover some neglected details about musical history. From medieval town pipers, to Victorian brass bands, to today's electroacoustic groups, the class documents musical history from the instrument's perspective. Topics include instrument construction, performance styles, and compositional analysis.

Introduction to Analog Synthesis

Music 244

After introducing the basic acoustics of music, the course concentrates on the concept and uses of the voltage-controlled synthesizer. Also covered: voltage-controlled oscillators, amplifiers, filters, envelope generators, and envelope followers and their creative patching. The class connects these and other modules to external sound sources via microphones, computers, and brain wave amplifiers. Students should have access either to analog hardware of their own and/or virtual analog synthesizers available online. Both compositional and improvisational approaches are encouraged.

Electronic, Electroacoustic, and Computer Music Composition

Music 252

In this course, intended primarily for music majors, students are expected to bring in ongoing original work in the form of recordings, scores, and/or digital realizations. These are examined and discussed by the instructor and other class members. Installation and intermedia works are also welcome. Additionally, the course features analyses of classic works by such composers as Stockhausen, Cage, and Lucier.

Pronunciation and Diction for Singers I-II

Music 254A-254B

This two-semester course offers an introduction to the International Phonetic Alphabet (IPA) as well as the practical aspects of performing or preparing Italian, French, German, and English vocal literature. The fall semester is devoted to the Italian and French languages, the spring to German, English, and Latin.

Orchestration

Music 256

Students learn how to score for instrumental combinations, from small ensembles up to full orchestra. The course features live demonstrations of orchestral instruments, and covers score study of orchestral literature; chord voicing and notation of bowings, breathing, articulations, and special orchestral effects; and the practice of basic conducting patterns and skills.

Production/Reproduction

Music 257

This course focuses on the theory and practice of sound recording. Students learn how to use recording equipment, including digital tape recorders, mixing consoles, signal processing devices, and microphones. A/B listening tests are used to compare types of microphones, microphone placement, and recording techniques. Pro Tools software is available for digital editing and mastering to CD.

Literature and Language of Music I-II

Music 264-265

A survey of selected works, ranging (in the first semester) from Gregorian chants in the Middle Ages to the early works of Beethoven (around 1800). The second semester surveys music from Beethoven to the present day. All works are placed in a broad historical context, with specific focus on stylistic and compositional traits. In addition, musical terminology, composers, and historical and theoretical methodology are described in relationship to the repertoire. Since students use scores in class discussions, basic skills in music reading are expected.

Jazz Repertory: American Popular Song

Music 266

This performance-based course surveys the major American popular song composers of the Tin Pan Alley era, whose work forms the core of the jazz repertoire. Composers studied include Gershwin, Berlin, Porter, Ellington, Warren, and Rodgers. Students and the instructor perform the music studied in a workshop setting. Repertory subjects have also included John Coltrane, Thelonious Monk, and bebop masters. *Prerequisite:* Music 171-172 or permission of the instructor.

Literature and Language of Music III

Music 268

This course explores selected masterpieces of the late Romantic and early Modernist periods (roughly 1870 to 1920), and provides an in-depth study of the composers Wagner, Bruckner, Strauss, Debussy, Stravinsky, Mahler, Schoenberg, Webern, and Berg. Particular attention is paid to Wagner and his legacy as well as the musical activities in fin-de-siècle Vienna around the circles of Mahler and Schoenberg.

The Music and Writings of Stockhausen, Nono, and Cage

Music 270

Karlheinz Stockhausen and Luigi Nono were leaders of the postwar European avant-garde. They came from very different backgrounds—Stockhausen, a German Catholic, and Nono, an Italian Communist—but both espoused serialism early on, before turning away from its strict application to expand their horizons in far freer directions. In this respect, the work of California native John Cage was a major influence. All three composers utilized acoustic and electronic media in their works as well as theatrical and multimedia techniques, breaking new ground in their efforts.

Introduction to Opera

Music 276

A survey of opera from Monteverdi to the present day. The focus is on a limited number of operas, including treatments of the Orpheus myth by Peri, Monteverdi, Gluck, and Glass; Handel's *Giulio Cesare*; Purcell's *Dido and Aeneas*; Mozart's *Don Giovanni*; Beethoven's *Fidelio*; Wagner's *Die Walküre*; Verdi's *La Traviata*; Berg's *Wozzeck*; Stravinsky's *The Rake's Progress*; and Glass's *Einstein on the Beach*.

Musical Ethnography

Music 287

CROSS-LISTED: ANTHROPOLOGY

This course provides practical instruction in field research and analytical methods in ethnomusicology. Topics include research design, grantsmanship, fieldwork, participant observation, writing field notes, interviews and oral histories, survey instruments, textual analysis, audiovisual methods, archiving, performance as methodology, historical research, and the ethics and politics of cultural representation. Students design and carry out a limited research project.

Advanced Analysis Seminar: Charles Ives

Music 302

Charles Ives's groundbreaking music, most of it written between 1890 and 1925 but some of it anticipating later trends, blends tonality and atonality, cacophony and Americana, microtonality and high Romantic idioms. One of the most inconsistent of composers, he often composed through improvisation but at other times through

intricate systems. This course analyzes Ives's iconic work, the *Concord Sonata*, along with the accompanying book, *Essays before a Sonata*.

Prerequisite: Music Theory I and II, and preferably another theory course involving analysis.

The Arithmetic of Listening

Music 304

This introduction to the overtone series and the history of tuning teaches how tuning shapes the course of a culture's music; traces the parallel development of music and the number series back 6,000 years, to the teachings of Pythagoras; shows how to discriminate the pitch subtleties that differentiate Indian music, Balinese music, and even the blues from conventional European tuning; analyzes music by American avant-gardists; and sensitizes students to aspects of listening that 20th-century Westerners have been trained to filter out.

Sound as a Sculptural Medium

Music 305

CROSS-LISTED: STUDIO ARTS

This course explores methods of physicalizing sound through the creation of installations and objects, as well as the work of artists who use sound as a material. The class examines unconventional techniques, including acoustic and nonelectronic methods of generating, focusing, and amplifying sound. Certain projects also utilize sculptural processes such as casting and laser engraving. Technical demonstrations, field trips, and slide shows inform discussions.

Bach, the Baroque, and Beyond

Music 308

CROSS-LISTED: EXPERIMENTAL HUMANITIES

"Who was J. S. Bach?" is something of a trick question; the answer depends on the specific historical moment at hand. In his own lifetime, Bach was not as admired as we might assume. This seminar delves into Bach's life, his sizable musical family, and his creative influences. Some of his most revered compositions are analyzed and compared to other repertoire from the 17th and 18th centuries. The course also highlights landmark performances that served to promote Bach's greatness in following generations.

19th-Century Harmony

Music 319

This course traces the development of harmony from Field and Chopin to the “Music of the Future” (Berlioz, Liszt, Wagner, Bruckner, Mahler) and “New German” composers (Mendelssohn, Robert and Clara Schumann, and Brahms), before ending at the dawn of the 20th century with Scriabin, Debussy, and Schoenberg. The emphasis is on Roman numeral analysis of augmented sixth chords, borrowed chords, enharmonic modulations, and chromatic voice leading. Also considered are the wealth of thematic transformation techniques that made late Romanticism such a fluid and extramusically referential language.

A History of Rhythm: Finding the Beat in European Music, 1000–2000 C.E.

Music 328

“In the beginning, there was rhythm,” states the opening of an influential 19th-century study on time, motion, and labor. Although catchy, the adage is utterly fallacious. As this course shows, there was never agreement about the phenomenon of “rhythm” in the whole of human history. Indeed, musical time changes over the course of time itself. This course explores various definitions of “the beat” as well as practices that dictated “good rhythm” within various musical cultures. An ability to read music is required.

Monsters! Madness! Mayhem! The Wild Side of Baroque Music

Music 329

CROSS-LISTED: EXPERIMENTAL HUMANITIES
Baroque music has a reputation for being elegant and soothing—a background soundtrack intended for fancy dinner parties. This course strongly challenges such misconceptions by exploring the volatile, passionate themes regularly expressed in music spanning the late 16th through 18th centuries. The class analyzes vocal and instrumental works for the chamber, church, and stage that evoke the darker side of human nature and mythology. Focus is given to Monteverdi, Purcell, Lully, Scarlatti, Handel, and J. S. Bach.

High/Low: Tensions and Agreements in 20th- and 21st-Century Music

Music 330

Musicologist H. Wiley Hitchcock described American music as often being caught between vernacular traditions (folk and popular idioms) and cultivated traditions (European-based classical music). This seminar examines the tensions and agreements between these distinct traditions by investigating specific musical works that reflect characteristics of both categories. Each class meeting focuses on works composed in a separate decade in the 20th and 21st centuries, including music by, among others, Igor Stravinsky, Charles Ives, Miles Davis, and Philip Glass.

Jazz: The Freedom Principle I, II, III

Music 331, 332, 335

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN STUDIES

This three-part course is a study of the cross-pollination between postbop in the late 1950s and free jazz. Employing a cultural approach, it examines the effects on music of the prevailing social climate from 1958 through the mid-1960s. The emphasis is on artists and composers such as Art Blakey, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Charles Mingus, Thelonious Monk, Max Roach, Horace Silver, and Cecil Taylor.

Introduction to Experimental Music

Music 340

This course deals with the experimental tradition, from Henry Cowell’s radical innovations in the early 20th century through those of his students, preeminently John Cage. The primary focus, however, is on the development of new forms, media, and social organizations in the 1960s and ’70, such as the Fluxus movement’s text-based “event” pieces; minimalist works by Young, Riley, Reich, and Glass; live electronic music; and the influence of “open form” and “free jazz” in the work of Braxton, Lewis, and others.

“Viva La Libertà!” Mozart’s Opera and the Enlightenment

Music 342

Mozart is often viewed as embodying central ideals of the Enlightenment, and nowhere is this more apparent than in his mature operas. This seminar focuses on six of them, beginning with

Idomeneo and *The Abduction from the Seraglio*, continuing with his trilogy from the mid-1780s (*The Marriage of Figaro*, *Don Giovanni*, and *Così fan Tutte*), and concluding with *The Magic Flute*. These works take us from a teenage Mozart breaking with conventions to his dying months, at age 35.

Geographies of Sound

Music 343 / Art History 343

See Art History 343 for a full course description.

Introductory Psychoacoustics

Music 345

This course begins with a description of the physiology and function of the ear and how auditory information is processed. It then focuses on sound localization and the technologies used in spatialization and 3D audio, as well as on auditory localization cues, binaural recording, spatial audio synthesis, sound for virtual realities, and immersive environments.

Interactive Performance and Composition

Music 346

The focus of this course is on MAX/MSP, an object-oriented programming environment for real-time audio processing, computer-assisted composition, live laptop performance, musical interactivity, video generation, and more. Students learn fundamental concepts of digital audio and computer programming while engaging in creative projects. The class also explores examples of programming utilized in contemporary music and sound art repertoire.

Jazz: The Freedom Principle IV

Music 349

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN STUDIES

This study of jazz from 1952 to the early 1970s examines the extreme shifts in styles from cool to hard bop to the avant-garde. Musicians associated with these styles, such as Stan Getz, Lee Konitz, Hank Mobley, Anthony Braxton, and Muhal Richard Abrams, are emphasized.

Analyzing Late Beethoven

Music 351

Beethoven's last five piano sonatas and last five string quartets, along with the Ninth Symphony, *Missa solemnis*, and his last two cello sonatas,

have long been considered the most profound and transcendent music ever written. Starting with the "Archduke" Trio, this course explores Beethoven's music from 1811 to 1827, with particular attention paid to how he increasingly molded all movements of a multimovement form from a single idea, and how he managed to overlay genres such as sonata form, variations, and fugue into a single movement.

Electronic, Electroacoustic, and Computer Composition

Music 352

Intended primarily for music majors. Participants are expected to regularly present and discuss their ongoing compositional projects. They may also take on collaborative works, installations, and intermedia projects. Analysis of 20th- and 21st-century electroacoustic repertoire (Stockhausen, Cage, Lucier) is also expected.

Advanced Score Study

Music 353

A workshop for composers, conductors, and instrumentalists, wherein a variety of musical scores from all periods of classical music are examined. The emphasis is on what makes the particular piece work, whether it be its dramatic power, balanced form, figuration design, orchestral flair, or melodic and harmonic uniqueness. In short, the class tries to get to the essence of "just what's so great about this piece?"

Opposites Attract: Beethoven and Schubert

Music 354

By the age of 35, Beethoven had emerged as Europe's leading composer; during the remaining two decades of his life, his compositions further expanded musical horizons. Franz Schubert, 27 years younger, worshipped Beethoven and built a career in his shadow. This seminar compares specific aspects of the lives and careers of these two composers, with an emphasis on the genres in which they excelled and the contexts in which their works were created—and received.

Arranging Techniques for Jazz

Music 356

This course focuses on the various techniques used in jazz ensemble writing, from quintet to big band ensembles. Classic "drop-two" voicings and

tertiary approaches are covered, as are more contemporary cluster, quartal, and line part writings. Myriad approaches to textural issues that arise in each particular instrumentation are examined, along with various approaches to section writing.

The Classics of Modernism

Music 359

The period from 1910 to 1970 saw an explosion of dissonance, complexity, and apparent musical chaos. This course analyzes works that both changed the way we think about composing and pioneered the growth of an atonal musical language. Works studied include Stravinsky's *Le Sacre du Printemps*; Bartók's *Sonata for Two Pianos and Percussion*; Messiaen's *Quartet for the End of Time*; Stockhausen's *Gruppen*; Webern's *Symphonie*, Op. 21; and Nancarrow's *Study No. 36*.

20th-Century Compositional Techniques

Music 360

A course in composing based on historical models. The first decade of the 20th century saw an explosion of innovative compositional theories and directions. Led by Debussy and pre-serial Schoenberg, composers began to reshape the future of music. Harmonic symmetries commingled with traditional diatonic and chromatic practices brought new colors, textures, form, and freedom, leading to the wide array of musical styles and aesthetics heard today. Selected seminal works, from Debussy to Messiaen and Ligeti, are analyzed in their historical context.

Music of Japan

Music 365

The course begins with the ancient repertoires of Buddhist chant (*shomyo*) and court music (*gagaku*), which form the basis for Japanese classical music. Other traditional genres studied include the Zen-inspired *shakuhachi honkyoku* (end-blown bamboo flute), and music for *biwa* (lute), *shamisen*, and *koto*. Also explored: the impact of Western music on Japan in the 19th and 20th centuries, the combination of traditional Japanese instruments and forms with Western contemporary classical techniques; postwar experimental groups; and recent developments in "noise" music.

Advanced Contemporary Jazz Techniques

Music 366

An introduction to methods used by the jazz improviser to deconstruct and reorganize the basic harmonic and rhythmic elements for a composition. Issues addressed include reharmonization, remetering, metric modulation, and variations in phrasing, tempo, and dynamics; that is, the arrangement and reorganization of compositional elements. This is a performance-oriented class, with a repertoire including jazz standards and compositions of the instructor. Open to moderated students who have completed Music 171-172, *Jazz Harmony I* and *II*.

Jazz Composition I-II

Music 367A-367B

This course covers the practical aspects of notation, instrumentation, Sibelius/Finale, and score/parts preparation that are necessary for the remainder of the two-year sequence. The first semester's focus is on the less-structured realm of modal harmony. Students compose and have their pieces performed in class on a weekly basis, allowing them to find their voice and master the techniques necessary for a successful performance of their work. The second semester covers diatonic jazz harmony, starting with traditional forms of functional harmony and the interplay between the major and minor systems, followed by the progression of its breakdown into a more fluid, chromatic and open-form system.

Music of Debussy and Ravel

Music 379

Works by these French composers, including piano and chamber music as well as symphonic and stage pieces, are examined in the context of their time. Topics discussed include their innovations in harmony and timbre, and their connections with literature and the visual arts. Readings from the *Cambridge Companion to Debussy* and *Cambridge Companion to Ravel*.

Photography

photo.bard.edu

Faculty: Stephen Shore (director), David Bush, Laurie Dahlberg, Tim Davis, Barbara Ess, Larry Fink, Daphne Fitzpatrick, An-My Lê, Tanya Marcuse, Gilles Peress, Luc Sante

Overview: A photographer's growth is the product of the simultaneous development of three interdependent factors. The first is the conscious or intuitive understanding of the visual language of photography—that is, how the world is translated into a photograph and how a photograph orders a segment of the world in the space and time that it shows. This is a photograph's grammar. The second factor is the acquisition of technique. Without a technical foundation there is no possibility of expression; the broader the foundation, the greater the scope of expression. This is a photograph's vocabulary. The third factor is the photographer's work on his or her self. This entails overcoming visual and psychological preconceptions and conditioning, deepening and clarifying perceptions, opening emotions, and finding passions. This is a photograph's content. The Photography Program instructs students in this three-part process and provides a historical and aesthetic framework for their development.

Requirements: Photography students are expected to take and pass one studio course in photography each semester; Photography 113, *History of Photography*; at least one upper-level history of photography course; and one additional art history course. Moderation occurs at the end of the fourth semester: by that time photography majors should have earned at least 60 credits and taken Photography 113 and at least two semesters of photography studio classes. The student meets with a Moderation board, presenting two short papers and a portfolio of 30 prints, 8" x 10" or larger. The portfolio demonstrates to the Moderation board whether the student can see and think photographically, can communicate his or her perceptions and feelings in pictures, and possesses the technical skills required for expression.

Recent Senior Projects in Photography:

"Bug In—Bug Out," a visual study of the survivalist movement
 "Erase My Browser Search History before I Die"
 "Metanoia: A Transformative and Spiritual Change of Heart; to Turn to the Light"
 "Where I Once Stood," a project showing the complexities of life without a father

Courses: Following is a course of study for studio classes. First semester: Photography 101, *Introduction to Photography*. In the second through fourth semesters: Photography 105, *Photographic Seeing*; Photography 201, *The View Camera*; and Photography 203, *Color Photography*. In the fifth and sixth semesters: Photography 301-302, *Advanced Photography*, and Photography 305, *Digital Imaging*. Students work on their Senior Project in the seventh and eighth semesters.

Introduction to Photography

Photography 101

An introduction to the techniques and aesthetics of black-and-white photography as a means of self-expression. Systematic instruction in darkroom techniques and weekly criticism of individual work provide a solid understanding of the use of the camera as an expressive tool. Required materials include a camera (35mm or 2 1/4") with fully adjustable f-stops and shutter speeds and a handheld reflected light-exposure meter.

Introduction to Photography for Nonmajors

Photography 104

This course introduces the techniques and aesthetics of black-and-white photography, including instruction in darkroom techniques. Open to Upper College students who have successfully moderated in disciplines other than photography.

Photographic Seeing

Photography 105

Beyond the material technique of photography lies a visual technique. This involves learning to see the way a camera sees and learning how a photograph, by its nature, transforms the world in front of the camera. The first half of the course is devoted to exploring this visual grammar and how it clarifies a photograph's meaning and the photographer's intent. In the second half, students pursue independent projects.

Light*Photography 106*

Light is the coauthor of image. Light can be brazen or bland. It can dramatize or simply describe. The assignments alternate between real or natural light and artificial or created light and attempt to clarify their differences and similarities. Learning to control light broadens a photographer's perception of ambient options.

Photography for Filmmakers*Photography 109*

This course is designed to instruct film students in the inextricable importance of the camera in the construction of all photographic images, both moving and still. Weekly assignments, prompted by a thematic lecture from the history of photography, culminate in an extended individual project. Students are expected to have their own digital cameras, even if only point-and-shoots.

History of Photography*Photography 113 / Art History 113*

See Art History 113 for a full course description.

The View Camera*Photography 201*

View cameras, the first cameras, were the primary photographic tools for the first half of photography's history. They offer unsurpassed clarity, tonality, and image control. Operation of the view camera and advanced darkroom techniques are demonstrated as the class explores the expressive potential of the conscious use of the camera's precise control of the image. Students are supplied with 4" x 5" camera outfits. Admission by portfolio.

Color Photography*Photography 203*

An introduction to the problem of rethinking photographic picture making through the medium of color photography. Technical areas explored include transparencies, color negatives, and type-C prints. Admission by portfolio.

The View Camera: The Hudson Project*Photography 205*

Students participate in a class-wide project documenting the city of Hudson. By choosing a common subject, while allowing for individual

approaches, the class explores how a photograph communicates visual information. Students are supplied with 4" x 5" camera outfits.

Photography in America*Photography 215 / Art History 215*

See Art History 215 for a full course description.

Bookmaking for Visual Artists and Photographers*Photography 230 / Art 230*

The aim of the course is to provide students working in a variety of media with the opportunity to express themselves in the unique medium of the book, using such elements as page sequencing, scale, and layout. The class creates books using print-on-demand digital services such as Blurb (as opposed to hand bookbinding). Demonstrations of scanning, interfaces with InDesign and Photoshop, and other tools augment regular critiques of books produced.

Advanced Photography*Photography 301-302*

This course emphasizes the exploration of visual problems by way of asking good questions of oneself and one's work, seeing how other photographers and artists have dealt with such questions, and "answering" the questions through individual projects. *Prerequisites:* Photography 201 and 203.

Digital Imaging*Photography 305*

An introduction to the use of Adobe Photoshop for image processing. The class first studies techniques for color management, scanning, image processing, and outputting. Students then pursue individual projects, which are critiqued in class.

The Photographic Book*Photography 321*

CROSS-LISTED: ART HISTORY

Books have played a central role in the history of photography, from 19th-century albums of original photographs to the blossoming of printed collections in the 20th. Such books as Walker Evans's *American Photographs*, Brassai's *Paris by Night*, and Robert Frank's *The Americans* were not merely collections of pictures, but works of art. This course explores how the book format supplies narrative and argument to photographs, and

considers such matters as scanning technology, format, sequence, page layout, binding, text, and cover design.

Senior Seminar

Required of all seniors majoring in photography, the seminar meets weekly and carries no credit.

Studio Arts

studioarts.bard.edu

Faculty: Ellen Driscoll (director), Laura Battle, Ken Buhler, Adriane Colburn, Daniella Dooling, Kenji Fujita, Arthur Gibbons, Jeffrey Gibson, Beka Goedde, Medrie MacPhee, Dave McKenzie, Lothar Osterburg, Judy Pfaff, Lisa Sanditz, Joseph Santore, Shinique Smith, Julianne Swartz

Overview: The Studio Arts Program is available to the student who wishes to major in the program and the student who wishes to experience the visual arts and apply that experience to other disciplines.

Requirements: The student who wishes to moderate into the program and graduate with a degree in studio arts must complete the following course components: two art history courses (one to be completed by the time of Moderation; it is also recommended that one be based in contemporary, post-1945 art, when offered); four studio courses from among *Drawing I* (required), *II, III*; *Painting I, II, III*; *Printmaking I, II, III*; *Sculpture I, II, III*; *Cybergraphics I, II*; *Extended Media I, II*; and *Art 405-406, Senior Seminar*.

At the end of their fourth semester, moderating students are asked to present a body of work to a group of three faculty members—determined by the program and including the student’s adviser—to assess the student’s work to date, clarify strengths and weaknesses, and discuss curricular and academic goals for the rest of the student’s Bard career. Moderated studio arts majors are eligible for the final curricular component of the Studio Arts Program, which consists of Level III studio classes in a variety of painting, drawing, sculpture, installation, extended media, cybergraphics, and printmaking options. The content of

each studio class and the degree of structure are up to the individual instructor.

Recent Senior Projects in Studio Arts:

“Home Body,” an installation made of textiles that explores the makeup of identity

“Matrix of a Moment,” an installation piece using sculpture, drawing, printmaking, photography, and writing

“Myth and Abstraction,” large-scale, abstract paintings dealing with myths of creation

“Watch Moon,” a project in printmaking that explores ideas of femininity and witchcraft

Facilities: The exhibition space in the Fisher Studio Arts Building permits an ambitious schedule of exhibitions, which are an integral component of the program. In addition to open student exhibitions, Senior Project shows, and Moderation exhibitions, student work on particular themes is presented at student-curated and faculty-curated shows. Bard’s Center for Curatorial Studies is another on-campus site for exhibitions of contemporary art. The Bard College Exhibition Center, located in the village of Red Hook, has approximately 16,000 square feet of gallery, studio, and class space. The Center gives seniors the opportunity to present their Senior Projects in a professional space dedicated solely to the exhibition of student work.

Cybergraphics I

Art 100

An introduction to tools and methods for producing and manipulating images, which includes a series of exercises to build image-making skills, primarily in Adobe Photoshop.

Painting I

Art 101-102

For students who have had no experience with painting or need a brush-up. Lectures, demonstrations, exercises, and assigned projects provide a basis in the fundamentals of painting. Students investigate color mixing and paint handling and review composition/color-organizing principles as they relate to painting.

Sculpture I

Art 105-106

Students investigate form, space, surface, material, location, and gesture, with particular focus on direct and improvisational ways of working. Assignments begin with an exercise that introduces a medium, technique, or set of ideas. Students work with cardboard, string, found objects, and other simple materials to make three-dimensional artworks before moving on to mold making and casting, light carpentry, and welding. Group critiques are supplemented by demonstrations in materials and techniques, presentations of contemporary artwork, and discussions of readings.

Drawing I

Art 107-108

The goal of the course is to give students confidence and facility with basic technical and perceptual drawing skills and to further develop visual awareness. The focus is on learning how to see, in order to translate 3D objects into 2D equivalents. A variety of techniques and media are introduced, and regular critiques are held.

Printmaking I

Art 109-110

This course introduces several traditional printmaking practices—woodblock, monoprint, and intaglio—and alternates between precise assignments and very loose and experimental processes. In this way, students learn a specific set of “good print shop practices” as well as an awareness of how artists can innovate with printmaking.

Colorama

Art 112

Color influences all aspects of our experience—perceptual, emotional, psychological, physiological, even spiritual. The goal is to develop a working knowledge of color as it may be applied to any visual medium. Assignments range from vigorous color studies that train the eye to forms of expression more personal in nature.

Extended Media I

Art 150

The expansion of art’s definition means that the terms used to categorize works of art are often

technically incorrect—e.g. film used to categorize “films” not shot on the medium of film. These same terms point to the incredible proliferation of tools and techniques that are becoming readily available to the general public. Through readings, critiques, and assignments, the class explores artistic practices that have stretched previous categories while creating new categories, such as social practice, postmedia, and post-Internet art.

Cybergraphics II

Art 200

This course is focused on expanding a student’s studio practice by incorporating processes that fluctuate between the digital and the handmade. An emphasis is placed on inventing hybrid techniques through the collision of digital tools (Adobe Creative Suite, basic video editing) and manual fabrication (drawing, collage, installation). A series of projects rooted in large format, laser, and 3D printing lures digital processes out of the box and into the tactile world.

Painting II

Art 201-202

Designed for students who are serious about painting, especially from life. Issues discussed in *Painting I* serve as building blocks for complex figurative compositions. The focus is on the figure, color relations, and how the sensation of color interacting across the plane can create light and space. Recent 200-level courses have also addressed abstraction, materials, and the figure.

Sculpture II: Casting Workshop

Art 206

Students make one- and two-part rubber molds; work from sculpted forms in addition to found objects; and explore various aspects of life casting, using alginate as the starting material. As the semester progresses, the molds become more complex and intricate. The course includes a field trip to the Polich Tallix foundry. Recent courses have also addressed the artist’s process, interactive strategies, and collage and assembly.

Drawing II: Analog to Digital and Back Again

Art 207-208

The class explores the intersection of digital printing and traditional drawing techniques. Students

work with found and self-produced images that have been manipulated using Photoshop, and then incorporate them into larger works on paper or other 2D surfaces. Assignments include digital image manipulation, experimentation with printing on various materials, experimentation with alternative drawing materials and processes, and exploration of the multiple. Other recent *Drawing II* courses have explored the figure, mixed media, and drawing from nature.

Printmaking II

Art 209-210

Through a series of short assignments in the first half of the semester, students are exposed to more advanced techniques—e.g., multiple-plate registration, printing in color, and the use of different papers—and encouraged to experiment in order to expand on familiar techniques. Students then take on more ambitious projects. Themes explored in other recent *Printmaking II* courses include experimental printmaking, intaglio, and print techniques that cross over into drawing, sculpture, and other media.

The Painterly Print

Art 219

A monotype (a.k.a. the painterly print) is essentially a printed painting. Although it is technically the simplest form of printmaking, it strives to honor the individuality of the hand's painterly impulse. For this reason, monotypes are a wonderful tool for a painter to quickly develop ideas of color, light, shape, and composition. This class explores the monotype process in relation to painting, using traditional techniques and experimental ones that evolve in response to the pursuit of the student's individual ideas.

Bookmaking for Visual Artists and Photographers

Art 230 / Photography 230

See Photography 230 for a full course description.

Extended Media II

Art 250

An advanced course meant to encourage individual projects, questions, and approaches. It follows a workshop model, and uses the languages and attitudes of performance art as a general methodology. Students explore movement-based thinking beside alternative strategies of object making in

an effort to remain flexible. Special attention is paid to work that incorporates time-based media, installation, writing, and digital technology.

Cybergraphics III

Art 300

Class assignments deal with projects that require no physical existence. Graphic novels, large-scale sculpture, and urban painting are addressed as examples of artworks that exist as virtual presentations of potentially physical objects. Also explored are projects that require no foundation in physical manifestation, such as game or social media manipulation and concept-driven imagery based on data mining and mapping. Basic skills in video editing and website management are recommended; Photoshop skills are required.

Painting III

Art 302

In this course, students focus on enhancing technical and critical skills through the development of individual themes and independent studio practice. Studio work is complemented by discussion of pertinent topics in historical and contemporary painting. Students should be prepared to investigate, experiment, and use individual imagination to produce a body of work consistent with their artistic voice.

Sculpture III

Art 305

The defining characteristic of this advanced course is the freedom and space that each student is given to explore their ideas and go beyond personal limits and preconceptions. All media and methods are welcome as long as they are accompanied by a consideration of the specific spaces of UBS (Bard College Exhibition Center). Students are treated as working artists and are expected to install three site-specific projects. Open to ambitious, self-guided students awaiting a challenge.

Acting As If: Parody, Camp, and Spectacle

Art 306

This course introduces contemporary artists whose work incorporates aesthetic references drawn from alternative subcultures, drag, mass media, and cultural events. Students read selected texts and watch artist videos that explore these ideas as strategies for expressing

critical perspectives on popular culture. Two-thirds of class time is spent creating independent multidisciplinary artworks that relate to the ideas presented. *Prerequisites:* a minimum of two 200-level studio arts courses.

Drawing III

Art 307-308

An exploration of drawing in its traditional and experimental forms, from the observed to the imagined. The goal is to help students locate ideas essential to their art and then develop those ideas in the process of drawing. In addition to assignments, students are expected to develop independent drawing projects in consultation with the professor. *Prerequisites:* Art 107-108 and Art 207-208.

Photogravure and Photographic Printmaking Techniques

Art 310

Students work with traditional and contemporary photographic printing processes, including photogravure, the most beautiful and challenging of all. Also explored are a number of photographic processes that look at the bridge between traditional printmaking and photographic processes, including carbon and gum bichromate printing, as well as some faster, cheaper, and easier ways of photographic printmaking that include the use of Xerox and inkjet printing.

Senior Seminar

Art 405-406

All studio arts majors engaged in Senior Projects meet for a weekly seminar/critique/discussion. The aim is to create a forum where students can exchange views and ideas. The seminar's form and subject change from week to week but include writing assignments, group critiques, discussions of exhibitions on campus, and conversations with guest speakers.

Theater and Performance

theater.bard.edu

Faculty: Gideon Lester (director), Brooke Berman, Justin Vivian Bond, Jorge Ignacio Cortiñas, Miriam Felton-Dansky, Jack Ferver, Neil Gaiman,

Lynn Hawley, Lindsey Liberatore, Chiori Miyagawa, Jonathan Rosenberg, Ally Sheedy, Geoff Sobelle, Naomi Thornton, Jean Wagner

Overview: The Theater and Performance Program aims to develop innovative thinkers and artists who use great theatrical ideas from the past and present to imagine and instigate the theater of the future.

Theater and performance are intrinsically collaborative art forms, and collaboration and devised theater making are at the heart of Bard's program. Students study and perform in the landmark Fisher Center for the Performing Arts, designed by Frank Gehry. The program is run in close partnership with Live Arts Bard (LAB), the College's professional residency and commissioning program for the performing arts. LAB introduces students to a wide range of professional artists through courses, workshops, master classes, performances, open rehearsals, and opportunities for collaboration.

The Theater and Performance Program trains well-rounded theater makers who study the history, theory, and contemporary practice of theater and performance; hone their technical abilities as writers, performers, and directors; and create their own productions and performances under the mentorship of master artists and teachers. Students are encouraged to explore the intersection of theater and performance with dance, music, the visual arts, film, and literature, as well as with the sciences and humanities. They work side by side with a faculty of leading professional theater and performance artists; in addition, a wide range of visiting artists from this country and abroad bring a global perspective of cutting-edge theater and performance to the Bard campus.

Areas of Study: Theater and Performance offers courses in context, technique, and creative practice and research. Students who major in the program are expected to take classes in all three areas of study. Context courses include the history of theater and performance, contemporary practice, theories of theater and performance, dramatic literature, and world theater. Technique courses include skills-based classes in playwriting, directing, acting, voice, movement, dramatic structure, performance, and composition. Creative practice and research comprises productions,

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performance laboratories, master classes, and specialized workshops.

Requirements: The program's curriculum emphasizes courses in context and technique, ensuring that a strong foundation is built in the first two years of study. The following courses are required before Moderation: Theater 107, *Introduction to Playwriting: The Theatrical Voice*; Theater 110, *Introduction to Acting: The Actor and the Moment*; Theater 145, *Introduction to Theater and Performance: Revolutions in Time and Space*; Theater 146, *Introduction to Theater History: Great Theaters of the World*; and Theater 244, *Introduction to Theater Making*. Students also participate in the creation and performance of a group-devised Moderation project.

After Moderation, students are required to take two courses from a menu of options in each of the three areas of study—context, technique, and creative practice and research (for a total of six courses)—and complete a Senior Project.

For the Senior Project, students choose from one of the following three categories:

Research paper: a 50- to 60-page paper on a significant aspect of theater and/or performance, theater or performance history or theory, dramatic literature, or contemporary or historical practice.

Devised project: an original work of theater developed or performed by one to three students, and a 20-page paper detailing the project's context and artistic goals.

Specialized project: a detailed investigation of one of the major areas of theatrical practice through a performance component, for example, writing a play, directing a play, or performing a major role in a Theater and Performance Program production; and a 20-page paper detailing the project's context and artistic goals.

Recent Senior Projects in Theater and Performance:

"Holy Thieves"

"I'm Scared of the Colors (or At Least We Tried),"
a collaborative theater project

"Just Another Block," a solo performance piece on the U.S. incarceration system

"LoveRage," a multimedia, multidisciplinary mash-up of music, dance, narration, and theatrics

Facilities: The Theater and Performance Program is located in Bard's Richard B. Fisher Center for the Performing Arts. The Center's state-of-the-art facilities include studios, workshops, and two theaters, including the flexible LUMA Theater, which seats up to 200.

Courses: Program courses emphasize the truly inclusive nature of theater, which encompasses performance, literature, design, history, artistic community, and intellectual rigor. Students are expected to acquire a solid familiarity with dramatic literature and to develop the ability to research the historical context and dramaturgy of a play and to write about it.

Acting for Nonmajors

Theater 101

This course introduces scene preparation and beginning scene technique, with an emphasis on relaxation, breathing, and concentration. Using group and individual exercises and improvisations, the new actor learns to make choices and implement them using sense memory and to integrate this work with the text. Texts include poems, monologues, stories, and scenes.

Introduction to Playwriting: The Theatrical Voice

Theater 107

CROSS-LISTED: WRITTEN ARTS

Through writing exercises based on dreams, visual images, poetry, social issues, found text, and music, students are encouraged to find their unique language, style, and vision. The class learns elements of playwriting through writing a one-act play and through reading assignments and class discussions. Additionally, a group project explores the nature of collaborative work.

Introduction to Acting: The Actor and the Moment

Theater 110

This course analyzes 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. Students explore ways to gain access to richly layered authenticity through games, improvisations, individual creations, and exercises in given circumstances.

Movement for Actors

Theater 121-122

Basic training is provided in movement, analysis, rhythm, development of technique, and confidence in space.

The Body on Stage:

Movement for the Performer

Theater 130 / Dance 130

See Dance 130 for a full course description.

Introduction to Theater and Performance: Revolutions in Time and Space

Theater 145

Class discussions are based on primary and secondary texts and modes of performance from 2,500 years of theater, starting with Aristotle and the Greek tragic playwrights and approaching the cutting edge of contemporary practice. Students investigate how great artists from across the centuries have controlled the experience of theatrical time and space, and explore such topics as the representation of reality on stage, the relationship between performance and audience, and the evolving interplay of theater and democracy.

Introduction to Theater History:

Great Theaters of the World

Theater 146

How did premodern models of theater change as successive societies revised, rejected, and appropriated the forms that had gone before?

This course begins with the communal festivals of ancient Greece and culminates in the philosophical upheavals of the Enlightenment. Paying close attention to connections between drama, stagecraft, and modes of spectatorship, the course considers how the theater has shored up political power and how the stage has served as a scale model for the known world.

Directing Seminar

Theater 203

This course introduces students to fundamental practical and theoretical concepts in directing.

The art and craft of the director involves the close analysis of texts, the conceptualizing of a production, the translation of the text into the language of the stage, and work with collaborators, including actors and designers. The class also examines the work and writings of seminal directors.

Intermediate Playwriting

Theater 208

Students develop a one-act play, with sections of the work-in-progress presented in class for discussion. Students grow as playwrights through exposure to diverse dramatic literature and by undertaking a short adaptation of a class play or short story. *Prerequisite:* Theater 107.

Scene Study

Theater 209

This course, for students who have taken one semester of *Introduction to Acting*, moves from a games-oriented curriculum into work with theatrical texts and the processes of scene study.

Writing Plays Using Nonfiction Sources

Theater 213

CROSS-LISTED: WRITTEN ARTS

Students are encouraged to find inspiration in facts and theatricalize them rather than adapting already fictional materials such as novels and period plays. They read works by journalist Susan Faludi, psychologist Thomas Joiner, and astronomer Neil deGrasse Tyson, and write several short plays using the books as resources. Students choose their own nonfiction inspiration to write the final one-act play. *Prerequisite:* one creative writing workshop.

Basic Vocal Technique

Theater 234

This course is designed to develop an awareness of the importance of physical relaxation, breath capacity and control, and resonance. Also emphasized is clarity of articulation and the use of vocal range and inflection. Intended for moderated and prospective theater majors.

Power and Performance in the Colonial Atlantic

Theater 236 / History 236

Societies in different historical periods have habitually used performance to stage, reinforce,

and reimagine the scope of political and colonial power. The history of the theater, therefore, is inextricably connected with the history of how societies have performed conquest, colonialism, and cultural patrimony. This interdisciplinary course disrupts habitual assumptions about both the disciplines of theater and history. Students read baroque plays, study their historical contexts, and experiment with staging scenes, in order to uncover the links between imagined and actual Atlantic expansion and the impact of colonialism (1492-1825).

Modern Drama

Theater 239

CROSS-LISTED: LITERATURE

This survey of modern European and American drama examines questions of realism and symbolism; the writing and staging of revolution and social history; and subjectivity, illusion, and anti-theatricality. Texts by Büchner, Ibsen, Strindberg, Chekhov, Stein, Wilder, Williams, Genet, Brecht, and Beckett.

Performance Composition: Movement and Text

Theater 241

A creative practice course in which students develop original movement- and text-based performances, using a series of exercises to locate and deepen self-expression. The semester begins with stretch and placement techniques and core work to develop a neutral and ready body, followed by impulse-based improvisation techniques that enable students to find authentic movement and push past their physical limitations. The second half focuses on writing exercises designed to free the creative voice.

Acting and Authenticity

Theater 242

This text- and studio-based seminar explores the realist idea of “acting” alongside philosophical, psychological, and scientific notions of authenticity and falsehood, presence, mimesis, identity, and empathy. What does it mean to turn into someone else? How total is the transformation? What are the implications for our understanding of the individual? Various texts are considered, from the acting primers of Stanislavski and Strasberg to works of literary criticism, natural

science, cognitive psychology, and philosophy of mind. Acting exercises and other projects examine what “realism” means in the 21st century.

Voice and Text

Theater 243

An introduction to the fundamentals of voice work and text analysis. Students develop their vocal apparatus by applying several techniques (Fitzmaurice Voicework, Linklater, and yoga) to access greater range and vocal character, rid the body of tension, and free the authentic voice. Students are also taught to approach text by seeking out dynamic phrasing, operative words, and arc, creating a profound connection between body, breath, voice, and language.

Introduction to Theater Making

Theater 244

This course follows *Introduction to Theater and Performance: Revolutions in Time and Space* as the second in a sequence of courses exploring the intellectual and creative methods of making theater. All students take turns working collaboratively as performers, directors, writers, dramaturgs, and designers. The work created in this class is presented at the end of the semester and serves as the Moderation project for students intending to major in the program.

Playwriting Voyage: Writing Plays while Time-Traveling around the World

Theater 248

This workshop explores the journeys of two 19th-century journalists who raced around the world in opposite directions, changing the face of U.S. journalism in the process. Students write several short plays following either Nellie Bly's route (eastward starting by steamboat) or Elizabeth Bisland's (westward starting by railway), setting each scene in any time period between 1889 and the present. Through this project, students encounter how world cultures were presented by the most popular media of the time—news-papers—and how this contest influenced later generations of writers.

Dramatic Structure

Theater 250

CROSS-LISTED: LITERATURE

This seminar looks at the dynamics, mechanics, and fundamental building blocks of drama, as well as how analysis of a play's structure can be revelatory for theater artists and scholars. The class investigates models of dramatic structure from Aristotle through Shakespeare, neoclassicism, modernism, and contemporary experimental and "postdramatic" theater. Also considered are practical methods for putting structural discoveries to use in rehearsal and production.

Commedia Dell'Arte

Theater 251

An advanced workshop that explores the rudiments of Commedia Dell'Arte, a classic theatrical form based on 16th-century Italian street theater. Fast-paced, highly physical *lazzi* (comedic "bits") are rooted in the class struggles between servants (*zanni*) and their masters (*vecchi*). The archetypes have present-day counterparts, but by living fully in the characters—their passions, appetites, and idiocy—we find a humanity that transcends the form's history. Students are expected to bring a full-throttle physicality, high level of play, and brave sense of presence/humanity.

Physical Theater

Theater 255

CROSS-LISTED: DANCE

This course gives performers tools to find the truthful physical expression of their characters. Students first slough off habitual behavior through a warm-up using aspects of Graham, Alexander, and release techniques; once the body has been strengthened, improvisation exercises are used to build kinetic awareness and hone intuitive prowess. Finally, the class explores scene work in order to find a character through movement and remain present at each moment of a performance.

Black American Playwrights

Theater 260

CROSS-LISTED: AMERICAN STUDIES

A seminar exploring the work of contemporary black/African American playwrights who have helped to advance dramatic literature in the 21st

century but have sometimes been marginalized by mainstream theater. The class considers works by Adrienne Kennedy, Kia Corthron, Branden Jacobs-Jenkins, Marcus Gardley, Christina Anderson, and Daniel Alexander Jones, along with the social and political context of their plays, their creative influences, dramaturgical strategies, and critical reception. Students also develop proposals for production of one of the plays.

Advanced Playwriting

Theater 306

Students write a full-length play during the semester, with sections of the work-in-progress presented in class for discussions. Students focus on developing characters and themes that are sustained through a full-length play. They also read contemporary and current dramatic literature and make a field trip to see a production. *Prerequisites:* Theater 107 or any other playwriting workshop and permission of the professor.

Advanced Acting

Theater 307

A studio acting course in which students explore scenes from challenging plays of varied styles. Extensive rehearsal time outside of class is required. *Prerequisites:* Theater 110 and 209, or permission of the instructor.

Advanced Scene Study

Theater 308

Advanced individual exercises, scenes, and monologues drawn from all dramatic literature. *Prerequisite:* Theater 110.

Survey of Drama

Theater 310

Survey of Drama courses, which study the major styles and periods in drama from a literary, stylistic, and performance perspective, are at the center of the Theater and Performance Program. They are practical courses, applying text to scene work.

Recent *Survey of Drama* courses have included *American Melodrama*, *Minstrelsy*, and *Vaudeville*; *Beckett*; *Birth of Tragedy and the Death of Tragedy*; *Black Comedy*; *Büchner and Strindberg*; *Chekhov and His Predecessors*; *Dangerous Theater*; *Dissent and Its Performance*; *Euripides and Nietzsche*; *Feminist Theater*; *French Neoclassicism*; *German*

Theater; The Greeks; Grotesque in Theater; Jacobean Theater; Japanese Theater; Musical Theater; New Works on Stage; Performance Art in Theory and Practice; Philosophies of Acting; The Director and the Text; Solo Performance; Stanislavsky, Brecht, and Grotowski; Shakespeare; Tennessee Williams; Theater of the Absurd; and Yiddish Theater.

20th-Century Avant-Garde Performance Theater 317

CROSS-LISTED: ART HISTORY, EXPERIMENTAL HUMANITIES, LITERATURE

"Set fire to the library shelves!" wrote the Italian futurists in their manifesto of 1909. With their revolutionary politics, audience provocations, and enthusiastic embrace of the new, the futurists inaugurated a century of avant-garde performance. This course investigates that century, tracing the European and American theatrical avant-gardes from 1909 to 1995, including movements and artists such as expressionism, surrealism, and Dada; John Cage, Allan Kaprow, and Happenings; utopian collectives of the 1960s; and Peter Handke, Heiner Müller, and Reza Abdoh.

Socially Engaged Theater Making Theater 321

CROSS-LISTED: ANTHROPOLOGY, HUMAN RIGHTS

The class explores the work and methodologies of artists who use interviews and staged conversations as the basis for their performances, including Lola Arias, Ralph Lemon, and Pablo Helguera. Readings also include theorists such as Gregory Snyder, Shannon Jackson, and Jodi Rios. Assignments include practice interviews with peers as well as dialogue with members of communities beyond Bard.

Dramaturgy in Action Theater 322

Dramaturgy, the study of how plays are built, provides an invaluable toolkit for theater artists of every kind. In this studio course, students learn techniques for the detailed analysis of a play's mechanics, then put their discoveries to practical use through staging exercises. Dramatic architecture is explored at the macro and micro level, examining beats, scenes, acts, and entire plays. The course mines texts from several genres and periods, and looks at staging solutions from major contemporary directors.

Brecht and His Legacy Theater 326

CROSS-LISTED: EXPERIMENTAL HUMANITIES, GERMAN STUDIES, LITERATURE

Few modern theater artists have been as path-breaking in their own time—or as influential for future generations—as German playwright, poet, director, and theorist Bertolt Brecht. After a survey of Brecht's plays, the class takes stock of his influence on dramatic literature from postwar Germany to Brazil, South Africa, and the New York avant-garde, locating Brechtian aesthetics in arenas such as feminist and queer performance texts, documentary and political drama, and post-colonial drama.

Visual Performance Theater 328

CROSS-LISTED: STUDIO ARTS

This studio course is primarily intended for advanced students in Theater and Performance and Studio Arts, though it is open to all. Working collaboratively or individually, students develop performance material based on specific iconographic characters, such as artists, historical figures, movie stars, or fairy-tale or mythic figures. By identifying, isolating, amplifying, and reconfiguring their essential characteristics, the class aims to give these icons unanticipated performance life through a unified combination of visuals, text, movement, video, and sound.

Devised Theater Lab Theater 331

Through practical exercises, including improvisations, games, and ensemble techniques, students learn how to generate ideas and research, and shape, organize, and create new works for the stage. The course also examines how several contemporary artists and ensembles generate new works. Assignments include experiential essays, a research paper, and active participation in collaborative creations.

Contemporary Practice in Theater and Performance

Theater 335

Students explore the work of directors, writers, ensembles, performers, and designers whose practice is advancing the field. The syllabus is informed by the current season in New York City, and research is augmented by several field trips to theaters, museums, and festivals, as well as meetings with leading artists visiting Bard. Discussions and readings stress the cross-disciplinary nature of theater and performance, and incorporate perspectives from visual arts, architecture, dance, music, philosophy, and technology.

Contemporary Performance and Theater by Women

Theater 336

CROSS-LISTED: GSS

The course begins with an investigation into the roots of feminist theater and then explores contemporary practices through the lens of gender and performance theories. Writers and performers studied include Virginia Woolf, Gertrude Stein, Adrienne Kennedy, María Irene Fornés, Suzan-Lori Parks, Caryl Churchill, Sarah Kane, Lisa Kron, Karen Finley, Ann Liv Young, and Marina Abramovic.

The Sixties

Theater 337

CROSS-LISTED: ART HISTORY, LITERATURE

In the 1960s, a landmark decade for U.S. culture and society, playwrights, directors, and performance artists were mapping out a radically new artistic landscape. The course examines artists such as Carolee Schneemann 59', Valerie Solanas, Amiri Baraka, Charles Ludlam, and Jack Smith; and movements, including early off-off-Broadway, the Black Arts movement, and Judson Dance. Study concludes with reenactments of 1960s iconic performances as a means of understanding the significance that this decade holds in the American imagination.

World Puppetry

Theater 338

CROSS-LISTED: DANCE

The course offers a historic overview of puppetry forms from many cultures, a study of their engagement with social issues, and techniques for making puppet theater that is relevant today. Assigned materials introduce, among others, Aragouz, the 12th-century Egyptian hand puppet that ridiculed the invading tyrant Mamluk; Punch, the puppet that mocked British Renaissance authorities and continues today; and Peter Schumann's *Bread and Puppet Theater*. The semester culminates with a group performance inspired by the Sicilian marionette tradition.

Latino Theater and Performance

Theater 343

CROSS-LISTED: ART HISTORY, LAIS

An exploration of the specific aesthetic strategies Latino theater and performance artists have found most useful when wrestling with issues such as immigration, territoriality, exile, human rights, and hybridity. The course culminates with a student-driven creative project that seeks a productive relationship between form and content.

Writing the Fantastic

Theater 345

CROSS-LISTED: WRITTEN ARTS

This advanced workshop explores the history of the fantastic and approaches to fantasy fiction. Readings include works by Lord Dunsany, Marguerite Yourcenar, Rudyard Kipling, Shirley Jackson, Gene Wolfe, and R. A. Lafferty. Students write new fiction in response to the readings and complete a longer work of fantasy fiction by the end of the semester.

Object Theater

Theater 346

Part technique and part composition, the course researches the poetry of "things." Students learn a form called "table-top theater," where, through object manipulation, ordinary items transform to create new theatrical spaces. They also work with theatrical moments of dramatic texts (Chekhov, Shakespeare, Beckett), exploring how objects reveal hidden elements of a given character.

Adapting Shakespeare

Theater 347

CROSS-LISTED: EXPERIMENTAL HUMANITIES,
WRITTEN ARTS

Students explore the history and practice of adapting Shakespeare's plays into a variety of genres and styles. The class considers what makes for a successful adaptation, addressing the constraints, norms, and cultural connotations of each medium. Using *A Midsummer Night's Dream* as the primary text, the course examines Shakespeare's dramatic strategies (juxtaposition, comic tropes and conventions, extremity, fantasy) and existing adaptations.

The Exorcist

Theater 349

Briefly America's most terrifying movie, now an inexhaustible source of camp, reference, and technique, William Friedkin's *The Exorcist* is a vital allegory of America in the 1970s and an allegory of American acting itself—its techniques, reputation, promises of self-transformation, and demonic commercial drive. This advanced workshop in devising and adaptation performs (literally) an examination of the significance and meaning of *The Exorcist*, created over the semester using historical research, conversations, attempts at restaging, religious rites, death-metal growls, and head turns of 180 degrees or more.

Performing Queer

Theater 353

CROSS-LISTED: ART HISTORY, GSS

Theater and performance artists interested in upending heteronormative constructions of gender have long used an array of performance strategies such as camp, cross dressing, cabaret, disidentification, and radical reimaginings of both private and public sex acts. After close study of critical readings grounded in feminism, postcolonialism, and queer studies, the class explores how the texts illuminate and complicate the work of artists such as Justin Vivian Bond, Split Britches, Taylor Mac, Nao Bustamante, and Charles Ludlam.

Junior/Senior Colloquium: The Zócalo

Theater 405

The Zócalo, the biweekly colloquium for the Theater and Performance Program, is a forum where students and faculty share news and ideas of relevance to the field, and meet visiting artists and other guests. Students present work-in-progress performances and receive structured feedback from faculty and peers. For students entering the College in or after fall 2015 only: moderated students in Theater and Performance must enroll in the course pass/fail for both semesters of their junior and senior years. Students who have not moderated in the program are also welcome.

DIVISION OF LANGUAGES AND LITERATURE

The Division of Languages and Literature offers majors in the areas of literature; written arts; and foreign languages, cultures, and literatures. All students in the division are encouraged to study languages other than English; foreign language instruction currently offered at Bard includes Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Russian, Spanish, and ancient Greek, Latin, and Sanskrit. Interdisciplinary majors are also offered in Asian studies, classical studies, French studies, German studies, Italian studies, Jewish studies, Middle Eastern studies, Russian and Eurasian studies, and Spanish studies (see “Interdivisional Programs and Concentrations” in this catalogue).

Bard students who make the study of literature the central focus of their work explore specific periods (such as medieval or Renaissance Europe), relations among national literatures (in forms such as lyric poetry or the novel), or literature within the context of culture, history, or literary theory. The Literature Program also invites interdisciplinary exploration in contexts such as experimental humanities, gender and sexuality, Victorian studies, or Irish and Celtic studies. Comparative studies of literature, other arts, and theories of literature are a regular part of course offerings.

Students in the Written Arts Program take workshops and tutorials in prose fiction or poetry and study a foreign language, in addition to completing the same course requirements as literature majors. Those who choose foreign languages can explore a range of interests and develop courses of study that bring together work in culture, history, and other fields.

Seniors must summon up imagination, knowledge, discipline, and independence for the Senior Project. Over the years, students have done translations of poetry and fiction; critical studies of traditional and contemporary literary figures and genres; and original work in critical theory. Many Senior Projects break new ground. With faculty permission, Senior Projects may take the form of a novel, poem sequence, play, or collection of short stories.

Division chair: Eric Trudel

Foreign Languages, Cultures, and Literatures

flcl.bard.edu

Faculty: Nicole Caso (director) and Stephanie Kufner (coordinator), Matthew Amos, Franco Baldasso, Odile S. Chilton, Robert L. Cioffi, Lauren Curtis, Mika Endo, Mar Gómez Glez, Elizabeth N. Holt, Franz R. Kempf, Marina Kostalevsky, Rana Saadi Liebert, Wah Guan Lim, Patricia López-Gay, Sara Marzioli, Oleg Minin, William Mullen, Melanie Nicholson, Dina Ramadan, James Romm, Nathan Shockey, Eric Trudel, Marina van Zuylen, Olga Voronina, Thomas Wild, Li-Hua Ying, Junji Yoshida

Overview: At Bard, the study of a foreign language provides students with the opportunity to acquire a critical appreciation of foreign cultures and literatures in addition to language skills. Integral to the process is the mastery of the foreign language and the use of this mastery in the study of written texts—not only literature, but also texts from such fields as philosophy, history, and theology—and of nonverbal expressions of culture such as art history, music, and cinema.

Languages currently taught at Bard include Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Russian, Spanish, and ancient Greek, Latin, and Sanskrit. Bard maintains a state-of-the-art language facility, the Center for Foreign Languages and Cultures, at the F. W. Olin Language Center, which is described in the campus facilities section of this catalogue.

Most of the languages taught through the Foreign Languages, Cultures, and Literatures (FLCL) Program offer an immersion format that allows students to complete the equivalent of two years of language study within just a few months. Such courses include a one- or two-month summer or winter program in a country of the target language. After studying abroad, students demonstrate an impressive increase in linguistic capacity. They have also gained cultural knowledge, and the exposure to different manifestations of cultural activity alerts them to the interrelatedness of diverse disciplines.

Requirements: While each area of language study 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 language for Moderation and in their Senior Project. Moderation requirements may vary depending on the focus language; students should refer to information provided by the specific area of study. For all FLCL students, a Senior Project can be a purely literary project or any combination of literary and nonliterary expressions of a given culture.

Recent Senior Projects in Foreign Languages, Cultures, and Literatures:

- "*Dazwischen*: In between *Weltliteratur* and Liminality in Goethe's *West-Eastern Divan*"
- "The Divine Comedies: Speech and Characterization in al-Ma'arri's *Epistle of Forgiveness* and Dante's *Divine Comedy*"
- "Intimacy and Absentmindedness: Contemporary Egyptian Short Stories in Translation"
- "*Un libro más justiciero*: Violeta Parra's Political Mysticism," a translation and analysis of Parra's sung poetry

Arabic

Beginning Arabic

Arabic 101-102

This course focuses on speaking, reading, writing, and comprehension skills in Modern Standard Arabic, the form of Arabic shared by all Arab countries. Class time is devoted to conversation (skits and discussions) and grammar exercises. Emphasis is also placed on authentic resources that derive from the most updated cultural contexts, realities, and creative work of the Arab world. Topics include gender issues, the role of the media, Arab-Muslim and Arab-Christian traditions, social clubs, and ethnic groups.

Intermediate Arabic

Arabic 201-202

The focus of this course is on developing a significant level of linguistic and communicative competence. The basic language skills—reading, speaking, listening, and writing—are dealt with

simultaneously. Selected texts from Arabic media are read to expand active and passive lexicon and grammatical structures. *Prerequisites:* Arabic 101 or at least one year of Modern Standard Arabic and consent of the instructor.

Advanced Arabic

Arabic 301-302

Students learn more complex grammatical structures and expand their vocabulary through extended readings and the use of audio and video materials. They also read selections from Arabic literary journals, with a particular focus on poetry and prose from the 1950s and '60s.

Chinese

Beginning Chinese

Chinese 101

Modern (Mandarin) Chinese is introduced through intensive drilling in oral and written forms.

Emphasis is placed on speaking, basic grammar, and the formation of characters. This course is followed by an intensive course (8 hours per week) in the spring and a summer immersion program (6 weeks) in China.

Intensive Chinese

Chinese 106

For students who have completed Chinese 101 or the equivalent. The focus is on the language's oral and written aspects. Regular work in the language lab and private drill sessions with the Chinese tutor are required. This course is followed by a summer immersion program in China.

Theater and Performance in the Chinese-Speaking World

Chinese 208

An introduction to Chinese-language theater from the early modern period to contemporary times in China as well as the diaspora, centering on avant-garde performances. The class examines the interwoven relationships between the state, politics, identity, and performance, and in particular it investigates how, despite the state's efforts to define artistic creativity, the theater has always defied the status quo.

Echoes of the Past: Chinese Cinema and Traditional Chinese Literature

Chinese 211

This course eschews a chronological coverage of Chinese literature and culture in favor of examining touchstone texts from premodern Chinese literary traditions and analyzing how their legacy is drawn upon, appropriated, and reinvented in contemporary cinema. Texts include poetry, historical writings, and fictional narratives; films by such influential directors as Wong Kar-wai, Ang Lee, Zhang Yimou, Jia Zhangke, and Lu Chuan.

The Chinese Novel

Chinese 215

CROSS-LISTED: ASIAN STUDIES, GSS

Students read *The Story of the Stone* (aka *Dream of the Red Chamber*), which one fifth of the world considers to be the best novel ever written, and discuss it as literature and as cultural artifact.

Advanced Chinese I-II

Chinese 301-302

These courses are for students who have taken the equivalent of five semesters of basic Chinese at Bard or elsewhere. The goal is to expand students' reading and speaking capacity and enrich their cultural experiences. Texts may include newspapers, journals, and fiction.

Chinese Fantastic Tales

Chinese 303

Students read tales written in classical Chinese as well as their renderings in modern Chinese. Texts are selected from well-known classical works such as *Zhuang Zi*, *Lie Zi*, and *Huainan Zi*, written in the pre-Qin and Han Dynasties. Stories written in later periods (Tang through Qing), such as *Liaozhai Zhiyi*, are also included. By reading the classical form and its modern translation, students are able to compare the similarities and differences between ancient and modern Chinese language. *Prerequisite:* two years or more of Chinese.

Lu Xun and the Modern Chinese Short Story

Chinese 304

This course involves close reading of short stories by major writers of 20th-century China, including Lu Xun, Eileen Chang, Shen Congwen, Ding Ling, Bai Xianrong, and others. While focusing primarily on textual analysis, the class also seeks to understand the concept of modernity in the context of

Chinese literary and cultural traditions, addressing issues such as social commitment, artistic style, and historical background.

Contemporary Chinese Culture

Chinese 305

For students who have studied Chinese for at least three years. The course examines aspects of contemporary popular culture in China, including print culture, cinema, television, pop music, visual arts, fashion, advertising, and cyberculture.

Classical Chinese

Chinese 308

This course provides a foundation in the grammar, diction, and style of Classical Chinese (also called Literary Chinese), the operative language for more than two millennia of China's literary traditions. The earliest materials covered are texts from the Warring States period (c. fifth century B.C.E.). Students work directly with original texts of historical narrative, philosophy, and poetry, becoming conversant with premodern writings as well as literary elements that are part of modern written Chinese. *Prerequisite:* two years of Chinese or Japanese.

Classics

Ancient History

Classics 100 / History 100

See History 100 for a full course description.

The Odyssey of Homer

Classics 125 / Literature 125

See Literature 125 for a full course description.

The Iliad of Homer

Classics 145 / Literature 145

See Literature 145 for a course description.

Fifth-Century Athens

Classics 157

In the fifth century B.C.E., Athens developed from a small, relatively unimportant city-state into a dominant power in the Aegean basin. This course confronts some of the ambiguities and tensions (slavery, exclusion of women and noncitizens from political power), as well as the glories, of Athenian art, literature, and history during this period. Designed primarily for first-year students.

Gender and Sexuality in the Ancient World

Classics 2191 / History 2191

See History 2191 for a full course description.

Plato's Writing: Dialogue and Dialectic

Classics 2209 / Literature 2209

See Literature 2209 for a full course description.

The Practice of Courage: Military and Civilian Courage

Classics 228

The courage of warriors is an unending theme, as is the courage shown by civilians who resist oppression and speak out to power. This section of the Practice of Courage seminar puts the two kinds of courage in dialogue, using plays, speeches, poetry, biography, and films. These include Sophocles's *Antigone* and *Philoctetes*; speeches by Pericles and Lincoln; poetry by Yeats and Akhmatova; the films *Breaker Morant* and *Restrepo*; Emerson's *Self-Reliance*; and selections from von Clausewitz, Tillich, and Arendt.

The Age of Augustus: Poetry, Politics, and Power

Classics 231

CROSS-LISTED: HISTORICAL STUDIES, LITERATURE
An exploration of the Age of Augustus in Rome as represented in the period's literature. Readings, all in English translation, are drawn from the poets Virgil (epic), Horace (lyric), and Ovid (elegy and epic), and from prose authors including Livy and Tacitus (historiography), Suetonius (biography), and the emperor himself (autobiography).

Greek Religion: Magic, Mysteries, and Cult

Classics 2361 / History 2361

CROSS-LISTED: RELIGION

An examination of the ways in which polytheism was practiced and conceptualized by the ancient Greeks from the Mycenaean period into the Hellenistic era. The course emphasizes the ritual aspects of Greek polytheism through the analysis of religious institutions, beliefs, and rites in their wider sociocultural contexts. Literary expressions of Greek religion (the connection between myth and religion, for example), and the ways in which Greek religious beliefs and practices profoundly affected the development of Greek culture and history, are also explored.

Classical Mythology

Classics 242

What is the meaning of our mythologies? What is the relationship between mythology and history?

This course seeks to answer these questions by examining selected myths of ancient Greece and Rome and applying to them theoretical approaches to interpreting myth. Topics include origin myths, Greek gods and heroes, war, the human-divine relationship, madness, divine love and lust, death and the afterlife, and Greco-Roman mythology in its wider Mediterranean context. Readings in English translation.

Indo-European Epic

Classics 276

Linguists and archaeologists have a rough agreement that there existed a people speaking a language called Proto-Indo-European. They shared not only a common language and social structures but also common literary genres, principally epic and lyric, in which there are signs of common metaphors and even meters. It is possible to compare passages from epics that originated in oral traditions and later crystallized into such texts as the Mahabharata and Ramayana in India, the *Iliad* and *Odyssey* in Greece, the Norse *Elder Edda*, and the Irish *Táin Bó Cúailnge*. All texts read in English.

Self and Society in Classic Greek Drama

Classics 311

This course looks at the major plays of Aeschylus, Sophocles, and Euripides in English translation, with the aim of gaining familiarity with the genre of tragedy as a complex art form and as a vehicle for the transmission of core Western values.

Emphasis falls equally on tragedy's formal aspects (plot, character, poetic language, questions of evolving genre) and its psychological, social, and political dimensions. Attention is also paid to staging and performance, both in ancient times and contemporary productions.

The Decline and Fall of the Roman Empire

Classics 315

CROSS-LISTED: HISTORICAL STUDIES

Students read the first 50 (of 71) chapters of Edward Gibbon's masterpiece, *The History of the Decline and Fall of the Roman Empire*, as well as the last chapter, "Four Causes of Decay and Destruction," pausing at points to consider theo-

ries that supplement or contradict history as to the "true causes" of Rome's decline and fall. Some of these theories are by early 20th-century scholars, some from recent books and articles.

The Epic in European Literature

Classics 316

CROSS-LISTED: LITERATURE

A grasp of epic poetry—its techniques, themes, structure, and ideology—is fundamental to the understanding of the European literary tradition. This course examines the evolution of the epic from Homer (eighth century B.C.E.) to Milton's *Paradise Lost* (1667). The first half of the semester is devoted to the classical epic: the *Iliad*, *Odyssey*, *Theogony*, *Argonautika*, *De Rerum Natura*, *Aeneid*, and *Metamorphoses*. The second half traces the epic across the map of Europe: *Beowulf*, the *Chanson de Roland*, *Nibelungenlied*, *Divine Comedy*, *Orlando Furioso*, and Milton.

Archaic Greece

Classics 357

This course covers a temporal span from roughly the seventh century B.C.E. through the fifth, and its texts are non-Athenian. Readings start with Hesiod and the Homeric hymns, then move on to the lyric poets: Alkman, Sappho, Alcaeus, Archilochus, Anacreon, Simonides, Bacchylides, and Pindar. The Elegiac poets, most of the pre-Socratics, and Hecataeus are also covered.

Greek

Basic Greek I-II

Greek 101-102

In this two-part course, Greek grammar and fundamental vocabulary are introduced, with attention given to pronunciation and recitation of poetry and prose. Readings include significant passages in Greek from Homer and the Christian New Testament.

Intensive Greek I-II

Greek 106-107

This course makes it possible for students with no background in ancient languages to read Homer, Plato, Greek tragedy, Herodotus, and other classical texts after one semester. Daily drills and frequent quizzes, together with ample access to

tutoring and extra help, ensure that students stay on track as they master Greek grammar and vocabulary. In Greek 107, the focus is on consolidating knowledge of forms and syntax, and gaining exposure to a variety of classical authors.

Intermediate Greek I: Herodotus and Beyond

Greek 201

The course begins with the first book of Herodotus's *Histories*, paying close attention to the formal aspects of his language and to the historiographical implications of his narrative. Herodotus is considered "the father of history," and the class explores how and why history writing began as it did. Students then choose whether to continue with Herodotus's fifth-century Ionic narrative or move to Plato's *Apology* and Attic Greek. Attention is also paid to grammatical forms and syntax.

Intermediate Greek II: Euripides's *Bacchae*

Greek 202

Euripides's last tragedy was also his greatest masterpiece, named after its choruses of women followers of Dionysos, god not only of wine but also of transformation and theater. Students read the entire play, with attention to the meters of the speaking parts and choruses, the interplay between metrical pattern and sense in each line, the word order peculiar to Greek poetry as opposed to prose, and above all to the difficult and challenging word order of the choral odes.

Advanced Readings in Greek I-II

Greek 301-302

Select readings of poetic texts on the topic of Helen (e.g., Homer, Euripides, Gorgias, and Isocrates). Discussion centers on the problem of Helen's beauty and/or character, and the rhetoric used to construct the various argumentative positions. Topics may also include Plato's *Apology* and *Crito*. *Prerequisite*: successful completion of Greek 202 or permission of the instructor.

Advanced Readings in Greek III

Greek 403

The class reads selections from the three most important ancient Greek historians, with an emphasis on Thucydides and relevant passages from Herodotus and Polybius.

Latin

Beginning Latin

Latin 101-102

This two-semester sequence is designed to bring students with no prior knowledge of Latin to the level of reading ancient poetry and prose. The first semester focuses on grammatical exercises and drills, but the class gradually works toward reading short selections from classical Roman and medieval literature.

Basic Intensive Latin

Latin 106

Students learn to read authors such as Virgil, Ovid, Cicero, and Augustine in the original language after one semester's intensive work (the equivalent of two semesters of college Latin). Daily drills and frequent quizzes are combined with readings: students begin with short selections and read longer passages by midterm.

Intermediate Latin I-II: Virgil's *Aeneid*

Latin 201-202

Students read large portions of the first half of Virgil's *Aeneid*, the greatest Roman epic, in Latin, concentrating on negotiating Latin forms and syntax, and exploring the poem's themes and literary characteristics. The class also reads the entirety of the *Aeneid* in English.

The Age of Nero

Latin 208

Despite its depressing slide into autocracy, the age of Nero (54–68 A.D.) saw a great flowering of Roman literature, including the comic novel *Satyricon* by Petronius, and the tragedies and essays of Seneca, as well as the mysterious historical drama called *Octavia*. The class reads selections from all of these texts, spanning a wide range of styles in both poetry and prose. Readings in English help situate the texts against the troubled history of Nero's reign.

Roman Media

Latin 302/403

An examination of how the mythic figure of Medea was reimagined and reinterpreted by the Romans, in particular Ovid and Seneca. The class reads works of both authors in Latin, together with their Greek sources, Euripides and Apollonius of Rhodes, in English.

The Origins of Rome

Latin 305-405

This course examines how Romans of the Augustan age conceived of the origins of their city, culture, and history. Students do a close reading in Latin of book one of Livy's monumental historical work, *Ab Urbe Condita*, which treats Rome's earliest history up to the founding of the Republic in 509 B.C.E. Livy's work contributed to a vigorous contemporary debate—shared by fellow writers such as Virgil, Propertius, and Ovid—about Roman origins. *Prerequisite:* 200-level Latin or permission of the instructor.

Sanskrit

Sanskrit I, II

Classics 140, 141 / Religion 140, 141

See Religion 140 and 141 for course descriptions.

French

Basic Intensive French

French 106

For students with little or no experience of French who wish to acquire a strong grasp of the language and culture in the shortest time possible. Students complete the equivalent of three semesters of college-level French in a semester course that meets 10 hours a week and is followed by a four-week stay in France.

Intermediate French I-II-III

French 201-202-203

This introduction to contemporary French civilization and culture is for students who have completed three or more years of high school French or who have acquired a solid knowledge of elementary grammar. Students reinforce their skills in grammar, composition, and spoken proficiency through the use of short texts, newspaper and magazine articles, and video.

French through Translation

French 215

This course helps students fine-tune their command of French and develop a good sense of the most appropriate ways of communicating ideas and facts in French. The course emphasizes

translation as an exercise, as well as a craft in its own right, and addresses grammatical, lexical, and stylistic issues. Translation is practiced from English into French (and vice versa) with a variety of texts from different genres.

French through Film

French 220

Students in this intermediate course explore major themes of French culture and civilization through the study of individual films ranging from the silent era to the present and covering a wide variety of genres. Students also examine the relationship between the French and their cinema, in terms of historical circumstances, aesthetic ambitions, and self-representation.

Of the Ancients and the Moderns: Past, Present, and Future in the French Literary Tradition

French 235

The “*querelle des anciens et des modernes*” is what we call the conflict that raged at the heart of French letters from the late 17th to the early 18th century, and which pitted those who found the ancient Greeks and Romans to be untouchable in terms of artistic merit against those who considered contemporary aesthetic innovations to be a progression beyond the inheritance of antiquity. Readings focus on several authorial oppositions, including Corneille/Racine, Voltaire/Rousseau, Balzac/Flaubert, and Sartre/Blanchot. In French.

From the Storming of the Bastille to Stromae: Introduction to French Culture and Civilization

French 239

The course begins with an analysis of the political, socioeconomic, and cultural reconfigurations that occurred in France and its colonies from the death knell of the Ancien Régime in 1789 through the multifarious wars and revolutions of the 19th and early 20th centuries. The class then considers today's France and the many challenges it faces: of national identity in a postcolonial society, of the maintenance of a social model in the face of globalized economic competition, and even of the quality of baguettes in the local *boulangerie*.

Why Literature? Topics in French Literature
French 240

This course focuses on an assortment of novels, short stories, poems, plays, and essays that reflect on themselves as texts and as literature. Works by Diderot, Rousseau, Stendhal, Balzac, Nerval, Baudelaire, Mallarmé, Breton, Sartre, and Duras, among others. In French.

Advanced Composition and Conversation
French 270

Students consider a diverse selection of writings (short works of fiction, poems, philosophical essays, political analysis, newspaper editorials, magazine articles) loosely organized around a single theme. The readings provide a rich ground for cultural investigation, intellectual exchange, in-class debates, in-depth examination of stylistics, and vocabulary acquisition. A general review of grammar is also conducted.

Proust: In Search of Lost Time
French 315 / Literature 315

See Literature 315 for a full course description.

Class Matters: Vocabularies of Contempt from Balzac to Eribon
French 321

In *Le Peuple* (1846), the French historian Michelet proclaims that almost all those who benefit from social mobility end up betraying the character and originality of their initial class. “The hard thing,” he writes, “is not [so much] to ascend, but while ascending, to remain oneself.” This seminar scrutinizes novels and essays for their insights about the ways in which various cultural and socioeconomic mutations shape and undermine the complex link between distinction and authenticity. Readings from Stendhal, Balzac, Huysmans, Proust, Ernaux, and Eribon.

Autobiography and Its Discontents
French 329

CROSS-LISTED: LITERATURE

What does it mean to write one’s life? How does one write the self? This course considers the ongoing debates about the status of autobiography in 20th- and 21st-century French literature and literary criticism. Authors include Christine Angot, Roland Barthes, François Bon, André Breton, Marguerite Duras, Annie Ernaux, André

Gide, Michel Leiris, Georges Perec, Georges Perros, Jean-Paul Sartre, and Nathalie Sarraute. Additional texts by critics such as Georges Gusdorf, Philippe Lejeune, Paul de Man, Serge Doubrovsky, and Régine Robin. In French.

Baudelaire, Rimbaud, and Mallarmé
French 335

A poetic revolution was brought to the theory and practices of 19th-century French poetry by three of its most illustrious figures: Charles Baudelaire, Arthur Rimbaud, and Stéphane Mallarmé. As Victor Hugo’s age of lyric romanticism came to an end, these poets took full measure of a modern subjectivity in crisis by making it a crisis of form, with increasing disenchantment, irony, self-reflexivity, and obscurity. Readings: *Les Fleurs du Mal* and *Le Spleen de Paris* (Baudelaire), *Illuminations* and *Une Saison en enfer* (Rimbaud), and *Poésies* (Mallarmé).

The Lost and Found Art of Conversation: From Montaigne to Beckett
French 344

Since Socrates, conversation has been admired for its seamless ability to integrate knowledge into society, and supplement *savoir* (knowledge) with *savoir-vivre* (the art of living). But conversation has often been condemned as *merely* artful, dangerous for its proximity to the decadent and the idle. This course examines how these tensions are played out on rhetorical and thematic levels. Texts by Aristotle, Marx, Nietzsche, Pascal, Molière, Stendhal, and Proust. In French.

Literature of Private Life
French 354

CROSS-LISTED: HUMAN RIGHTS

The representation of private life in the 19th-century French novel coincided with the advent of realism. Realism described both the institutions that shaped private life (marriage, education, religion) and the discrete dramas occurring backstage—the solitude of the spinster (Flaubert’s *Un Cœur simple*), plight of the child (Vallès’s *L’Enfant*), despair of domesticity (Maupassant’s *Une Vie*), and nature of neuroses (Zola’s *Nana*). The course examines writings (novels, stories, journals, correspondence) previously considered too personal to be viewed as literature.

Defying Death: The Literary Experience in the French Tradition

French 355

Aristotle states in *Poetics* that the representation (mimesis) of death does not result in the disgust or depression that follows upon actually witnessing a carcass or cadaver. Instead, the representation of death allows us to learn about the state that awaits us all. Aristotle touches here on the ultimate point of human experience (death), by limiting its intellectual contemplation to the realm of art. This seminar explores how literature deals with the task that Aristotle assigns it. Readings from Montaigne, Racine, Hugo, Baudelaire, Sartre, Camus, and Bataille, among others. In French.

German

Beginning German

German 101-102

Instruction includes grammar drills, review of reading, communication practice, guided composition, and language lab exercises. The course develops listening comprehension, speaking proficiency, and reading and writing skills.

Intensive German

German 106

The course enables students with little or no previous experience in German to complete three semesters of college German within five months: the spring semester at Bard, plus four weeks in the summer at Bard College Berlin. Students progress from learning the language for everyday communication to reading and discussion of classical and modern texts by, among others, Goethe, Heine, Kafka, and Brecht. In Berlin, they further explore German language and culture, and participate in guided tours that introduce the city's history, architecture, and vibrant cultural life.

Transitional German

German 110

For students with varied backgrounds in German whose proficiency is not on the level of German 201. While the emphasis is on a complete review of elementary grammar, all four language skills (speaking, comprehension, reading, and writing), as well as cultural proficiency, are also honed. Speaking and vocabulary exercises are combined

with conversational practice, writing simple compositions, and the dramatization of modern German texts. This accelerated course covers three semesters' worth of material and allows students to continue to German 202.

The Ring of the Nibelung

German 187

A study of Richard Wagner's cycle of four music dramas—a story about gods, dwarves (Nibelungs), giants, and humans that has been called a manifesto for socialism, a plea for racialism, a study of the human psyche, and a parable about the new industrial society. As we travel down the Rhine, across the rainbow, and through the underworld, our tour guides are the Brothers Grimm, Schopenhauer, Nietzsche, the anonymous authors of the medieval *Nibelungenlied* and of the Old Norse *Poetic Edda*.

Intermediate German

German 201-202

Designed to deepen the proficiency gained in German 101-102, this course increases students' fluency in speaking, reading, and writing, and adds significantly to their working vocabulary. Readings include selected 20th-century literary texts, such as Kafka's *Die Verwandlung*, supplemented by audiovisual materials.

Sympathy for the Devil: Goethe's *Faust*

German 206 / Literature 206

See Literature 206 for a full course description.

Berlin: Capital of the 20th Century

German 2194 / Literature 2194

See Literature 2194 for a full course description.

Rebels with(out) a Cause: Great Works of German Literature

German 270

A survey of representative works of German literature from the 18th century to the present, from Goethe's *The Sorrows of Young Werther* (1774) to *Mother Tongue* (1990), a collection of stories by Emine Sevgi Özdamar, a Turkish-German woman writer. Other authors include Schiller, Eichendorff, Heine, Hauptmann, Wedekind, Rilke, Kafka, Mann, Brecht, Dürrenmatt, and Jelinek. Conducted in English. Students with an advanced proficiency in German are expected to read the works in the original.

Grimms Märchen

German 303

Unfortunately, we seem to know the fairy tales of the Brothers Grimm only in adaptations that greatly reduce their power to touch our emotions and engage our imaginations. Through a close reading of selected tales, this course explores the tales' poetics and politics, and their origins in folklore and myth. The class considers major critical approaches (Freudian, Marxist, feminist); creative adaptations (Disney, classical ballet, postmodern dance); and other fairy-tale traditions.

Modern German Short Prose

German 320

A survey of *novellen*, *erzählungen*, parables, and other short forms of mainly 20th-century prose. Texts by Kafka, Musil, Mann, Walser, Kleist, Gotthelf, Benjamin, Nossack, Bachmann, Frisch, Dürrenmatt, Aichinger, Erpenbeck, Bernhard, Handke, and Tawada.

Poetry and Philosophy

German 331

Is there something like sensory reasoning? Who has the capacity to formulate the unspeakable? 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 have addressed these concerns, including Goethe, Kant, Schiller, Hölderlin, Heidegger, Rilke, Benjamin, Brecht, and Arendt. The beauty and precision of their language(s) provoke a semester of conversations with these thinkers of and in the German language.

19th-Century German Literature

German 405

"Exit metaphysics, enter sauerkraut" alludes to the experience of many 19th-century German intellectuals and writers: awareness of the loss of security that idealistic philosophy had provided and an attempt to find new absolutes. The course focuses on the evolution of this experience as manifested in literature. Texts by Nestroy, Grillparzer, Grabbe, Hebbel, Heine, Mörike, Droste-Hülshoff, Keller, Stifter, Fontane, C. F. Meyer, Schnitzler, Hauptmann, and Wedekind.

German Expressionism

German 418

Less a style than a *Weltanschauung* of a rebellious generation, German Expressionism—flourishing roughly between 1905 and 1925—is generally seen as an artistic reflection of a common feeling of crisis; the disappearance of individualism in burgeoning urban centers; the hypocrisy of Imperial Wilhelminian Germany; and the soulless materialism and (self-) alienation of increased industrialization. Texts by Wedekind, Benn, Heym, Lasker-Schüler, Kafka, Kaiser, and Trakl. Painting, music, and film are also considered.

The Experience of the Foreign in German Literature

German 421

This course examines representations of foreignness in German literature and opera (Lessing, Mozart, Novalis, Heine, Kafka, Frisch); in contemporary films (Bohm, Fassbinder, Akin); and in works of non-native Germans writing in Germany today (Tawada, Ören, Özdamar, Schami). Issues addressed include multiculturalism, homogeneity, and xenophobia. In German.

German Literature and Film after 1989

German 422

What is at stake for contemporary German writers, filmmakers, and intellectuals? What topics do they address in their movies, novels, poems, and plays? How do these artworks reflect Germany's multiethnic society and its pivotal role in a rapidly changing Europe? Discussion centers on texts by Müller, Sebald, Enzensberger, Mora, Schulze, and Özdamar, among others; and on films by Akin, Schmid, and Haneke.

Correspondences: Figures of Writing

German 467

"One alone is always wrong; but with two involved, the truth begins," reads an aphorism by Friedrich Nietzsche. He also proposes an alternative mode of thinking and writing to the isolated genius: creative collaboration. This seminar explores several such collaborations: Hannah Arendt and Hilde Domin, Bertolt Brecht and Walter Benjamin, Paul Celan and Ingeborg Bachmann.

Hebrew

See Jewish Studies.

Italian

Intensive Italian

Italian 106

This course enables students with little or no previous knowledge of Italian to complete three semesters of college Italian in five months: 8 credits at Bard and 4 (in January) in Italy, where students continue daily intensive study of the language and culture while living with Italian families. The course methodology is based on a communicative approach, which includes grammar drills, guided compositions, oral practice, role-playing, and readings and analysis of authentic material.

Intermediate Italian I-II

Italian 201-202

Designed for students who have completed the equivalent of one year of college Italian, the course offers practice in writing and conversation. Students engage in discussion and must complete compositions and oral reports based on Italian literary texts and cultural material.

Food, Art, and Identity

Italian 222

Employing a multidisciplinary approach in a variety of media, the course invites students to consider such issues as the intimate relationships between food and territory, food and cultural expression, and the role that food played—and still plays—in shaping the Italian identity. Topics discussed include the Slow Food manifesto and its politics in relation to globalization and localization, food as a means of interaction among immigrants and locals, and the construction of new identities in today's multicultural Italy. In Italian.

Women in Modern Italian Literature

Italian 226

This course examines how women are represented in modern Italian literature, from Giovanni Verga (1870s) to Franca Rame (1970s). The dramatic changes in women's social, political, and economic roles in this period provide the context for class discussion. Topics include women under fascism; representations of women as wives

and mothers; freedom and dignity; love, abortion, and divorce; and the struggle for sexual self-determination. Texts by Sibilla Aleramo, Anna Banti, Alberto Moravia, and Dacia Maraini.

Prerequisite: two years of Italian or equivalent.

Sicily and Writing

Italian 227

South of Europe but at the center of the Mediterranean world, Sicily has been at the crossroads of cultures and peoples since Homer. The majestic, skeptical, bitter narratives of Sicily's writers, from Giovanni Verga to Luigi Pirandello and Giuseppe Tomasi di Lampedusa, trace a philosophical counternarrative to Italy's modernity. Filmmakers such as Luchino Visconti and Francesco Rosi amplify the tensions of Sicilian narrative through visually striking cinematic interpretations. *Prerequisite:* Italian 202 or permission of the instructor.

History of Italian Theater

Italian 230

A historical overview of Italian theater, its protagonists, and its fundamental role in the evolution of Italian society. The class reflects on the relationships between text and its representation, comedy and "comic," the role of improvisation, the role of theater itself in our society, and the variety of theatrical forms in the 21st century. Plays of the Commedia dell'Arte, Goldoni, Pirandello, De Filippo, Fo, Maraini, and Martinelli are studied.

Italian Cinema in the New Millennium

Italian 234

CROSS-LISTED: FILM AND ELECTRONIC ARTS

There has been a resurgence of Italian cinema in recent years, especially in films about the cultural changes created by waves of immigration from Asia, Northern Africa, and Eastern Europe. This course focuses on contemporary Italian films, including *Il Divo* (Sorrentino), *Best of Youth* (Giordana), and *I'm Not Scared* (Salvatores).

Topics in Italian Culture: Imagining Italian Cities from Dante to Calvino

Italian 235

CROSS-LISTED: EUS

Unlike other European countries, Italy has no central stage in the construction of its national culture. It grounds its multifold identity on the

difference and peculiarities of cities such as Florence, Venice, Naples, and Milan. Living, walking, and imagining the city is a key experience for Italian culture, from the Middle Ages to the postmodern. This course draws from the works of Dante, Boccaccio, Machiavelli, Marinetti, Pasolini, Calvino, and Ferrante. *Prerequisite:* Italian 202 or permission of the instructor.

Advanced Italian: Composition and Conversation

Italian 280

Students increase fluency in written and spoken Italian through the study of advanced grammar structures and new vocabulary. With special focus on the *cantautore* (songwriter) genre of Italian music texts, the class analyzes works by artists who best perceived and filtered important social and cultural moments of Italian life over the last 60 years. Also considered are interviews, videos, and articles about the composers and the issues—religion, terrorism, racism, Mafia—addressed in their songs.

Dante

Italian 3205 / Literature 3205

See Literature 3205 for a course description.

Democracy and Defeat: Italy after Fascism

Italian 331

CROSS-LISTED: HUMAN RIGHTS

This seminar takes an interdisciplinary approach to the cultural and intellectual history of Italy from 1943 to 1950. The heterogeneous aspects of the Italian cultural field after World War II are considered in a wide-ranging framework, in which postwar histories are informed not simply by the external context of the Cold War but also by preceding wartime discourses. Readings from Italo Calvino, Curzio Malaparte, Carlo Levi, Primo Levi, and Rosetta Loy. *Prerequisite:* Italian 202 or permission of instructor.

Japanese

Introductory Japanese I-II

Japanese 101-102

This two-semester sequence introduces the fundamentals of modern Japanese. Students systematically develop listening, speaking, writ-

ing, and reading abilities. Because fluency in Japanese requires sensitivity to the social setting in which one is speaking, the course also provides an introduction to basic aspects of daily life and culture in contemporary Japan.

Intermediate Japanese I-II

Japanese 201-202

This course accelerates the learning of characters begun in Japanese 101-102, introduces more complex grammatical patterns and expressions, and includes intensive grammar review and practice of idiomatic expressions.

Human Rights and Modern Japanese Literature

Japanese 2216 / Literature 2216

CROSS-LISTED: ASIAN STUDIES, HUMAN RIGHTS
Students in the course examine how human rights dilemmas are represented in major works of modern Japanese literature and film. Topics include women's rights, the Burakumin liberation movement, and the rights of citizens vis-à-vis corporations. Texts include works by Tanizaki Junichiro, Kurihara Miwako, Nakagami Kenji, Ishimure Michiko, Shirow Masamune, and Shimazaki Toson, with additional readings on historical context and theoretical approaches. Texts in English.

Advanced Japanese I

Japanese 301

The course introduces more complex grammatical structures, especially those common to written material, and accelerates character acquisition and advanced vocabulary. Students learn the fundamentals of dictionary use and acquire the skills necessary for speed-reading and accurate composition of written material. *Prerequisite:* Japanese 202 or the equivalent.

Advanced Japanese II

Japanese 302

Students deepen their reading skills and engage in essay-writing exercises and formal oral presentations. Materials are selected on the basis of student interest and include newspaper articles, handwritten letters, popular songs, haiku, and selections from films.

Reading and Translating Japanese: Theories, Methods, Practice

Japanese 315

For students who have had at least three years of Japanese and who can read at the advanced level. The class considers the nature and limits of translation within the Japanese context. While focusing on the techniques and craft of translation, students are introduced to translation theory, both Western and Japanese, and examine well-known translations by comparing source and target texts. *Prerequisite:* Japanese 302 or equivalent.

Russian

For a description of the Faculty of Liberal Arts and Sciences (Smolny College) and the Bard-St. Petersburg State University exchange program, see "Bard Abroad."

Beginning Russian I-II

Russian 101-102

An introduction to the fundamentals of the spoken and written language as well as Russian culture. Creative expression is encouraged through autobiographical and fictional compositions. Successful completion of the sequence qualifies students to enroll in a four-week June program in St. Petersburg or pursue a semester or year of study at Smolny College.

Intensive Russian

Russian 106

For students who have completed Russian 101 (or the equivalent). The course culminates in a June program in St. Petersburg that includes 24 hours a week of Russian-language classes. Successful completion of the course qualifies the student to pursue study at Smolny College.

Intermediate Russian I-II

Russian 201-202

The focus of this sequence is on the continuing acquisition of advanced grammar, pertinent vocabulary, and reading and conversational skills that enable students to communicate effectively. Advanced grammar constructions are introduced through a wide variety of adapted texts and contexts. In addition to textbook material, students read literary and journalistic texts.

An Appointment with Dr. Chekhov

Russian 220

While studying to become a doctor at Moscow University, Anton Chekhov began writing in order to earn money. Students analyze how his "general theory of objectivity" had an impact on his writing and how his "treatment" of human nature and social issues brought an entirely new dimension to Russian literature. Readings include Chekhov's prose, plays, and letters.

Art of the Russian Avant-Garde

Russian 225

CROSS-LISTED: ART HISTORY

This multidisciplinary course addresses major developments in Russian modern and avant-garde art in the first three decades of the 20th century. It looks at particular movements, ideas, and seminal names, from Vrubel and symbolism to Tatlin and constructivism. The course also offers a methodology and context for the appreciation of the evolution of Russian visual culture and its contribution to the international art arena.

St. Petersburg: City, Monument, Text

Russian 231 / Literature 231

See Literature 231 for a course description.

Advanced Russian through Reading and Writing

Russian 315

Designed for students with at least two years of Russian language study and for heritage speakers who want to practice reading and speaking Russian. A variety of written and oral exercises serves to improve students' grammar, morphology, and syntax; narrative and conceptual proficiency is enhanced through readings of selected texts by leading Russian writers, including Chekhov, Pushkin, and Dostoevsky. Writing in Russian is an important part of the course.

Russian in an Academic Context

Russian 321

Readings include nonfiction texts in a wide array of disciplines, as well as poetry and fiction. The goal is to help students acquire vocabulary and build language skills that will allow them to participate in a semester-long program at a Russian college or university and to conduct independent research in Russian.

The Golden Age of Russian Literature

Russian 326

With a focus on select 19th- and 20th-century prose and poetic texts, the course aims to build vocabulary and improve the student's ability to communicate in Russian. Texts by Pushkin, Gogol, Turgenev, Dostoevsky, Tolstoy, Chekhov, Sologub, Bunin, and Blok.

Russian Poetry

Russian 409

A historical study of Russian versification—the technical aspects of poetry, structural analysis of poetic texts, and translation of selected poems. Poets studied include Pushkin, Lermontov, Baratynsky, Tyutchev, Fet, Blok, Akhmatova, Mandelstam, Tsvetaeva, Tarkovsky, Pasternak, Mayakovsky, Brodsky, and Rein.

The Language of the Russian Silver Age and Avant-Garde

Russian 416

This course provides insight into the language, innovative linguistic experimentations, theoretical expositions, and thematic preoccupations of writers and poets personifying major literary and artistic movements of the Russian Silver Age and avant-garde. Students examine particular works, ideas, and "isms" of the period (e.g., symbolism, futurism, trans-sense poetry, acmeism, imagism, and OBERIU). Students also get practice in advanced conversation, grammar, and writing.

Russian through Popular Music and Culture

Russian 423

An examination of key developments, personalities, and texts in Russian popular music and culture from 1960 to the present. While certain concepts, genres, and themes remain central (the singer-songwriter tradition, rock-and-roll as entertainment and music of social protest, the Russian anecdote and comedy), the course also explores cultural marginalia, such as select popular television programs and talk shows of the post-Soviet era.

Spanish

Basic Intensive Spanish

Spanish 106

This course enables students with little or no previous knowledge of Spanish to complete three semesters of college Spanish in five months (8 credits at Bard and 4 credits in Mexico in January). Students attend eight hours of class per week, plus two hours with a Spanish tutor. Oral communication and reading and writing skills are developed through a variety of approaches.

Accelerated First-Year Spanish

Spanish 110

Designed for the student with prior exposure to Spanish or command of another Romance language, the course covers major topics in grammar with intensive practice in speaking, comprehension, reading, and writing. Practice with a Spanish tutor and work in the language lab are required. The course prepares students for summer language programs abroad or for Spanish 201.

Intermediate Spanish I

Spanish 201

This course is designed to perfect the command of all four language skills (speaking, comprehension, reading, writing) through grammar review, conversation practice, reading of modern Spanish texts, writing simple compositions, and language lab work. *Prerequisites:* Spanish 106 or 110 (or equivalent), and permission of the instructor.

Intermediate Spanish II

Spanish 202

Advanced study of grammar is supplemented with readings on a variety of topics related to Spanish and Latin American history, literature, music, and art. Texts include excerpts from *Don Quixote*, indigenous Mexican poetry, and a short modern novel. *Prerequisite:* Spanish 201 or permission of the instructor.

Spanish for Heritage Speakers

Spanish 212

Designed for students who have been exposed to Spanish at home and wish to achieve confidence in speaking, writing, and reading the language. Grammar study capitalizes on prior contact with the language and allows more rapid progress than

in a standard setting. Written composition, grammar review, and discussion of issues pertinent to Hispanic cultures are emphasized.

Latino Presence in the United States

Spanish 220

CROSS-LISTED: HUMAN RIGHTS

An in-depth study of historical, social, political, legal, and linguistic issues surrounding the Hispanic presence in the United States. The course gives advanced Spanish students an opportunity to improve their communication skills and broaden their cultural perspectives.

Cultures and Societies of Latin America

Spanish 223

CROSS-LISTED: LAIS

The Spanish-speaking world comprises a rich variety of cultures that have historically been in dialogue, as well as resistance, over the centuries. This course focuses on key moments and events that have defined the multifaceted societies of Spain and Latin America. Special emphasis is placed on elements such as social movements, questions of race and ethnicity, postmodernity, constructions of gender and sexuality, and national and diasporic identities. *Prerequisite:* Spanish 202 or permission of the instructor.

Latin American Short Narrative

Spanish 230

This course traces the development of brief narrative forms from the Modernista period at the beginning of the 20th century to the present. Texts include the prose vignettes of Juan José Arreola; short stories by Jorge Luis Borges; short novels by Juan Rulfo and Elena Poniatowska; works by Horacio Quiroga, Ernesto Sábato, Julio Cortázar, Gabriel García Márquez, Ana Lydia Vega, and Rosario Castellanos; and relevant critical, historical, and cultural texts.

Testimonies of Latin America

Spanish 240

CROSS-LISTED: GSS, HUMAN RIGHTS

How best to represent memories of violence and pain? What are the ultimate effects of mediations of the written word, translations to hegemonic languages, and interventions of well-intentioned intellectuals? Students engage critically with texts that serve as a public forum for voices often

silenced in the past. The course integrates diaries, testimonial narratives, and films.

Is the Author Dead? Haunted by the Ghost of Cervantes

Spanish 245

CROSS-LISTED: LITERATURE

Miguel de Cervantes's *Don Quixote* is intratextually attributed to a fictional Moorish author, at a time when the Moors were being expelled from Spain. Authors trapped in fiction are sometimes persecuted and then killed by their characters; others become invisible as they hide behind the lines they write. This course reflects on the notion of authorship from the birth of the modern novel in Golden Age Spain to contemporary times. Texts by Larra, Azorín, Pessoa, Martín Gaité, Buñuel, Borges, Bolaño, and others.

Introduction to Literary Analysis

Spanish 265

Designed to bridge Spanish language classes and 300-level seminars on literature and culture from Spain and Latin America, the course is primarily engaged with four literary genres: poetry, narrative, drama, and essays. Works studied span the vast historical period from the Middle Ages to contemporary times, but the focus is on acquiring the basic skills for literary analysis.

Introduction to Spanish Literature

Spanish 301

This course explores some of the major literary works produced on the Iberian peninsula from the Middle Ages to the present day. Students become familiar with the general contours of Spanish history and study in depth masterpieces by Cervantes, Colón, Teresa de Jesús, Don Juan Manuel, Calderón de la Barca, Larra, Galdós, Unamuno, Lorca, Laforet, Llamazares, Orejudo, and Vila-Matas, among others.

Introduction to Latin American Literature

Spanish 302

This course covers a broad range historically—from pre-Conquest times to the present—and explores all literary genres, including poetry, short stories, novels, essays, and plays. In order to make sense of the broad chronological and geographical span of this literature, the class focuses on seven separate modules, each highlighting a core

moment or key figure in the development of Latin American culture.

Five Latin American Poets

Spanish 306

The class examines the work of five 20th-century Latin American poets: Pablo Neruda (Chile), César Vallejo (Peru), Octavio Paz (Mexico), Nicolás Guillén (Cuba), and Alejandra Pizarnik (Argentina). Outside readings provide the historical, social, and political contexts in which these writers produced their work.

Federico García Lorca

Spanish 319

Poet, playwright, stage director, screenwriter, musician, and painter, García Lorca is a symbol of resistance to Francoist repression and an icon for gay and left-wing activists. This course studies Lorca's poetic and dramatic production, from the texts closest to realism, such as the *Romancero gitano* and *Bodas de sangre*, to the surrealist *Poeta en Nueva York* and *El público*. *Prerequisites:* Spanish 301 and 302, or permission of the instructor.

Archive Fever in Literature and Film

Spanish 325

CROSS-LISTED: EXPERIMENTAL HUMANITIES, HUMAN RIGHTS, LITERATURE

Contemporary societies are marked by a widely shared desire to create personal and collective archives as a way of witnessing and memorializing our lives. With an emphasis on, but not limited to, Spanish and Latin American cultures, this course invites students to explore literary and filmic manifestations that are symptomatic of today's archive fever. Selected films by Buñuel, Almodóvar, and Varda, among others, are put in conversation with literary works by Martín Gaité, Lispector, Chacel, Semprún, Partnoy, and Cercas.

Engaging the Other in Latin American Theory

Spanish 345

CROSS-LISTED: HUMAN RIGHTS

This seminar traces various ways in which the "problem" of the "other" has been addressed in 20th- and 21st-century writings by anthropologists, literary critics, politicians, art historians, and intellectuals from indigenous communities.

Mapping the City in Latin American Literature

Spanish 352

CROSS-LISTED: EUS, LAIS

This course explores 20th-century texts that address the many tensions that arise in the process of modernization, paying close attention to centers and margins, inclusions and exclusions, feelings of alienation and, ultimately, a search for community. The class considers how state violence enters domestic spaces, the role of mass media in shaping local culture, and the effects of globalization on identity formation. Texts by Carlos Fuentes (Mexico), Roberto Arlt (Argentina), Fernando Vallejo (Colombia), Mario Vargas Llosa (Peru), and Diamela Eltit (Chile).

Contemporary Auto/biography in Literature and the Visual Arts

Spanish 354

This interdisciplinary course proposes a possible archaeology of auto/biographical visual and written accounts produced in contemporary Spain, put in dialogue with Latin American and French cultural manifestations. Works by writers, photographers, and filmmakers such as Marías, Vila-Matas, Lispector, Bolaño, Borges, Varda, Calle, Lacuesta, Fontcuberta, Jordà, and Erice. *Prerequisite:* Spanish 301 or 302, or permission of the instructor.

Spanish Literature Translation

Spanish 356

Designed for students who have completed at least two years of college Spanish. Theoretical texts concerning translation are discussed as a basis for every class meeting, and students are required to write short reaction papers in Spanish. The first half of the semester is dedicated to the translation of brief texts from various genres; in the second half, students choose their own longer texts to translate.

Inventing Latin America

Spanish 358

Anticipating independence from Spain after a long colonial period, writers in the American hemisphere used the essay form to imagine what the possibilities of an emerging "Latin America" could be. Throughout the 19th and 20th centuries, issues of citizenship, nationhood, collective

values, and identity were reframed by a long line of thinkers, including Simón Bolívar, Andrés Bello, Simón Rodríguez, Esteban Echeverría, Domingo F. Sarmiento, José Martí, Roberto Fernández Retamar, and Octavio Paz. The class considers texts by these and other writers.

Literature

literature.bard.edu

Faculty: Rebecca Cole Heinowitz (director), Jaime Alves (MAT Program), Thomas Bartscherer, Alex Benson, Jonathan Brent, Mary Caponegro, Nicole Caso, Maria Sachiko Cecire, Teju Cole, Deirdre d'Albertis, Mark Danner, Adhaar Noor Desai, Terence F. Dewsnap (emeritus), Mika Endo, Nuruddin Farah, Elizabeth Frank, Derek Furr (MAT Program), Stephen Graham, Donna Ford Grover, Lianne Habinek, Collin Jennings, Thomas Keenan, Robert Kelly, Franz R. Kempf, Marina Kostalevsky, Ann Lauterbach, Marisa Libbon, Peter L'Official, Patricia Lopez-Gay, Joseph Luzzi, Norman Manea, Daniel Mendelsohn, Bradford Morrow, William Mullen, Matthew Mutter, Melanie Nicholson, Joseph O'Neill, Natalie Prizel, Francine Prose, Susan Fox Rogers, James Romm, Justus Rosenberg, Nathan Shockey, Karen Sullivan, Eric Trudel, Marina van Zuylen, Olga Voronina, Thomas Wild, Li-Hua Ying

Overview: The Literature Program at Bard is free from the barriers that are often set up between different national literatures or between the study of language and the study of the range of intellectual, historical, and imaginative dimensions to which literature's changing forms persistently refer. Literary studies are vitally engaged with interdisciplinary programs such as Experimental Humanities and Asian, Classical, Medieval, and Victorian Studies. An active connection with Bard's arts programs is maintained through courses concerned with painting, film, aesthetics, and practices across a range of fields.

Requirements: A student planning to major in the Literature Program should begin by taking Literature 103, *Introduction to Literary Studies*, and at least one of the sequence courses in English, U.S., or comparative literature. These courses

focus on close readings of literary texts and frequent preparation of critical papers.

To moderate, a student must take at least three additional courses in the Division of Languages and Literature. One of these courses may be a Written Arts course and one may be a language instruction course. No more than one writing workshop can count toward the Moderation requirements.

For Moderation, the student submits a 10- to 12-page critical essay based on work for one of the sequence courses; the two short Moderation papers required of all students; and fiction or poetry if the student is a double major in the Written Arts Program. The first short paper reflects on the process that has led the student to this point in his or her studies; the second reflects on the student's aspirations for work in the Upper College. The papers are evaluated by a board composed of the student's adviser and two other members of the Literature Program faculty.

After Moderation, the student chooses seminars at the 300 level and tutorials in special topics. Students are encouraged to study a language other than English, and study abroad programs are easily combined with a major in literature.

To graduate, students must take a second sequence course from the same sequence as the first, although it need not be consecutive (for example, a student may take *English Literature III* and then *English Literature I*). The second sequence course must be taken prior to the start of the senior year. Students must also take at least one course that focuses on literature written before 1800 and at least one course that focuses on literature written after 1800. This requirement is in addition to the two sequence courses described above. Students are also expected to enroll in 300-level courses and are strongly encouraged to take one world literature course and one junior seminar. All students complete a Senior Project.

Recent Senior Projects in Literature:

"Between Androgyny: Woolf's Play with Performativity, Gender, and Sex"

"Dissonant Ambitions: Stendhal, Balzac, and the Fluid Nature of Selfhood"

"False Histories and Fractured Authors: Philip Roth's *American Pastoral* and John Edgar Wideman's *Philadelphia Fire*"

"Twitterature: New Dimensions of Literature in the Age of Social Media"

Courses: Most writing-intensive courses and workshops in fiction, nonfiction, and poetry are listed under the Written Arts Program, beginning on page 110.

Introduction to Literary Studies

Literature 103

The aim of this course is to develop the student's ability to perform close readings of literature. By exploring the unfolding of sounds, rhythms, and meanings in a wide range of works—poems, short stories, plays, and novels—from a wide range of time periods and national traditions, students gain a familiarity with basic topics of literary study as well as what makes a piece of writing "literary" in the first place.

Introduction to World Literature

Literature 110

This course explores the interrelations among literary cultures throughout the world. The class pays special attention to such topics as translation, cultural difference, and the relations between global sociopolitical issues and literary form. Subjects include the relation between Eastern and Western epic; the cross-cultural definitions of "lyric" and other literary genres; the emergence of the novel and its relation to the emergence of modern capitalism; the idea of "autobiography" across the continents and the centuries; theories of "world literature" from Goethe to Casanova and Moretti; and the struggle today between "close" and "distant" reading.

The *Odyssey* of Homer

Literature 125 / Classics 125

An intensive reading of Homer's *Odyssey* introduces students to sophisticated techniques of reading and thinking about texts. Issues particular to the genre (the archaic Greek world, oral composition, the Homeric question) and to this text ("sequels," epic cycle, the prominence of women, narrative closure) are considered.

Anna Karenina

Literature 130

CROSS-LISTED: RES

An introduction to the study of fiction through a semester devoted to reading two translations of this major Russian novel. In addition to a comparison of the texts, discussion includes such topics as genre; narrative voice; the representation of character and time; 19th-century French, English, and Russian realism; and the play of psychological analysis and social observation. Attention is also paid to the construction of the novel—what Tolstoy himself referred to as its "architecture."

The *Iliad* of Homer

Literature 145 / Classics 145

Students are introduced to issues particular to the epic genre as they read through the *Iliad* at a rate of two books per week. The course also explores the broad literary and cultural issues raised by this essential document of the Western tradition.

Americans Abroad

Literature 2002

CROSS-LISTED: AFRICANA STUDIES

The period after World War I was an exciting time for American artists who came of age and discovered their own Americanness from other shores. Students read writers of the so-called Lost Generation, including Ernest Hemingway, Gertrude Stein, and F. Scott Fitzgerald. The course also includes expatriate writers, such as Jean Toomer, Claude McKay, and Jessie Fauset, who are best known for their participation in the Harlem Renaissance.

Middlemarch: The Making of a Masterpiece

Literature 2005

CROSS-LISTED: VICTORIAN STUDIES

How can personal letters, notebooks, and journals allow us into the psyche of a great writer? This course traces the stages of conception, research, and composition of George Eliot's *Middlemarch*, which students experience as its first readers did, reading facsimiles of the eight bimonthly "parts," complete with advertisements and other ephemera. Also considered are the politics, culture, and science of the high Victorian period, an epoch comparable to the Elizabethan era in the richness and variety of its literary production.

The Novel in English: Education and Its Discontents

Literature 2014

A study of the English novel as integrally connected to 19th-century debates surrounding education. With the advent of educational reform in the period, both working-class men and women of all classes sought (and began to gain) access to institutions of higher learning. What does it mean to become an educated person? How might formal schooling be understood to help or to hinder individual growth and development? Authors read include Charles Dickens, Charlotte Brontë, George Eliot, and Thomas Hardy.

The Great American Indian Novel

Literature 2016

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

American Indian fiction is remarkably diverse in its tropes and narrative forms, and this course explores that diversity in texts from the mid-19th century to the early 21st. Certain concerns recur, including population displacement, ecological disaster, the politics of religion, and the relationship between orality and print. Attention is also paid to each writer's approach to the genre of the novel. Texts by Black Elk, James Fenimore Cooper, Louise Erdrich, D'Arcy McNickle, N. Scott Momaday, John Oskison, Leslie Marmon Silko, and Yellow Bird.

Introduction to Children's and Young Adult Literature

Literature 2026

What makes a work of children's literature a classic? Who are these texts really for? Students explore questions about what children can, do, and should read, and consider how the notion of childhood is constructed and reproduced through texts and images. Authors: Kenneth Grahame, J. M. Barrie, Francis Hodgson Burnett, Enid Blyton, Diana Wynne Jones, C. S. Lewis, Philip Pullman, J. K. Rowling, and others.

20th-Century Latin American Poetry

Literature 2027

CROSS-LISTED: LAIS

Poetry in Latin America has often followed a much more ideological, "popular," and emotionally accessible trajectory than poetry in North

America. This course traces the development of that poetry rooted in the pueblo—as well as its avant-garde, hermetic, or philosophical counterpart—from the colonial period to the present day. The focus is on 20th-century works, with particular attention paid to Nobel Prize winners Pablo Neruda and Octavio Paz.

Ten Plays That Shook the World

Literature 2031

CROSS-LISTED: FRENCH STUDIES, THEATER AND PERFORMANCE

The course examines the artistic, social, and psychological components that made these 10 works part of the literary canon. Have they lasted because they conjure up fantasies of escape? Because they make readers face dilemmas inherent in certain social conditions or archetypal conflicts? Direction, acting, staging, and lighting are also considered.

Signs and Symbols: Pattern Recognition in Literature and Code

Literature 2032

CROSS-LISTED: EXPERIMENTAL HUMANITIES

In digital media, algorithms govern the relationships between words and documents (e.g., in search results, advertisements, and binary code). Yet the affiliation between literary and computational interpretation has a longer history that this course charts from the emergence of novelistic and mathematical probability in the late 18th century to the proliferation of digital media today. Texts: David Hume's *Essays*, Fanny Burney's *Evelina*, Charles Babbage's *Ninth Bridgewater Treatise*, I. A. Richards's *Practical Criticism*, and Shelley Jackson's *Patchwork Girl*.

Comparative Literature I, II, III

Literature 204A, 204B, 204C

CROSS-LISTED: CLASSICAL STUDIES, FRENCH STUDIES, GERMAN STUDIES

The class examines the shift in medieval and Renaissance literature from epic to lyric and romance; from orally based literature to written texts; and from anonymous poets to professional writers. Texts include *The Song of Roland*, troubadour lyrics, Arthurian romances, *The Romance of the Rose*, Dante's *Inferno*, Petrarch's sonnets, Boccaccio's *Decameron*, de Pizan's *Book of the City of Ladies*, and Villon's *Testament*. In Literature

204B, students examine the major theoretical and practical literary issues in the period from 1600 to 1800. Discussions begin with the dialogue between poetry and the other arts of the baroque, especially the music of Bach and the sculpture of Bernini. The focus then turns to changes in the idea of literature in the 17th and 18th centuries that reflected the complex attitudes toward modernity in this period of scientific, cultural, and political revolution. Authors read: Descartes, Vico, Voltaire, de Graffigny, Rousseau, Goethe, and Wollstonecraft. Part three explores the key aesthetic, philosophical, and political issues that emerge in poetry, fiction, theater, and translation from the late 18th to the late 20th century. Readings include works by Rousseau, de Sade, Hölderlin, Goethe, Blake, Shelley, Emerson, Whitman, Baudelaire, Rilke, Lorca, Artaud, Celan, Olson, Kerouac, and Rothenberg.

Making Verse and Making Love: Introduction to Renaissance Poetry

Literature 2041

Sir Philip Sidney, the first English poet to achieve what would today be considered “rock star” status, declared that poetry is capable of “making things either better than nature” or “forms such as never were in nature.” This course considers Sidney’s claims by surveying diverse styles and genres of poetry from the English Renaissance. It also explores how and why these 400-year-old poems still manage to delight and surprise us.

Blues, Spirituals, and the 20th-Century African American Novel

Literature 2050

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, GSS

African American spirituals and blues music share fundamental musical structures, but offer very different narratives. Spirituals detail a transitory existence, marked by suffering, that culminates in a celebratory ascendance into heaven. While the blues often feature stories of anger and hurt, earthly survival is the only cause for celebration. This course explores the influence these musical forms had on African American writers of the 20th century, including Baldwin, Morrison, Ellison, Hurston, Wright, and Mosley.

Douglass and Du Bois

Literature 2051

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, HUMAN RIGHTS

Frederick Douglass and W. E. B. Du Bois each shaped our sense of what the latter calls “the problem of the color line.” The course examines the aesthetic choices they made as writers and puts them in historical context: one began writing in the years leading up to the Civil War, the other in the wake of Reconstruction’s failure. Readings include Douglass’s *My Bondage and My Freedom* and Du Bois’s *The Souls of Black Folk*.

Sympathy for the Devil: Goethe’s *Faust*

Literature 206 / German 206

An intensive study of Goethe’s drama about a man in league with the devil. The dynamics of Faust’s striving for knowledge of the world and experience of life and Mephistopheles’s advancement and subversion of this striving provide the basis for analyzing the play’s central themes—individuality, knowledge, and transcendence—in regard to their meaning in Goethe’s time and ours. Students also consider Faust literature before and after Goethe, and the integration of Faust in music, theater, and film.

Modern Arabic Fiction

Literature 2060

CROSS-LISTED: MES

Students read a selection of Arabic novels and short stories from Egypt, Lebanon, Libya, Morocco, Palestine, Sudan, and the wider Arab diaspora. Through this sampling of texts, in addition to accompanying critical literature, films, and lectures, students gain a broad-based understanding of the history of Arabic literature, including its formal developments, genres, and themes. Topics discussed include colonialism and postcolonialism, globalization, occupation and liberation, religion vs. secularization, Orientalism and neo-Orientalism, Islam and the West, and gender and women’s issues.

Romantic-Era Poetry and Drama, 1750–1850

Literature 2065

An introduction to the poetry and drama produced in Britain during the turbulent century that witnessed the Enclosure Acts, industriali-

zation, the American and French Revolutions, the impeachment of Warren Hastings, the Napoleonic Wars, abolition, and the Reform Bill. The central focus is on British authors (including Gray, Crabbe, Baillie, Blake, Wordsworth, Coleridge, Shelley, Byron, Beddoes, Clare, and Landon), though attention is also paid to key European influences and interlocutors, such as Diderot, Goethe, Rousseau, and Hölderlin.

Mass Culture of Postwar Japan

Literature 2081

CROSS-LISTED: ASIAN STUDIES, EXPERIMENTAL HUMANITIES

This course explores the literature, history, and media art of Japan since World War II, beginning with the lean years of the American occupation (1945–52) and covering the high-growth period of the 1960s and 1970s, the “bubble era” of the 1980s, and the present moment. The class examines radio drama, television, magazines, manga/comics, film, fiction, theater, folk and pop music, animation, advertising, and contemporary multimedia art, focusing on works of “lowbrow” and “middlebrow” culture that structure the experience of everyday life.

Multimediated Medievalisms: Arthurian Afterlives, 1800 to Present

Literature 2082

CROSS-LISTED: EXPERIMENTAL HUMANITIES, MEDIEVAL STUDIES, VICTORIAN STUDIES
How does a period frequently described as “primitive” simultaneously exist in popular imagination as the epitome of nobility and chivalry? What do reimaginings of this period reveal about contemporary ideas of nation, gender, ethnicity, and class? In addition to poetry and novels, the class addresses Arthurian material in paintings, film, and the graphic novel.

Modern Tragedy

Literature 2086

All tragedies see the human condition as doomed. In classical Greek tragedy the protagonist’s fate is usually externalized as something beyond human control, whereas in modern tragedy, starting with Shakespeare and his contemporaries, fate is internalized as a flaw in the protagonist’s character. Since then the protagonist has increasingly been seen as a helpless victim of circumstance.

Readings include works by Aeschylus, Sophocles, Marlowe, Shakespeare, Dostoevsky, Ibsen, Strindberg, O’Neill, Brecht, Sartre, and Miller.

Major American Poets

Literature 209

CROSS-LISTED: AMERICAN STUDIES

American poetry found its voice in the first half of the 19th century when Emerson challenged American scholars to free themselves from tradition. For the next three generations most of the major poets, from Whitman to Frost, acknowledged Emerson as a crucial inspiration. Readings: Eliot, Pound, Moore, Williams, Jeffers, Cummings, H. D., Crane, Stevens, and Frost.

Myth / Tale / Story

Literature 2101

This course demonstrates the ways in which myths that were once sacred are secularized when they are recycled as literary art, and how many of the greatest modern stories have tapped into the great myths of the past. Between those myths and the modern short story lies the tale—the oral tradition of storytelling. The class explores these mysterious waters by reading Ovid, Apuleius, and classic fairy tales, and then traces the residual presence of myth in the work of modern masters.

Poetic Justice: Law and Literature from Plato to the Present

Literature 2105

CROSS-LISTED: HUMAN RIGHTS

“Roman law was a severe form of poetry,” the Italian philosopher Vico claimed, attesting to an ancient relation between law and literature. This course shows how literature “thinks through” issues of justice in ways that often anticipate, subvert, and critique existing legal codes and practices. Texts include Plato’s *Apology*, Dante’s *Inferno*, Thomas More’s *Utopia*, Dostoevsky’s *The Brothers Karamazov*, Franz Kafka’s *The Trial*, and Harper Lee’s *To Kill a Mockingbird*.

Wise Fools: Madmen, Lunatics, and Other Literary Outcasts

Literature 2110

How have writers throughout history adopted an “outsider’s” perspective to critique society and offer new forms of knowledge—intellectual

and creative acts of resistance that often earned them scorn, punishment, even exile? This course explores the role of the outcast from ancient to modern times, paying special attention to how literary discourses of disenfranchisement and alienation have played a powerful role in the history of ideas. Texts by Plato, Apuleius, Erasmus, Cervantes, Shakespeare, Rousseau, Nietzsche, Mary Shelley, Dostoevsky, Collodi, and Ellison.

Shakespeare's Tragedies and the Problem of Government

Literature 2119

This course explores how Shakespeare uses the framework of tragedy to investigate the contours of political life, focusing specifically on how familial, friendship, and sexual ties reflect and influence overarching governmental realities. How do we understand kingship after seeing it portrayed as an isolating burden? What do the tragic consequences of notions like honor and duty reveal about the interrelations between early modern masculinity and political organization? Texts: *Julius Caesar*, *Macbeth*, *Hamlet*, *Coriolanus*, *King Lear*, and other writings from the period.

Consciousness and Conscience

Literature 2120

CROSS-LISTED: HUMAN RIGHTS

This course looks at the ways in which consciousness—how we think and fantasize, how we see the world around us, how we recalibrate and respond to every new stimulus, observation, and fragment of information—has been portrayed in fiction. Students also consider how writers have (and have not) portrayed the moral dimension: the operations of conscience. Readings from Dostoevsky, Turgenev, Woolf, Wharton, Baldwin, Bolaño, and Highsmith, among others.

Traditions of African American Literature

Literature 2134

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

An introduction to African American literary practices and the development of related cultural, aesthetic, and vernacular forms and movements from the 18th century to the present. In tracing these emergent and lasting voices, modes, and styles, the course examines how authors have created, defined, and complicated the traditions of lit-

erature within which they participate. Readings include novels, essays, autobiography, poetry, and drama; writers likely to include Douglass, Jacobs, Du Bois, Toomer, Hurston, Ellison, Baldwin, Lorde, Reed, Morrison, and Whitehead.

Cairo through Its Novels

Literature 214

CROSS-LISTED: EUS, HUMAN RIGHTS, MES

Cairo, the “City Victorious,” has long captivated the literary imagination. This survey of the modern Egyptian novel maps the changing cityscape of Egypt’s bulging metropolis over the course of the 20th century. From Naguib Mahfouz’s iconic alley to Sonallah Ibrahim’s apartment building and Hamdi Abu Golayyel’s multifamily tenement, readings provide a range of literary representations by Cairo’s writers. Literary texts are supplemented by theoretical and historical material, and the course is accompanied by a film series.

Domesticity and Power

Literature 2140

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, GSS

Many American women writers of the 19th and 20th centuries used the domestic novel to make insightful critiques of American society and politics. The course begins with Catharine E. Beecher and Harriet Beecher Stowe’s handbook of housekeeping, *The American Woman’s Home* (1869). Readings also include the novels and short stories of Harriet Jacobs, Frances E. W. Harper, Kate Chopin, Nella Larsen, Jessie Fauset, Edith Wharton, and Willa Cather.

The Courage to Be: Achilles, Socrates, Antigone, Mother Courage

Literature 2142

CROSS-LISTED: CLASSICAL STUDIES, PHILOSOPHY

In the *Republic*, Socrates maintains that courage is one of the four virtues (or excellences) to be found in a good regime and in a good soul. Yet it is not entirely clear whether courage should be understood the same way in all contexts. Is a warrior’s courage the same as that of a philosopher? Who is truly courageous, the one who defends the regime, the one who questions it, or both? Readings/films include philosophical texts (Plato, Aristotle, Emerson, Tillich, Arendt) and imagi-

native representations (*Iliad*, *Antigone*, *Mother Courage*, *High Noon*, and *The Conformist*).

Romantic Literature

Literature 2156

CROSS-LISTED: HUMAN RIGHTS

A critical introduction to the literature produced in Britain at the time of the Industrial Revolution and Napoleonic wars. Emphasis is placed on the historical and social contexts of the works and specific ways in which historical forces and social changes shape the formal features of literary texts. Readings include works by Blake, Wordsworth, Helen Maria Williams, Burke, Wollstonecraft, Paine, Southey, Coleridge, Percy Shelley, Mary Shelley, Keats, and Clare.

Into the Whirlwind: Literary Greatness and Gambles under Soviet Rule

Literature 2159

CROSS-LISTED: RES

This course examines the literary imagination in Russia from the time of the Revolution to the Brezhnev period. Students look at the imaginative liberation in writers such as Babel, Mayakovsky, Mandelstam, and Bulgakov; the struggle with ideology and the terror of the 1930s in works by Olesha, Akhmatova, and Pilnyak; and the hesitant thaw as reflected in Pasternak's *Dr. Zhivago*. Readings conclude with Solzhenitsyn's *One Day in the Life of Ivan Denisovich* and Erofeev's *Moscow to the End of the Line*.

Innuendo

Literature 2163

Studies in the "not-quite-said" of fiction, poetry, drama, and theory. Students learn to distinguish the contexts and purposes of different kinds of innuendo by analyzing speeches, poetic statements, philosophical claims, and social prohibitions. Readings are drawn from de Saussure and other linguists, Austin, Tannen, Stevens, Ashbery, Lauterbach, Miss Manners, Proust, Chekhov, Wilde, Beckett, Agamben, Blanchot, and Derrida.

Medieval Ireland

Literature 2175

CROSS-LISTED: ICS, MEDIEVAL STUDIES

Students consider what, if anything, is "Irish," and how the country's medieval past continues to define the present. Texts include *The Táin Bó*

Cúailnge (The Cattle Raid of Cooley), *Acallam na Senórach* (Tales of the Elders of Ireland), lives of St. Patrick and St. Brigid, *The Voyage of Saint Brendan*, lays of Marie de France, *The Romance of Tristan and Iseult*, poetry of W. B. Yeats, and diaries of the hunger striker Bobby Sands.

Free Speech

Literature 218 / Human Rights 218

See Human Rights 218 for a course description.

Kundera: The Art of Fiction

Literature 2183

CROSS-LISTED: RES

This course examines how Milan Kundera's idiosyncratic textual strategies unsettle the boundaries between fictional and factual, totalitarian and democratic, and Eastern and Western. It also considers his creative use of philosophy and history, and places his novels in the context of larger political issues. Readings include *The Unbearable Lightness of Being*, *The Joke*, *The Book of Laughter and Forgetting*, and *Immortality*, as well as his theoretical writings. Supplemental texts by Nietzsche, Broch, Calvino, Fuentes, Rorty, Havel, Brodsky, Benjamin, and Huyssen, among others.

The Politics and Practice of Cultural Production in the Middle East and North Africa

Literature 2185

CROSS-LISTED: HUMAN RIGHTS, MES

This course draws upon a series of case studies to illustrate how cultural production can be read as a form of documentation, resistance, or potential intervention to prevailing narratives. Topics include tradition and modernity, the rise (and fall) of nationalism, and narrating war. Students consider a range of texts, including novels (Sonallah Ibrahim, Assia Djebar), films (Jackie Salloum, Tahani Rached), music (Oum Kalthoum, Dam, Sami Yusuf), and blogs (*Riverbend*, *Hometown Baghdad*) from across the region.

Media and Metropolis in Modern Japan

Literature 2191

CROSS-LISTED: ASIAN STUDIES, EUS, EXPERIMENTAL HUMANITIES

In just over 100 years, Japan has been transformed from a largely rural, agricultural nation to a global symbol of high-tech hyper futurism.

This course examines the ways in which this process—and the urban space it has created—has been written and represented; what is lost in the rural-to-urban transition; and problems of nostalgia and alienation in the countryside and new suburbs. It also serves to introduce major works of urban theory by Mumford, Lefebvre, Simmel, Harvey, and others.

Berlin: Capital of the 20th Century

Literature 2194 / German 2194

CROSS-LISTED: EUS

In the 20th century, Berlin was the capital of five different German states—and the continuous capital of German culture. This course explores the interconnections between politics, art, and social life through literary texts (Döblin, Nabokov, Baudelaire, Poe), theoretical writings (Benjamin, de Certeau, Augé, Young), and film, architecture, memorials, and other visual artworks. The focus is on two historical thresholds: c. 1930, when totalitarian regimes in Europe emerged, and 1989, when the contemporary period began.

Ancient Fiction

Literature 2198

CROSS-LISTED: CLASSICAL STUDIES

Best known to modern readers through Petronius's *Satyricon*, Apuleius's *Golden Ass*, and Longus's *Daphnis and Chloe*, the ancient novels were action-packed narratives full of youthful romance, exotic travel, human travails, shipwrecks, and pirates. They also represented a new literary form in the Roman imperial period: prose fiction. Students read (in English) all the surviving Greek and Roman novels, ancient prose fiction from other cultures, and works by contemporary literary theorists and critics.

Ecstasy, Hysteria, Obsession: Literature and the Extreme

Literature 2202

Great literature often portrays extreme emotions and their consequences—unrequited love and erotic obsession, ecstatic joy and misery—as intense but nonetheless “normal” aspects of human experience. In the early 20th century, these states of consciousness began to be viewed as illnesses requiring treatment, as aberrations with only a minimal relation to the political and social realities that may have helped create them.

Texts include novels, stories, plays, and works of nonfiction by Proust, Freud, García Márquez, Bolaño, Brontë, Mansfield, St. Aubyn, and others.

Balkan Voices

Literature 2203

CROSS-LISTED: HUMAN RIGHTS, RES

“The Balkans,” writes journalist Robert D. Kaplan, “are a Bosch-like tapestry of interlocking ethnic rivalries, where medieval and modern history thread into each other.” Indeed, the Balkan countries are often seen as “primitive,” “dark,” and “violent” in comparison with the “civilized” West. Maria Todorova's *Imagining the Balkans* and Vesna Goldsworthy's *Inventing Ruritania* are used to provoke discussion; additional readings from Ismail Kadare (Albania), Vladislav Todorov (Bulgaria), Miroslav Krleža (Croatia), C. P. Cavafy (Greece), Tashko Georgievski (Macedonia), Ivo Andrić (Serbia), and Herta Müller (Romania).

Sex and Gender in Japanese Literature and Culture

Literature 2206

CROSS-LISTED: ASIAN STUDIES, GSS

From the classical era (*The Tale of Genji*) to the present (gender-bending manga), the class investigates how the shifting dynamics of sex and gender were shaped by the social and political forces of their time. Topics: the classical canon and women's courtly writings, Buddhist conceptions of women, Confucian teachings on gender and the body, Edo-period male-male cultures, modernization and the nuclear family, representations of the “modern girl” of the 1920s, gender in revolutionary cultures, and 1960s feminist discourse.

Literary and Cinematic Reflections of War in the Modern Middle East

Literature 2208

CROSS-LISTED: MES

This course examines the ways in which artists from the Middle East have grappled with such long and brutal conflicts as the Lebanese civil war, Israeli-Palestinian conflict, Iran-Iraq war, Iraq since 1991, and the current Syrian civil war. Authors and filmmakers studied include: Elias Khoury, Hoda Barakat, Mahmoud Darwish, Hushang Golshiri, Bahram Beyzai, Hassan Blasim, Betool Khedairi, and Bahman Ghobadi.

Plato's Writing: Dialogue and Dialectic *Literature 2209*

CROSS-LISTED: CLASSICAL STUDIES, PHILOSOPHY
Why did Plato write dialogues? Answers to this perennial question have appealed to Plato's conception of dialectic, although the meaning of that term in his texts is itself a matter of considerable debate. This course examines Plato's writings from both a philosophical and literary perspective, with particular emphasis on a careful reading of whole dialogues. Readings: *Euthyphro*, *Euthydemus*, *Phaedrus*, *Republic*, *Symposium*, and texts by some of Plato's predecessors in the Greek tradition.

Writing Africa *Literature 2212*

Africa has served as the setting for a variety of British and American authors. Grand ideas are discussed with great intensity in their works, yet the African is "virtually absent" because the author denies him/her the power of speech or presents him/her as not wholly present, not a full human being equal to the others. This course explores topics such as colonialism, racism, civilization, and the "construction" of the African in texts by Conrad, Waugh, Cary, Hemingway, Bellow, Naipaul, Boyd, Theroux, and Rush.

Building Stories *Literature 2213*

CROSS-LISTED: AMERICAN STUDIES, EUS
This course examines relationships between narratives and their settings by employing conceptual frameworks borrowed from architectural studies and histories of the built environment. Weekly discussions are structured around building typologies and common tropes of urban planning: the row-house brownstone, apartment building, skyscraper, and suburban or rural house. Students consider to what extent geography and landscape shape culture and identity. Authors: Nicholson Baker, Paul Beatty, Alison Bechdel, Don DeLillo, Junot Díaz, Joan Didion, Ben Lerner, Paule Marshall, D. J. Waldie, and Colson Whitehead.

Reading and Writing Contemporary Cuba *Literature 2215*

CROSS-LISTED: LAIS
This seminar explores the development of contemporary Cuban fiction, with some illumination from nonfiction as well as Cuba's vibrant cine-

matic culture. Writers such as Arenas, Carpentier, Garcia, and Lezama Lima (read in translation) write within a matrix of influences: surrealism, Afro-Cuban mythology, communist revolutionary rhetoric, and the pain and porosity of diaspora.

Human Rights and Modern Japanese Literature

Literature 2216 / Japanese 2216

See Japanese 2216 for a full course description.

Children's Fantasy Literature in Cultural Conversation

Literature 2218

An intensive study of 20th-century children's fantasy literature and the literary and cultural traditions to which they speak. The focus is on how cultural change and ideas of the child influence the manipulation of canonical source material to produce new meanings in works by J. R. R. Tolkien, C. S. Lewis, Diana Wynne Jones, Philip Pullman, J. K. Rowling, Ursula Le Guin, Tamora Pierce, and Stephenie Meyer.

Ancient Comic Theater

Literature 2234

CROSS-LISTED: CLASSICAL STUDIES, THEATER AND PERFORMANCE

At once bawdy and wordy, revolutionary and reactionary, the comic theater of ancient Greece and Rome represents the invention of an art form combining spectacular mass entertainment with highly topical social commentary. What was ancient comedy, and how did it evolve? What was its legacy, and how do its concerns relate to the role played by comedy in our lives today? This course addresses these and other questions through readings from Aristophanes, Menander, Plautus, and Terence.

Nature, Disaster, and the Environment in Japanese Literature

Literature 2238

CROSS-LISTED: ASIAN STUDIES, EUS

An examination of the literary representation of nature and the environment in texts from the Japanese archipelago. It is often asserted that nature is ubiquitous in Japanese literary expression, but how and why did this come to be? How has nature been narrated, harnessed, and reimagined at varying moments and locations,

and how have the values assigned to it been deployed in the construction of national identity? Readings include fictional and nonfictional texts from the eighteenth century to the present.

Contemporary Russian Fiction

Literature 2245

CROSS-LISTED: RES

The course examines Russian literature from the late Soviet and post-Soviet periods to the present, with a focus on narrative strategies, a reassessment of Russian history, gender and sexuality, religion and spirituality, and cultural and national identity. Readings range from the underground publications of samizdat and officially published texts of the first period; postmodernist works from the end of the 20th century; and literary texts of the last decade.

Great Hatred, Little Room: Contested Ireland

Literature 2246

CROSS-LISTED: ICS

Throughout the 20th century, Ireland and its "Troubles" represented one of the most intractable cases of hatred and conflict in the world. Violence characterized much of Ireland's 800-year relationship with Britain. Sectarian hatred between Roman Catholics and Protestants was entrenched, as were conflicts within these groups and divisions between North and South. Careful study of speeches, memoirs, and political documents allow students to examine the functioning of "languages of hatred" as well as efforts to move beyond such languages.

The Elements of Style

Literature 2254

How does style affect the ways in which we read, transmit, and receive information, and understand the world? And how does style express and reflect our social and political attitudes and biases? In this course, students analyze examples of different genres (short fiction and novels, essays, magazine pieces, reviews, newspaper articles), concentrating on subjects that include point of view, diction, phrasing, word choice, and subtext. Visual style—film, painting, fashion—is also considered.

Culture and the Rise of the English Novel

Literature 2263

CROSS-LISTED: STS

How do nature and nurture interact to create society, personality, and ideas—in short, culture? This question became crucial for thinkers in 17th- and 18th-century England with the expansion of the British Empire. Concurrently, the new literary form of the novel sought to create and capture an English culture. The course begins with Shakespeare's *Winter's Tale* and its curious "alteration" by Garrick, then turns to works by Behn, Locke, Rousseau, Burney, Sterne, Smollett, and Austen.

Devotion, Dissent, Dissolution: Saints' Lives from the Middle Ages to the Reformation

Literature 2264

CROSS-LISTED: MEDIEVAL STUDIES

A saint's life, by nature, should emulate the trajectory of the life of Christ: beginning with a miraculous birth (or conversion), culminating with an extenuated period of physical suffering, and ending with impressive martyrdom. Like faith itself, however, the genre of saints' lives is not a static or unpoliticized thing. The class reads a variety of saints' lives and affiliated writings, ranging from the 13th-century Golden Legend to John Foxe's 16th-century Protestant martyrology.

The Practice of Courage: From Martyrs to Suicide Bombers

Literature 2281

CROSS-LISTED: HUMAN RIGHTS

In Western history, many of the individuals who have been most admired for their bravery have willingly accepted death for a higher purpose, whether that purpose be intellectual (Socrates), religious, or political (Becket, Gandhi, Sands). But what if the cause is not a good cause? What if the martyr is driven not only by a desire for justice but by a desire for glory or even death? The course considers a series of historical moments that produced martyrs, with texts (historical and fictional) ranging from the fourth century B.C.E. to the present.

The Practice of Courage: Heroism or Hubris *Literature 2282*

Is Antigone's heroism a mark of hubris? Is Don Quixote's idealism insanity? Are Camus's *The Plague* and Saramago's *Blindness* allegories of courage or narratives of the absurd? With its allegories and polyphonic voices, multiple narratives, and deliberate silences, literature obscures our access to pat answers about good and evil, vice and virtue. This course examines how writers have disguised and distorted a quality such as courage to convey the multifaceted nature of human motivation. Readings also include texts by Emerson, Tillich, Agamben, and Arendt.

Faulkner: Race, Text, and Southern History *Literature 2306*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

Unlike other writers of his generation, who viewed America from distant shores, William Faulkner remained at home and explored his own region. From this intimate vantage point, he was able to portray the American South in all of its glory and shame. Students read Faulkner's major novels, poetry, short stories, and film scripts. Readings also include biographical material and criticism.

St. Petersburg: City, Monument, Text *Literature 231 / Russian 231*

CROSS-LISTED: EUS, RES

Emperors, serfs, merchants, and soldiers built St. Petersburg, but writers put it on the cultural map. The city served as a missing link between "enlightened" Europe and "barbaric" Asia, and between the turbulent past of Western civilization and its uncertain future. Considered to be too cold, too formal, and too imperial on the outside, St. Petersburg harbored revolutionary ideas that threatened to explode from within. This course examines these dualities in works from Pushkin, Gogol, Dostoevsky, Bely, and Nabokov.

Poetry and Aesthetics in Victorian England *Literature 2318*

CROSS-LISTED: VICTORIAN STUDIES

John Ruskin announced in *Modern Painters* (1843) that the greatest art must contain "the greatest number of the greatest ideas." Fifty years later, Oscar Wilde declared with equal assurance that "all art is quite useless." What happened in that

intervening half-century? This course follows the evolution of poetry and poetic theory, and the accompanying Victorian debate about the status of art in relation to society. Readings: Tennyson, Browning, Rossetti, Hopkins, Hardy, Yeats, Ruskin, Arnold, Pater, and Wilde.

The Art of Translation *Literature 2319*

By comparing multiple translations of literary, religious, and philosophical texts, this course examines the ways in which translation shapes textual meaning and our appreciation of it. Students also read key theoretical essays and take on a short translation project of their own. Readings include translations of Homer, Sappho, Plato, the Bible, Nietzsche, Tolstoy, Baudelaire, Proust, Kafka, Babel, and Neruda.

Middle Eastern Cinemas *Literature 232*

CROSS-LISTED: MES

The history of cinema in the Middle East is as old as the art form itself; films by the Lumière Brothers were shown in Cairo, Alexandria, Algiers, Tunis, Fez, and Jerusalem just months after their initial screenings. The "Orient" became the location for early productions and cinemas sprang up across the region. This course surveys the development of national cinemas in the Middle East; offers case studies of influential directors, including Chahine, Kiarostami, Amiralay, Moghrabi, and Suleiman; and presents video artworks produced by younger practitioners.

Freudian Psychoanalysis, Language, and Literature

Literature 2324

Freud taught us to read slips of the tongue, bungled actions, memory lapses, and dreams—what he calls formations of the unconscious—as speech in their own right. Throughout his work he demonstrates that speech implicates us at a level far beyond what we typically consider communication. Selections from *Studies on Hysteria*, *The Interpretation of Dreams*, *Jokes and Their Relation to the Unconscious*, and *The Psychopathology of Everyday Life* are complemented with texts by Lacan, de Saussure, Lévi-Strauss, Mallarmé, Sebald, Woolf, and Duras.

Modern Chinese Fiction

Literature 2325

CROSS-LISTED: ASIAN STUDIES

A survey of Chinese fiction from the 1910s to the present. China witnessed unprecedented upheavals and radical transformations during this period, and its literature was often a battleground for political, cultural, and aesthetic debates. The class reads works by writers from three periods (1918–49; 1949–76; 1976–): Lu Xun, Ding Ling, Ba Jin, Shen Congwen, Lao She, Mao Dun, Eileen Chang, Mo Yan, Yu Hua, Can Xue, and Han Shaogong.

The Easter Rising in Ireland, April 1916

Literature 233

CROSS-LISTED: ICS

To mark the 100th anniversary of the Easter Rebellion, a significant event in the creation of an Irish Free State, the class studies the lives and writings of the militants involved, several of whom were poets and teachers, and the ideological currents that shaped their different resolves. Texts include contradictory accounts of the rising as well as numerous songs and speeches that served to excite the ardor of the participants and their public—and the scorn of naysayers.

American Gothic

Literature 2331

CROSS-LISTED: AMERICAN STUDIES, GSS

The gothic novel—the stronghold of ghost stories, family curses, and heroines in distress—uses melodrama and the macabre to disguise horrifying psychological, sexual, and emotional issues. In America, the genre has often confronted topics pertinent to national identity and history. Readings include works by Hawthorne, Poe, Jacobs, James, Alcott, Gilman, Wharton, Faulkner, Jackson, and Baldwin.

Literature of the Crusades

Literature 234

CROSS-LISTED: HUMAN RIGHTS, MEDIEVAL STUDIES, MES, RELIGION

This course explores the considerable literature produced around the Crusades, including epics, lyric poems, chronicles, and sermons, in an attempt to understand the mentality that inspired lords and peasants, knights and monks, men and women, and adults and children to take up the cross. Although the class primarily considers the Catholic perspective, attention is also paid to

the Greek, Muslim, and Jewish points of view on these conflicts.

Introduction to Media

Literature 235

CROSS-LISTED: EXPERIMENTAL HUMANITIES

A survey of media history and theory that aims to understand media not simply as a scholarly object but as a force in our lives. Old and new media are explored, from writing to photography to the digital landscape. Students also work *with* media, in order to assess their positions as users, consumers, and potential producers of media.

Philosophy and Literature

Literature 238 / Philosophy 238

See Philosophy 238 for a full course description.

Chaucer's *Canterbury Tales*

Literature 2401

CROSS-LISTED: MEDIEVAL STUDIES

Geoffrey Chaucer's *Canterbury Tales*, a cornerstone of the canon of English literature, was never finished. Chaucer spent the last dozen years of his life working on the tales, leaving behind a fragmented collection of stories that readers have been reassembling since his death in 1400. This course undertakes a semester-long exploration of the *Canterbury Tales*, piecing together the picture of medieval England that the work both preserves and critiques.

Fantastic Journeys and the Modern World

Literature 2404

The modern period has been characterized as a time of unimaginable freedom as well as existential angst, exile, and loss. This course examines the response of writers from America, Central and Eastern Europe, and Russia. In their fantastic parallel worlds, machines take on lives of their own, grotesque transformations violate the laws of science, and inversions of normality become the norm. Authors include Baum, Kafka, Čapek, Schulz, Olesha, and Mayakovsky.

The Book before Print

Literature 2414

In 1476, William Caxton set up England's first printing press at Westminster in London. Prior to this technological innovation, books were made from vellum (animal skin) and written and illumi-

nated by hand. The course considers Anglo-Saxon and medieval English books as both cultural objects and literary artifacts, and raises questions about literacy, the history of the book, the relationship between image and text, and the proximity of anonymous preprint culture to the Internet age, among other topics.

Milton

Literature 2421

Samuel Johnson terms Milton “an acrimonious and surly republican” while T. S. Eliot laments the fact that the poet had been “withered by book-learning.” But Milton was an insightful observer of human relationships and, particularly, of man’s relationship to God. This course examines the history of mid-17th-century England alongside Milton’s important writings, with a focus on *Paradise Lost*. His sonnets, theatrical works, and essays and tracts are also considered.

Literature in the Digital Age

Literature 243

CROSS-LISTED: EXPERIMENTAL HUMANITIES

The proliferation of digital information and communications technologies over the past half-century has transformed how literary works are composed, produced, circulated, read, and interpreted. What is the nature, extent, and significance of these changes? This course reassesses questions and themes long central to the study of literature, including archiving, authorship, canon formation, dissemination, and narrative, among others, by pairing contemporary works with texts from and about other shifts in media from the ancient world to the modern era.

Literature and Revolution in East Asia and Beyond

Literature 244

CROSS-LISTED: ASIAN STUDIES

A survey of fictional, critical, filmic, and theatrical works on political revolution in East Asia. The first half of the course focuses on texts from Japan, Korea, and China, read in tandem with works from the Soviet Union, United States, and Europe; the second half centers on the literature and art of the Cold War period. Also considered: relationships between political and aesthetic avant-gardes, ideals and realities of utopian society, and the ways in which the idea of revolution has shaped the past century.

Theater and Politics:

The Power of Imagination

Literature 2481

CROSS-LISTED: GERMAN STUDIES, THEATER AND PERFORMANCE

This course is structured around the works of German playwrights Tankred Dorst and Ursula Ehler, whose oeuvre includes *Merlin*, a rewriting of the King Arthur legend; *Toller*, based on the life of the Socialist revolutionary Ernst Toller; and *Ice Age*, a chilling one-act piece about the fascist-friendly Nobel laureate Knut Hamsun. In each work, the playwrights explore the fraught intersection of the imaginative and political worlds.

James Joyce’s Fiction

Literature 2485

CROSS-LISTED: ICS

Joyce was an autobiographical writer who wrote about one place: Dublin. He was also an experimental writer and a prominent modernist in tune with the literary and artistic innovations of the early 20th century. In this course, students read his short stories in *Dubliners*, his coming-of-age novel *A Portrait of the Artist as a Young Man*, and his modern epic *Ulysses*.

Arthurian Romance

Literature 249

CROSS-LISTED: MEDIEVAL STUDIES

The course explores the major works of the Arthurian tradition—early Latin accounts of a historical King Arthur; the Welsh Mabinogion; French and German romances of Lancelot and Guinevere, Tristan and Isolde, Merlin and Morgan, and the quest for the Holy Grail; and Sir Thomas Malory’s *Le Morte d’Arthur*—and considers the uncertain moral status of this genre.

English Literature I, II, III

Literature 250, 251, 252

In the first of three independent courses, students gain experience reading, thinking, and writing about early English literature, and devise a working narrative about the development of that literature and its role in the construction of the idea of England. Readings range from the Anglo-Saxon epic *Beowulf* to Shakespeare’s *The Tempest*, with attention paid to historical context and the continuum of conventions and expectations that the texts enact—and sometimes pointedly break. Texts

also include Chaucer's *Canterbury Tales*, Geoffrey of Monmouth's *History of the Kings of Britain*, Spenser's *Faerie Queene*, and early descriptions and histories of England. Literature 251 explores poetry, fiction, drama, and criticism from the 17th and 18th centuries, including works by Milton, Donne, Marvell, Defoe, and Fielding. Literature 252 explores developments in British literature from the late 18th century through the 20th century—a period marked by the effects of the French and American Revolutions, rapid industrialization, the rise and decline of empire, two world wars, and growing uncertainty about the meaning of “Britishness” in a global context. Readings include poetry, prose, essays, and plays, with attention paid to the ways in which historical forces and social changes shape and are at times shaped by the formal features of literary texts.

Shakespeare

Literature 2501

A careful reading of seven masterpieces that represent the full range of Shakespeare's genius in comedy, tragedy, romance, and royal history. The plays include *A Midsummer Night's Dream*, *The Merchant of Venice*, *Henry IV*, *As You Like It*, *Hamlet*, *Othello*, and *The Tempest*.

Telling Stories about Rights

Literature 2509 / Human Rights 2509

What difference can fiction make in the struggle for rights and justice? What can works representing injustice, suffering, or resistance tell us about fiction and literature? This course focuses on a range of fictions that tell unusual stories about the rights of individuals and communities to justice. Texts may include García Márquez's *Chronicle of a Death Foretold*, Guterson's *Snow Falling on Cedars*, Høeg's *Smilla's Sense of Snow*, Dai's *Balzac and the Chinese Seamstress*, Momaday's *The Way to Rainy Mountain*, and Ouologuem's *Bound to Violence*, among others.

Literature of the United States I, II, III, IV

Literature 257, 258, 259, 260

CROSS-LISTED: AMERICAN STUDIES

This regularly repeating sequence of four independent but related units explores major authors and issues in American literature, from its Puritan origins to the 21st century. Literature 257 looks at early and antebellum American writing (17th to

mid-19th century) through questions of colonization and indigeneity; race, gender, and authorship; religion and the state; and aesthetic tradition and innovation. Texts include poems, novels, short stories, and captivity narratives by Rowlandson, Edwards, Equiano, Wheatley, Schoolcraft, Irving, Brown, Apess, Poe, and Douglass. Literature 258 examines works by Hawthorne, Melville, Dickinson, and other writers of the American Renaissance. Literature 259 studies works written from the post-Civil War period to World War II, emphasizing the new and evolving spirit of realism, naturalism, and emergent modernism. Authors include James, Twain, Cather, Frost, Pound, Eliot, Hemingway, and Fitzgerald. Literature 260 looks at American literature in the wake of World War II and 9/11.

American Literature, 1945–2012

Literature 2601

CROSS-LISTED: AMERICAN STUDIES

The class looks at the ways in which American literature imagined and represented what it was like to live American lives between August 6, 1945, and September 11, 2001, the day when American verities and pieties underwent a sudden reckoning. Readings include works by Norman Mailer, James Baldwin, Tennessee Williams, Allen Ginsberg, Philip Roth, Joan Didion, and Toni Morrison.

Introduction to Literary Theory

Literature 2607

This course introduces the theoretical and critical discourses animating contemporary literary criticism, with a focus on world literature, translation, postcolonialism, Marxism, New Criticism, deconstruction, and feminism. The class considers what it is to read literarily as well as how cultural hegemonies inflect our access to the words on the page. Texts from Benedict Anderson, Matthew Arnold, Walter Benjamin, Pierre Bourdieu, Judith Butler, Jacques Derrida, T. S. Eliot, Shoshana Felman, Michel Foucault, Franco Moretti, Edward Said, Gayatri Spivak, and Raymond Williams.

Memorable 19th-Century Continental Novels

Literature 264

An in-depth examination of continental novels that are part of the literary canon, such as

Dostoevsky's *Brothers Karamazov*, Tolstoy's *War and Peace*, Stendhal's *The Red and the Black*, Flaubert's *Madame Bovary*, Balzac's *Cousin Bette*, and Thomas Mann's *The Buddenbrooks*. The class explores these writers' portrayals of the major artistic, social, political, and philosophical trends and developments in 19th-century Europe, including the rising middle class, corrosion of religious beliefs, position of women in society, birth of radical ideologies, and the debate between materialism and idealism as philosophical concepts.

Irish Fiction

Literature 2650

CROSS-LISTED: ICS

Irish stories, novels, and plays of the past 300 years have been divided between two traditions: the Anglo-Irish tradition of writers who were English by descent and the Catholic tradition of modern Ireland. Readings, in addition to a brief history of Ireland, include *Gulliver's Travels*, *Castle Rackrent*, *The Picture of Dorian Gray*, *Dubliners*, *At Swim-Two-Birds*, plays by Synge and Yeats, and fiction by Bowen, O'Connor, Trevor, O'Flaherty, and Doyle.

Women Writing the Caribbean

Literature 2670

CROSS-LISTED: AFRICANA STUDIES, GSS

Claudia Mitchell-Kernan describes creolization as "a mosaic of African, European, and indigenous responses to a truly novel reality." This course is concerned with how women, through fiction, interpreted that reality. Students begin by reading *The History of Mary Prince*, *A West Indian Slave, Related by Herself* (1831) and *Wonderful Adventures of Mrs. Seacole in Many Lands* (1857). Works by Gellhorn, Rhys, Allfrey, Kincaid, Cliff, and Danticat are also studied.

Arab Women's Literature

Literature 2672

CROSS-LISTED: AFRICANA STUDIES, MES

Through readings (in translation) of poetic and prose works by Arab women authors from the seventh century through the 21st century, the class pursues a broad-based understanding of Arabic literature, including its formal developments, genres, and themes. Also explored: the politics of literary translation and dissemination of "world" literatures, Orientalism and neo-

Orientalism in the post-9/11 world, and the legendary figure of Shahrazad as she is portrayed in Western and Arab literature, art, and film.

Rebels with(out) a Cause: Great Works of German Literature

Literature 270 / German 270

See German 270 for a full course description.

German Literature in Seven Dates

German 270A

CROSS-LISTED: GERMAN STUDIES

This course offers seven relevant access points to German literature and history between the 18th and 21st centuries, beginning in January 1774, when Goethe establishes his literary fame after six somnambulant weeks of writing *The Sorrows of Young Werther*, and including November 1949, when Hannah Arendt first revisits Germany after the Second World War. Further readings from Kant, Kleist, Büchner, Uwe Johnson, and Herta Müller. *A New History of German Literature* (2004) furnishes apposite background reading.

Chosen Voices: Jewish Authors

Literature 276

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

Students read 19th- and 20th-century Jewish authors who, in their attempts to preserve Jewish tradition or break with it, managed to make a major contribution to secular Jewish culture. Topics discussed include Jewish identity and stereotypes, questions of "apartness" and "insideness," Jewish humor, and Jewish participation in literary modernisms. Readings by Rabbi Nachman of Bratslav, Aleichem, Babel, Kafka, Schulz, Levi, Singer, Malamud, Paley, Appelfeld, and others.

The Heroic Age

Literature 280

CROSS-LISTED: MEDIEVAL STUDIES

Major works of the early Middle Ages are studied, with an emphasis on those written in what are today France, Germany, England, and Scandinavia. The course considers key historical events, such as the Viking invasions, rise of feudalism, and spread of Christianity, and the literary works that developed in those contexts. Texts include *Beowulf*, *The Song of Roland*, *Nibelungenlied*, and the plays of Hrotsvitha of Gandersheim.

Different Voices, Different Views from the Non-Western World

Literature 2882

CROSS-LISTED: GIS

Significant short works by some of the most distinguished contemporary writers of Africa, Iran, India, Pakistan, Korea, Vietnam, and the Middle East are examined for their intrinsic literary merits and the verisimilitude with which they portray the sociopolitical conditions, spiritual belief systems, and attitudes toward women in their respective countries. Authors include Assia Djebar, Nawal El Saadawi, Ousmane Sembène, Ngugi wa Thiong'o, Chinua Achebe, Naguib Mahfouz, R. K. Narayan, Anita Desai, Nadine Gordimer, Mahasveta Devi, Mahmoud Darwish, and Tayeb Salih.

Cinematic Adaptation of Italian Literature

Literature 2883

CROSS-LISTED: FILM AND ELECTRONIC ARTS, ITALIAN STUDIES

Historian Gian Piero Brunetta writes that of all national cinemas, Italy's has hewn most closely to the structures and legacies of literary history, a situation he describes as a "great migration" of genres from literature to the screen. This course considers the role that adaptation has played in Italian film in such works as *Decameron* (Boccaccio and Pasolini), *The Garden of the Finzi-Continis* (Bassani and De Sica), and *The Leopard* (Lampedusa and Visconti).

Literary Criticism: Theory and Practice

Literature 293

A close reading of Kafka's *The Metamorphosis* and in-depth study of salient secondary literature allows the class to consider how major critical approaches from New Criticism to New Historicism work in praxis and how they shape our understanding of the text. Extensive readings from Peter Barry's *Beginning Theory: Introduction to Literary and Cultural Theory* provide students with the methodological groundwork for their own critical writing.

Nabokov's Shorts: The Art of Conclusive Writing

Literature 3019

CROSS-LISTED: RES

This course focuses on Vladimir Nabokov's short stories, as well as his memoir, *Conclusive Evidence*, and the novel *Invitation to a Beheading*, both of which first appeared in story-length installments in *The New Yorker*. The class also studies Nabokov's correspondence with *New Yorker* editors Katherine White and William Maxwell; looks at the drafts of his stories, in an effort to understand his process of composition and revision; and traces the metaphysical streak that runs through the Nabokov oeuvre.

Poetry and Society

Literature 3023

CROSS-LISTED: HUMAN RIGHTS

The class looks at poetry and related writing with sociopolitical implications from around the world and from several historical contexts. Writers studied include Whitman, García Lorca, Akhmatova, Pound, Raworth, Spahr, and Kovner. In this practice-based seminar, students experiment with poetic forms, write essays, and research areas of contemporary social concern.

Sound in American Literature

Literature 3028

CROSS-LISTED: AMERICAN STUDIES, EXPERIMENTAL HUMANITIES

We often describe literary form in sonic terms—voice, tone, echo—even as we set the silent, graphic medium of writing in opposition to the noisy stuff of speech and song. This paradox generates some knotty questions of aesthetics, sensation, and media. Put them in the context of 19th- and 20th-century American literature, and more questions arise. In what ways, for instance, does the representation of sound participate in the construction of race, region, and gender? Texts by Bakhtin, Brooks, Faulkner, Gitelman, Hurston, Ingold, and Keller, among others.

Toward (a) Moral Fiction

Literature 3033

CROSS-LISTED: HUMAN RIGHTS

Each text in this course grapples with ethical issues through fictive means. Students assess the way in which literature can create, complicate, or resolve ethical dilemmas—or eschew morality

altogether. The course also attends to craft, investigating how authors' concerns may be furthered by formal considerations. Works studied include *Frankenstein*, *The Heart of the Matter*, *Disgrace*, *Crash*, *Continental Drift*, *Mating*, *Blood Meridian*, and *The Fifth Child*, among others.

The New York School: Poetry, Art, Collaboration, and Criticism

Literature 3041

CROSS-LISTED: ART HISTORY

Following World War II, there was an upsurge of cultural activity in and around New York City as America began to assert its power on the world stage. Drawn from diverse strands of Modernism, poets and visual artists joined with critics and arts institutions to form what came to be called the New York School and create a new aesthetic vocabulary. Poets, artists, and critics studied: O'Hara, Ashbery, Schuyler, Koch, Guest, Pollock, Kline, Guston, Rivers, Burkhart, Greenberg, Ashton, and Denby.

Nobel Laureates in Literature

Literature 3042

The class discusses important books of modern and contemporary literature by Nobel Prize winners Camus, Mann, Sartre, Bellow, Vargas Llosa, Pamuk, Jelinek, Milosz, Kertész, Solzhenitsyn, and Pasternak. Their vision and innovative ways of writing are considered, as is their political and/or moral impact. Also examined: the procedure and value of granting prizes, big and small, deserved and not well deserved, in a time when even the cultural field is dominated by the market.

Melville

Literature 3043

CROSS-LISTED: AMERICAN STUDIES

This seminar offers an intensive reading of Herman Melville's prose and poetry, from his first novel, *Typee*, to the posthumously published *Billy Budd*. The class follows the mutations of a career that produced hugely popular adventure novels and commercially disastrous narrative experiments (including *Moby-Dick*; or, *the Whale*). Topics include labor, rhetoric, sexuality, the sublime, faith, and revolt.

Arabic and African Literature in the Cold War

Literature 3044

CROSS-LISTED: AFRICANA STUDIES, MES

As part of American Cold War cultural propaganda in the 1950s and 1960s, the Congress for Cultural Freedom (covertly created by the Central Intelligence Agency) funded Arabic and African literary journals including *Lotus*, *Black Orpheus*, *Hiwar*, and *Transition*. The class reads selections from these journals, and considers how the fields of African and Arabic literature were constructed in the context of American empire and the emergence of area studies. Texts by Said, Achebe, Soyinka, Okigbo, Salih, Baalbaki, and al-Samman, among others.

Irish Writing and the Nationality of Literature

Literature 3045

CROSS-LISTED: ICS

Students read so-called Irish writing as a means of investigating the notion that literary texts may possess the attribute of nationality. How is Irishness to be located in a text? In what ways does the idea of nationality (or ethnicity or community) connect the literary, juridical, and political realms? Authors studied include Swift, Edgeworth, Wilde, Somerville and Ross, Synge, Yeats, Joyce, Stuart, O'Brien, Beckett, and Heaney.

Woman as Cyborg

Literature 3046

CROSS-LISTED: EXPERIMENTAL HUMANITIES, GSS, STS

From the robot Maria in the 1927 film *Metropolis* to the female-voiced Siri application for iPhone, mechanized creations that perform physical, emotional, and computational labor have been routinely gendered female in both fiction and reality. This course considers how gynoids, fembots, and female-identified machinery reflect the roles of women's work and women's bodies in technologized society. Texts include writings from ancient Greece, Karel Čapek's 1920 play *R.U.R.* (in which the word "robot" first appeared), Ira Levin's *The Stepford Wives*, and William Gibson's *Neuromancer*, among others.

Centaurs to Superheroes*Literature 3047*

The human desire to transform, to become something other, has infused literature since the first artists took up charcoal to sketch half-man, half-beasts on a cave wall. This seminar analyzes the urge to transform and transcend from prehistory to the metamorphoses of Ovid and Virgil; the composite creatures of the medieval mind; the monsters and superheroes that populate the Victorian mind (Shelley's *Frankenstein*; Stevenson's *Mr. Hyde*, and Stoker's *Count Dracula*); and the vampires, werewolves, and supermen that populate our contemporary imagination.

Extraordinary Bodies: Disability in American Fiction and Culture*Literature 3048*

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

This course examines how writers of the 19th, 20th, and 21st centuries represent the "normal" body, as well as a constellation of bodies presented as extraordinary: bodies disfigured at birth or by illness or war; bodies paraded as "freaks"; bodies that don't fit into established categories. Possible readings include short fiction by Poe, Hawthorne, O'Connor, and Morrison; novels by Howe (*The Hermaphrodite*), Phelps (*The Silent Partner*), Davis (*Life in the Iron Mills*), and Haddon (*The Curious Incident of the Dog in the Night-time*); and memoirs, drama, and poetry.

Through a Future Darkly: Global Crisis and the Triumph of Dystopia*Literature 307*

Formal literary dystopia has been with us since 1726, with the arrival of Swift's *Gulliver*, although the tendency to critique the present by imagining a darkly extrapolated future surely extends back further. Central components of dystopian satire—climate destruction, nuclear annihilation, terrorist states—have become commonplaces of politics today. In such a world, has dystopia become prophetic, or redundant? This seminar explores dystopian literature present and past, including works by Atwood, Burgess, Burroughs, Dick, Kafka, London, Nabokov, and Roth, among others.

Writing the Modern City*Literature 3072*

This course centers on aspects of contemporary urban reportage, through a close reading of five recent works of creative nonfiction: Haruki Murakami's *Underground*, Orhan Pamuk's *Istanbul*, Ivan Vladislavic's *Portrait with Keys*, Suketu Mehta's *Maximum City*, and Sharifa Rhodes-Pitts's *Harlem Is Nowhere*. Topics include alienation, crowds, nostalgia, and the role of the observer.

Black Mountain College and the Invention of Contemporary American Art and Poetry*Literature 3090*

CROSS-LISTED: ART HISTORY

At North Carolina's Black Mountain College, which was founded in 1933 on John Dewey's notion of "progressive" education, the relationship between thinking and doing, idea and practice, was understood as a seamless continuum, and the arts as central to democratic ideals. A list of faculty includes Willem and Elaine de Kooning, Robert Rauschenberg, Buckminster Fuller, John Cage, Merce Cunningham, and Robert Creeley. The class examines the premise of this utopian experiment and the historical platform that allowed radical modernist idioms to flourish.

The Roman Poetry Book*Literature 3101*

CROSS-LISTED: CLASSICAL STUDIES, EXPERIMENTAL HUMANITIES

First adopted in the ancient Greek-speaking world and further developed among poets in Rome, the poetry book and its textual, material form led readers and writers to reimagine the relationship between literary media and poetic meaning. Thus, they initiated a process of creative experimentation that continues today. Readings focus on several Roman books that take the medium in different directions: Catullus's "little book," Virgil's *Eclogues*, Propertius's books of elegies, Horace's lyric *Odes*, Ovid's poetry of love and exile, and Statius's *Silvae*.

The Revenge Tragedy*Literature 3122*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, THEATER AND PERFORMANCE

Vindicta mihi! Clandestine murders, otherworldly revenants, disguise, madness, and a final scene of brutal bloodshed: these characterize the revenge

tragedy, a form of drama extremely popular in Elizabethan and Jacobean England. The class investigates the revenge tragedy's antecedent, Senecan tragedy, before considering the genre in its own context during the late 16th and early 17th centuries and modern instantiations of the genre.

Thomas Pynchon and the Postmodern

Literature 3134

The Crying of Lot 49 and *V.* seem like a specific response to the cultural moment of 1960s America, but this seminar places Pynchon within the tradition of narrative experiment begun by Edgar Allan Poe. A close reading of *The Crying of Lot 49*, *Gravity's Rainbow*, and the recently published *Bleeding Edge* reveal this longer line of influence on Pynchon and other postmodern novelists, whose achievements include a compelling mix of high/low culture and complexity of narrative point of view. Additional texts by Norris, West, O'Connor, and Chandler.

Cavafy: A Modernist in the Ancient World

Literature 3138

CROSS-LISTED: CLASSICAL STUDIES, GSS

The Alexandrian poet Constantine Cavafy (1863–1933), at once an impassioned amateur of the Greek past and a pioneer in the forthright representation of homoerotic desire in the present, is widely considered the greatest poet of modern Greece. Although scholars have long divided his work into two groups—"historical" and "erotic"—this course reevaluates the relationship of history and sexuality in the poet's canon. Works are read in translation, with selected readings from contemporaries such as Pound, Eliot, and H. D.

Geographies of Unease: Literature and the Dynamics of Cultural and Social Reproduction

Literature 3139

The books we read, the tastes we acquire, and the ambitions we hold make us into insiders or outcasts, depending on where we stand. Using literary and philosophical texts, this course explores the process of passing from one condition to another. Whether this integrative process involves race, country, sexuality, gender, or socio-economics, it explodes the notion of a stable and unchanging self and focuses on border zones of culture and being. Readings from Bourdieu,

Rancière, Larsen, James, Howells, Hardy, Ernaux, Foucault, Wharton, Woolf, Sarraute, and Eribon.

Women on the Edge

Literature 3143

A study of numerous experimental women authors and their predecessors, including Dorothy Richardson, Djuna Barnes, Nathalie Sarraute, Clarice Lispector, Elfriede Jelinek, Marguerite Young, Kathy Acker, Jaimy Gordon, Yoko Tawada, Diane Williams, Christine Schutt, Patricia Eakins, and Fiona Maazel.

T. S. Eliot and Modernity

Literature 3147

CROSS-LISTED: AMERICAN STUDIES

Eliot described the mind of the poet as a catalyst that converted the elements surrounding it into art; this course approaches Eliot as a mind that converted the crises and contradictions of modernity into poetry, drama, and criticism. Students examine his engagement with the burgeoning discourses of anthropology, psychology, and sociology; his philosophy of radical skepticism; his critique of Romanticism; his responses to urbanization, cultural fragmentation, and world war; and the controversial religious and political attitudes of his later career.

Writing Cultures: Ethnographic Literature in the United States

Literature 3148

A look at how the ethnographic impulse shaped American literature from the 1830s to the 1930s, from Alexis de Tocqueville to Zora Neale Hurston. The class tracks the transformations of writing and culture as they influence each other over time, considering how modes of literary representation (e.g., romance, realism, travel narrative, folklore) respond to and affect ideas of cultural difference. Readings from Melville, Jewett, Boas, La Flesche, Chesnut, Cable, Chopin, Adams, Ta'ima'i, Anderson, Wharton, and Williams.

Proust: *In Search of Lost Time*

Literature 315 / French 315

Marcel Proust's *In Search of Lost Time* is about an elaborate internal journey, at the end of which the narrator discovers the unifying pattern of his life both as a writer and human being. Students read *Swann's Way* and *Time Regained* in their entirety.

along with excerpts from other volumes. Topics of discussion include the ways by which Proust's masterpiece reflect the temporality and new rhythms of modernity, the narrative and stylistic function of homosexuality, and the massive social disruption brought about by the Great War.

Fiction from the Indian Subcontinent

Literature 3150

This course examines fiction by authors from India and Pakistan in an effort to understand the postcolonial condition. Readings include the short text "Toba Tek Singh" by Pakistan's Saadat Hasan Manto and more recent works by Salman Rushdie, Amitav Ghosh, Arundhati Roy, Nadeem Aslam, Jerry Pinto, Daniyal Mueenuddin, and others writers who address the social upheavals occurring in the subcontinent, many of which can be traced to the Partition of India in 1947.

People Moving: Literature and the Refugee

Literature 319

Today nearly 40 million people are counted as refugees or "internally displaced people." This seminar explores some of the factors underlying displacement and responses—especially literary—to it. Attention is given to the political and social dimensions of the refugee experience, but the focus is on imaginative accounts of displacement, flight, and (re)settlement. Texts by Aleksander Hemon, Tahar Ben Jelloun, Leila Aboulela, Johann Wolfgang von Goethe, Jean Marteilhe, and Robin Gwynn. Screenings of *Casablanca*; *Christ Stopped at Eboli*; *America, America*; and *The Pirogue*.

Dante

Literature 3205 / Italian 3205

CROSS-LISTED: ITALIAN STUDIES, MEDIEVAL STUDIES

This course addresses the fascinating reception of Dante's *Divine Comedy* over the centuries in multiple literary traditions, national cultures, and artistic media. After reading the epic poem, students trace its presence in such phenomena as Petrarch and Boccaccio's debates about poetry, Milton's epic imagination, the founding of the American Dante Society at Longfellow's Harvard, the cinematic Dante of Antonioni and other auteurs, the "illustrated" Dante from Doré to Rauschenberg, and Dante in American pop culture today.

Evidence

Literature 3206

CROSS-LISTED: HUMAN RIGHTS

Evidence, etymologically, is what is exposed or obvious to the eye, and to the extent that something is evident it should help us make decisions, form conclusions, or reach judgments. In this seminar, students examine documentary materials alongside contemporary literary and political theory, in order to pose questions about decision making, bearing witness, and responsibility. Readings and screenings from Gilles Peress, Susan Sontag, Toni Morrison, Jean-Luc Nancy, Cathy Caruth, Shoshana Felman, Luc Boltanski, and others.

The Tragic Heroine in the Western Imagination: From Euripides to Tennessee Williams

Literature 3217

CROSS-LISTED: GSS

The figure of the tragic heroine—suffering, abject, grandiose, vengeful, self-sacrificing, murderous, noble, alluring—has gripped the Western imagination for nearly 30 centuries and raises a question that remains compelling today: Why do male authors focus so consistently on the representation of suffering females, often for the benefit of male audiences? Through close readings of representative texts in a number of genres—from the classical and medieval eras to the 20th century—this course explores the aesthetic nature and ideological roots of this cultural preoccupation.

Dostoevsky Presently: Poetics, Philosophy, Politics, Psychology

Literature 3227

CROSS-LISTED: RES

Students analyze a range of texts by Dostoevsky, including his novels *The Idiot*, *Demons*, and *The Brothers Karamazov*; shorter prose works, including "Poor Folk," "The Dream of a Ridiculous Man," and "Bobok"; and journalistic pieces from *A Writer's Diary*, which might be considered the first blog. Attention is also paid to the present state of research on Dostoevsky, from classic studies by Mikhail Bakhtin and Joseph Frank to the latest works by Russian, American, European, and Japanese scholars.

Palestinian Literature in Translation

Literature 3232

CROSS-LISTED: HUMAN RIGHTS, MES

A survey of Palestinian literature, from the early Arabic press to contemporary fiction. The class reads short stories, poetry, and novels by authors including Ghassan Kanafani, Emile Habiby, Samira Azzam, Anton Shammas, Mahmoud Darwish, Sahar Khalifeh, Fadwa Tuqan, and Elias Khoury.

Before Dear Abby: Writing Women in Early Literature

Literature 3243

CROSS-LISTED: GSS, MEDIEVAL STUDIES

What is women's writing? And, for that matter, what is men's writing? Do these categories of gender and taste hold for today's audiences? Did they ever? This course considers literary notions of gender and identity that alternatively reflect and distort our world, and explores how gender is defined, catered to, and productively complicated through readings that include some of the earliest texts written by women; early examples of the "advice" genre; and texts in which male authors ventriloquize women, and vice versa.

Major Currents in American Thought

Literature 3244

CROSS-LISTED: AMERICAN STUDIES

The focus of the course is on three strains in American thought and culture: Emersonianism (individualism, self-creation, pragmatism, languages of movement and becoming); the Protestant tradition and its concerns (original sin and the tragic sense, transcendence of justice, imperatives of ethical reform), with Jonathan Edwards as the point of departure; and the conceptualization of American pluralism. Texts by William James, Dewey, Rorty, Cavell, Addams, Faulkner, Niebuhr, King, Stanton, Du Bois, Baldwin, Friedan, Chodorow, and others.

Why Do They Hate Us? Representing the Middle East

Literature 325

CROSS-LISTED: EXPERIMENTAL HUMANITIES, HUMAN RIGHTS, MES

This course takes its title from the American media's favorite post-9/11 question with regard to the Middle East and larger Muslim world. The intention is not to try to answer the question

but rather to examine how this region has been historically categorized as an "other" by the West and why such ideas continue to have currency. Beginning with 19th-century Orientalism and European colonialism, the class traces the development of representations of the "Orient" in literary, artistic, and cinematic production.

The Danger of Romance

Literature 3252

CROSS-LISTED: MEDIEVAL STUDIES

Dante Alighieri's Francesca ends up in Hell because she has read the romance of Lancelot, Don Quixote tilts after windmills because he has been reading romances, and Emma Bovary veers into adultery after indulging in similar reading matter. The alternate world presented by romance—knights errant, princesses, enchanted forests—can seem more attractive than our mundane world and, as such, threatens to distract us from our responsibilities within it. Texts include classical romances, Arthurian romances, Renaissance epics, and modern novels that emerge out of the romance tradition.

Critical Orientalisms: Writing Aesthetics and Theory East and West

Literature 3253

CROSS-LISTED: ASIAN STUDIES, EXPERIMENTAL HUMANITIES

From literary modernism to pragmatism to poststructuralism and personal computing, the interpretation and imagination of "Asia" and its traditions played a key role in the evolution of Western aesthetic movements across the 19th and 20th centuries. Likewise, meetings between Asian, American, and European writers, artists, and thinkers have served to mediate the experience and shape of modernity in the East. Readings include works by Okakura, Fenollosa, Waley, Pound, Heidegger, Suzuki, Snyder, Chao, Buck, and Barthes, among others.

Ideology and Politics in Modern Literature

Literature 328

CROSS-LISTED: HUMAN RIGHTS, JEWISH STUDIES

An examination of the ways in which political ideas and beliefs are dramatically realized in literature. Works by Dostoevsky, Ibsen, Kafka, Mann, Brecht, Sartre, Malraux, Gordimer, Kundera, Neruda, and others are analyzed for ideological

content, depth of conception, method of presentation, and synthesis of politics and literature. The class also explores the borderline between art and propaganda.

Innovative Novellas and Short Stories

Literature 330

An in-depth study of the difference between the short story, built on figurative techniques closely allied to those employed in poetry, and the novella, which demands the economy and exactness of a short work while at the same time allowing a fuller concentration and development of character and plot. Readings from masters in these genres, including Voltaire, de Maupassant, Tolstoy, Chekhov, Aleichem, Mann, Babel, France, Camus, Kafka, Colette, and Borges.

Reading and Writing the Hudson: Writing the Essay of Place

Literature 3308

CROSS-LISTED: AMERICAN STUDIES, EUS

Students get to know the Hudson River in all of its complexity through readings and by writing personal essays of place. Each student undertakes independent research into some aspect of the river; this research, combined with personal experience of the Hudson Valley, is used to develop extended creative nonfiction essays, which are critiqued in a workshop format.

Translation Workshop

Literature 331

This workshop explores the art of literary translation by focusing on style, craft, tone, and the array of options available to the literary translator in using translation as a tool for interpreting textual origins and the performative shape of the translation itself.

The Art of Misbehaving in Renaissance England

Literature 3315

New English Renaissance drama is filled with audacious overreachers, defiant women, impertinent clowns, and deceptive tricksters—not to mention rogues, spies, murderers, and thieves. This course explores what depictions of rule-breakers and outlaws on stage can tell us about the organization of political and cultural power in the period, and interrogates our own position with

respect to codes governing behavior. Readings include works by Shakespeare, Marlowe, and Jonson, as well as modern works of social theory and primary documents such as etiquette guides and political manifestos.

Theories of Translation

Literature 332

This course utilizes various theoretical frameworks to appreciate choices made by published translators. Modes considered range from literal translation to formal fidelity to imitative translations to transpositions. Readings include essays on translation theory by Dryden, Goethe, Schleiermacher, Nietzsche, Benjamin, Pound, Borges, Nabokov, Steiner, Jakobson, and Venuti. Students apply these theoretical frameworks in analyzing published translations and rendering two translations of their own.

New Directions in Contemporary Fiction

Literature 333

Students closely examine novels and collections of short fiction from the last quarter century, with particular emphasis on works by pioneering practitioners of the form. Authors include Angela Carter, Robert Coover, Brian Evenson, Kazuo Ishiguro, Jamaica Kincaid, Cormac McCarthy, Peter Straub, David Foster Wallace, and Jeanette Winterson. Several writers visit class to discuss their books and read from recent work.

Love without Sex (and Other Mysteries of the Italian Novel)

Literature 3366

CROSS-LISTED: ITALIAN STUDIES

In a modern world in which images of sexuality proliferate, how did the “first” Italian novel, Alessandro Manzoni’s *The Betrothed*, create a fascinating portrait of love devoid of erotic elements? What motivated Gabriele D’Annunzio to go in the opposite direction only a half-century later with his highly sensual writing? Who are the women writers that redefined (and are redefining) the predominantly “male” history of the Italian novel? The course explores these and other questions. Texts also include works by Giuseppe Tomasi di Lampedusa, Italo Calvino, and Italo Svevo.

In Absentia: The Death of the Narrator in Modern Fiction

Literature 3367

"And you, holding this book with one white hand, sunk in your cushy armchair . . ."—thus did the narrators of 19th-century novels once address, instruct, and occasionally scold their readers. Within a few decades, these infinitely wise speakers were banished from literary fiction by Flaubert, James, and their modernist successors. The course focuses on the resultant questions, such as: Who is telling this story? Why should I listen, or believe? Authors studied also include Conrad, Ford, and Joyce.

Shakespeare's Comedies

Literature 352

This upper-level course takes up Shakespeare's diverse comedies as avenues for exploring different critical and theoretical approaches. Students read all the comedies—*The Comedy of Errors*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Much Ado about Nothing*, *Two Gentlemen of Verona*, *The Merry Wives of Windsor*, *As You Like It*, *All's Well That Ends Well*, *Love's Labour's Lost*, *Twelfth Night*, *Measure for Measure*, *Troilus and Cressida*, and *The Merchant of Venice*—as well as exemplary works of literary criticism and theory.

Mark Twain

Literature 3521

CROSS-LISTED: AMERICAN STUDIES

In this course, students read Mark Twain's major works, including, but not restricted to, *Innocents Abroad*, *Roughing It*, *Life on the Mississippi*, *The Adventures of Huckleberry Finn*, *A Connecticut Yankee in King Arthur's Court*, *The Tragedy of Pudd'nhead Wilson*, *Letters from the Earth*, and *The Mysterious Stranger*.

The Empire Writes Back

Literature 3522

This course explores how works in the English literary tradition have inspired 20th-century writers outside of England, and how these writers adapted, revised, or deconstructed them. Topics include how the expatriate writer and the writer under colonialism developed a poetics of place that was at once imaginary and true to "home," and how later works relate to earlier ones. Texts by Kamau Brathwaite, Salman Rushdie, Jean Rhys,

Daniel Defoe, Gayatri Spivak, Chinua Achebe, Derek Walcott, and Seamus Heaney.

American Realisms

Literature 355

CROSS-LISTED: AMERICAN STUDIES

This course focuses on texts produced between (roughly) 1865 and 1914, by writers seeking to convey the "realities" of American life in this turbulent period. Realism has long been defined by the works of James, Howells, Twain, Crane, Dreiser, Wharton, and Chopin. In addition to selections from these authors, the class considers texts by writers of color, of varying ethnicities, and by greater numbers of women, in order to better understand the different realities they were striving to document and influence.

Exile and Estrangement in Modern Fiction

Literature 358

Selected short fiction and novels by Mann, Kafka, Nabokov, Camus, Singer, Kundera, and Naipaul, among others, are read and discussed, with an eye toward the issue of exile—estrangement as a biographical fact and a way of life. Topics of foreignness and identity (ethnic, political, sexual), rejection and loss, estrangement and challenge, and protean mutability are discussed in connection with social-historical situations and as major literary themes.

Virginia Woolf

Literature 3741

CROSS-LISTED: GSS

What makes Woolf a modernist? Why did her novels and essays become canonical texts of late 20th-century feminism? Students read Woolf's novels, from *The Voyage Out* (1915) to *Between the Acts* (1941), in the context of two distinct periods of innovation and conflict in 20th-century literary culture. The first was the formation of the Bloomsbury Circle and English modernism. The second, following the women's movement of the 1960s and 1970s, was the introduction of feminist literary criticism.

Emily Dickinson

Literature 379

Although frequently depicted as working in relative isolation, Dickinson was in fact vitally connected to the world around her. This seminar is

devoted to a close reading of her poetry in the context of the historical moment and literary world of which she was a part. By exploring how her work participates in the poetic practices and intellectual currents of her day, students sharpen their understanding of her unique, even radical, contribution to American poetry.

Senior Colloquium: Literature

Literature 405

Literature majors must enroll in this yearlong colloquium, where they share working methods, knowledge, skills, and resources, and address challenges arising from research and writing the Senior Project. A focus on the nuts and bolts of the Senior Project is complemented with life-after-Bard skills workshops and a review of internship and grant-writing opportunities.

Postfantasy, Fabulism, and the New Gothic

Literature 431

In recent decades the boundaries between literary novels and genre fiction have become increasingly ambiguous. Early gothicists framed their tales within the metaphoric scapes of ruined abbeys and diabolic grottoes, with protagonists whose inverted psyches led them to test the edges of propriety and sanity. New gothic masters, such as Carter, Gaddis, and McCarthy, have contemporized these tropes and narrative arcs, while a parallel literary phenomenon, new wave fabulism, has taken the fantasy/horror genre in a similar literary direction. Authors studied also include Crowley, Hand, Coover, Russell, and Straub.

Written Arts

writtenarts.bard.edu

Faculty: Dinaw Mengestu (director), Brooke Berman, Ian Buruma, Mary Caponegro, Teju Cole, Neil Gaiman, Benjamin Hale, Michael Ives, Robert Kelly, Porochista Khakpour, Ann Lauterbach, Norman Manea, Wyatt Mason, Daniel Mendelsohn, Chiori Miyagawa, Bradford Morrow, Joseph O'Neill, Francine Prose, Susan Fox Rogers, Luc Sante, Mona Simpson

Overview: Bard's Written Arts Program encourages students to experiment with their own writ-

ing 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. The program is staffed exclusively by distinguished writers of poetry, fiction, and nonfiction who emphasize both innovative, experimental work and work that foregrounds the conventions of writing. Intellectual stress is placed on literary theory and literary history, making students aware of conscious and unconscious influences on their writing, and the reception their work is likely to find in the world.

Writing workshops in genres such as fiction, poetry, nonfiction, and translation are offered every semester at several levels. Nonmajors and majors are encouraged to apply. Entry to workshops is typically by submission of writing samples to the relevant professor. Application deadlines are announced each semester via e-mail and at writtenarts.bard.edu.

Requirements: For Moderation, students must have excelled in at least one writing workshop; demonstrated a reading knowledge of a foreign language, typically through completion of a language-acquisition class; and completed five courses in the Division of Languages and Literature, including Literature 103, *Introduction to Literary Studies*, and one course in the British, U.S., or comparative literature sequences. A portfolio of original writing in the genre in which the student anticipates composing the Senior Project must be submitted, along with a revised version of an analytical paper composed in a past or present literature course. Students who have moderated into Written Arts must apply for permission to complete a creative Senior Project, generally in the second semester of the junior year; the program then evaluates whether recent work is of sufficiently high quality and whether the project seems appropriate; if those criteria are met, the student is assigned a Senior Project adviser.

Recent Senior Projects in Written Arts:

"Beautiful Young Female Maniac," a collection of essays on celebrity, female suffering, and art

"Find a Woman You Loathe and Give Her Your House," three short stories

"Kitab," a fantasy journal whose narrator can record observations with touch

"The Nappy Lords of Uptown," a novel about coming of age in the Chicago projects

Courses: In addition to the courses listed below, students may find that other programs offer writing courses and workshops specific to their subjects (e.g., Film 256, *Writing the Film*; Theater 107, *Introduction to Playwriting: The Theatrical Voice*).

First Fiction Workshop

Written Arts 121

Intended for students who have made prior forays into the writing of narrative, this course involves intensive reading and writing of the short story.

Introduction to Nonfiction

Written Arts 122

This course presents the breadth of formal possibilities available to writers of short nonfiction. Students workshop published pieces by Montaigne, De Quincey, Hazlitt, Baudelaire, Poe, Dreiser, Twain, Woolf, Lawrence, Orwell, Didion, McPhee, Updike, Ozick, and Winterson, among others, in order to learn what a piece of nonfiction writing is as well as how to workshop something. Short writing exercises build to a final substantive piece of nonfiction writing.

First Poetry Workshop

Written Arts 123

This workshop focuses on the student's own writing, along with the articulation of responses to the writing of others. Readings develop familiarity with poetic form, movement, and energy.

Text in Performance

Written Arts 220

Participants explore sound/text composition, the border territory where sound meets poetry meets music meets drama. Among the historical materials investigated: glossolalia, Russian avant-garde Zaum and allied notions of transrational and imaginary language; *Sprechstimme*; European and American sound/text composition; sound poetry (from Schwitters to Bök); experimental radio (Beckett, Cage, Nordine, Firesign Theatre); the jazz poetry movement; field recording and found materials; and experimental performance poetry.

Fiction Workshop II

Written Arts 221

This workshop is open to any thoughtful mode of making fiction, whether traditional or experimental or somewhere in between. Students are expected to produce and revise three or four carefully developed stories, provide written critiques of their peers' work, and read and respond to published fiction.

Intermediate Poetry Workshop

Written Arts 222

Working under the assumption that the "condition of music" to which poetry aspires answers to no single criterion, participants investigate a variety of textual and performance practices, ranging from traditional prosody to assorted treatments of glossolalia, jazz poetry, and sound/text compositions involving multiple and simultaneous speakers. Admission by portfolio.

Literary Journalism

Written Arts 224

What constitutes literary journalism, as opposed to other forms of comment or reporting? This course looks at famous polemics, such as Émile Zola's *J'Accuse*, literary and arts criticism, and political reportage. Texts include Cyril Connolly on literature, Lester Bangs on rock music, Mary McCarthy on Vietnam, Alma Guillermoprieto on killings in Mexico, H. L. Mencken on the Monkey Trial, and Hunter S. Thompson on the Hell's Angels. The fine line between factual reportage and fictional imagination is explored in the work of Ryszard Kapuscinski and Curzio Malaparte.

Materials and Techniques of Poetry

Written Arts 230

It is the unique capacity of poetry to capture the movement of mind and body in a resonant verbal architecture. This course examines, from the ground up, the elements of that architecture by asking what, in the most concrete terms, makes a poem a dynamic, saturated language event. Other aspects of poetic form are addressed, including patterns of repetition; the infinite varieties of syntax, punctuation, meter, and typography; the "color" of vowels; and the rhythmic implications of word choice and sentence structure.

“The Eye is the First Circle”:

Nonfiction Prose

Written Arts 232

“... the horizon which it forms is the second,” Ralph Waldo Emerson wrote, “and throughout nature this primary figure is repeated without end. It is the highest emblem in the cipher of the world.” In this workshop, students learn how to see closely and write closely: to train their eyes to cipher the world as keenly as they can, and write it down. The focus is less on personal memoir and more on observation.

Reading and Writing Contemporary

Mythology

Written Arts 234

This course examines mythologies in the contemporary world—professional wrestling, striptease, Hollywood blockbusters, fast food, video games, tourism—through texts by Roland Barthes, Susan Sontag, Jorge Luis Borges, Zadie Smith, David Foster, Rebecca Solnit, Tom Bissell, and Will Self, among others. Writing assignments are in dialogue with the readings.

Writing the Natural World

Written Arts 236

Students write narratives that use the natural world as both subject and source of inspiration. Extensive readings help identify what makes nature writing compelling (or not) and the challenges of the genre. Works by Emerson, Thoreau, and Muir are studied, as are contemporary texts from writers such as Dillard, Ehrlich, and Abbey. All students keep a nature journal.

The Song of a Page: Short Prose Forms for Poets

Written Arts 238

Nietzsche, perhaps anticipating Twitter or Snapchat, thought it possible to say in 10 sentences what many say in a whole book. A master of the aphorism, he believed condensation could penetrate rather than just abbreviate. Students in this course take up the challenge, and practice compression by writing prose that begins and ends on a single page. Admission by portfolio.

The Poetics of Space, Language, and Visuality

Written Arts 240

Writers and philosophers have long pondered the mystery of how writing conveys a sense of space (place) and the objects found in it. Words do not resemble things, so writers must conjure material presences in the mind’s eye. The class considers image, metaphor, and metonymy; ideas of description and depiction; and mimesis and ekphrasis. Also explored are the ways in which the digital age has altered our sense of near and far, the tactile, and the corporeal.

Writing the Film

Written Arts 256 / Film 256

See Film 256 for a full course description.

The Personal Essay

Written Arts 318

This course involves equal parts reading and writing and is for students who want to develop their creative writing—and their analytic thinking. Readings are taken from Phillip Lopate’s *The Art of the Personal Essay*, which traces the genre from Seneca, through Montaigne, to contemporary stylists such as Richard Rodriguez and Joan Didion. The focus is on the craft of the work: how scenes and characters are developed, how dialogue can be used, how the form can fracture from linear narrative to the collage.

The Dying Animal: Literary Criticism as an Endangered Journalistic Form

Written Arts 320

How does one write on deadline about new works of literary enterprise for an audience outside of the academy? How does one, when given 5,000 words, write an essay that offers an opinion of a work’s merits that is as fair to the ambitions of the author as it is to the larger endeavor of literary enterprise? Students read examples of literary criticism from Samuel Johnson to David Foster Wallace, and ultimately write a piece of long-form literary criticism of their own.

Advanced Poetry Workshop

Written Arts 322

Students present their work to the group for analysis and response, and complete suggested readings of contemporary poets. Optional writing

assignments are given for those poets who may find this useful. The course is open to sophomores, juniors, and seniors.

Fiction Workshop III

Written Arts 324

A workshop in prose fiction for advanced students. Participants are expected to submit at least two works of fiction to the workshop and critique their peers' writings.

Translating "Illuminations," Illuminating Translations

Written Arts 325

Students translate a series of prose poems by Arthur Rimbaud that have come to be called "Illuminations." The goal is that discussions and research into the meanings of words inform the class enough about both French and English to be able to arrive at individual translations of the poems. Learning to translate from a foreign language into English involves learning how to write resourcefully and powerfully, and knowing the weight and weft of words.

Hunting Human Beings: An Exploration of "The Profile" as a Journalistic Form

Written Arts 333

The magazine or newspaper profile dates back to Daniel Defoe's pioneering efforts, which ran parallel to the emergence of the English novel. This workshop attempts to understand how a written portrait of a living person—Defoe's profile of the criminal Jack Sheppard, for example—differs in nature and form from a written portrait of an invented person, such as Robinson Crusoe. Additional texts by Hazlitt, Twain, Orwell, Didion, Malcolm, Talese, Agee, Mailer, and Boo.

Poetry Practicum: How Forms Become Contents

Written Arts 335

Practicum is a Latin word meaning the practice of something as one moves from learning about it to doing it. This course has the spirit of experiment, in the sense of testing things, and a sense of inquiry, as the class looks closely at how specific choices—words, punctuation, syntax—inform how meanings are made. Readings include examples from Sappho to Stevens to Silliman, along

with critical writings that help align students' intentions to their writing practice.

Prose Studio

Written Arts 336

Just as the visual arts employ studios to stretch muscles, refine technique, and launch ideas, so this class functions for writers of fiction and nonfiction. Weekly paired reading and writing exercises address, among other things, voice, stance, texture, rhythm, recall, palette, focus, compression, word choice, rhetoric, and timing. For serious writers only.

Affinities and Discoveries: How to Sustain a Literary Life during and after Bard

Written Arts 340

This course engages with a broad range of literary magazines, in print and online, from samizdat to Condé Nast. Students are guided to recognize and identify literary sensibilities, develop their own affinities, and eventually engage in a more concrete way with the particular periodicals they most admire. Also discussed are the mechanics of literary community building, from submitting, interning, blogging, and tweeting, to forming literary chat rooms and real-life book clubs.

Imagining Nonhuman Consciousness

Written Arts 345

Philosopher Thomas Nagel asked, "What is it like to be a bat?" Ultimately, he determined that a bat's experience of the world is so alien to our own that it remains inaccessible to human cognitive empathy. But a bat's experience is not inaccessible to human *imagination*. This course considers texts that approach nonhuman consciousness through literature, philosophy, and science, from authors such as Descartes, Kafka, Rilke, Gardner, Collodi, Grandin, Asimov, Agamben, Sims, and Wallace. Students also incorporate these ideas into their own writing.

Advanced Fiction: The Novella

Written Arts 3500

Students read novellas by James, Flaubert, Chekhov, O'Connor, Gurganus, Hempel, and Roth. Using these primary texts for reference, the class discusses technical aspects of fiction writing, such as the use of time, narrative voice, openings,

endings, dialogue, circularity, and editing. In addition to writing weekly responses to readings, students write and revise a novella.

Senior Colloquium: Written Arts

Written Arts 405

This required yearlong colloquium provides Written Arts majors with an opportunity to share working methods, knowledge, skills, and resources. The course also explicitly addresses challenges arising from research and writing on the scale of the Senior Project.

Writing Workshop for Nonmajors

Written Arts 422

Every craft, science, skill, and discipline can be articulated, and anyone who can do real work in science or scholarship or art can learn to write “creatively”—to make personal concerns interesting to other people by means of language. This workshop, for juniors and seniors who are not writing majors but wish to learn about the world through the act of writing, provides the chance to experiment with all kinds of writing.

DIVISION OF SCIENCE, MATHEMATICS, AND COMPUTING

In the Division of Science, Mathematics, and Computing, progressive and classical curricular elements lead to an active understanding of the concepts, methods, and contexts of these disciplines. The division welcomes all students—science majors and non-majors—and offers a diverse array of introductory and advanced courses to meet the needs, interests, and backgrounds of Bard’s students, including the innovative Citizen Science program for first-year students. In all courses in the division, learning comes from doing: working in the laboratory, using computers, posing and solving problems. Students in divisional courses acquire not only a body of fundamental knowledge in a field but also the habits of critical and creative thinking that are necessary components in all scientific activity.

The state-of-the-art Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation opened in 2007 and is home to the Biology, Chemistry, and Computer Science Programs. The Lynda and Stewart Resnick Science Laboratories wing opened in the spring of 2009. In addition, the building features the László Z. Bitó ‘60 Auditorium, which seats up to 65 people; “smart” classrooms for multimedia presentations and videoconferencing; faculty offices; and open spaces for studying, computer work, and informal meetings. A scanning electron microscope and microscopy suite—four lasers, two optical microscopes, and two scanning probe microscopes—allow for cutting-edge research in biology, chemistry, and physics.

Bard provides a range of research opportunities on campus and at affiliated institutions. In 2000 Bard College and The Rockefeller University in New York City established a collaborative program in the sciences. The Bard-Rockefeller Semester in Science is a one-semester program designed for advanced science students, particularly in the fields of neuroscience, biochemistry, molecular biology, developmental biology, biophysics, and genetics. Students spend a semester in New York City working in the lab with Rockefeller faculty and taking specially designed classes at Rockefeller and at Bard’s Globalization and International Affairs Program. The Bard Summer Research Institute offers students the opportunity to spend eight weeks in residence at the College, working on projects in the social or natural sciences.

The Division of Science, Mathematics, and Computing oversees programs in biology, chemistry, computer science, mathematics, physics, and psychology. Students exercising the 3+2 engineering or environmental options also usually moderate into the division. The pursuit of a degree in the division provides majors with the foundation

needed for advanced, independent, and original work in graduate or professional schools or in technical professions requiring no further academic preparation.

Division chair: Michael Tibbetts

Biology

biology.bard.edu

Faculty: Brooke Jude (director), Cathy Collins, M. Elias Dueker, Felicia Keesing, Arseny Khakhalin, Gabriel G. Perron, Emily C. Pollina, Bruce Robertson, Amy Savage, Michael Tibbetts

Overview: In order to meet the needs and interests of students within this diverse field, the biology curriculum at Bard is designed to be flexible. Students are encouraged to consult with their advisers to design a personal curriculum that covers requirements for advanced study and satisfies varied interests (biochemical, molecular, ecological) and approaches (laboratory-based, field-based, computational). Students are also encouraged to gain additional expertise in chemistry, physics, mathematics, or computer science to prepare for the interdisciplinary nature of modern biological research. Bard's laboratory facilities, field station, and relationship with The Rockefeller University allow students to undertake sophisticated Senior Projects in a wide variety of areas. Funds for summer research are available on a competitive basis.

Requirements: In addition to the collegewide distribution requirements, First-Year Seminar, and Citizen Science, biology majors must complete a Senior Project of original scientific research; at least one semester of a 100-level course (from among courses numbered above 140); Biology 201, *Genetics and Evolution*; Biology 202, *Ecology and Evolution*; Biology 244, *Biostatistics*; Chemistry 141-142, *Basic Principles of Chemistry*; and a minimum of three additional 4-credit elective courses in biology, two of which must be laboratory courses.

Recent Senior Projects in Biology:

"The antibacterial effects of several plant essential oils on *Staphylococcus aureus*"
"The effect of tryptophan metabolism on inflammation in human skin"

"Influence of sewage and sewage infrastructure on microbial aerosols above an urban waterway"

"Machine learning on images of a microbial mutant library"

Facilities: In addition to the laboratories and "smart" classrooms in the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, biology equipment includes standard PCR machines, a Real-Time PCR machine, two fluorescence microscopes, and a wide variety of ecology field equipment. Biology students may also use the facilities of the Bard College Field Station, which is located on the Hudson River and affords access to freshwater tidal marshes, swamps, and shallows; perennial and intermittent streams; and young and old deciduous and coniferous forests, among other habitats.

Courses: Elective courses in biology cover a variety of topics, including ecology, animal physiology, neurobiology, microbiology, cell biology, virology, genomics, and cancer biology, among others. Upper College courses emphasize exposure to experimental techniques, examination of the primary literature, and written and oral presentation of scientific material.

Biology of Noninfectious Disease

Biology 114

Conditions studied include inherited diseases such as sickle-cell anemia and cystic fibrosis, endocrine disorders, therapeutic drug addiction and toxicities, allergies, and neurological diseases such as Parkinson's disease and Alzheimer's, among others. Laboratory work introduces students to human physiology as it relates to disease. *Prerequisites:* high school biology and chemistry; Biology 141 and 142 are recommended.

Botany for Herbivores: Developing Crop Plants and Agricultural Ecosystems

Biology 117

Wild relatives of many important crop species, including potatoes, tomatoes, and broccoli, contain potent defenses against animals that might eat them. How did these plants become safe for us to eat? How do we deter other organisms from eating them? Designed for nonmajors, the course explores the ways in which humans have modified the plants we use as food, the challenges of ecosystems dominated by crop plants, and ways to evaluate evidence for the safety and efficacy of crop development and food production strategies.

Measuring Nature

Biology 120

How is quackery different from a medical breakthrough? How do we know the world is getting warmer? This course introduces the principles of statistics and experimental design that are used to answer these and other questions in the sciences. Students conduct simple laboratory experiments and learn basic computer skills that will enable them to analyze many kinds of data. Students also learn to identify the use (and misuse) of statistics in the news.

Obesity

Biology 121

CROSS-LISTED: GIS

According to the Centers for Disease Control and Prevention, more than one-third of U.S. adults, and 17 percent of children and adolescents, are obese. The estimated annual cost of obesity was \$147 billion in 2008. This course explores the potential factors (behavior, evolution, genetics/physiology, microbiome) contributing to the obesity epidemic. Laboratory work investigates the influence of genetics on obesity as well as the efficacy of interventions. *Prerequisites:* passing score on Part I of the Mathematics Diagnostic.

The Science of Creativity

Biology 122

CROSS-LISTED: EXPERIMENTAL HUMANITIES

What makes someone creative? How do we quantify creativity? Can creative skill be inherited or is it learned? Is there an evolutionary advantage to being creative? This course considers artistic expression and creativity through the lens

of several core life science concepts, including genetics, inheritance, genotype vs. phenotype, gene expression, and natural selection. Students also explore the relationship between the human brain and creative expression.

Introduction to Insects

Biology 127

Students use insects and other arthropods to explore biological topics such as how bugs are put together; how they reproduce and grow; and how they interact with their environment to find food, catch prey, avoid predators, and compete for mates. Also discussed is how the study of insects contributes to our understanding of genetics, evolution, and disease. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Field Study in Natural History

Biology 130

Designed to acquaint the interested nonscience student with the plants and animals that make the Bard campus their home, including trees and shrubs in their winter condition and wildflowers in the spring. Animal tracks and bird migrations are also objects of study. Although the course includes some lab work on preserved specimens, especially during severe weather, most class meetings are field trips.

Introductory Biology for Nonmajors

Biology 133

This course, intended for students not planning to major in the sciences, focuses on fundamental concepts in biology. In addition to learning key ideas, students conduct experiments, and analyze and interpret data.

Cancer Fundamentals

Biology 134

Designed for students not planning to major in biology, this course introduces the many diseases and intricacies that comprise cancer. The class examines cancer from a historical perspective to understand its origins and how potential treatments are developed. Laboratory work investigates common mechanisms used by cancer cells as well as techniques used for cancer diagnosis.

Subcellular Biology

Biology 141

Beginning with the evolution and complexity of life, including prokaryotes and viruses, the course examines the commonality of life at both the biochemical and cellular levels. One focus is energy transfer in living systems (fermentation, respiration, and photosynthesis), followed by attention to information transfer (genetics, nucleic acid replication, transcription, and translation). The course ends with discussions of more complex topics (genetic engineering, human genetics, and immunology). *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Organismal Biology

Biology 142

CROSS-LISTED: EUS, GIS

An introduction to organismal biology and ecology, primarily for those who intend to continue in biology. Topics: population genetics; evolution; vertebrate embryology and anatomy; and animal phylogeny, taxonomy, and ecology. Biology 142 may be taken before Biology 141. Students majoring in biology are strongly encouraged to enroll concurrently in Chemistry 142. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Environmental Microbiology

Biology 145

The course introduces current research in environmental microbiology, and covers such basic biological concepts as DNA, RNA, protein production, cellular replication, metabolism, respiration, and Mendelian genetics. Topics specific to microbial life include ecological life cycles and microbial habitats, the microbiomes of plants and humans, biodegradation and bioremediation, antibiotic resistance, biofilms, and quorum sensing. A laboratory component allows students to culture environmental microbes as well as learn techniques for identification and characterization of phenotypes.

Zoology for Nonmajors

Biology 148

Students learn the fundamental concepts of biology through the study of animals (including a few that are guaranteed to be new to them) and the evolutionary relationships between the major groups of animals, ranging from the microscopic

to humans. Key concepts include macromolecules, cell organization, cellular respiration, mitosis, meiosis, genetics, ecology, evolution, and ecosystem studies.

Evolution of Model Organisms

Biology 150

This introductory course explores the genetics and evolution of a variety of organisms. The class also examines the interplay between genetics and evolution, with topics ranging from ecology and behavior to physiology and biomechanics. The course includes a lab and one or two field trips. *Prerequisites:* passing score on Part I of the Mathematics Diagnostic and at least one introductory biology course.

From Genes to Traits

Biology 151

An introduction to the relationships between genetics, environment, and biochemistry. The laboratory portion of this course acquaints students with some of the methodologies and instrumentation found in a modern biology lab. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Global Change Biology

Biology 153

CROSS-LISTED: EUS, GIS

This introductory-level course explores the effects of climate change on the ecology of animals, plants, and microbes, and considers how these biologically oriented questions relate to the interconnected issues of human society, politics, and the economy. In the lab, students analyze ice-core data and use a bevy of tools to predict changes in the timing of migration in birds and butterflies, as well as how climate change will affect the distribution and range of plant and animal species.

On the Shoulders of Green Giants: Introduction to Plant Biology

Biology 154

Plants are an important part of every ecosystem they inhabit, providing carbon and energy to the organisms that feed on them. Plants perform all the tasks we are familiar with from animal studies—acquiring energy, nutrients, and water; growing and reproducing; sensing and responding to their environments—but in different ways.

This course examines the ways in which plants perform these tasks. Lab work includes field explorations of local ecosystems.

Botany

Biology 155

Imagine a super toxin that killed every living plant on earth. How long do you think we would have before we felt the impact? Could human civilization survive forever without plants? This course, for students considering biology as a major, introduces the essential components of botany, including morphology and basic plant identification, photosynthesis, respiration, cellular function, reproduction, and the use of plants in human society. Labs are used to familiarize students with plant form and function, with a special emphasis on campus plants.

From Shrimps to Chimps: Introduction to Neurobiology

Biology 162

CROSS-LISTED: MBB

Many neuroscience textbooks begin with the brain's nuts and bolts (neurons, synapses, ion channels) while fun topics, such as behavior, cognition, and memory, are lumped at the end. This is because most of what we know about the human brain we learned from rats, flies, sea slugs, and other model organisms. The course climbs the ladder of complexity from single neurons in invertebrates to large-scale networks in primates to show how simple elements can combine and interact to produce meaningful behaviors.

Practicum in Neuroethology

Biology 164

Students conduct a series of behavioral experiments in *Xenopus* tadpoles, studying their locomotory responses to visual and acoustic stimulation, learning and troubleshooting techniques, and analyzing results. This laboratory course provides an experience in authentic scientific research, as some of the questions asked about the logic of multisensory integration in the tadpole brain have never been asked before.

Microbial Techniques Workshop

Biology 165

Students in this introductory laboratory course, designed for intended biology majors, learn

standard culturing techniques, biochemical and molecular identification tests, and various bioassays. Texts include Angelika Hofmann's *Writing in Biological Sciences: A Comprehensive Resource for Scientific Communication*. Priority is given to first-year students.

Genetics and Evolution

Biology 201

CROSS-LISTED: GIS, MBB

The course takes a modern approach to the study of genetics in which classical ideas about genotype, phenotype, and inheritance are integrated into the modern molecular and genomic understanding of the processes involved in the generation of diversity. The laboratory consists of a semester-long project involving the genetic manipulation of a model organism's genome to address one or more topics in the course.

Prerequisite: one year of college biology.

Ecology and Evolution

Biology 202

In addition to studying foundational ideas in both ecology and evolution, the class explores how genetic variation among individual organisms can influence ecological interactions and how these interactions can influence fitness. Students use model building to inform a mechanistic understanding of processes. *Prerequisite:* successful completion of Biology 201.

Visiting Speakers Seminar

Biology 208

This one-credit course provides students with broad exposure to biology through visiting speakers. Students hear about the wide-ranging research interests of invited biologists and have opportunities to interact informally with them. The course is graded pass/fail. Recommended for sophomore and junior biology majors.

Epidemiology: A Human Rights Perspective

Biology 223 / Human Rights 223

See Human Rights 223 for a course description.

Biostatistics

Biology 244

CROSS-LISTED: EUS, GIS, MATHEMATICS

This course provides a general idea of the statistical methods commonly used in biology, the

methods appropriate for various types of data, and an in-depth examination of how the methods work. Topics covered include elementary probability and statistics, hypothesis testing, characteristics of frequency distributions, regression analysis, and some multivariate-based methods.

Molecular Biology

Biology 302

An exploration of the molecular aspects of gene expression in both prokaryotic and eukaryotic systems. Topics include DNA structure, replication, and repair; DNA transcription; RNA structure and processing; and polypeptide synthesis. The course also covers various mechanisms involved in the regulation of gene expression. Emphasis is placed on a review of the current literature and the experimental approaches used in modern molecular biological research. The laboratory provides practical experience in techniques such as molecular cloning, restriction enzyme mapping, DNA sequencing, and nucleic acid hybridization. *Prerequisites:* Biology 201 and Chemistry 201-202.

Microbiology

Biology 303

This course investigates the principles of microbiology that make microbes unique, taking a systems-based approach to such topics as microbial cell structure and function, bacterial motility and chemotaxis, secretion systems, biofilm formation, quorum sensing, and antibiotic resistance. The course focuses on bacterial species, but some time is devoted to the biology of eukaryotic microbes. The lab portion is a semester-long team project that involves examination of local microbial populations using culture, molecular, and biochemical approaches.

Cell Biology

Biology 304

Students in the course examine the molecular and biochemical mechanisms involved in processes relating to eukaryotic cellular organization, communication, movement, reproduction, and death. These topics are considered through close reading of the primary and secondary literature. The laboratory portion consists of a semester-long project. *Prerequisites:* Biology 201 and 202 and Chemistry 201-202.

Vertebrate Zoology

Biology 306

A survey of the natural history, evolution, and ecology of the vertebrates native to the Hudson Valley region. Lab sessions are used for identification, taxonomy, and study techniques, with as much work as possible done in the field.

Prerequisites: Biology 141 and 142, Upper College status, and permission of the instructor.

Invertebrate Zoology

Biology 309

This course takes a comparative approach to studying zoology, with a special focus on marine and aquatic invertebrates native to the Hudson Valley. Students learn how to use phylogenetic tools to study ecology, evolution, comparative morphology, biogeography, and speciation of different invertebrate groups. Laboratories include comparative anatomy of different invertebrate phyla, DNA extraction and sequencing, and working with phylogenetic analysis software.

Prerequisites: Biology 201 and 202, or permission of the instructor.

Field Ornithology

Biology 311

CROSS-LISTED: EUS

Birds are presented as a unique group and as representative of vertebrates, with emphasis on adaptation, ecology, behavior, bird conservation, the physical basis of flight, and laboratory and field methods used in modern ornithology. Students also consider current views of the systematic relationships among living birds and the evolutionary history of birds, including the debate regarding their relation to dinosaurs and the origin of flight. Field trips to local habitats and biological reserves, as well as study of museum specimens.

Animal Behavior

Biology 313

CROSS-LISTED: MBB

An examination of animal behavior from a biological and evolutionary point of view. The class explores the causes and consequences of behaviors such as foraging and predation, migration, antipredator behavior, mating behavior, cooperation, and altruism. Students design and carry out their own research over the course of the semester. *Prerequisites:* Biology 201 and 202; Biology 244 and 315 are useful but not required.

Advanced Evolution*Biology 315*

Various forces of evolution are examined, using population and quantitative genetics to address fundamental questions in biology. Also explored: patterns of evolution within and among populations, across species, and through time; what evolution can reveal about other disciplines; and how modern genomic and bioinformatic techniques rely on evolutionary principles.

Advanced Ecology: Ecology and Behavior of Plants*Biology 317*

Plants are crucial producers in nearly every terrestrial ecosystem, and understanding their physiology, ecology, and behavior can help us to conserve them, and in turn, the ecosystems of which they are a part. Topics explored include eco-physiology and stress adaptations, reproduction and dispersal mechanisms, plant defenses, plant sensory and response systems, and phytoremediation. In the lab, students have the opportunity to design, carry out, and communicate results of a study related to one of these topics. *Prerequisite:* Upper College standing in biology.

Cellular and Molecular Neuroscience*Biology 318*

CROSS-LISTED: MBB

Since nervous systems are built of individual cells, all aspects of neural function, development, and pathology can be linked to interactions of proteins: channels, receptors, transcription factors, and other molecular machines. The course begins with an introduction to electrophysiology (the study of electrical properties of neural cells) and moves on to cover synaptic plasticity, neural development (axon guidance, projection refinement), and molecular mechanisms of neurodevelopmental disorders, such as autism. Labs are built around projects in crustacean electrophysiology.

Animal Physiology*Biology 324*

How do animals work? How do the veins, membranes, and tissues make it possible for animals to move, feel, and reproduce? Why are all those things there, and how are they different in different animals? Why do you have a spleen, and how can a crane breathe through a neck that long?

Do fishes need to drink, and do they urinate? The course tackles these kinds of questions and compares human physiology to that of other animals.

Prerequisite: Upper College standing in biology.

Freshwater Biology*Biology 330*

This course addresses the physical, chemical, and biological properties of lakes and streams, and the effects watersheds and wetlands have on freshwater systems. Anthropogenic impacts (e.g., climate change, pollutants, and invasive species) on freshwater systems are examined, as are methods for restoring lakes and streams and paleolimnological methodologies for identifying past water quality. Research articles introduce key concepts in aquatic ecology; these topics are reinforced through hands-on experience in the field and laboratory. *Prerequisites:* Biology 201 and 202; Chemistry 141-142.

Plant Signaling and Physiology*Biology 334*

This course explores physiological, developmental, morphological, and anatomical adaptations of flowering plants to diverse environments. Concepts considered include drought adaptation, seed dormancy, plant hormone signaling, phytoremediation, and biorobotics. Labs provide an opportunity to design experiments to address some of these concepts in more detail. *Prerequisite:* Upper College standing in biology.

Experimental Plant Biology*Biology 335*

Plants are the primary producers of energy in the biosphere. All other organisms on Earth interact with plants either directly or indirectly: via pollination, predation, herbivory, mutualism, competition, facilitation, or indirect effects in food webs. This course explores how plants interact with other organisms, and how this feeds back on plant behavior and function. Readings are drawn mostly from the primary literature; lab work involves designing and conducting experiments. *Prerequisite:* Upper College standing in biology.

Metagenomics*Biology 340*

How does the genetic diversity of microbes affect human health? How do anthropogenic actions

such as pollution affect microbial populations around us? This research-intensive course uses genomics and metagenomics to study the ecology and evolution of antibiotic resistance in environmental microbes. For one week prior to the start of the semester, students meet daily with the instructor to design and conduct their own metagenomic survey of microbial populations found in the Saw Kill and surrounding lands. *Prerequisite:* Upper College standing in biology, or permission of the instructor.

Advanced Cell and Molecular Biology *Biology 389*

Students who have completed Biology 302, *Molecular Biology*, continue working with the gene they chose at the beginning of that course. They use cellular techniques to ask questions about the role of the gene product in zebrafish hair-cell function, and perform knockdown experiments in which they examine the cellular and physiological effects of limiting the production of the gene product in zebrafish larvae.

Immunology *Biology 405*

CROSS-LISTED: GIS

Basic concepts are taught from a historical perspective, with special attention paid to current unanswered questions in the field and their implications. The course also looks at uses of immunology concepts from perspectives other than medical and basic research applications. Appropriate for students who have a biology background and want to gain a basic understanding of the field and its applications.

Cholera: Pandemics, Pathology, and Molecular Mechanisms *Biology 406*

This upper-level seminar examines a microbe that has caused seven worldwide pandemics and continues to plague human populations, *Vibrio cholerae*. Students examine the historical significance of cholera, environmental and socioeconomic factors that influence outbreaks, and the complex molecular genetics that allow this microbe to be so effectively pathogenic. Readings drawn from topically relevant primary, secondary, and historical literature. *Prerequisite:* Biology 201; Chemistry 201-202 is helpful, but not essential.

Advanced Seminar on Cancer *Biology 411*

Cancer is a genetic disease that cannot be inherited; a disease in which one's own cells disrupt normal physiological functions; a disease for which some therapies result in the loss of the body's ability to fight disease. This advanced course looks at the complex reasons for these paradoxes by examining a particular cancer from several perspectives: epidemiological, physiological, genetic, molecular, and cellular.

Advanced Seminar in Urban Ecology *Biology 415*

Urban development is among the most pervasive and ubiquitous forms of land cover change. Thus, urbanization poses significant challenges to many organisms, including humans. This seminar focuses on the processes determining patterns of abundance and distribution of organisms in urban ecosystems, interactions among organisms in the urban environment, behavioral and evolutionary responses that facilitate adaptation to urban environments, and interactions between humans and nature in urban environments. *Prerequisite:* Biology 202 or consent of the instructor.

Behavior Genomics *Biology 423*

Social behavior is one of the most complex biological phenomena to have evolved on Earth. It has contributed to the huge ecological success of those organisms showing the highest levels of social organization—ants, bees, and termites. This seminar looks at the ecology, genetics, and evolution of social behavior. Using the current literature and a problem-based learning approach, the course spans neurogenetics, genetic imprinting, collective decision making, cooperation and cheating, and division of labor.

Neuroscience Revolutions *Biology 425*

CROSS-LISTED: MBB

New scientific ideas often inspire hot debates. Some of these ideas eventually make it into textbooks, becoming a new dogma, while others are marginalized and forgotten. This seminar examines various controversies in neurobiology, including those that transformed the field in the past and those that are being debated now.

Discussion is based on current primary research.

Prerequisite: Upper College standing in biology or permission of the instructor.

Vector Biology

Biology 426

Viral, parasitic, and bacterial diseases transmitted by insect vectors cause significant morbidity and mortality worldwide. This seminar focuses on a variety of insect vectors responsible for transmitting some of the most significant diseases of our global society. Emphasis is placed on the biology of the insects, including factors that contribute to disease transmission, such as behavior, immune defenses, and life cycle. Understanding these features allows students to appreciate the complexities associated with disease control. *Prerequisite:* Upper College standing in biology.

Topics in Virology: Ebola

Biology 427

This course, designed to examine the field of virology through one particular virus, is focused on the outbreak of Ebola in 2014. Using primary literature as texts, the class investigates the molecular biology and genetics of the Ebola virus and related filoviruses, as well as the host response to and defense of viral infections. Specific topics include viral structure and assembly, host specificity, and molecular/genetic mechanisms of viral cellular entry, mRNA production, and genome replication. *Prerequisite:* Biology 201.

Parasitology

Biology 431

CROSS-LISTED: GIS

Not all vectors or hosts are equally susceptible to parasite challenge, a factor that influences disease transmission dynamics. This seminar focuses on a variety of eukaryotic parasitic diseases relevant to human health, with emphasis on the invasion and establishment processes used by these organisms as they are transmitted to their definitive or intermediate hosts.

Chemistry

chemistry.bard.edu

Faculty: Emily McLaughlin (director),
Craig Anderson, Swapan Jain, Marc Koyack,
Christopher LaFratta

Overview: Chemistry at Bard is geared primarily, but not exclusively, toward meeting the needs of students planning to do graduate and/or professional work in a variety of chemistry, biology, and engineering subfields. During their course of study, students receive training in modern methods in chemistry, which include extensive hands-on experience with contemporary instruments and equipment (see "Facilities"). In addition to the core courses, a student typically completes at least two advanced electives in chemistry, biology, mathematics, or physics, according to personal goals.

Requirements: Before moderating in the program, students should complete (or be enrolled in) Chemistry 141-142 and 201-202, Mathematics 141 and 142, and Physics 141 and 142. Students are expected to follow the standard divisional procedure for Moderation and to fulfill the collegewide distribution and First-Year Seminar requirements. To graduate, students must successfully complete Chemistry 311, 312, 350, and 360; two electives at the 300 level or higher; and the Senior Project.

Recent Senior Projects in Chemistry:

- "Investigating Binding Site Specificity of Heteromultinuclear Organometallic Complexes to DNA"
- "Optical Tweezers for High-Resolution Single-Photon Direct Laser Writing"
- "Synthesis and Characterization of the Antimicrobial Bisindole Alkaloid Violacein and Analogs"
- "Synthesis and Characterization of Platinum (II) Complexes from Quinoline or Pyridine Functionalized Benzothiophene Ligands"

Faculty/Student Publications: Undergraduate students have the opportunity to work on research projects with members of the science faculty. Recent publications that have featured student coauthors include the following:

- "A Convenient Direct Laser Writing System for the Creation of Microfluidic Masters." *Microfluidics and Nanofluidics* 19 (2015), 419-26
- "Regioselective Formation of Six-Membered and Five-Membered Cyclometalated Platinum Complexes." *Tetrahedron Letters* 56, no. 46 (2015), 6352-55
- "Structural Insights into the Interactions of xpt Riboswitch with Novel Guanine Analogues: A Molecular Dynamics Simulation Study." *Journal of Biomolecular Structure and Dynamics* 33 (2015), 234-43
- "Synthesis and Characterization of Water-Soluble, Heteronuclear Ruthenium(III)/Ferrocene Complexes and Their Interactions with Biomolecules." *Journal of Inorganic Biochemistry* (2015), 41-50
- "Three-Component Synthesis of Disubstituted 2H-pyrrol-2-ones: Preparation of the Violacein Scaffold." *Tetrahedron Letters* 55, no. 14 (2014), 2609-11

Facilities: Facilities at the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation and the Lynda and Stewart Resnick Science Laboratories include teaching labs, individual research laboratories for faculty and their students, seminar rooms, and expanded space for student research posters. Students have the opportunity to work with modern instrumentation, including a Varian 400 MHz nuclear magnetic resonance spectrometer; two Thermo Scientific Nicolet Fourier transform infrared spectrophotometers; a gas chromatograph-mass spectrometer; liquid chromatograph-mass spectrometer; several ultraviolet/visible spectrophotometers; a polarimeter; two microwave reactors; a Dionex high-performance liquid chromatograph; two PTI fluorescence spectrometers; a CombiFlash® chromatography system; Agilent ICP-Optical Emission Spectrometer; BASI Potentiostat; CHI Potentiostat; Olympus laser scanning confocal microscope; field emission scanning electron microscope; BMG microplate reader; and, in collaboration with Vassar College, a state-of-the-art X-ray diffractometer. More details are available at the program website.

Courses: Core courses include Chemistry 141-142, *Basic Principles of Chemistry*; Chemistry 201-202, *Organic Chemistry*; Chemistry 311, *Physical Chemistry*;

Chemistry 312, *Advanced Inorganic Chemistry*; and laboratory concepts-focused Chemistry 350, *Physical and Analytical Techniques*, and Chemistry 360, *Synthesis*. Each semester, at least one advanced elective course is offered, covering topics such as organic synthesis, nucleic acids, organometallics, nanotechnology, and biochemistry.

Molecules and Medicine

Chemistry 129

When you take aspirin or ibuprofen, do you ever wonder what the structure of this "miracle drug" looks like? In what way does the molecule actually work in the body? How was the medicinal use of this and other drugs discovered? This course, intended for nonscience majors, explores biologically active molecules and their modes of action (naturally occurring and synthetic) in an effort to stress the importance of chemistry in biology and medicine.

Basic Principles of Chemistry

Chemistry 141-142

An introduction to the composition, structure, and properties of matter. The first semester covers atomic structure, stoichiometry, periodic trends, bonding and molecular geometry, thermochemistry, and the behavior of gases, liquids, and solids. Central concepts in the second semester are energy transfer, spontaneity, and change (thermochemistry, chemical equilibrium, and kinetics). The laboratory portion stresses basic techniques and quantitative applications. Basic algebra skills are required. Concurrent enrollment in calculus is recommended for students who intend to major in chemistry.

Organic Chemistry

Chemistry 201-202

Students examine the structure and reactions of specific types of organic compounds and develop interrelationships that provide an integrated understanding of organic chemistry. The course emphasizes general principles and reaction mechanisms, but students are also expected to accumulate and utilize factual material. The laboratory is coordinated with classroom topics and provides direct experience with many reactions and concepts. The laboratory also develops familiarity with experiment design, experimental techniques, and instrumental methods such as

chromatography and spectroscopy. *Prerequisite:* Chemistry 141-142.

Principles of Chemical Analysis

Chemistry 301

A survey of analytical chemistry, with emphasis on the basic principles of solution equilibria. Quantitative treatment of solubility, acidity, and oxidation potential provides the background for understanding gravimetric and volumetric techniques. *Prerequisite:* Chemistry 141-142.

Physical Chemistry

Chemistry 311

Quantum chemistry, spectroscopy, and thermodynamics are studied in detail. Topics covered include the fundamental principles of quantum mechanics, the hydrogen atom, computational chemistry, atomic and molecular spectroscopy, the standard functions (enthalpy, entropy, Gibbs, etc.), and the microscopic point of view of entropy. *Prerequisites:* Chemistry 141-142, Physics 141 and 142, and Mathematics 141 and 142, or permission of the instructor.

Advanced Inorganic Chemistry

Chemistry 312

This course places emphasis on the classification of the properties and reactivity of the elements by chemical periodicity, structure, and bonding. Topics: coordination chemistry of the transition metals, organometallic chemistry, and bioinorganic chemistry. *Prerequisite:* Chemistry 201-202.

Advanced Laboratory Techniques: Physical and Analytic

Chemistry 350

Students explore analytical, physical, inorganic, and organic chemistry techniques and applications. Concepts dealing with statistical evaluation of data, activity, systematic treatment of equilibrium, and electrochemistry are also addressed.

Advanced Laboratory Techniques:

Synthesis

Chemistry 360

Advanced lab concepts and techniques are introduced, including multistep organic and organometallic synthesis and air- and moisture-sensitive techniques. The course also covers many analyti-

cal, physical, inorganic, and organic chemistry techniques and applications, as necessary.

Biochemistry

Chemistry 390

This course provides an introduction to biochemistry, with an emphasis on the study of biomolecules that are central to the function of living entities. Topics include protein and nucleic acid structure/function/regulation, mechanism/kinetics of enzymes, and a brief introduction to metabolism. The study of biochemistry is at the interface of chemistry and biology, so a strong foundation in introductory biology and organic chemistry is necessary.

Organic Synthesis

Chemistry 408

The starting point of this introductory course on the design and development of organic syntheses is a predictable design of organic structures based on the use of carbanions and other modern reactions. The versatility of these methods is discussed, using novel ways to apply the reactions to generate elusive structures. Variations in reactivity are examined to illustrate the differential reactivity of similar functional groups and how these differences may be used in selectivity.

Prerequisite: Chemistry 202.

Organometallics

Chemistry 431

This course integrates material from inorganic and organic chemistry to provide a basis for understanding the rich chemistry of the metal/carbon bond. The material consists of an examination of various organometallic reaction mechanisms, including substitution, oxidative addition, reductive elimination, and insertion, combined with a survey of the structure and reactivity of organometallic ligands. Topics addressed: organometallic photochemistry, catalysis, and the use of organometallic reagents in organic synthesis.

DNA/RNA: Structure and Function of Nucleic Acids

Chemistry 441

This seminar-style course begins with a review of nucleic acid chemistry. Topics include the influence of DNA/RNA structure on replication, transcription, and translation; the importance of

protein-nucleic acid interactions; and the role of RNA in regulation (catalytic RNA, riboswitches, and RNA interference pathways). Students utilize modeling/imaging software to acquire a deeper appreciation of nucleic acid structure.

Nanochemistry

Chemistry 471

A central goal of nanoscience is to make useful materials and devices through the synthesis and patterning of nanoscale building blocks. This course addresses the synthetic methods used to make metallic and semiconducting nanocrystals, as well as polymeric and bioinspired nanomaterials. Students also explore techniques that have been developed to organize and integrate these building blocks into functional architectures via self-assembly, templating, and lithography. This seminar-style course draws extensively on articles in recent chemistry, physics, biology, and engineering journals.

Computer Science

cs.bard.edu

Faculty: Keith O'Hara (director), Sven Anderson, Robert W. McGrail, Khondaker Salehin, S. Rebecca Thomas

Overview: Computing is an integral part of contemporary life. Computer science encompasses the study of computing technology, theory, and applications in all contexts, including mobile computing, desktop computing, robotics and autonomous vehicles, and the Internet. The Computer Science Program at Bard offers courses tailored to the interests of students from across the College. The program focuses on the fundamental ideas of computer science and introduces students to multiple programming languages and paradigms. It offers broad coverage of theoretical, applied, and systems-oriented topics. Most courses include hands-on projects so students can learn by building and participate in research projects in laboratories devoted to cognition, robotics, and symbolic computation.

The curriculum is designed to offer many opportunities for students whose interest in comput-

ing arises from their own disciplinary context. Computer science has links with cognitive science, experimental humanities, mathematics, film and electronic arts, and many other fields, and students from these fields often use their computing skills and knowledge in carrying out Senior Projects.

Requirements: Before Moderation, a student in the Computer Science Program should complete or be enrolled in Computer Science 143, 145, and 201, as well as Mathematics 141 (or the equivalents). Students are expected to follow standard divisional procedures for Moderation and to fulfill the collegewide distribution and First-Year Seminar requirements. To graduate, a student in the program must take Computer Science 301, 305, and 312; one systems course such as 326, 327, or 360; at least two other computer science courses, one numbered above 201 and the other numbered 300 or above; and complete a Senior Project.

Recent Senior Projects in Computer Science:

"Browsing Data as a Predictor of Web Page Relevancy"
 "Implementation of the Solution to the Conjugacy Problem in Thompson's Groups"
 "Texture Analysis in Painting Classification"
 "Using Multi-Agent Reinforcement Learning to Structure the Behavior of Virtual Dinosaurs"

Facilities: Program facilities at the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation include computer and hardware teaching labs, a cognitive systems lab, robotics lab, dedicated computer server room, and study space with wireless networking.

Courses: The following core courses are offered every year or every other year: Computer Science 143, *Object-Oriented Programming with Robots*; Computer Science 145, *Discrete Mathematics*; Computer Science 201, *Data Structures*; Computer Science 301, *Algorithms*; Computer Science 305, *Design of Programming Languages*; Computer Science 312, *Theory of Computation*; and Computer Science 326, *Operating Systems*. Elective courses are offered at least once every three years or by tutorial; recent examples include *Databases*, *Mobile Applications and Interfaces*, *The Computational Image*, and *Embedded Operating Systems*.

The Craft of Computing*Computer Science 101*

This course explores the past, present, and future of computing through the work of pioneers like Simon, Papert, Kay, and Knuth. It also features a practical introduction to the craft of computing: editing, scripting, and version control.

**Introduction to Computing:
Simulating Reality***Computer Science 115*

How do rumors and fashions spread in society? Does a small change in environmental temperature disrupt an ecosystem? Questions like these are explored, using computers to create virtual worlds. This introduction to modeling and simulation is for students who are interested in creating computer models of objects, processes, and complex systems using computer software. *Prerequisites:* a strong background in precalculus mathematics or the equivalent, and a passing score on Part I of the Mathematics Diagnostic.

**Introduction to Computing:
Web Informatics***Computer Science 116*

An introduction to content deployment for the World Wide Web. Participants construct social networking software, similar in scope to blogs or Facebook, using a dynamic web programming system. Strong emphasis is placed on the development of flexible applications that efficiently store and process data and metadata. In addition to basic computer programming, various XML technologies are employed. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

**Introduction to Computing:
Interactive Systems***Computer Science 117*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

This course introduces students to computing through the construction of interactive systems that explore the interface between the physical and virtual worlds. Programming projects involve 2D and 3D graphics, animation, interactivity, and the visualization of data. *Prerequisite:* passing score on Part I of the Mathematics Diagnostics.

**Introduction to Computing:
Digital Humanities***Computer Science 118*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

What, if anything, can we learn by applying basic computing to works of literature? In this course, students apply techniques from natural language processing (the subdiscipline of computer science that deals with information in text form) to all kinds of texts. They identify hapax legomena (words that appear only once in a given text) and think about whether and when they are significant. How scholars try to use statistical techniques to approach disputes over authorship is also addressed.

(De-)Coding the Drone*Computer Science 119*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, HUMAN RIGHTS, STS

This introduction to computing through the coding and decoding of drones—or, more generally, robotic computing systems—engages with the public debate on unmanned aerial vehicles, both military and domestic. Students learn how computers can observe and manipulate the physical world as well as calculate in the virtual world, while reflecting on the social and political implications of drone technology. Guest lectures by distinguished practitioners in human rights, international law, media studies, literature, robotics, and history.

Introduction to Mind, Brain, and Behavior*Computer Science 131 / Psychology 131*

CROSS-LISTED: MBB, PHILOSOPHY

How do brains make minds? Can computers think? Is my dog conscious? Cognitive science assumes that the brain is some sort of computational engine, and, beginning with that premise, attempts to find answers to such questions. This course is taught by faculty from biology, computer science, linguistics, philosophy, and psychology, who combine their different approaches to explore how humans and other intelligent systems feel, perceive, reason, plan, and act. *Prerequisite:* Precalculus or its equivalent.

Object-Oriented Programming with Robots *Computer Science 143*

CROSS-LISTED: MBB

An exploration of object-oriented design through the design and implementation of mobile robot programs. Students learn how to move from an informal problem statement, through increasingly precise problem specifications, to the design and implementation of a solution. Good programming habits are emphasized.

Discrete Mathematics

Computer Science 145

This course emphasizes creative problem solving, linking language to logic, and learning to read and write proofs. Topics include propositional logic, predicate logic, inductive proof, sets, relations, functions, introductory combinatorics, and discrete probability. *Prerequisite:* Mathematics 141 or programming experience.

Data Structures

Computer Science 201

CROSS-LISTED: MBB

This course covers the essential principles of program design and analysis that underlie applications of computation to Internet communication, digital media, and artificial intelligence. Building on basic programming skills, students focus on the construction of more sophisticated computer programs that employ the most important and useful data structures, including files, lists, stacks, trees, and graphs. *Prerequisite:* Computer Science 143 or permission of the instructor.

Computer Architecture

Computer Science 225

An introduction to the structure and operation of modern computer architecture. Topics include instruction sets, pipelining, instruction-level parallelism, caches, memory hierarchies, storage systems, and multiprocessors. Assembly language programming is used to demonstrate the concepts. *Prerequisite:* Computer Science 143.

Introduction to Big Data

Computer Science 271

Students are introduced to the MapReduce programming paradigm and its utility to the management of data sets that are too unwieldy for classical approaches to data management. Concepts

surveyed include data sampling, organization, storage, reinterpretation, sharing, search, and visualization. Moreover, big data analytics and the underlying theory of statistical inference play a vital role in the course.

Algorithms

Computer Science 301

The focus of this course is on the design and analysis of correct and efficient computer algorithms. Topics include sorting, divide-and-conquer algorithms, greedy algorithms, dynamic programming algorithms, and graph algorithms. Advanced topics in algorithms may be selected from specialized areas of the mathematical and empirical sciences. *Prerequisites:* Computer Science 145 and 201 or Mathematics 261.

Design of Programming Languages

Computer Science 305

Students explore important issues in the design of programming languages, including type systems, procedure activation, parameter passing, data encapsulation, dynamic memory allocation, and concurrency. In addition, the functional, logical, and object-oriented programming paradigms are presented. *Prerequisite:* Computer Science 201.

Mind, Brain, and Behavior Seminar

Computer Science 308

CROSS-LISTED: MBB

Juniors and seniors concentrating in computer science or mathematics are strongly urged to take this two-credit course. Each senior presents personal research in progress or significant material from the literature. Each junior presents an interesting paper of personal choice from the literature. The purpose of the seminar is to enhance communication among seniors about their research and to encourage juniors to become familiar with both the academic literature and research undertaken in the program. *Prerequisite:* moderated status or permission of the instructor.

Theory of Computation

Computer Science 312

This course introduces several computational models developed to formalize the notion of an algorithm. It also offers detailed discussion of primary topics in the theory of computation, including the theory of recursive functions, Turing

machines, and several undecidable problems, such as the halting problem. *Prerequisites:* Computer Science 145 and 201.

The Computational Image

Computer Science 317

Using algorithms and approaches from computational geometry, computer graphics, image processing, computer vision, and augmented reality, students build computer systems that are visually interactive. Topics include image formation, feature extraction, object segmentation, recognition and tracking, rendering, and multiview geometry.

Databases: Theory and Practice

Computer Science 321

An introduction to the design, implementation, and uses of databases. Topics: design, models, integrity, concurrency, security, and query languages. *Prerequisite:* Computer Science 201.

Multicore Architecture

Computer Science 325

Modern desktop computers typically contain multiple microprocessors. In order to take full advantage of these machines, one must understand a number of interlocking hardware and software issues, including instruction-level and thread-level parallelism, architectures for shared memory, and dynamic scheduling. This course combines principles of computer organization as applied to multiprocessor systems with case studies of several multicore architectures. *Prerequisite:* Computer Science 201.

Operating Systems

Computer Science 326

The operating system provides the interface that makes it possible for users and their programs to interact with computer hardware. Whether on a mainframe or mobile phone, the operating system makes it possible for a computer to be shared by many users and processes in a secure manner. This course examines the major components of modern operating systems, with an emphasis on how processes and memory are managed for efficiency and security. *Prerequisite:* Computer Science 201.

Distributed Systems

Computer Science 327

Computing systems are increasingly built in a networked, distributed manner. These systems, often spanning the globe, coordinate to solve problems involving massive amounts of data in a highly fault-tolerant fashion. Students examine the challenges of extending traditional computing systems concepts (e.g. shared state, hardware abstraction, scheduling, file systems, timing, authentication) to a networked setting as well as the architectures, algorithms, and technologies used to design, build, and evaluate distributed computer systems. *Prerequisite:* Computer Science 201 or permission of the instructor.

Embedded Operating Systems

Computer Science 328

CROSS-LISTED: MBB

From dishwashers to drones, digital computers act as the brains of most modern devices. Embedded computing systems lack the memory, processing, energy, and user-interface resources available in traditional computers (e.g., personal computers). Topics covered include device drivers, concurrency, interprocess communication, scheduling, memory management, and virtualization. In addition, discussion may include issues in mobile, distributed, and real-time systems. *Prerequisite:* Computer Science 201 or permission of the instructor.

Computer Networks

Computer Science 345

This course takes a bottom-up approach to computer networking, covering in detail the physical, data link, MAC, network, transport, and application layers. TCP/IP and OSI reference models are introduced with examples taken from the Internet, ATM networks, and wireless networks.

Artificial Intelligence

Computer Science 351

CROSS-LISTED: MBB

A broad introduction to topics in artificial intelligence, including knowledge representation and reasoning, planning and problem solving, and machine learning. Advanced topics may include natural language processing, multiagent systems, and image processing.

Biologically Inspired Machine Learning

Computer Science 352

Participants study several biological systems and relate them to abstract models that incorporate elements of their data structures, information processing, and learning. Neuron models, neural networks, and evolutionary learning are studied using mathematics and computer simulation. The course emphasizes information processing, pattern recognition, and associated computational abilities of artificial models, but takes an ethological approach to understanding how natural and artificial intelligence systems adapt to their environment.

Intelligent Robotics and Perception

Computer Science 360

An overview of topics in computational perception, machine learning, and robotics. Students learn the underlying principles and methods of intelligent robotic systems, including techniques from sensor processing; robot software architecture; and supervised, unsupervised, and reinforcement learning. Throughout the semester, students collaborate to build an intelligent robotic system.

Mobile Application Development

Computer Science 374

A hands-on introduction to the design of applications on hand-held mobile devices such as mobile phones and tablets that are characterized by limited computational resources. Particular emphasis is placed on developing application architectures and interface designs that incorporate the specialized input-output capabilities of these devices, including wireless communication, touch input, spoken interfaces, location sensors, and video capture. Students work in small teams to develop a complete application for this platform.

Mathematics

math.bard.edu

Faculty: John Cullinan (director), Amir Barghi, James Belk, Maria Belk, Ethan Bloch, Mark D. Halsey, Mary C. Krembs (MAT), Stefan M. Mendez-Diez, Lauren Rose, Steven Simon, Japheth Wood

Overview: The Mathematics Program has three main functions: to provide students in the pro-

gram with the opportunity to study the primary areas of contemporary mathematics, to provide physical and social science majors with the necessary mathematical tools for work in their disciplines, and to introduce all students to serious and interesting mathematical ideas and their applications.

Requirements: The program requirements are flexible enough to allow a student to prepare for graduate study in mathematics, professional schools (such as medical or law), or employment in the public or private sector. Students in the program are expected to follow the standard divisional procedure for Moderation and to fulfill the collegewide distribution and First-Year Seminar requirements.

By the time of Moderation a student in the program should have taken (or be taking) these courses or their equivalents: Mathematics 141, *Calculus I*; Mathematics 142, *Calculus II*; Mathematics 213, *Linear Algebra with Ordinary Differential Equations*; and Mathematics 261, *Proofs and Fundamentals*. By graduation, a student must have completed: Mathematics 241, *Vector Calculus*; Mathematics 332, *Abstract Algebra*; Mathematics 361, *Real Analysis*; at least two other math courses numbered 300 or above; a computer science course, preferably before beginning the Senior Project; and the Senior Project.

Recent Senior Projects in Mathematics:

"Aye or Nay: A Study of Opinion Exchange Dynamics"
 "Basis Criteria for N-cycle Integer Splines"
 "Exploring a Generalized Partial Borda Count Voting System"
 "Inferring Connectivity of Neural Networks during Collision Avoidance in *Xenopus* Tadpoles"

Elementary Statistics

Mathematics 102

Students and the instructor choose applications of probability and statistics as the focus of the course. Most topics are introduced in a case-study fashion, usually by reading an article in a current periodical such as the *New York Times*, *Chance*, *Nature*, *Science*, or *Scientific American*. The goal is to enable the student to make critical judgments and come to informed conclusions about

current issues involving chance. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Mathematics and Politics

Mathematics 106

This course considers applications of mathematics to political science. Five major topics are covered: a model of escalatory behavior, game-theoretic models of international conflict, yes-no voting systems, political power, and social choice. The implications of each model presented, as well as the limitations of the model, are discussed. There is no mathematical prerequisite, but the course includes some algebraic computations and discussion of deductive proofs of the main results.

Topics in Geometrical Mathematics

Mathematics 107

Geometrical mathematics involves many topics other than traditional Euclidean geometry, including symmetry, groups, frieze and wallpaper patterns, graphs, surfaces, knots, and higher dimensions. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Secret Codes

Mathematics 108

An introduction to cryptology, the science of sending, receiving, and intercepting secret messages. A variety of encryption methods are addressed, including classical substitution and transposition ciphers, as well as more modern methods such as symmetric-key algorithms and public-key cryptography. Though the focus is on the mathematical and computational aspects of encryption and code breaking, the class also discusses the history of secret codes, the role of cryptology in Internet security, and public policy issues related to secure communication and eavesdropping. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Precalculus Mathematics

Mathematics 110

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 attention paid 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 Diagnostic.

Exploration in Number Theory

Mathematics 131

An overview of one of the oldest areas of mathematics, designed for any student who wants a taste of mathematics outside the calculus sequence. Topics include number puzzles, prime numbers, congruences, quadratic reciprocity, sums of squares, Diophantine equations, coding theory, and continued fractions. *Prerequisite:* Mathematics 110 or permission of the instructor.

Network Science

Mathematics 132

From the neurons in our brains to financial markets, networks are all around us. Network science helps us understand how these complex systems work. This introductory course covers topics including representations of a network as a graph or matrix, network measures, and classification of networks as small world, random, or hierarchical. The class investigates applications in biology, sociology, transportation, ecology, and epidemiology, among other disciplines. *Prerequisite:* Mathematics 110 or the equivalent.

Calculus I

Mathematics 141

An introduction to the basic ideas of differentiation and integration of functions of one variable. Topics include limits, techniques of differentiation, definite integrals, the fundamental theorem of calculus, and applications. *Prerequisite:* Mathematics 110 or the equivalent.

Calculus II

Mathematics 142

This course reinforces the fundamental ideas of the derivative and definite integral. Topics include integration techniques, L'Hôpital's rule, improper integrals, volumes, arc length, sequences and series, power series, continuous random variables, and separable differential equations. *Prerequisite:* Mathematics 141 or the equivalent.

Linear Algebra with Ordinary Differential Equations

Mathematics 213

Topics in linear algebra include n -dimensional Euclidean space, vectors, matrices, systems of linear equations, determinants, eigenvalues, and eigenvectors. Topics in ordinary differential equations include graphical methods, separable differential equations, higher-order linear differential equations, and systems of linear differential equations and applications. *Prerequisite:* Mathematics 142 or the equivalent.

Vector Calculus

Mathematics 241

This course investigates differentiation and integration of vector-valued functions and related topics in calculus. Topics covered include vector-valued functions, equations for lines and planes, gradients, the chain rule, change of variables for multiple integrals, line integrals, Green's theorem, Stokes's theorem, divergence theorem, and power series. *Prerequisite:* Mathematics 213.

Proofs and Fundamentals

Mathematics 261

An introduction to the methodology of the mathematical proof, covering the logic of compound and quantified statements; mathematical induction; and basic set theory, including functions and cardinality. Topics from foundational mathematics are developed to provide students with an opportunity to apply proof techniques. *Prerequisite:* Mathematics 142 or permission of the instructor.

Ordinary and Partial Differential Equations

Mathematics 311

The main focus is on first- and second-order differential equations; higher-order differential equations are also considered. Topics in ordinary differential equations include systems of equations, phase plane portraits of solutions, bifurcations, stability, and existence and uniqueness. Topics in partial differential equations: boundary conditions and physical applications and classifications of elliptic, parabolic, and hyperbolic equations. *Prerequisite:* Mathematics 213.

Combinatorics

Mathematics 316

Combinatorial mathematics is the study of how to combine objects into finite arrangements. Topics covered in this course are chosen from enumeration and generating functions, graph theory, matching and optimization theory, combinatorial designs, ordered sets, and coding theory. *Prerequisite:* Mathematics 261.

Graph Theory

Mathematics 317

Graph theory is a branch of mathematics that has applications in areas ranging from operations research to biology. Topics discussed include connectivity, trees, Hamiltonian and Eulerian paths and cycles; isomorphism and reconstructibility; planarity, coloring, color-critical graphs, and the four-color theorem; intersection graphs and vertex and edge domination; matchings and network flows; matroids and their relationship with optimization; and random graphs. *Prerequisite:* Mathematics 261 or permission of the instructor.

Number Theory

Mathematics 318

This proofs-based introduction to the theory of numbers covers the fundamentals of quadratic number fields. Topics include factorization, class group, unit group, Diophantine approximation, zeta functions, and applications to cryptography. *Prerequisite:* Mathematics 261.

Operations Research

Mathematics 322

Operations research is the study of techniques for finding optimal solutions to complex decision-making problems. It tries to answer questions such as how to schedule classes with a limited number of classrooms on campus, how to determine a diet that is both rich in nutrients and low in calories, or how to create an investment portfolio that meets investment needs. Techniques covered include linear programming, network flows, integer/combinatorial optimization, and nonlinear programming. *Prerequisite:* Mathematics 213.

Dynamical Systems

Mathematics 323

An introduction to the theory of discrete dynamical systems. Topics covered include iterated

functions, bifurcations, chaos, fractals and fractal dimension, complex functions, Julia sets, and the Mandelbrot set. The class makes extensive use of computers to model the behavior of dynamical systems. *Prerequisite:* Mathematics 261 or permission of the instructor.

Geometry

Mathematics 325

This course samples topics from the geometry of the plane, with a primary emphasis on the synthetic approach to Euclidean geometry. Other approaches (e.g., vector methods) and types of geometry (hyperbolic or projective geometry) are also considered, time permitting. Core topics in Euclidean geometry include axioms, metrics, congruence, similarity, polygons, triangles, and circles. *Prerequisites:* Mathematics 213 and 261, or permission of the instructor.

Probability

Mathematics 328

A calculus-based introduction to probability, with an emphasis on computation and applications. Topics include continuous and discrete random variables, combinatorial methods, conditional probability, joint distributions, expectation, variance, covariance, laws of large numbers, and the central limit theorem. Students gain practical experience using software to run probability simulations. *Prerequisite:* Mathematics 213.

Mathematical Statistics

Mathematics 329

This course is a calculus-based introduction to statistical theory and applications. Students explore the mathematical ideas underlying common statistical methods and gain experience in analyzing real data. Core topics include estimation, confidence intervals, hypothesis testing, and regression. Additional topics vary by instructor and may include bootstrapping or nonparametric methods. Statistical software is used extensively to perform simulations and data analyses. *Prerequisite:* Mathematics 328.

Abstract Algebra

Mathematics 332

The structures of groups, rings, and fields are studied, together with the homomorphisms of these objects. Topics include equivalence

relations, finite groups, group actions, integral domains, polynomial rings, and finite fields.

Prerequisite: Mathematics 261.

Philosophy of Mathematics

Mathematics 336 / Philosophy 336

See Philosophy 336 for a full course description.

The Fundamental Theorem of Mathematics

Mathematics 337

The primary goal of the course is to develop a proof of the fundamental theorem of algebra along an approach initiated by Euler and then refined by Foncenex and Lagrange in the 18th century. Along the way, students encounter topics such as the historical development of algebra, mathematical induction in several forms, Dirichlet's box principle, ring theory, symmetric polynomials, and Viète's theorem. *Prerequisites:* Mathematics 261 and a previous course in abstract algebra, or permission of the instructor.

Coding Theory

Mathematics 340

The digital transmission of information is considered extremely reliable, although it suffers the same sorts of corruption and data loss that plague analog transmission. Digital reliability comes from sophisticated techniques that encode data so that errors can be easily detected and corrected. These error-correcting codes require surprisingly beautiful mathematics. This course introduces the basics of error-correcting codes, as well as the mathematics of data compression and encryption. *Prerequisite:* Mathematics 261 or Computer Science 145.

Point Set Topology

Mathematics 351

Topics addressed include topological spaces, metric spaces, compactness, connectedness, continuity, homomorphisms, separation criteria, and, possibly, the fundamental group. *Prerequisite:* Mathematics 361 or permission of the instructor.

Differential Geometry

Mathematics 352

This course uses methods from multivariable calculus to study the geometry of curves and surfaces in three dimensions. Topics: curvature and torsion of curves, geometry of surfaces, geodesics,

spherical and hyperbolic geometry, minimal surfaces, Gaussian curvature, and the Gauss-Bonnet theorem. *Prerequisites:* Mathematics 213 and 261, or permission of the instructor.

Real Analysis

Mathematics 361

The class studies the fundamental ideas of analysis in one-dimensional Euclidean space. Topics covered include the completeness of real numbers, sequences, Cauchy sequences, continuity, uniform continuity, the derivative, and the Riemann integral. As time permits, other topics may be considered, such as infinite series of functions or metric spaces. *Prerequisite:* Mathematics 261 or permission of the instructor.

Complex Analysis

Mathematics 362

The course covers the basic theory of functions of one complex variable. Topics include the geometry of complex numbers, holomorphic and harmonic functions, Cauchy's theorem and its consequences, Taylor and Laurent series, singularities, residues, elliptic functions, and other topics as time permits. *Prerequisite:* Mathematics 361 or permission of the instructor.

Numerical Real Analysis

Mathematics 363

Topics include the foundations of the real numbers, sequences, series, power series, the derivative, and the Riemann integral. The class also focuses on error estimates for numerical methods of approximating the roots, derivatives, and integrals of real analytic functions, making use of Taylor series and Taylor's theorem. *Prerequisites:* Mathematics 261 and one prior 300-level mathematics course, or permission of the instructor.

Computational Commutative Algebra

Mathematics 382

This course investigates the nature of polynomial rings and their applications to the real world. It describes the basic tools of standard graded rings and their relation to combinatorics and algebraic geometry. Topics covered include monomial ideals, Stanley-Reisner rings, Groebner bases, simplicial complexes, Hilbert functions, and h-vectors. Applications to fields such as statistics, photogrammetry, financial mathematics, and robotics

are also discussed, time permitting. *Prerequisite:* Mathematics 332.

Junior Seminar

Mathematics 399

Designed to help students prepare for a Senior Project in mathematics via a variety of hands-on activities related to reading, doing, and writing mathematics. There are 10 weekly meetings, each devoted to a different topic: reading a mathematics paper; searching the mathematics literature; using LaTeX for writing a Senior Project; using computer programs such as Sage and Mathematica; and expository mathematical writing. The seminar is graded pass/fail.

Advanced Algebra

Mathematics 432

This course continues the study of abstract algebra begun in Mathematics 332. Topics are chosen by the instructor and may include some additional group theory, Galois theory, modules, group representations, and commutative algebra. *Prerequisite:* Mathematics 332 or permission of the instructor.

Real Analysis II

Mathematics 461

Topics covered in this course, which continues the study of real analysis begun in Mathematics 361, include functions of several variables, metric spaces, Lebesgue measure and integration, and, time permitting, inverse and implicit function theorems, differential forms, and Stokes's theorem. *Prerequisite:* Mathematics 361.

Physics

physics.bard.edu

Faculty: Matthew Deady (director), Paul Cadden-Zimansky, Joshua H. Cooperman, Hal Haggard, Eleni-Alexandra Kontou, Simeen Sattar

Overview: The Physics Program provides a firm foundation for work in a variety of areas, including graduate work in physics and allied fields. A student usually takes the core courses listed below, although in some cases the student and faculty may decide that not all the courses are appropri-

ate because of advanced preparation or the particular focus of the student's work. The student also chooses a number of electives according to personal interests. Students are expected to follow the standard divisional procedure for Moderation and to fulfill the collegewide distribution and First-Year Seminar requirements.

Requirements: Prior to Moderation, a student has usually completed Physics 141 and 142, *Introduction to Physics I and II*; Mathematics 141 and 142, *Calculus I and II*; and Physics 241, *Modern Physics*. Majors are required to complete the courses listed above plus Physics 303, *Mechanics*; Physics 312, *Electricity and Magnetism*; Physics 314, *Thermal Physics*; Physics 321, *Quantum Mechanics*; Mathematics 213, *Linear Algebra with Ordinary Differential Equations*; Mathematics 241, *Vector Calculus*; and the Senior Project.

Recent Senior Projects in Physics:

"Construction of a Nuclear Shell Model"

"Photoconductivity of Graphene in a Magnetic Field"

"Quantum Optical Coherence Tomography with Polarization Sensitivity"

"A Study of Charge Transport Properties of Single-Molecule Junctions Using Density Functional Theory"

Courses: In addition to the core required courses, electives include mathematical courses (e.g., *Mathematical Methods of Physics I and II*), advanced laboratory and theoretical courses, tutorials on such subjects as general relativity, condensed matter physics, and nuclear and particle physics, and advanced studies in acoustics, optics, electronics, quantum mechanics, and electromagnetism.

Acoustics

Physics 116

An introduction to the phenomena of acoustics, particularly aspects that are important in the production and perception of music. The physics of sound is covered in depth, and characteristics of acoustic and electronic instruments are discussed. Mathematical and laboratory techniques are introduced as needed.

Global Energy

Physics 120

CROSS-LISTED: EUS

A laboratory-based course designed to introduce nonscience majors to different types of energy (mechanical, thermal, electromagnetic, chemical, nuclear); the methods by which modern societies produce, transmit, and convert between these types; how different demand sectors (electricity, heating, transportation) shape our energy production infrastructure; the promises of future energy technology and the insurmountable physical constraints on them; and the environmental and economic costs associated with different types of energy production.

Climate Change

Physics 124

CROSS-LISTED: EUS

This lab course explores the physical principles underlying climate and anthropogenic climate change. It surveys the most compelling lines of evidence for climate change and studies current observations in the broader context of past climates. Policy mitigation efforts and obstacles to their implementation are also discussed. Although the course is not technical, per se, students must have the ability to solve linear algebraic equations and perform basic manipulation of data.

Introduction to Physics I

Physics 141

A calculus-based survey of physics. The 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 critical ability to elicit understanding of the physical world. *Corequisite:* Mathematics 141.

Introduction to Physics II

Physics 142

This is the second part of a calculus-based survey course, continuing with electricity and magnetism, light, and basic atomic and modern physics.

Introduction to Electronics

Physics 210

The course explores analog electronics and concludes with a brief introduction to digital electronics. Beginning with Kirchhoff's laws, and voltage

dividers and filters, the class proceeds to power supplies, amplifiers, oscillators, operational amplifiers, timers, and ICs. Students employ semiconductor diodes, bipolar and field-effect transistors, and ICs. *Corequisites:* one physics course and one mathematics course numbered above 140.

Mathematical Methods of Physics I

Physics 221

This course presents methods of mathematics that are useful in the physical sciences. While some proofs and demonstrations are given, the emphasis is on the applications. Topics include power series, probability and statistics, multivariable differentiation and integration, and curvilinear coordinate systems. *Prerequisites:* Mathematics 141 and 142, or the equivalent.

Mathematical Methods of Physics II

Physics 222

Topics include vector calculus, complex numbers and functions, Fourier series, and orthogonal functions.

Computational Physics

Physics 225

The class addresses computational techniques that can be used to solve problems in the sciences, generally in physics and engineering. Students program specific physical problems and learn the theory behind the phenomena being modeled. They are also introduced to the Python programming language and its visual capabilities through VPython, as well as Structured Query Language (SQL) and MATLAB. Topics include Newtonian mechanics, thermodynamics, quantum mechanics, and astronomy. *Prerequisites:* Mathematics 141 and 142.

Modern Physics

Physics 241

An extension of introductory physics that concentrates on developments stemming from the theory of relativity, quantum mechanics, and statistical mechanics. While a major focus is on understanding classical and quantum waves, discussions also include particle physics, nuclear physics, optical and molecular physics, condensed matter physics, astronomy, and cosmology. *Prerequisites:* Physics 141 and 142; Mathematics 141 and 142.

Mechanics

Physics 303

This course in particle kinematics and dynamics in one, two, and three dimensions covers conservation laws, coordinate transformations, and problem-solving techniques in differential equations, vector calculus, and linear algebra. Lagrangian and Hamiltonian formulations are also studied. *Prerequisites:* Physics 141 and 142; Mathematics 141 and 142.

Electricity and Magnetism

Physics 312

Topics covered include electrostatics, conductors, and dielectrics; Laplace's equation and characteristic fields; magnetostatics, magnetodynamics, and the magnetic properties of matter; flow of charge and circuit theory; and Maxwell's equations and the energy-momentum transfer of electromagnetic radiation. *Prerequisites:* Physics 141 and 142, and Mathematics 213.

Thermal Physics

Physics 314

An introduction to the elements of thermodynamics, kinetic theory, and statistical mechanics; equations of state; first and second laws; distribution functions; the partition function; and quantum statistics. *Prerequisites:* Physics 141 and 142, and Mathematics 142.

Quantum Mechanics

Physics 321

This course introduces the Hilbert space formalism of quantum mechanics and uses it to examine simple quantum systems, including objects in potential wells, hydrogen atom electronic states, and the quantum harmonic oscillator. Additional material includes perturbation theory, quantized angular momentum, and particle scattering. *Prerequisites:* Physics 241 and Mathematics 213.

General Relativity

Physics 327

An introduction to Einstein's theory of gravity. Beginning with a discussion of special relativity, this course teaches the mathematics of differential geometry in order to describe the formulation of gravity as the curvature of space and time. Experimental verifications of the theory, such as the variability of the rate of the flow of time with

height and the bending of starlight, are also discussed. Applications covered may include calibration of the Global Positioning System (GPS), black holes, cosmology, and gravitational waves.

Condensed Matter Physics

Physics 418

An overview of the physics of the solid and liquid states of matter. Topics may include crystalline structure of solids; X-ray scattering; lattice vibrations; elasticity; band structure; electrical and optical properties of metals, semiconductors, and insulators; magnetism and Hall effect; superfluidity and superconductivity; polymers; and "soft matter." *Prerequisites:* Physics 141, 142, and 241.

Psychology psychology.bard.edu

Faculty: Kristin Lane (director), Thomas Cain, Sarah Dunphy-Lelii, Richard Gordon (emeritus), Justin Hulbert, Thomas Hutcheon, Frank M. Scalzo, Stuart Stritzler-Levine

Overview: The science of psychology is a quest to understand the human mind and behavior. At Bard, faculty and students seek to answer questions about the workings of the brain; the interactions of brain, mind, and behavior; the person in social context; the development of the person throughout childhood and adulthood; the nature of thinking and language; and the problems and pathologies that people develop, along with methods of helping them.

The Psychology Program is rooted in the idea that mind and behavior are best understood from multiple, intersecting levels of analysis, ranging from biological mechanisms and individual psychological processes to social, cultural, and other environmental influences. The program offers all students the opportunity to learn how the unique perspectives and empirical methods of psychology can illuminate human thought and behavior. The language and analytical approaches of psychology have become a common basis for many professional endeavors, making students who major in psychology well equipped for graduate study in this field, as well as in a variety of related career pursuits.

Areas of Study: The program provides grounding in the areas of abnormal psychology, cognitive psychology, developmental psychology, neuroscience, and social psychology. It provides a thorough foundation in empirical methodology and analysis, and offers opportunities to participate in meaningful research and laboratory experiences.

In brief, abnormal psychology is both an applied discipline and a research-oriented science that pertains to the study of psychopathology (i.e., psychological disorders, atypical development) and personality. Cognitive psychology seeks to understand how the human brain governs action, imagination, decision making, and communication. Developmental psychology involves the study of change (both growth and decline) over the life span, including changes in cognition, social interaction, and brain development. Neuroscience focuses on understanding the structure and function of the central and peripheral nervous systems as it investigates questions of brain and behavioral development, normal brain function, and disease processes. Finally, social psychology is the scientific study of people in their social contexts, emphasizing the empirical study of behavior and social thought, preferences, and feelings about oneself, one's social groups, and others.

Requirements: Prior to Moderation in psychology, students entering the College after the fall semester of 2012 are required to complete the following courses: *Introduction to Psychological Science* (Psychology 141), preferably in the first year (although a score of 5 on the AP Psychology exam may fulfill the requirement); a sophomore sequence of *Statistics for Psychology* (Psychology 203) in the fall and *Research Methods in Psychology* (Psychology 204) in the spring; and at least two additional 200-level courses in psychology.

Psychology students must complete the following requirements to graduate: two additional 200-level courses in psychology (for a total of four, not including 203 and 204); one course in biology, chemistry, computer science, mathematics, or physics; two 300-level courses following Moderation, at least one of which must be completed before beginning the Senior Project; and the Senior Project. At least one 200-level course must

be completed from each of the following course clusters: in Cluster A, a core course in abnormal or personality psychology (courses numbered 210–219); in Cluster B, a core course in developmental or social psychology (courses numbered 220–229); in Cluster C, a core course in cognitive psychology or neuroscience (courses numbered 230–239).

All requirements for the major must be completed with a grade of C or higher (with the exception of *Introduction to Psychological Science*, for which the minimum is a C-).

Although the Psychology Program is housed in the Division of Science, Mathematics, and Computing, students decide at the time of Moderation whether they will pursue their degree in psychology from either the Division of Science, Mathematics, and Computing (SM&C) or the Division of Social Studies (SSt). These divisional degrees are distinguished by two features: a) an SSt degree entails at least two courses in one or more related disciplines in the Social Studies Division (see the Psychology Program website for particular courses that fulfill this requirement) and b) the Senior Project for an SM&C degree must have an empirical focus, in which the student collects and analyzes data, or presents a detailed plan for doing so. The SSt Senior Project does not carry this requirement, though it may of course do this. An SSt degree may be particularly suited for those intending to pursue law, social work, or education; and an SM&C degree may be particularly suited for students intending to pursue a research degree in psychology, medicine, or the natural sciences.

Requirements for students who entered the College prior to fall 2012 can be found on the Psychology Program website.

Opportunities for Additional Learning:

Students are strongly encouraged to pursue opportunities for research or community-based practicum experiences that complement their regular course work and that connect academic learning with practical applications. The program offers advanced methodology courses in abnormal psychology, cognitive psychology, developmental psychology, social psychology,

and neuroscience under the direction of program faculty who provide opportunities for learning how to conduct research in each subfield of psychology. In addition, opportunities exist in local communities for students to pursue interests in cognitive, abnormal, and developmental psychology. Students are also encouraged to gain experience through summer research opportunities in the Bard Summer Research Institute. Students have also been successful at obtaining summer research positions at major universities.

Recent Senior Projects in Psychology:

"Am I Math Compatible? How Stereotype Threat Relates to Gender and Math Identification in Women"

"A Behavioral and Neurochemical Investigation Into the Comorbidity of Insomnia and Cocaine Dependence"

"Conflict Minerals: The Influence of Social Surveillance on Prosocial Consumption Behavior"

"The Effects of High and Low Valence Affective Faces on Facilitation of Learning in Children with Autism"

Courses: The course descriptions that follow are listed numerically, from introductory 100-level courses to 300-level Upper College courses and seminars.

History, Systems, and People in Psychology Psychology 121

Theoretical insights and conceptual attempts to understand human behavior are traced from speculations within the ancient world to current scientific thinking. Students are also introduced to the lives, times, and ideas of individuals who have made significant contributions to psychology. Particular attention is given to James, Pavlov, Freud, Skinner, and Asch, and to correspondence between and among pivotal figures in the field.

Cultural Perspectives of Human Development Psychology 123

This course explores the nature of culture as an environmental context within which development occurs across the life span. It examines cross-cultural research from two perspectives: cross-national comparisons and subcultures

within a larger, dominant culture. Particular focus is placed on the contrasting of Western and non-Western cultures.

Child Development

Psychology 124

CROSS-LISTED: GSS

Geared toward nonmajors, the course considers development from conception through early adolescence, with an emphasis on how the changes in children's minds, bodies, emotions, and social interactions work together to produce behaviors both universal to our species and unique to each individual. In considering what environments promote optimum development, the class relates empirical findings to the field's theoretical models of the genetic, biological, cognitive, and cultural influences on development.

Psychology of Good and Evil

Psychology 125

CROSS-LISTED: HUMAN RIGHTS

Hannah Arendt observed that "the sad truth is that most evil is done by people who never make up their minds to be good or evil." This course examines why ordinary people can behave in extraordinarily deplorable ways, yet at the same time have the capacity for exceptional acts of altruism and even heroism. The class takes a social psychological approach to understanding the situational and personal causes of acts of social destruction and humanitarianism. Topics covered include aggression, prejudice, genocide, volunteerism, and morality.

Neuroscience of Everyday Life

Psychology 127

An examination of the role of neuroscience in everyday activities such as sleeping, waking, eating, and drinking, and in everyday sensory and cognitive processes. Basic neuronal function and synaptic regulation is discussed, as is the way neural systems are organized and regulated to give rise to everyday behaviors. Lab work uses scientific approaches to answer questions about the relationship between brain and behavior.

Introduction to Mind, Brain, and Behavior

Psychology 131 / Computer Science 131

See Computer Science 131 for a full course description.

Introduction to Psychological Science

Psychology 141

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. Topics include memory, perception, development, psychopathology, personality, and social behavior. The course also considers how behavior differs among people and across situations.

Statistics for Psychology

Psychology 203

An introduction to the concepts and methods of statistics, aimed at helping students gain a fundamental grasp of the tools needed to understand and conduct research in psychology. Topics include frequency distributions and probability, descriptive statistics, simple correlation and regression, sampling distributions, t-tests, and basic analysis of variance. *Prerequisite:* Psychology 141.

Research Methods in Psychology

Psychology 204

Students gain an understanding of research methods and design through a combination of readings, lectures, class discussions, and hands-on laboratory experience. They work individually and in groups to design and conduct observational studies, surveys, and experiments. Ethical issues are discussed at each stage of the research process, and students develop the ability to assess research critically. *Prerequisite:* Psychology 203 or the equivalent.

Adult Abnormal Psychology

Psychology 210

A review of the main forms of psychopathology, with an emphasis on clinical definition, formal diagnosis, etiology, and treatment. The system of psychiatric diagnosis offered by the *Diagnostic and Statistical Manual of Mental Disorders* is utilized in defining clinical syndromes including anxiety disorders, conversion disorders, psychophysiological disorders, antisocial and impulse disorders, schizophrenia, affective disorders, alcoholism, and eating disorders.

Child Abnormal Psychology

Psychology 271

CROSS-LISTED: MBB

This course investigates the early and multiple factors contributing to psychopathology emerging in childhood, as well as the diagnostic and treatment standards now in practice. Students work from an empirically based developmental psychopathology perspective, with an emphasis on the risk and protective factors that shape abnormal and normal developmental trajectories. The course explores various models for understanding maladaptive development through the examination of current research and diagnostic practices in specific diagnostic areas.

Personality Psychology

Psychology 212

This course considers theoretical perspectives and their implications for personality development, psychological adjustment, and everyday behavior. Specific themes include psychodynamic, humanistic, trait, social-cognitive, and biological perspectives. Also examined are motivation and cognition, how we relate to others, the stress-depression link, and the applications of personality theory to behavior in clinical (focusing on personality disorders) and healthy populations. *Prerequisite:* Psychology 141.

Social Psychology

Psychology 220

CROSS-LISTED: GSS, SOCIOLOGY

Social psychology is the scientific study of human thought, behavior, and feelings in their social contexts. This course surveys many of the processes that influence and are influenced by our interactions with others. Students use principles of social psychology to understand the ordinary origins of benevolent (e.g., altruism) and malevolent (e.g., aggression) aspects of human behavior. The course emphasizes the influence of culture, race, and gender on the topics addressed. *Prerequisite:* Psychology 141.

Developmental Psychology

Psychology 221

CROSS-LISTED: GSS

To develop is to change. From birth to death, we are constantly changing as we grow; sometimes we gain skills, sometimes we lose them.

This course examines the balance of growth and decline across the life span, along with the unique characteristics of people at each life stage. Changes studied include cognition, physical maturation, social interaction, gender, language, and cultural influence.

Cognitive Psychology

Psychology 230

CROSS-LISTED: MBB

This course is about how people perceive, remember, and think about information. The major topics covered include object recognition, memory, concept formation, language, visual knowledge, judgment, reasoning, problem solving, and conscious and unconscious thought. The course also considers the neural underpinnings of these topics. *Prerequisite:* Psychology 141 or permission of the instructor.

Neuroscience

Psychology 231

CROSS-LISTED: MBB

The ability to express thoughts and emotions and to interact with the environment largely depends on the function of the nervous system. This course examines basic concepts and methods in the study of brain, mind, and behavior. Topics include the structure and function of the central nervous system, brain development, learning and memory, emotion, sensory and motor systems, the assessment of human brain damage, and clinical disorders such as schizophrenia, epilepsy, and Parkinson's disease.

Sensation and Perception

Psychology 233

As we read a line of text our eyes make a series of short, rapid movements followed by brief pauses. Yet we experience reading as a continuous flow of information. So how does our brain construct a stable representation of the world when provided with ever-changing sensory information? In this course, students consider the anatomy and physiology of sensory structures; the cognitive processes that turn raw sensory information into our perception of the world; and how the same information can lead to different perceptions across individuals and cultures.

Human Memory

Psychology 243

CROSS-LISTED: MBB

This course is an overview of classic theories and current research in human learning and memory. Students evaluate models of memory, including debates on the cognitive representations of knowledge. They examine the role of awareness in memory, false memory, the biological bases of memory, diseases and disorders of memory, and methods for brain imaging. *Prerequisite:* 100-level course in psychology or biology.

Psychology of Emotion

Psychology 244

Emotional experiences lie at the heart of what it means to be human. Emotions influence what we pay attention to, what we remember, and how we behave. This course explores current psychological understanding of emotional processing; neural and physiological processes underlying emotions; psychological processes that affect emotional perception, expression, and regulation; and how breakdowns in emotional functioning can lead to psychopathology. *Prerequisite:* Psychology 203 or consent of the instructor.

Evolutionary Psychology

Psychology 245

Evolutionary psychology is the scientific study of human nature, based on understanding the psychological adaptations that our ancestors evolved in prehistory to cope with the challenges of survival and reproduction. This course investigates multiple facets of human behavior and cognition from an evolutionary perspective.

Drugs and Human Behavior

Psychology 252

CROSS-LISTED: MBB, STS

An exploration of the biological bases for the behavioral effects of several psychoactive substances, including therapeutic compounds, such as antipsychotics and antidepressants, and drugs of abuse. The course focuses on mechanisms of drug action and physiological and behavioral effects. Broader societal issues such as drug addiction, drug policies and testing, and controversial therapeutic interventions are discussed in relation to selected compounds. *Prerequisite:*

an introductory psychology or biology course, or permission of the instructor.

Motivation

Psychology 254

Motivation concerns the processes that give behavior its energy and direction. The study of motivation endeavors to explain “why we want what we want” and “why we do what we do.” Topics covered include the biological bases of motivation; behavioral approaches, including drive and learning theories; cognitive approaches, with particular emphasis on competence and attribution theories; and the influence of emotion on motivation. *Prerequisite:* Psychology 141 or permission of the instructor.

Psychology of Human Sexuality

Psychology 258

CROSS-LISTED: GSS

This course examines psychological, biological, evolutionary, and sociocultural influences on sexuality. Topics investigated include gender identity and expression, sexual orientation, psychology of intimate relationships, human sexual response, and variations in sexual behavior. The class may also discuss the roles religion, law, and public policy play in sexual expression and sexual health and well-being. *Prerequisite:* Psychology 141.

Advertising and Consumer Behavior

Psychology 262

The average American will spend two years of his/her life watching TV ads. The ubiquitous nature of these ads invokes the sentiments of Will Rogers, who once said, “advertising is the art of convincing people to spend money they don’t have for something they don’t need.” However, at their core, advertisements are designed to persuade an audience to take an action. To influence consumer behavior, a successful ad requires an understanding of how the mind works. This course addresses the psychological principles underlying advertising strategies.

Judgment and Decision Making

Psychology 271

CROSS-LISTED: MBB

John F. Kennedy once noted, “The essence of ultimate decision remains impenetrable to the observer—often, indeed, to the decider himself.”

Conscious reflection and verbal report often lead to inaccurate descriptions of the causes of our judgments and decisions. In this course, students strive to ascertain the underlying causes of these mental processes by relying on contemporary research in fields such as psychology, neuroscience, economics, and political science. Source materials include empirical articles, review papers, videos, and case studies.

Bad Is Stronger than Good

Psychology 317

CROSS-LISTED: HUMAN RIGHTS

A photography/psychology student recently discovered, or at least conjectured, that photographically conveying a sad or negative scene was easier than doing so for a cheerful landscape. Why do we more easily recognize and register the bad, and why is it more salient in our lives than the good? The so-called negative bias that “bad is stronger than good” has been found across a wide array of psychological literature in both human and animal life. This Upper College seminar addresses some of these studies.

Current Treatments of Psychological Disorders

Psychology 319

Psychotherapy has undergone something of a revolution over the past 50 years, with new therapies focusing on helping people change their thinking or behaviors and, in some instances, placing a greater focus on the social and interpersonal context in which symptoms occur. Following a review of traditional therapeutic concepts, the course considers treatments for a spectrum of disorders, including anxiety, personality, and eating disorders; depression; and bipolar disorder. *Prerequisites:* Moderation in psychology and a course in abnormal or developmental psychopathology.

Executive Control of Thought and Action

Psychology 322

Sit on a bus and you are immediately aware of a variety of stimuli: the sound of people talking, the sight of passing cars, the smell of the person next to you. Now imagine reading a newspaper on that bus. The conversation, cars, and passengers are now irrelevant sources of information. This demonstrates a fundamental function of execu-

tive control: the biasing of information processing in the service of internally generated goals. This course investigates the mechanisms that underlie executive control, particularly in situations where individuals must rapidly switch attention among multiple tasks.

Psychophysiology: The Mind-Body Connection

Psychology 324

CROSS-LISTED: MBB

Psychophysiology correlates cognitive, emotional, and behavioral phenomena to physiological responses. This course emphasizes theory, research methodology, and practical applications. A variety of response systems are covered, including heart rate, skin conductance, muscle activity, changes in pupil diameter, and eye gaze. Special attention is paid to measures of brain activity, including electroencephalography, event-related potentials, functional magnetic resonance imaging, optical imaging, and magnetoencephalography.

Prerequisite: Moderation into psychology or consent of the instructor.

Anxiety and Its Disorders

Psychology 325

Anxiety disorders are the most prevalent, and the most treatable, of all psychological illnesses. This course provides a detailed overview and critical analysis of anxiety disorders, with particular focus on the etiology, pathogenesis, diagnosis, and treatment of such disorders. Recent psychological and cognitive-behavioral models and approaches, and related empirical findings, are emphasized.

Prerequisite: a class in abnormal psychology.

Science of Forgetting

Psychology 335

From tip-of-the-tongue moments to more serious lapses, forgetting is a regular occurrence. But we still have a lot to learn about how and why these episodes occur. Do memories simply decay over time or is interference to blame? Can memories be repressed, only later to be recovered? How do drugs, alcohol, and traumatic injuries affect memory consolidation? This seminar considers leading psychological and neuroscientific theories of forgetting as it addresses these and other questions. *Prerequisite:* Psychology 230, 231, or 243; or permission of the instructor.

The Psychology of Prejudice

Psychology 337

CROSS-LISTED: HUMAN RIGHTS

This course focuses on the empirical study of intergroup relations. It is designed to provide an overview of the social-psychological study of issues in prejudice and stereotyping. The bulk of the course examines the cognitive, affective, and motivational origins of stereotyping and prejudice, but students also explore the experience of being a target of prejudice. A broad range of social groupings are considered, including gender and ethnicity, as are scientifically based means of prejudice reduction.

Recent Developments of Pharmacotherapies

Psychology 345

CROSS-LISTED: STS

This seminar examines newly discovered drug treatments for several mental illnesses. Initial class meetings focus on readings that provide a background for understanding the methods used for identifying and testing potential new therapies. Subsequent meetings consist of student-led discussions of topics of interest. This course is open to moderated psychology students and other students at the discretion of the instructor.

The Work and Legacy of Stanley Milgram

Psychology 346

CROSS-LISTED: HUMAN RIGHTS, STS

It has been more than 50 years since the work of Stanley Milgram demonstrated that large numbers of individuals, in multiple samples of men and women studied, were willing to punish another person when ordered to do so by an experimenter. This seminar considers the prominence of Milgram's work and its continued relevance to the study of social psychology.

Brain Mechanisms of Addictive Behavior

Psychology 347

Rapid strides have been made recently in our understanding of the neurological underpinnings of addiction. This research seminar begins with a brief history of our understanding of the mechanisms of brain reward systems and how the findings in this area have led to modern concepts of addictive behavior. An in-depth analysis is made of contemporary theoretical and neurobiological

approaches to conceptualizing and treating addictive behaviors, particularly drug abuse but also extending to gambling, eating, and sexual activity.

Race and the Law: A Psychological Perspective

Psychology 352

Recent high-profile deaths of African Americans have brought issues about how race interacts with the law to the forefront of national dialogue. This seminar explores how cognitive and social psychology, as well as neuroscience, contribute to the conversation. The class considers how research on ordinary human tendencies can help answer questions such as: Why are we more likely to mistakenly "see" a weapon in the hand of an African American than a European American? How and why does sentencing differ based on racial factors?

Causes and Consequences of Eating Disorders

Psychology 354

Eating disorders are characterized by a persistent disturbance in eating behavior that results in poor physical and mental well-being. Using animal models, human experimental data, and epidemiological studies, this course provides an in-depth look at the pathogenesis, disease course, and psychological, biological, and social consequences of eating disorders. In addition to anorexia nervosa, bulimia nervosa, and obesity, discussions touch on other disturbances in eating behavior, such as binge eating, picky eating, and food allergies.

Prerequisite: one course in abnormal psychology or neuroscience, or consent of the instructor.

Preschoolers' Thinking: Cognitive Development between 2 and 5 Years of Age

Psychology 358

CROSS-LISTED: MBB

The primary focus of the course is on the cognitive developmental underpinnings of children's burgeoning concepts about the social and biological world around them. For instance, does a 3-year-old understand that two people can have different perceptions of the same experience? When do children realize that thoughts and dreams can't be touched, the way a toy can? Readings are drawn from empirical papers, theoretical essays, and other publications.

Children with Autism

Psychology 364

Within the last 25 years, autism has become one of the most widely recognized childhood disorders. Where did it come from? How have we grappled with its increased prevalence? What is the long-term outlook for these children? The course explores the major theories of autism and the predominant diagnostic methods.

Prerequisites: Psychology 141 and a class in either child development or abnormal psychology.

Automaticity of Social Life

Psychology 367

CROSS-LISTED: MBB

The idea that much of mental life occurs without conscious intention, awareness, or control has taken root as one of the central tenets of contemporary psychology. This seminar explores the ways in which large swaths of mental processes and behavior operate outside of conscious awareness. Readings draw from cognitive, social, and clinical psychology as well as neuroscience and philosophy. *Prerequisites:* Moderation into psychology or the Mind, Brain, and Behavior concentration; and at least one of the following: Psychology 220, 230, 243, or 271.

The Social Brain: Neuroscience of Attachment, Rejection, and Social Interaction

Psychology 368

Social neuroscience is an interdisciplinary field that draws on techniques and concepts from biology, psychology, and evolutionary anthropology to understand the neural bases of social interaction. This course covers topics such as the evolutionary origin of cooperation, attachment and bonding, social pain, and moral cognition. Also considered: how the neural mechanisms of social functioning break down in psychiatric conditions (e.g., borderline personality disorder) and antisocial behavior (e.g., psychopathy).

Psychobiology of Stress and Mental Illness

Psychology 391

CROSS-LISTED: MBB

Recent advances in the understanding of the neurobiology and physiology of stress have changed

the way stress is viewed, both as a primary phenomenon and as a secondary factor that precipitates or causes a variety of psychiatric disorders. The latter include phobias, obsessive-compulsive disorder, post-traumatic stress disorder, panic disorder, depression, and schizophrenia. This course examines recent findings on the mechanisms and biological consequences of stress, and explores links between these effects and psychiatric disorders as reported in journal articles.

Abnormal Psychology: Advanced Methodology

PSY AB

Students work in the laboratory on research projects relevant to understanding eating disorders and the basic psychological and physiological processes associated with disordered eating. Enrollment is open to first-, second-, and third-year students with permission of the instructor.

Cognitive Psychology: Advanced Methodology

PSY COG

CROSS-LISTED: MBB

In this course, students work individually and in groups on research projects related to attention. A primary focus is on how media multitasking, which requires rapid shifting of attention between multiple sources of information, impacts learning. Students participate in all phases of the research process, including experiment design, development of stimuli, programming studies, and collecting and analyzing data.

Developmental Psychology: Advanced Methodology

PSY DEV

CROSS-LISTED: MBB

In this course, students participate in laboratory research in child developmental psychology. Special emphasis is placed on 3- to 5-year-olds' social cognition, perspective taking, and memory in the context of games. The bulk of the course is taken up by independent laboratory work and research, and students work with young children, parents, and members of the community to initiate research protocols.

Neuroscience: Advanced Methodology*PSY NEU*

Students participate in laboratory research in developmental psychopharmacology, neurochemistry, neuroanatomy, and/or neurobehavioral teratology using the zebrafish as an animal model. Within these general fields, specific roles of neurotransmitter systems in normal behavioral development and the neurobehavioral effects of chemical insults during early development are investigated.

Social Psychology: Advanced Methodology*PSY SOC*

This course provides hands-on experience in the practice of social psychology. Students, who are expected to enroll for two consecutive semesters, work individually and in teams on ongoing research projects. Topics include the roots of unconscious bias, gender disparity in the sciences, and behavior change. Students participate in all phases of the research process, including developing stimuli, programming studies, conducting experimental sessions, and coding and analyzing research data.

Additional Courses in the Sciences

Courses listed under this heading are introductory courses in branches of science that do not fit into the six divisional programs, or that approach the study of science from historical or philosophical points of view.

Energy, Entropy, and Information*Science 123*

An introduction to the concepts of energy and entropy and their applications in the sciences. Students conduct a semiquantitative consideration of the factors that govern energy conversion and utilization and that predict the feasibility of all physical, chemical, and biological events. Connections are developed to information theory and communication theory; students discuss the use of these theories as models for evaluating and understanding nonverbal communication.

Photographic Processes*Science 125*

Topics covered range from the chemistry of silver and nonsilver photographic processes to the physics of CCD cameras. Laboratory work emphasizes the chemical transformations involved in making gum dichromate prints, cyanotypes, blueprints, salted paper prints, and black and white silver emulsion prints.

Nuclear and Chemical Weapons*Science 130*

This course introduces the terminology associated with nuclear and chemical weapons. The class first becomes familiar with the atomic nucleus and types of nuclear reactions, and then focuses on uranium—from mining to enrichment to its uses in nuclear reactors and fission bombs—and on reprocessing spent reactor fuel to concentrate plutonium, which is also used in fission bombs. For chemical weapons, the discussion begins with the structures of the small molecules that make up these weapons, and includes their classification, design, and destruction.

Milk and Its Contents

Science 133

What is milk made of, and how is it transformed into foods such as yogurt and cheese? The course addresses these and related questions. The effect of milk on humans, the effect of milk production on animals and the environment, and the politics and marketing of dairy foods are addressed, but the focal points are the chemical analysis of milk and the chemistry underlying its transformation into other foods.

Starlight

Science 143

No space probe has traveled to any star besides the sun, and yet we have constructed a detailed picture of the composition and life cycle of stars based on the light and particles they emit. Analysis of starlight tells us about the composition, temperature, and size of stars, while analysis of the particles offers clues about the nuclear processes that occur on them. Foundational topics addressed include the nature of light, structure of atoms, and nuclear reactions. Students must be comfortable with scientific notation and using algebra to solve problems.

Astronomy

Science 161

An introduction to astronomy and astrophysics that covers the current status of knowledge and theories of the solar system, individual stars, galaxies, and the interstellar medium. Theories of quasars, pulsars, supernovas, X-ray stars, and black holes are discussed in terms of models of stellar, galactic, and cosmic evolution.

Cosmology

Science 162

A descriptive review of the astrophysical theories of the origin and development of the early universe. The Big Bang theory is examined in detail, with attendant evidence and theories of particles, fields, energy and entropy, and space-time geometry. Current models of supernovas, quasars, black and white holes, dark matter, quantum foam, and recent alternative models of supersymmetry and superstrings are analyzed.

A Comparative Approach to Music Cognition

Science 209

How can music be studied scientifically? How is this study informed by the multicultural approach of ethnomusicology, and how does it relate to the study of language? This course integrates ethnomusicology with acoustics, psychology, and linguistics, using tools such as acoustic spectral analysis, psychophysiological studies, and cognitive theories of musical structure in order to get a larger perspective on the nature of music. Discussions are led by professors from diverse backgrounds, giving students multiple ways to view this subject.

The History of Science before Newton

Science History and Philosophy 222

T. S. Kuhn's model of historical progress is used to examine selected parts of discourses involving pre-Socratic philosophy, mythology, Copernican astronomy, Galileo's trial, and Newton's philosophy.

Physical Science after Newton

Science History and Philosophy 223

CROSS-LISTED: STS, VICTORIAN STUDIES

A survey of major agendas of physical science since 1750. Characteristic episodes include Lavoisier and the theory of elements; Maxwell and the mathematization of physics; arguments about light from Newton, Young, Michelson, and Einstein; 20th-century atomic theory; and the emergence of "big science."

Einstein

Science History and Philosophy 225

An examination of Albert Einstein's life and work, as well as the impact of his work on current worldviews and the controversies involved therein, using biography and popular descriptions of the relativity theories, atomic theories, and optical theories. In addition to primary sources, readings include works by Overbye, Følasing, and Holton. Accessible to students with no prior college-level scientific or mathematical experience.

DIVISION OF SOCIAL STUDIES

The Division of Social Studies offers academic programs in anthropology, economics, economics and finance, history, philosophy, political studies, religion, and sociology. Additional courses are available through interdivisional programs and concentrations. Students are advised to take courses from a range of fields in the division in order to develop a comprehensive perspective on humanity in both contemporary and historical contexts. By applying what they have learned of general philosophical, historical, and scientific methods and of particular research methods and interpretations, students will be able to focus on some aspect of the diversity of human cultures and civilizations, institutions, values, and beliefs. Although the main emphasis in the division is on a liberal arts curriculum, students are encouraged to design programs to satisfy personal needs and interests in preparation for work in graduate or professional school or a profession requiring no further training.

Typically, courses in the Upper College are seminars, in which the student is expected to participate actively. Advisory conferences, tutorials, fieldwork, and independent research prepare the student for the Senior Project. The Senior Project may take any form appropriate to the student's field, subject, and methodology; most are research projects, but a project may take the form of a critical review of literature, a close textual analysis, a series of related essays, or even a translation.

Division chair: Gregory B. Moynahan

Anthropology anthropology.bard.edu

Faculty: Laura Kunreuther (director), Mario J. A. Bick, Diana De G. Brown, Michèle D. Dominy, Christopher R. Lindner, Jonah Rubin, John Ryle, Maria Sonevytsky, Sophia Stamatopoulou-Robbins, Yuka Suzuki

Overview: The Anthropology Program encompasses the subfields of sociocultural, linguistic, historical, archaeological, and applied anthropology. It seeks to understand the cultural dynamics in the formation of the nation-state;

the precolonial, colonial, and postcolonial; and the politics of identity, difference, and inequality in the contemporary world. The core of the program consists of courses that examine everyday experiences in relation to a range of societal issues, such as development and the environment, medicine and health, religion, language, kinship and productivity, sports, mass media, visual culture, and aesthetics. Anthropology offers a way to understand patterns and contradictions of cultural meaning within a transnational and transcultural

world. Area strengths include sub-Saharan Africa, Latin America and the Caribbean, South Asia, Australasia, the Middle East, and United States.

Requirements: Anthropology majors can design a course of study in various topical, area, and theoretical orientations. Prior to Moderation, students must complete an introductory course and at least two 200-level courses in anthropology. For courses cross-listed in anthropology, and primarily listed in another program, a maximum of one course may count toward Moderation requirements. All students moderating into anthropology must have a 3.0 or above average in their anthropology courses. In consultation with their Moderation board, students shape their plan of study in the Upper College to include at least four additional courses in anthropology, including the methodology course on “doing ethnography” or archaeological methods (if doing a Senior Project in archaeology); two 300-level courses; and the Senior Project. One of the 300-level courses required is a seminar on contemporary cultural theory that involves each member of the anthropology faculty.

All moderated anthropology students submit a proposal for the Senior Project at the end of their junior year. A Senior Project may be ethnographic (based on fieldwork), historical (using archival or secondary sources), comparative/theoretical (exploring a theory or phenomenon across two or more contexts), or they can be archaeological (involving excavations). Students intending to pursue postgraduate study or ethnographic research in a non-English speaking area are encouraged to study a foreign language to at least the 200 level.

Recent Senior Projects in Anthropology:

“Denouncing the Narco State: Corruption, Violence, and Outrage in Coamiles, Mexico”
 “Gated Communities in Gurgaon: Caste and Class on the Urban Frontier”
 “The Gym, the Garage, and the Country Villa: Narratives of Space, Identity, and Retreat at Bard College”

“Public Health and Its Discontents: The Schismogenesis of Childhood Vaccination in Boston, Massachusetts”

Courses: Anthropology courses approach seemingly “natural” ideas such as indigeneity, race, gender, sexuality, and class as cultural constructions that change over time. They critically examine, for instance, the international division of labor, growth of the media, and global commodification of culture. Many classes apply this anthropological perspective to a variety of sources, ranging from traditional ethnographies to novels, travel literature, music, films, and new forms of electronic media. The program has a film library, which includes ethnographic and experimental films, and some recording equipment for the purposes of student research. The program also administers a student research and travel fund, the Harry Turney-High Fund, to support work on Senior Projects.

Introduction to Cultural Anthropology

Anthropology 101

CROSS-LISTED: GIS, GSS, HUMAN RIGHTS

Anthropology is the study of “culture,” and this course traces the history of the culture concept from the 19th century to the present, exploring anthropological approaches to “primitive” societies, group and personal symbols, and systems of exchange. Also considered: anthropology’s self-reflexive turn in the 1980s, when the discipline’s authority to represent other societies was questioned; anthropologists’ engagement in activism; and the field’s more recent fascination with the nonhuman (animals, technology, the built environment, nature).

Introduction to Ethnomusicology

Anthropology 185 / Music 185

See Music 185 for a full course description.

Gender and Social Inequalities in Latin America

Anthropology 201

CROSS-LISTED: GIS, GSS, HUMAN RIGHTS, LAIS
 Despite recent gains in democratization, contemporary Latin American societies continue to display dramatic inequalities. This course explores inequalities of gender and their interface with hierarchies of class, ethnicity, and race

through the examination of ethnographic texts. It looks at historical sources of these inequalities in colonial structures and their expression in contemporary cultural practices. Students critically evaluate Latin American gender stereotypes and consider how gender is practiced and how gender identities are formed in particular local and global contexts.

The Anthropology of Race, Scientific Racism, and other Biological Reductionisms
Anthropology 206

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

The relationship of human biology to behavior and the nature of cultures couched in terms of putative biological differences between human groups has characterized scientific discourse since the late 18th century. This course examines scientific racism, sexism, and other biological phobias, reductionisms, and rationalizations by studying the contexts, achievements, and failures of normal science (physical anthropology, human biology, and genetics) in regard to the significance of real and assumed variations among individuals and human populations.

American Anthropology, 1850-1970
Anthropology 208

CROSS-LISTED: AMERICAN STUDIES

Before World War II, American anthropology had three central concerns: the description and understanding of Native American peoples based on fieldwork; the defeat of scientific racism; and the placement of the concept of culture at the center of anthropological thought. Students examine these concerns along with the rise of sociological, psychological, and neo-Marxist evolutionist thought after World War II.

Field Methods in Archaeology: Ancient Peoples on Bard Lands
Anthropology 211

CROSS-LISTED: AMERICAN STUDIES, EUS

Students in the course continue excavation of the 6,000-year-old Forest site, which was discovered in 2012 and has several hearth areas that may contain the oldest pottery in the Northeast. Knowledge of this key millennium in the region is sparse. Students concentrate initially on the location of an activity area for the

manufacture and use of stone tools, whose utilization can be identified in the lab by replicative experimentation and microscopic analysis of wear patterns. The focus then turns to the hearth area.

Historical Archaeology
Anthropology 212

CROSS-LISTED: AMERICAN STUDIES, EUS

Excavation centers on a social and religious site in the former agricultural village of Queensbury, nine miles north of Bard. This settlement began in 1710 as the first substantial German-speaking community in the New World. Recent evidence indicates that Native Americans visited the site before 1750, and that African Americans lived at the site by the early 1800s, if not a century earlier. Students read case studies in addition to working at the site.

Anthropology of Medicine
Anthropology 213

CROSS-LISTED: GSS, HUMAN RIGHTS, STS

An exploration of medical knowledge and practice in a variety of healing systems, focusing on the human body as the site in which illness is experienced and upon which social meanings and political actions are inscribed. The course examines the way political economic systems, and the inequalities they engender, affect human well-being. Among the topics addressed are biomedical constructs, alternative medical systems, epidemic diseases, cosmetic medical interventions, and new medical technologies.

Bardaeology: The Campus as Material Culture
Anthropology 215

CROSS-LISTED: AMERICAN STUDIES, EUS

A scientific approach to artifacts as "things" encompasses their physical conditions, contextual juxtapositions, and circumstantial entanglements. Students read current theories of materiality as they consider the life histories of items contained in campus deposits and their relation to social activity at the College. Laboratory analysis, stratigraphic evaluation, and exhibit design focus on sites at Bard (e.g., a garbage dump from early students at St. Stephen's College and buried debris at the Blithewood Avenue house of founder John Bard's landscaper).

Doing Ethnography: Waste

Anthropology 220

CROSS-LISTED: EUS, STS

Taking waste as an ethnographic starting point, this course provides an overview of the qualitative methods and ethical ramifications of anthropological research. In doing so, it examines the history of particular methods, with a view to their role in the constitution of the discipline of anthropology. It also considers the process of “translating” the experience of fieldwork into text. Among the methods discussed are participant observation, interviews, archival research, visual and textual analysis, the collection of oral histories, and fieldwork in its online manifestation.

Theories and Ethnographies of Statehood

Anthropology 221

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS, MES

What is a state? How are states built? Where is the state? This course addresses these questions, beginning with foundational theories of the state (Marx, Weber, Arendt, Althusser, Foucault, Bourdieu), and draws on ethnographic case studies to investigate the unlikely relationships between phenomena such as corruption, borders, railroads, the standardization of time, nuclear power, bureaucracies, forest fires, and science, on the one hand, and the effects of statehood and state-making in the modern world, on the other.

Ethnography in Image, Sound, and Text

Anthropology 224 / Film 224

See Film 224 for a full course description.

Culture and Globalization in Japan

Anthropology 226

CROSS-LISTED: ASIAN STUDIES, GSS

Through its mercurial transformations, from post-war devastation to rapid economic recovery and affluence, Japan has come to be seen as one of the most important non-Western countries of the 20th century. In recent years, however, specters of economic recession, disenchanted youth, an aging population, and nuclear disaster have produced new conditions of precarity. This course provides an introduction to the changing social, economic, and political formations in Japan from an anthropological perspective.

The Anthropology of Palestine

Anthropology 230

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS, MES

Palestine is often addressed in the mainstream media through the frameworks of religious and land conflict, extremism, and terrorism. But Palestine is much more diverse in terms of what it can tell us about the human condition. This course provides students with a better grasp of the place, its people, and its problems, and poses questions such as: What is resistance? What are the politics of martyrdom? Can architecture wield power? Is there a Palestinian state? What—and where—is Israeli sovereignty?

Music, Sexuality, and Gender

Anthropology 236

CROSS-LISTED: GSS, MUSIC

This course asks how music informs and reflects cultural constructions of femininity and masculinity. Taking wide-ranging examples that include opera, popular music, and folk and indigenous musics, the class investigates how modern gendered subjectivities are negotiated through musical practices such as composition, performance, and consumption. Readings include musicological, anthropological, feminist, Marxist, and queer theory approaches.

Foundational Texts in Anthropology

Anthropology 242

The course engages seminal texts that have shaped the discipline's ideas and methods from the late 19th century to the present. Central to this history is the recording and interpretation of cultural similarities and differences. Among the authors studied are Edward Tylor, James Frazer, Franz Boas, Bronislaw Malinowski, A. R. Radcliffe-Brown, Ruth Benedict, Margaret Mead, Claude Lévi-Strauss, Clifford Geertz, and Marshall Sahlins. No prerequisite is required, but a previous course in anthropology is recommended.

African Diaspora Religions

Anthropology 243

CROSS-LISTED: AFRICANA STUDIES, LAIS

The many contemporary religions in Latin America and the Caribbean that draw upon African theology and practice testify to the vitality of the African heritage in the New World. The course examines these religions within their

historical context as dimensions of the African diaspora and as they are currently practiced—Candomblé, Umbanda, and Batuque in Brazil; Santería in Cuba and the Dominican Republic; María Lionza in Venezuela; Shango in Trinidad; and Vodoun in Haiti.

Anthropology of the Body

Anthropology 244

CROSS-LISTED: GSS

Anthropology has long been concerned with bodies, both as sources of symbolic representations of the social world and as vehicles for expressing individual and collective identities. More recent interests center on mind-body relations, and on bodies as targets for the production of consumer desires and sites of commodification and political control. This course explores a range of different issues raised by these perspectives, including the gendering of bodies and other culturally constructed markings of social class, race, and age.

Travel, Tourism, and Anthropology

Anthropology 249

The course considers how travel writing (postcards, letters, journals, guidebooks, ethnography) reflects, as well as shapes, the experience of travel; how personal, group, and national identities have been constructed through the practice of travel; and how “home” is configured in relation to foreign places in these texts. Topics also include travel as a rite of passage, the impact of the traveler on the communities visited, and writings from exile or diaspora communities.

Reading Baseball as Metaphor

Anthropology 250

CROSS-LISTED: AMERICAN STUDIES

Baseball has often been labeled the quintessential American sport. This course explores that claim while examining the history and diffusion of the game, its performance and representation, and its connections to the politics of ethnicity, race, gender, class, region, and place. Cultural constructions are examined and contrasted in U.S., Japanese, and Latin American baseball.

Death and Dying in Anthropological Perspective

Anthropology 251

CROSS-LISTED: RELIGION

Rather than think about death as a universal category or catalogue a variety of mortuary rituals, this course examines death through a number of categories with radically different rules, perceptions, and procedures: suicide and sacrifice, good and bad death, the soul and the corpse, immortality, and technological death. Readings are ethnographic and theoretical, forming a concrete inquiry into how different forms of dying are constructed and represented across cultures.

Anthropological Controversies

Anthropology 253

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

The history of anthropology is punctuated with arguments over the interpretation of data, the ethics of research, theories of social behavior, and the nature of the discipline itself. This course examines controversies that bring distinctive features of anthropological practice into critical focus, such as representations of the Nuba people of Sudan, the involvement of anthropologists in military campaigns and espionage, Derek Freeman's critique of Margaret Mead, and the work of Carlos Castaneda, among others.

Race and Ethnicity in Brazil

Anthropology 256

CROSS-LISTED: AFRICANA STUDIES, GIS, HUMAN RIGHTS, JEWISH STUDIES, LAIS

Brazil, in contrast to the United States, has been portrayed as a “racial democracy.” This course examines the debate over the “problem of race” in its early formulation, as shaped by scientific racism and eugenics, and on through the Brazilian policy of *branqueamento* (whitening) in the 19th and early 20th centuries. Among the groups discussed are indigenous Brazilians, the Luso-Brazilians, Afro-Brazilians, Japanese Brazilians, Euro-ethnic Brazilians, and Brazilians of Arab and Jewish descent.

Anthropology of Violence and Suffering

Anthropology 261

CROSS-LISTED: AFRICANA STUDIES, GIS

This course considers how acts of violence challenge and support modern ideas of humanity, raising

questions about what it means to be human today. It reviews different forms of violence—e.g., ethnic and communal conflicts, torture, rituals of bodily pain—and examines violence as a means of producing and consolidating social and political power.

Race and Nature in Africa

Anthropology 265

CROSS-LISTED: AFRICANA STUDIES, EUS, GIS, HUMAN RIGHTS

Western fantasies have historically represented Africa as the embodiment of a mythical, primordial wilderness. Within this imagery, nature is racialized, and Africans are constructed as existing in a state closer to nature. This course investigates the racialization of nature under imperial regimes, and considers the continuing legacies in postcolonial situations. Texts include ethnographic accounts, historical analyses, and works of fiction based in Africa.

Post-Apartheid Imaginaries

Anthropology 275

CROSS-LISTED: AFRICANA STUDIES, GIS, HUMAN RIGHTS

As one of the few regions on the continent charted for permanent European settlement, southern Africa has been marked by a history of violence that far surpassed normative applications of colonialism. In the wake of such turmoil, nations struggled to reinvent themselves at the moment of independence, scripting new national mythologies and appeals for unity. This course explores these contests over nationhood in the postapartheid era, focusing primarily on the experiences of Zimbabwe and South Africa.

In the Garden of Empire: Nature and Power in the Modern Middle East

Anthropology 277

CROSS-LISTED: EUS, GIS, MES, STS

"Culture" has long been a key explanatory framework for scholars studying the modern Middle East. This course brings "nature" out of culture's shadows and examines how ideas about nature and the natural have shaped social, scientific, and historical scholarship on, and political and cultural formations within, the region. The class investigates the relationship between nature and power in contexts of empire, decolonization, and postcoloniality, and considers topics such as kinship,

nationalism, violence, technology, war, race, gender, sexuality, environmentalism, fossil fuels, and genetics.

World Anthropologies

Anthropology 304

Most American students are made aware of the histories and contemporary foci of anthropology in the United States as well as in Britain, France, and, to some degree, Germany. This course introduces a variety of national traditions in anthropology that developed in the rest of the world, including Japan, China, India, Eastern Europe, Scandinavia, Iberia, Africa, and Latin America. Current practices are also examined. Limited to Upper College students.

Political Ritual in the Modern World

Anthropology 3103 / History 3103

See History 3103 for a full course description.

The Politics of Infrastructure

Anthropology 323

CROSS-LISTED: EUS, STS

Infrastructure is said to be invisible until the point at which it breaks down. The course draws on ethnographic and historical readings from disparate geographical locales and is organized around different types of infrastructure present in modern, colonial, and postcolonial contexts: roads, water distribution networks, landfills, sewage pipelines, electricity, telecommunications, nuclear energy stations, and mass media. Students explore how infrastructures become central to popular claims to rights, and how they shape relationships between the body and the public (the "body politic").

Toxic Modernities: Anthropology in and of the Nuclear Age

Anthropology 331

CROSS-LISTED: EUS, HUMAN RIGHTS, STS

What is nuclear fear and who has it? How has the nuclear age changed perceptions of the underground? What is the relationship between nuclear testing and climate change? How have nuclear disasters changed the meanings of biological risk, biosecurity, and governmental uncertainty? This seminar, an anthropological investigation of nuclear proliferation and its discontents, addresses these and other questions through ethnographic, historical, and literary texts.

Cultural Technologies of Memory

Anthropology 332

CROSS-LISTED: HISTORICAL STUDIES, HUMAN RIGHTS

This course is organized around several practices and technologies that produce collective and personal memory. The focus in each section is on how the particular medium of remembering—historical writing, oral narrative, ritual, myth, monument, museum, photograph, radio—shapes the content of what is remembered. The class also explores a distinction commonly made between “memory” and “history,” asking on what basis the distinction is made and how it relates to our ideas about places and people.

Language, Migration, and Globalization

Anthropology 334

How does language shape global phenomena like transnationalism and diasporic populations? How are mobility and migration negotiated through everyday social interaction and language use? This course uses linguistic anthropological approaches to explore the ideologies inherent in everyday speech; how language use is linked to social identities like class, race, and gender, and to social personae like “the migrant” or “the refugee”; and the political culture of languages in and across nation-states, attending to their uses and values in global flows of information, goods, and people.

Local Realities and Global Ideologies in the Sudans

Anthropology 335

CROSS-LISTED: AFRICANA STUDIES, GIS, HUMAN RIGHTS, MES

This course examines indigenous societies in the lands comprising Sudan and South Sudan and their relation to world history. Political organization prior to conquest ranged from acephalous societies in south Sudan to sultanates in the center and west and, in the 1890s, the Mahdist theocratic revolutionary state. A legacy of this history is a great diversity of cultures, languages, and modes of life. Case studies include the Darfur campaign, the recent independence of South Sudan, and female genital cutting.

Cultural Politics of Animals

Anthropology 337

CROSS-LISTED: AFRICANA STUDIES, EUS, HUMAN RIGHTS

Human ideas about animals have metamorphosed throughout history, giving rise to a wide spectrum of attitudes across cultures. Questions addressed include how, and by whom, is the line between humans and animals drawn? What are the politics of taxonomy and classification? Do animals exercise agency? Students explore these shifting terrains through the angle of “animal geography,” a new field that focuses on how animals have been socially defined, labeled, and ordered in cultural worldviews.

Seminar in Social Performance

Anthropology 339 / Sociology 339

See Sociology 339 for a full course description.

Surveillance: From the Human to the Digital

Anthropology 346

CROSS-LISTED: EXPERIMENTAL HUMANITIES, HUMAN RIGHTS

What does it mean to say we live in a culture of surveillance? How do surveillance practices secure or undermine state sovereignty and citizen solidarity in a digital age? This course looks at a variety of surveillance techniques—ranging from low-tech forms of social surveillance to state and corporate surveillance in visual, audio, and digital forms—as well as surveillance practices in different parts of the globe and from both sides of the “digital divide.”

Political Ecology

Anthropology 349

CROSS-LISTED: AFRICANA STUDIES, EUS, GIS, HUMAN RIGHTS, SOCIOLOGY, STS

Political ecology emerged in the early 1990s as a bridge between cultural ecology and political economy. Based on the principle that environmental conditions are the product of political processes, the field integrates the work of anthropologists, geographers, historians, political scientists, and sociologists. Topics explored in this course include the politics of knowledge, state power, sustainable development, mapping, urban ecology, corporations and conservation, and multilateral environmental governance. Readings are primarily drawn from case studies in sub-Saharan Africa, Asia, and Latin America.

Contemporary Cultural Theory

Anthropology 350

CROSS-LISTED: HUMAN RIGHTS

This introduction to advanced theories of culture in contemporary anthropology is required of all program majors. In contrast to early anthropological focus on seemingly isolated, holistic cultures, more recent studies have turned their attention to conflicts within societies and to the intersection of local systems of meaning with global processes of politics, economics, and history. The class is designed around an influential social theorist and the application of his or her theories by anthropologists. Students develop theoretical tools and questions for a Senior Project that makes use of contemporary theories of culture.

Economics

economics.bard.edu

Faculty: Sanjaya DeSilva (director), Kris Feder, Olivier Giovannoni, Michael Martell, Aniruddha Mitra, Dimitri B. Papadimitriou, Pavlina R. Tcherneva, L. Randall Wray

Overview: The basic methodological approach of economics is to analyze the ubiquitous problem of human choice among alternative uses of limited resources. Economics examines how decisions are influenced by incentives, opportunities, and resource constraints, and explores the interacting consequences of those choices in our private and public lives.

The Bard Economics Program emphasizes the policy applications of economic theory at the local, national, and global levels. A wide range of courses in economic theory, applied economics, quantitative research methods, economic history, and economic thought are regularly offered. For students who wish to pursue a career in the financial world, Bard offers a five-year program leading to a B.S. degree in economics and finance and a B.A. degree in any other program. For more information on the Program in Economics and Finance, see page 160.

Requirements: Three economics courses are required for Moderation, including Economics 100 and two 200-level courses. At Moderation students identify an area of focus and discuss their preliminary ideas for the Senior Project. Graduation requirements include: (1) The theory sequence (*Principles of Economics*, *Intermediate Microeconomics*, and *Intermediate Macroeconomics*); (2) *Introduction to Econometrics*; (3) a course in economic history; (4) a course in economic thought; (5) at least four electives at the 200 level or above in economics, two of which must be at the 300 level (students with joint majors or interdisciplinary concentrations may replace one 300-level elective with two 300-level courses in a related discipline); (6) *Calculus I* (Mathematics 141) or the equivalent is a prerequisite for Economics 201 (*Calculus II*, Mathematics 142, is recommended); and (7) the Senior Project.

Recent Senior Projects in Economics:

"African American Wealth and Housing Policy"

"Barriers to Resolving Transboundary Pollution: Lessons from Game Theory and Real-World Application"

"Common Threads: The Economic History of Garment and Textile Manufacturing and Relevance to Modern Economic Development"

"Mergers and Acquisitions in U.S. Pharmaceutical and Biotech Industries"

Courses: Students typically begin their study of economics by taking *Principles of Economics* (Economics 100). The 200-level courses typically assume knowledge of introductory theory and are of special interest to students in political studies, historical studies, sociology, philosophy, human rights, global and international studies, social policy, and environmental and urban studies. Students who have completed introductory theory are encouraged to take at least one 200-level applied course before proceeding to more advanced course work. The 300-level Upper College courses and seminars provide advanced treatment of theory, research methodology, and applications for moderated economics majors. Students are encouraged to construct their academic program in a sequence of cognate courses that culminates in a Senior Project.

Students contemplating graduate school in economics are encouraged to take advanced theory courses and to develop their quantitative skills with additional courses such as *Mathematical Economics* (Economics 205), *Advanced Econometrics* (Economics 329), and related courses in mathematics (*Linear Algebra, Proofs and Fundamentals, Probability, and Mathematical Statistics*).

Sample curricula for all areas of study are available on the Economics Program website.

Principles of Economics

Economics 100

CROSS-LISTED: ECONOMICS AND FINANCE, EUS, GIS

An 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, minimum wages and other price controls, taxes, and government regulation. The macroeconomics component studies the aggregate behavior of modern economies and the government's ability (or inability) to use monetary and fiscal policies to achieve economic goals such as full employment and price stability.

What Is Money?

Economics 122

This course considers the origins, nature, and functions of money throughout history to illustrate the role it has played in economic provisioning in different societies. Topics include monetary systems in ancient Egypt, the monetization of colonial Africa, gold standard episodes, money in the American colonies, sovereign currency regimes, monetary unions as in the European Union, and emerging phenomena like bitcoin. Various theoretical perspectives are applied to explain the functioning of these monetary systems and the policy space they afford nations for achieving specific objectives.

Understanding Financial Crises

Economics 135

In fall 2008, financial systems worldwide became engulfed in a financial crisis of extraordinary pro-

portions. Despite the intervention of global authorities, trillions of dollars in financial wealth disappeared, almost overnight. In the years since, most developed countries have experienced lackluster economic growth, which has also impacted social conditions. All this has happened before and, most certainly, will happen again. This course provides students with an introduction to some of the causes and effects of historical episodes of financial crisis.

Money and Banking

Economics 200

This course examines the role of money and financial intermediaries in determining aggregate economic activity. Interactions of savers, investors, and regulatory authorities in domestic and international capital markets are analyzed, and the linkage between the financial system and the real economy is traced. The functions of central banks, commercial banks, securities dealers, and other intermediaries are covered in detail. The debate over the goals, tools, indicators, and effectiveness of monetary policy is considered in light of current economic problems. *Prerequisite:* Economics 100.

Intermediate Microeconomics

Economics 201

CROSS-LISTED: ECONOMICS AND FINANCE
Microeconomics is the study of how individual economic units (households and firms) interact to determine outcomes (allocation of goods and services) in a market setting. The objectives of the course include understanding the concepts covered in Economics 100 in terms of mathematics; studying advanced topics, such as choice under uncertainty and information asymmetry, which have traditionally relied on mathematics for illustration of ideas; and learning how to use mathematics to conduct in-depth economic analysis. *Prerequisites:* Economics 100 and Mathematics 141.

Intermediate Macroeconomics

Economics 202

An introduction to the main models used by macroeconomists to analyze the way economies behave. Students examine models that explain long-run economic growth, economic theories concerning recessions and booms, and the role of

governments in affecting the long- and short-run economic prospects of their countries. Theoretical knowledge is applied to a range of current economic issues.

Game Theory

Economics 203

CROSS-LISTED: ECONOMICS AND FINANCE, EUS, GIS, POLITICAL STUDIES

Game theory is the study of how rational actors behave when they know that their actions hold consequences, not just for themselves but for others—and how they, in turn, are affected by the actions taken by others. As the applicability of the discipline extends far beyond the analysis of economic behavior, the course introduces the basics of game theory and then examines a wide variety of applications from economics, political science, and environmental studies. *Prerequisite:* Economics 100.

Mathematical Economics

Economics 205

An introduction to the use of elementary calculus and linear algebra in economic theory. This course provides the basic mathematical skills necessary to approach professional economics literature. Emphasis is on formulating economic problems and building economic models in mathematical language. Applications are based upon simple micro- and macroeconomic models. *Prerequisites:* Economics 100 and calculus.

Economics from the Ground Up

Economics 206

CROSS-LISTED: EUS

This course develops economic principles from the ground up, through successive extensions of a simple intuitive model. Following the standard conception of economics as the study of constrained choice, it explores the economizing behavior of a single individual, acting alone, who struggles to survive by employing available resources to produce food and shelter. The model then builds complexity, introducing cooperation and exchange among persons. Throughout the course, the human economy is understood as embedded in local and global ecosystems.

History of Economic Thought I

Economics 210

CROSS-LISTED: GIS, STS

A survey of the early history of economics. Among the subjects considered are the ideas of Hume, Locke, Smith, Malthus, and Mill, and the attacks on existing politicoeconomic institutions by Marx and George. This course focuses on the classical period up to the late 19th century, when classical political economy gave way to the “marginal revolution,” which, applying the mathematical insights of calculus to economic questions, focused more on subjective choice and less on political issues and institutions.

History of Economic Thought II: 20th Century

Economics 211

The course explores the ideas of the greatest economic thinkers of the 20th century, including Marshall, Keynes, Hayek, Sraffa, Veblen, Schumpeter, Galbraith, and Nobel Prize recipients Samuelson, Friedman, Sen, Stiglitz, and Krugman. Also considered are such schools of thought as the New Keynesians, Post Keynesians, and New Classics; and issues such as the business cycle, unemployment, inflation, free markets, and the role of governments.

European Economic History

Economics 216

CROSS-LISTED: GIS

The first part of the course presents the economics of the Roman Empire, feudal Europe, mercantilism, imperialism, and the Industrial Revolution; the second part is devoted to post-WWII Europe. Questions addressed: What lessons does the Roman Empire teach us? What was the role of agriculture and urbanization in medieval Europe? Why did the Industrial Revolution take place in Britain, and not elsewhere? What are the economic motivations, and consequences, of wars? How did the European Union and Eurozone come to be? Can present-day Europe overcome its challenges?

Asian Economic History

Economics 218

CROSS-LISTED: ASIAN STUDIES, GIS

An examination of important historical events and circumstances that shaped the economic

landscape of Asia in the 20th century. Topics include colonialism and economic dependency, the impact of the First and Second World Wars, and postindependence nation building. Also studied: the evolution of development strategies such as import-substituting industrialization, national planning, export-led growth, regional integration, and globalization.

Economic Development

Economics 221

CROSS-LISTED: AFRICANA STUDIES, ASIAN STUDIES, EUS, GIS, HUMAN RIGHTS, LAIS, STS

This course explores the economic conditions and problems faced by the majority of people who live in the developing countries of Asia, Africa, Latin America, and the Caribbean. The concept of economic development is defined and related to ideas such as economic growth and human development. Economic theories of development are introduced, and policies designed to promote development are evaluated. Topics include the economic consequences of colonialism, poverty and income distribution, and the role of foreign capital flows. *Prerequisite:* Economics 100.

International Trade

Economics 223

CROSS-LISTED: ECONOMICS AND FINANCE, GIS

An introduction to economic theories and concepts that help us understand why nations trade, who benefits and who loses from trade, and why trade is regulated. Each week, a question is posed, based on class interests—e.g., Does free trade contribute to the widening gap between rich and poor? Should the United States ban clothing imports from sweatshops in Bangladesh?—and theoretical tools are used to help answer it.

Economic Perspectives

Economics 225

Why do economists disagree? As economic systems have evolved, so have the theories used to explain them. Since Adam Smith, economists have used different assumptions, models, and methodologies to study the role of markets, states, and institutions in the process of social provisioning. This course surveys diverse traditions in economics, competing paradigms, and several distinct approaches, including classical,

institutionalist, post-Keynesian, Marxist, feminist, and green. *Prerequisite:* Economics 100.

Urban and Regional Economics

Economics 226

CROSS-LISTED: AMERICAN STUDIES, EUS, STS

The spatial structure of cities—and regional systems of cities—is analyzed from the perspective of central place theory, a microeconomic theory of location that complements a historical review of patterns of urbanization and sprawl. Contemporary urban problems are also examined from an economic point of view, and issues of urban planning and policy are debated.

Prerequisite: Economics 100.

Introduction to Econometrics

Economics 229

CROSS-LISTED: ECONOMICS AND FINANCE, EUS, GIS

The first of a two-course sequence designed to explore the tools economists use to summarize and interpret data. The first half introduces the concepts of random variables, probability distributions, sampling, descriptive statistics, and statistical inference. The second half focuses on simple and multiple regression analysis. Students learn how to organize and analyze data using Excel and Stata, how to interpret published research, and how to carry out an empirical research project. *Prerequisite:* Economics 100 and precalculus.

International Economics and Finance

Economics 232

CROSS-LISTED: ECONOMICS AND FINANCE, GIS

The course combines international macroeconomics (exchange rates) and international finance (financial flows, markets, and institutions), presenting the important identities, definitions, and theories, and stressing real-world examples and policy options. Issues highlighted include trade with China, global imbalances, policy options and challenges for developing countries, and the Greek/Eurozone crisis. The objective is to apply the tools and models to think analytically and critically about international events.

Controversies in Monetary Economics

Economics 233

CROSS-LISTED: EUS

A look at current controversies in monetary theory and policy. Students examine both the mainstream and heterodox approaches to each. Mainstream approaches include monetarism, New Classical, New Keynesian, and the New Monetary Consensus. Heterodox approaches include Post Keynesian (endogenous money and circuit approaches), Marxist, and institutionalist. The class concludes with a detailed examination of Modern Money Theory, which combines various strands of heterodoxy while also including contributions from historical, legal, and anthropological research.

Economics of the Public Sector

Economics 237

CROSS-LISTED: EUS

Public sector economics (or public economics) covers four general areas: government revenue, government spending, regulation, and public choice (study of incentives influencing the behavior of voters, politicians, and bureaucrats, and of the consequences of alternative decision structures). This course examines the microeconomics of the public sector. Specific topics include market failures, public goods, optimal taxation, the economic theory of voting, regulatory capture, and fiscal federalism. As the field is broad, the focus is on applications to the U.S. economy. *Prerequisite:* Economics 100.

Can You Afford to Grow Old? Social Security, Pensions, and Elder Care in an Aging Society

Economics 238

Many young people fear that Social Security will go bankrupt long before they reach retirement age. Costs of medical care continue to grow faster than GDP. The global financial crisis wiped out trillions of dollars of pension fund reserves. Will we be able to take care of growing numbers of seniors? Will you be able to accumulate enough retirement savings to see you through your "golden years"? This course examines the demographics, finances, and public policy aspects of these issues.

Ecological Economics

Economics 242

CROSS-LISTED: EUS

The field of ecological economics (ECE) draws upon physics, ecology, and other natural and social sciences as well as economics. It views the economy as "an open subsystem of a larger ecosystem that is finite, nongrowing, and materially closed (though open with respect to solar energy)." The positive analyses of ECE are motivated by three normative social goals: (1) efficient allocation of scarce resources, including those that do not pass through markets; (2) justice in distribution; and (3) an ecologically sustainable scale of economic activity.

Women and the Economy

Economics 254

CROSS-LISTED: GSS

The first objective is to introduce different theoretical approaches and methodologies for analyzing labor markets, household production, pay practices, and other economic outcomes that specifically affect women. The second is to use the different theoretical lenses for analyzing key policy questions, such as pay differentials, discrimination, unpaid care burden and labor force participation, comparable worth policies, and globalization's impact on women.

Foundations of Finance and Investments

Economics 291 / Economics and Finance 291

See Economics and Finance 291 for a description.

Macroeconomic Stability

Economics 304

This seminar examines the nature of economic instability and financial crises in modern history and the Keynesian contributions to macroeconomic stabilization policy. The class explores John Maynard Keynes's investment theory of the business cycle and Hyman P. Minsky's financial theory of investment, as well as the controversial question of government intervention. Topics of discussion also include economic policies that deal with problems such as inflation, unemployment, poverty, and financial crises; and the relative effectiveness of monetary and fiscal policies. *Prerequisite:* Economics 202.

Industrial Organization

Economics 317

CROSS-LISTED: EUS

Industrial organization is the study of how industries function and firms interact within an industry. While this is part of the general agenda of microeconomics, industrial organization distinguishes itself by its emphasis on the study of firm behavior in imperfectly competitive markets. This course investigates how firms acquire market power or the ability to influence the price of their product; the strategic behavior of firms that possess market power; and the effect of policy intervention in such industries.

Seminar in Economic Development

Economics 321

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

This Upper College seminar focuses on two very different research directions that development economists have pursued in recent years. The first texts ask “big” questions on why some economies are less developed than others, focusing on long-term historical, ecological, and political determinants. Relying on innovative policy experiments, the second set of research literature attempts to answer “small” questions on whether a specific policy intervention (e.g., micro loans) can help improve a specific development outcome (e.g., small business growth). *Prerequisites:* Economics 229 and Economics 201, 202, or 221.

Seminar in International Economics

Economics 324

CROSS-LISTED: GIS

This seminar covers international trade (real or “physical” flows) and international finance (monetary or financial flows). Questions addressed include: Why do countries engage (increasingly) in trade? Does trade benefit everybody? Equally? Should we manage trade flows and if so, do quotas, subsidies, and tariffs make sense? What are the roles and effects of institutions such as the Federal Reserve and International Monetary Fund? Students apply the tools and models of international economics to think analytically and critically about real-world situations. *Prerequisite:* Economics 202.

Advanced Econometrics

Economics 329

Econometrics is the artful blending of economic theory with statistics. Economic theory helps develop behavioral hypotheses, while statistics help test these hypotheses. For example, consumer theory sees an inverse relationship between price and quantity consumed; econometrics determines whether consumers actually behave in this way. The proper use of statistical tools, such as linear regression, multivariate regression, and hypothesis testing, is covered. Students apply these tools to a variety of economic issues, including estimating production and cost functions. *Prerequisites:* Economics 100 and 229.

Seminar in Geoclassical Economics

Economics 330

CROSS-LISTED: EUS

The class reviews the literature of geoclassical economics from its roots in George, Locke, Miller, Quesnay, Ricardo, and Smith to the recently published work of Gaffney, Stiglitz, Tideman, Vickrey, and others. The geoclassical tradition studies the role of property institutions in shaping social, political, and economic life; its research agenda includes economic applications to contemporary and enduring social problems, including rising inequality, public and private debt burdens, urban blight, and suburban sprawl, among others. *Prerequisite:* Economics 100 or 206. Moderated environmental and urban studies students may enroll with permission of instructor.

International Migration

Economics 331

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

A look at transglobal migration as an economic phenomenon, with a primary focus on human movements in the era of globalization. Questions considered: Who migrates, and why? What are the consequences for the societies they leave behind and those they go to? To what extent does the economic impact of immigration determine native perception of immigrants, and what role do these perceptions play in framing policy? *Prerequisites:* Economics 100 and 229.

Labor Economics

Economics 335

CROSS-LISTED: AMERICAN STUDIES, GSS

The course focuses on the economic forces and public policies that affect employment and wages. Theoretical models of labor markets and how well they hold up to real-world empirical data are examined, as are topics such as labor demand and supply, minimum wage laws, theories of unemployment, family and life cycle decision making, efficiency wage theory, compensating wage differentials, worker mobility and migration, unions, and discrimination. *Prerequisite:* Economics 100; Economics 201 and a statistics course are also recommended.

Income Distribution

Applied Research Seminar

Economics 350

Since the 1980s, income inequality has increased dramatically and is now the highest on record. More and more income goes to capital and profits, not workers. Since 2000, 95 percent of income gains have gone to the top 1 percent. What explains this shift in the distribution of income? What are the roles of technology, international trade, finance, institutions, and governance? Is there a trade-off between growth and equity? This seminar surveys landmark theories of economic growth and income distribution as it addresses these questions.

Contemporary Developments in Finance

Economics 390

CROSS-LISTED: ECONOMICS AND FINANCE

This seminar contrasts the academic analysis of financial economics with the coverage it receives in the media. The news stories are almost always connected with people, yet traditional finance theories concentrate on efficient markets and predictable prices that are determined by the concept of present value, rates of return, and analysis and pricing of computable risks. Human behavior has no place in these theories. This course challenges that view, examining the influence of economic psychology in the decision-making process of various agents and in market dynamics.

The Bard Program in Economics and Finance

economics.bard.edu/econfinance

Faculty: Pavlina R. Tcherneva (director), Sanjaya DeSilva, Kris Feder, Olivier Giovannoni, Aniruddha Mitra, Dimitri B. Papadimitriou

Overview: The Bard Program in Economics and Finance, established in the fall of 2007, is a five-year B.S./B.A. dual-degree program. Students receive both a B.S. degree in economics and finance and a B.A. degree in an academic program other than economics. The Economics and Finance Program is designed to meet the needs of students who wish to achieve a broad education in the liberal arts and sciences even as they prepare themselves for careers in the financial world.

Requirements: The B.S./B.A. program requires 160 credits; the student must fulfill all general educational requirements of the College's B.A. academic program. The B.S. degree will not be awarded unless the student also receives the B.A. degree. However, a student may elect to step out of the program, continuing in the B.A. program. Hence, the dual-degree program is structured to allow all requirements for the B.A. to be met within four years.

Candidates for the dual degree must complete 56 credits in economics and finance, comprising the core courses of the program: *Principles of Economics; Foundations of Finance and Investment; Money and Banking; Intermediate Microeconomics; Mathematical Economics; Accounting; Industrial Organization; Introduction to Econometrics; Seminar in International Economics; Advanced Econometrics; Contemporary Developments in Finance; and Corporate Finance.*

Students are required to complete a Senior Project relating to finance.

Recent Senior Projects in Economics and Finance:

- "The Closed-End Fund Paradox in Country Funds: A Conventional and Behavioral Perspective"
- "Forecasting Error in the U.S. Social Security Administration's Economic Assumptions"

"The Macroeconomics of the Declining U.S. Labor Share: A Debt-led Explanation"

"Words That Determine Action: A Study on FOMC Statements"

Accounting

Economics and Finance 190

This course surveys financial and managerial accounting. Topics covered: the concepts and methods of financial accounting, following generally accepted accounting principles; the effects of alternative principles on the measurement of periodic income and financial status; recent changes in accounting methods, such as those stimulated by manufacturing advances; and concerns about ethical standards.

Foundations of Finance and Investments

Economics and Finance 291 / Economics 291

This course explores the foundations of the pricing of financial instruments, and the structure and organization of financial markets. Methods are developed to analyze and measure financial performance, price stocks and bonds, evaluate portfolios, and understand financial derivatives as they relate to financial data. Additional topics include the investment decision-making process, trading practices, risk assessment, and diversification. This course involves a substantial amount of statistical analysis and calculation, but no prior knowledge of statistics is required.

Corporate Finance

Economics and Finance 391

Capital is a scarce resource. Access to capital and its efficient use are critical to business success.

This course discusses how capital can be raised and allocated within corporations to the advantage of corporate shareholders. Topics include the allocation of capital for investments, measurement of the opportunity cost of capital, capital structure, cash-distribution policy, corporate restructuring, and long-term financing. At the end of the course, students know how to value a company.

Historical Studies

historicalstudies.bard.edu

Faculty: Cecile E. Kuznitz (director), Richard Aldous, Myra Young Armstead, Leon Botstein, Omar Youssef Cheta, Christian Crouch, Robert J. Culp, Holger Droessler, Tabettha Ewing, Ellen Condliffe Lagemann, Sean McMeekin, Gregory B. Moynahan, Joel Perlmann, Miles Rodríguez, Alice Stroup, Drew Thompson, Wendy Urban-Mead (MAT)

Overview: The Historical Studies Program focuses primarily, but not exclusively, on political, social, economic, and cultural aspects of history. The program encourages students to examine history through the prism of other relevant disciplines (sociology, anthropology, economics, philosophy) and forms of expression (art, film, literature, drama, architecture). The program also introduces a variety of methodological perspectives used in historical research and philosophical assumptions about men, women, and society that underlie these perspectives.

Areas of Study: Study plans can be divided into the following categories: national, regional, or local history (for example, American, European, Asian, Russian); period-oriented history (ancient, medieval, early modern, modern); and topical specializations (environmental history, urban history, diplomatic history, ethnic history, African American history, history of gender and sexuality, history of ideas, history of science and technology). Individual study plans may be further subdivided into specific areas of concentration.

Requirements: 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. These should include one course focused on issues of historiography. As part of

the preparation for their Senior Project, Upper College students should take two 300-level seminars; one of these should be a major conference taken in the junior year that culminates in a substantial research project.

Recent Senior Projects in Historical Studies:

- "Black Dandyism: A Survey of Its Historical Presence and Its Modern Day Reality"
- "Blast England! World War I, the Great English Vortex, and the Avant-Garde in Great Britain"
- "Choosing Nuclear Disarmament: Why States Give Up Nuclear Weapons"
- "Rewriting the Course: al-Banna, Qutb, and the Muslim Brotherhood's Fight for the Elevation of the Islamic Nation"

Courses: The course descriptions that follow are presented numerically, beginning with 100-level introductory classes and continuing through 300-level research seminars. Tutorials and Major Conferences are also offered regularly; recent examples include *Anarchism*, *Critical Geography*, and *The Decision to Drop the Bomb*.

Ancient History

History 100 / Classics 100

The course has two main purposes: to see how much is implied by the notion of historical causation and what it means to "think historically," and to understand the way the foundations of Western culture were first shaped in the Near East and then developed quite distinctively in the ancient cultures of Greece and Rome. The class also looks at the chronological and causal sweep of ancient Mediterranean culture as a whole, from its beginnings to the death of St. Augustine.

Revolution

History 100I

The class analyzes and compares some of the most iconic and influential revolutions in world history, including the French Revolution of 1789, the Bolshevik Revolution of 1917, and China's Communist Revolution of 1921-49. Other revolutionary events examined include the German Peasant Revolt of 1525, China's Cultural Revolution, protests by students and intellectuals that rocked Europe in 1968, and the "velvet revolutions" and near revolutions that transformed state socialism in 1989.

Introduction to Jewish Studies

History 101 / Jewish Studies 101

See Jewish Studies 101 for a course description.

Europe since 1815

History 102

The first half of the course covers the period from the Congress of Vienna in 1815 to the outbreak of World War I in 1914, addressing such topics as the establishment of parliamentary democracy in Great Britain, the revolutions of 1848, and European imperialism. The second half focuses on the Great War, Russian Revolution, Great Depression, rise of fascism, Holocaust, Cold War, and fall of communism in Eastern Europe.

Colonial Latin America since Conquest

History 110 / LAIS 110

See LAIS 110 for a full course description.

Three Cities: A History of Lagos, Nairobi, and Johannesburg

History 112

CROSS-LISTED: AFRICANA STUDIES, EUS, GIS
This introductory course in African history traces the development of Lagos, Nairobi, and Johannesburg, beginning with people's first encounters with the concept of the "city" (before 1850). Students explore the impact of colonization, apartheid, and globalization in the post-independence era, looking at each of the cities through the perspectives of the people who participated in their construction.

War and Peace

History 120

CROSS-LISTED: GIS, HUMAN RIGHTS
A survey of the international system since the outbreak of war in 1914, with particular attention paid to the three great conflicts of the 20th century—World War I, World War II, and the Cold War—and the shifting balance of power in Europe and Asia. Special prominence is given to the policies and strategy of the Great Powers as well as the ideological forces that defined them.

20th-Century Britain

History 122

CROSS-LISTED: GIS
The course begins with the death of Queen Victoria in 1901 and then moves chronologically

through the 20th century. Readings include seminal texts by George Orwell, Winston Churchill, Vera Brittain, Graham Greene, Isaiah Berlin, and Philip Larkin.

Early Modern French Empire

History 124

CROSS-LISTED: AFRICANA STUDIES, FRENCH STUDIES, GIS

To study greater France is an opportunity to consider how the language of nation and empire overlays complex networks of contact, exchange, and identity between metropolitans, indigenous peoples, and those without states. What sustained supranational connections between, for example, Quebec, Senegal, St. Domingue (Haiti), the French state in Paris, and French port cities such as Nantes and Marseilles? The course focuses on the Atlantic Ocean, its trade, and how societies that developed (or were destroyed) on its shores experienced pain and promise on a new human scale.

Crisis and Conflict: Introduction to Modern Japanese History

History 127

CROSS-LISTED: ASIAN STUDIES, GIS, GSS

Japan in the mid-19th century was beleaguered by British and American imperialism and rocked by domestic turmoil. How, then, did it become an emerging world power by the early 20th century? Why did Japan's transformation during the late 19th and early 20th centuries lead to the wars of the 1930s and 1940s, and what factors explain its postwar growth and renewed global importance?

Origins of the American Citizen

History 130

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

The United States is often portrayed as emerging triumphantly in 1776 to offer inclusive citizenship and a transcendent, tolerant, "American" identity to all its indigenous and immigrant residents. Yet the reality belies this myth. This course focuses on six moments that definitively challenged and shaped conceptions of American identity: the early colonial period, the Constitutional Convention, the Cherokee Removal, the internal slave trade and "Market Revolution," the Mexican-American War, and Reconstruction.

The Ottomans and the Last Islamic Empire

History 134

CROSS-LISTED: GIS, MES

After World War I, the Ottoman Empire disappeared from the world scene. In its place arose numerous states, which today make up the Middle East and parts of Eastern Europe. In these states, memory of the empire is alive and well; it is in relation to the Ottoman legacy that national identities were constructed and claims to national borders settled (or not). Topics discussed include the empire's origins, its Islamic and European identities, everyday life under the Ottomans, and the emergence of modern Turkey.

Global Europe

History 137

CROSS-LISTED: FRENCH STUDIES, GERMAN STUDIES, HUMAN RIGHTS, ICS, ITALIAN STUDIES, SPANISH STUDIES

Through a policy of aggressive expansion, the nation-states of Europe controlled over 85 percent of the world's habitable land by 1900. How did expansion and the postcolonial reaction to it transform European culture and sensibility? How did a region defined by a millennium of continuous conflict find not only relative peace but, in the European Union, a new political form and model for global human rights? This seminar features contributions by a range of Bard faculty.

The Mediterranean World

History 138

CROSS-LISTED: ITALIAN STUDIES, LAIS

A historical journey to the Mediterranean world of the 16th and 17th centuries, using the scholarship of Fernand Braudel as a vehicle. The class first considers geography, demography, climate, and economics; next, the formation of social structures; and last, politics, religion, and culture.

City Cultures

History 139

CROSS-LISTED: AMERICAN STUDIES, EUS

This course looks at a variety of physical structures and spaces from the industrial and postindustrial eras in New York, Los Angeles, Chicago, Paris, and Vilna. The class considers what the sites reveal about urban life across time, including such issues as technological innovation, new forms of leisure, changing relationships to the

environment, and the development of working class culture.

Introduction to Russian Civilization

History 140

CROSS-LISTED: MEDIEVAL STUDIES, RES

An examination of the origins and evolution of Russian civilization from the founding of the first Eastern Slavic state through the 18th century, when Russia began to modernize by borrowing from Western culture. Topics considered include the ethnogeny of early Russians, the development of state and legal institutions, the relationship between kinship and politics, the role of religion in public and private spheres, economic organization, social institutions, popular culture, and the impact of the outside world upon Russian society.

20th-Century Germany and the Unification of Europe

History 141

CROSS-LISTED: GERMAN STUDIES, GIS

This course explores Germany's pivotal place in the ideological divisions, political catastrophes, and theoretical, social, and scientific innovations of modern Europe. A guiding theme is the paradox that even as Germany is perhaps the most "modern" of European states, it has been haunted since its inception by its past. Topics include the impact of World War I, the political experiment of Weimar democracy, the Holocaust, the student protests of 1968, and the creation of a new German and European identity after 1989.

European Diplomatic History, 1648-1914

History 143

A survey of the major developments in European diplomatic history between the Treaty of Westphalia and the outbreak of World War I. Key themes: the changing nature of diplomacy and international order; the rise of the nation-state and standing armies; war finance and the bond market; and the French Revolutionary upheaval, the Industrial Revolution, and ideological responses to them (e.g., liberalism, nationalism, conservatism, socialism, and anarchism).

History of Experiment

History 144

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS

The scientific method and the modern form of the scientific experiment are arguably the most pow-

erful inventions of the modern period. Although dating back, in its modern form, to the 16th century, the concept of the experiment as an attempt to find underlying continuities in experience goes back to earliest recorded history. The class looks at different epochs' definitions of experiment, focusing on the classical, medieval, and Renaissance eras to the present. Texts by Aristotle, Lucretius, da Vinci, Leibniz, Newton, Darwin, Curie, Tesla, Einstein, McClintock, others.

Diaspora and Homeland

History 153

CROSS-LISTED: AFRICANA STUDIES, GIS, HUMAN RIGHTS, JEWISH STUDIES

The concept of diaspora has gained widespread popularity as a way of thinking about group identity and its relationship to place. Students read recent theoretical works on diaspora and then examine case studies of diasporic populations from ancient times to the present, including the Jewish people, black African-descended people since the trans-Atlantic slave trade, and Chinese and South Asian migrant populations.

The History of Technology and Economics in the Modern Period

History 161

CROSS-LISTED: EUS, GIS, STS

The course considers how a separate domain of technology first came to be defined during the 18th century and addresses how institutional forces, such as law, academia, business, and government, came to define and influence technological change and scientific research during the industrial revolution. Case studies range from the bicycle to the birth control pill.

Jews in the Modern World

History 181

CROSS-LISTED: JEWISH STUDIES, RELIGION

In the modern period Jews faced unprecedented opportunities to integrate into the societies around them as well as anti-Semitism on a previously unimaginable scale. In response to these changing conditions they reinvented Jewish culture and identity in radically new ways. This course surveys the history of the Jewish people from their expulsion from Spain to the establishment of the state of Israel. It examines such topics as acculturation and assimilation, Zionism,

the Holocaust, and the growth of the American Jewish community.

Peasant Commune, Renaissance, and Reformation in the German and Italian Worlds, 1291-1806: Inventing Modernity *History 184*

CROSS-LISTED: GERMAN STUDIES, ITALIAN STUDIES

Using Jacob Burckhardt's *The Civilization of the Renaissance in Italy* as its starting point, this course examines the role of the drastic upheavals of the early modern period in defining the origins of such institutions as capitalism, political individuality, religious freedom, democracy, and the modern military. Also addressed is the historiography and politics surrounding the "invention" of the Renaissance in the late 19th century and Burckhardt's relation to von Ranke, Schopenhauer, and Nietzsche.

The Making of the Modern Middle East *History 185*

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

This historical survey covers the major transformations that the Middle East region has witnessed since the late 18th century, including the disintegration of the Ottoman Empire, European imperialism, nationalism (including the Arab-Israeli conflict), political Islam and, most recently, the Arab Spring. The course also examines social and cultural aspects such as gender, labor, popular culture, and forms of protest. The geographic focus is largely the eastern Mediterranean (including Egypt and Turkey), Iran, and to a lesser extent, the Gulf.

The Cold War *History 190*

CROSS-LISTED: GIS, HUMAN RIGHTS, RES

Like two scorpions, the Soviet Union and United States warily circled each other in a deadly dance that lasted more than half a century. In a nuclear age, any misstep threatened to be fatal—not only to the antagonists, but possibly to the entire human community. What caused this hostile confrontation to emerge from the World War II alliance? This course reconsiders the Cold War by simultaneously weighing both the American and Soviet perspectives on events as they unfolded.

Topics in Modern European History, 1789 – Present

History 192

CROSS-LISTED: GIS

This course employs methodologies and historiographies ranging from gender and demographic history to diplomatic and military history. It offers both an in-depth presentation of key aspects of modernity and a survey of contemporary historiography. Among the key issues discussed are the relation of the Industrial Revolution to the creation of new institutions of invention and patent, the role of institutional structure in diplomacy, and the effect of new mass media on citizenship.

James Bond's World

History 2007

The character of James Bond has played a defining role in creating our understanding of what it means to be a spy and an Englishman. This course looks at the reality behind the fiction of one of Britain's most enduring exports, as well as the author who created him and the context of the postwar world. Background reading: Ian Fleming's *The Blofeld Trilogy* and Simon Winder's *The Man Who Saved Britain*.

Alexander the Great

History 201

CROSS-LISTED: CLASSICAL STUDIES

Alexander the Great changed the world more completely than any other human being, but did he change it for the better? How should Alexander himself be understood—as a tyrant of Hitlerian proportions, a philosopher-king seeking to save the Greek world from self-destruction, or a deluded madman? Such questions remain very much unresolved among modern historians. This course undertakes a thorough reading in the ancient sources concerning Alexander and examines as much primary evidence as can be gathered.

History of New York City

History 2014

CROSS-LISTED: AMERICAN STUDIES, EUS

A history of New York City from its founding as a Dutch colony, with special emphasis on the 19th and 20th centuries, when the city was transformed by immigration and rose to prominence as a global economic and cultural capital.

When Race Morphed: Understanding the Peoples of the United States, from 1900 to the Civil Rights Era

History 2015

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS, SOCIOLOGY

This course traces ethnic and racial divisions among Americans during the 20th century. The nonwhite groups we speak of today—blacks, Asians, and Native Americans—are part of this history, as are the European immigrant groups who arrived in the tens of millions by the 1920s, Mexicans, and others. Students consider the social history of these peoples across the years; the ways in which they were understood, by intellectuals and in government classifications like the census; and how “whiteness” changed.

Wars of Religion

History 2035

CROSS-LISTED: GSS, HUMAN RIGHTS

Religion and revolution have formed an unholy alliance at several distinct moments in history. This course is a journey across the motley religious landscape of early modern Europe, in which the ideas and practices of heretics, infidels, and unbelievers nestled in the spaces where orthodox Catholicism held sway. From the expulsion of Iberian Jews and Muslims to European contact with “cannibalism,” and from Luther in Germany to Carmelite nuns in Canada, students trace the stories of real people through Inquisition records, diaries and conversion tales, early pamphlets, and accounts of uprisings.

The First Power Couple: Franklin and Eleanor Roosevelt in Depression, War, and Peace

History 2039

CROSS-LISTED: AMERICAN STUDIES, GSS, HUMAN RIGHTS

An examination of the public policies, leadership strategies, and sometimes contentious political partnership between Franklin and Eleanor Roosevelt. The course concludes with a look at Eleanor Roosevelt’s role as a member of the first U.S. delegation to the United Nations, chair of the first Human Rights Commission, and the driving force behind the Universal Declaration of Human Rights. Students conduct primary source research at the FDR Presidential Library.

Hawkers and Madmen: Advertising the American Dream

History 2105

CROSS-LISTED: AMERICAN STUDIES

To what degree does advertising reflect the culture in which it is set, and to what degree and in what ways does it shape that culture? Advertising once served a functional role: people with goods to sell described them in newspapers, leaflets, and signs. In the 20th century, advertising became big business, and advertising agencies exploited the growing sophistication of mass media. This course explores the means used to sell an idealized American consumer democracy.

Britain and the Great War

History 2109

Almost a hundred years after the outbreak of World War I, our view of the conflict is largely defined by the war poets’ evocation of a pointless waste of life (e.g., Wilfred Owen’s “Anthem for Doomed Youth”). This course tests that notion by exploring the impact of the war on Great Britain and Ireland through documents and seminal texts that range from battlefield dispatches to Benjamin Britten’s *War Requiem*. Background reading includes David Reynolds’s *The Long Shadow*.

Early Middle Ages

History 2110

CROSS-LISTED: CLASSICAL STUDIES, MEDIEVAL STUDIES

The European “middle ages,” originally so called as a term of derision, are more complex and heterogeneous than is commonly thought. This course surveys eight centuries, with a focus on the formation and spread of Christianity and Islam in the Mediterranean, European, and Nordic worlds. Topics include religions and polities; the roles of Jews and Judaism; monuments and their meanings; and the transformations of the Mediterranean, Near East, northern Atlantic, and Europe, 200–1,000 c.e.

High Middle Ages

History 2111

CROSS-LISTED: MEDIEVAL STUDIES

The course focuses on Europe and the Middle East (with glances to Asia and North Africa), from the first millennium through the 14th-century Black Death, and asks: How did towns change and

a middle class emerge in Western Europe? How did capitalist cultures develop, linking East and West? How did universities complement or challenge the status quo in Europe? How did political patronage sustain ancient philosophy in the Muslim world? And how did medieval climate, technology, and epidemic transform Asia, the Middle East, and Europe?

The Invention of Politics

History 2112

CROSS-LISTED: HUMAN RIGHTS

Individuals and groups spoke, wrote, and fought to make their claims to public power in the period between 1500 and 1800 in ways that forced a reimagining of political relationships. The greatest institutions in place, particularly monarchies and the papacy, used their arsenals of words, documents, symbols, and ritual to maintain their legitimacy in the face of subtle or uproarious resistance. The tensions between groups created new political vocabularies to which we, in our present, have claimed historical ownership or explicitly rejected.

The World Makers: The Intellectual Foundations of U.S. Foreign Policy since 1890

History 2113

"Sometimes I've been charged with being an elitist," diplomat George F. Kennan observed in 1945. "Of course I am. . . . God forbid that we should be without an elite. Is everything to be done by gray mediocrity?" This course examines the foreign policy intellectual elite that Kennan both admired and personified, including Alfred Mahan, Woodrow Wilson, Charles Beard, Walter Lippmann, Paul Nitze, Henry Kissinger, Jeane Kirkpatrick, Francis Fukuyama, Paul Wolfowitz, and Samantha Power, who each have shaped the discourse and practice of U.S. foreign affairs.

Soviet Russia

History 2118

CROSS-LISTED: GIS, POLITICAL STUDIES, RES

This course examines the Russian Revolution and Civil War; the new economic policy and succession struggle after Lenin; the major phases of Stalinism; the "Great Patriotic War" (WWII) and the onset of the Cold War; "soft repression" and the growth of the Soviet bureaucratic elite of cad-

res under Leonid Brezhnev; Alexei Kosygin's reforms and efforts to improve Soviet economic performance; Soviet foreign policy; the economic crisis of the 1980s; and, ultimately, the collapse of the Soviet Union.

From Analog to Digital: Photography and Visual History in Africa

History 2123

CROSS-LISTED: AFRICANA STUDIES,

EXPERIMENTAL HUMANITIES, HUMAN RIGHTS

Key themes include photography's role in shaping historical knowledge and the representation of Africa and its peoples, the appropriation of image making into African creative practices and daily life, the politics of exhibition and archiving, and the ethics of seeing war and social justice. Students design a historical photography exhibition and have the opportunity to interact with leading curators, photojournalists, and art photographers who have spent time in Africa.

Genealogy of Modern Revolutions in the Middle East

History 2127

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

The revolutions (some would say "uprisings") that unfolded in several Arab countries after December 2010 took the world by surprise. Until then, commentators in the West and Middle East alike described the political culture of the Arab world as "apathetic" and "prone to authoritarianism." This class explores the long history of modern revolutions in the Middle East, including examples of nonviolent revolutions, militant revolts, labor strikes, and coups d'état.

Comparative Atlantic Slave Societies

History 2134

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, FRENCH STUDIES, HUMAN RIGHTS, LAIS

Forced labor, whether indentured or enslaved, underpinned the early modern Atlantic world. Beginning in the early 16th century, millions of enslaved Africans and indigenous Americans came to or moved around the Americas. This course focuses on the African and indigenous Atlantics, and considers three important issues: the comparative development of slavery, methods of resistance, and processes of emancipation and national formations at the end of the 18th century.

Readings help students trace the development of “African American,” “Afro-Brazilian,” “Afro-Mexican,” and “Afro-Caribbean” cultures.

Reason and Revolution: European Intellectual History to 1870

History 2136

CROSS-LISTED: FRENCH STUDIES, GERMAN STUDIES, STS, VICTORIAN STUDIES

The course outlines some of the principle transformations in the modern understanding of society and nature within a political, cultural, and institutional framework. Particular attention is placed on the interrelation of science, theology, and philosophy that characterized the period (from Descartes and Leibniz to Mach and Nietzsche). Topics of interest include skepticism, the interrelation of enlightenment and romanticism, feminism, conservatism, utopian socialism, nationalism, and anarchism.

Harlem, Bronzeville, South Central

History 2142

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EUS

While pockets of African American residential concentration have existed in American cities since the colonial period, the black ghetto—relatively large, dense, and racially monolithic—has been a feature of the U.S. urban landscape only for the past century. This course addresses the cultural, social, economic, and political factors that created, and sustain, these areas. Case studies focus on Harlem, Chicago’s Bronzeville, and Los Angeles’s South Central sections.

From Shtetl to Socialism: East European Jewry in the Modern Era

History 215

CROSS-LISTED: GIS, JEWISH STUDIES

Eastern Europe was the largest and most vibrant center of Jewish life for almost 500 years prior to the Holocaust. In that period East European Jewry underwent a wrenching process of modernization, creating radically new forms of community, culture, and political organization that still shape Jewish life today in the United States and Israel. Topics: the rise of Hasidism and Haskalah (Enlightenment), modern Jewish political movements, pogroms and Russian government policy

toward the Jews, and the development of modern Jewish literature in Yiddish and Hebrew.

The Progressive Era in U.S. History

History 217

CROSS-LISTED: AMERICAN STUDIES

A survey of the period between 1890 and 1930, with a focus on the social and cultural politics of reform that it spawned. Topics include cross-Atlantic exchanges that informed an American progressive consciousness, competing historical interpretations of progressivism, and the legacy of progressivism for later 20th-century liberalism.

Gender and Sexuality in the Ancient World

History 2191 / Classics 2191

CROSS-LISTED: CLASSICAL STUDIES, GSS

The course explores the gendered relations of men and women in the ancient Greco-Roman world, focusing on literary and historical sources, in order to understand the social history of ancient sexuality and its manifestations. Topics include women’s lives in classical Athens; Greek homoerotic relationships; sexuality as part of Greek drama, religion, and mythology; and women in Roman myth, literature, and history.

History and Philosophy of Evolutionary Biology

History 221 / Philosophy 221

See Philosophy 221 for a full course description.

A History of the Modern Police

History 222

CROSS-LISTED: AMERICAN STUDIES, FRENCH STUDIES, GIS, HUMAN RIGHTS

The course investigates the invention and evolution of the police from the late 17th century to the present, focusing largely on France, Britain, and the United States. The class considers the development of the police as an expression of sovereign right and of citizens’ rights, from enforcer of the king’s will to public servant.

Radio Africa: Broadcasting History

History 2237

CROSS-LISTED: AFRICANA STUDIES, EXPERIMENTAL HUMANITIES, GIS, HUMAN RIGHTS

The radio was critical to Africa’s colonization and decolonization. While colonial authorities used radio to broadcast news and transmit governing

strategies, local African communities sometimes appropriated the radio for political and entertainment purposes. This course uses developments in radio technology to explore histories of political activism, leisure, cultural production, and entertainment across sub-Saharan Africa from colonial to present times. In conjunction with the Human Rights Project's radio initiative, students design a podcast on a topic of relevance to the course.

Africa and the Indian Ocean

History 2238

CROSS-LISTED: AFRICANA STUDIES, ASIAN STUDIES, GIS, HUMAN RIGHTS

The Indian Ocean, which runs along East Africa's Swahili coast, has long facilitated the movement of people, goods, and ideas between Africa and Asia. It also represents a historiographical tradition through which to think about Africa's past in ways not permitted by the black Atlantic tradition. Students use architectural plans and traveler accounts to reconstruct the historical origins of slave and trading towns, and rethink the geographical and theoretical axes along which we engage with African histories of colonialism, nationalism, and decolonization.

Russia, Turkey, and the First World War

History 2244

This course explores Tsarist Russia's collapse during and after World War I, as well as the collapse of the Ottoman Empire in the wake of that conflict. The primary focus is on five major periods: political upheaval in the late Tsarist and Ottoman regimes (1903–09), the Italian and Balkan wars (1911–13), the Great War (1914–18), the Russian upheaval of 1917–18, and the Russian Civil War, which largely coincided with Turkey's war of independence (1919–23).

Contemporary Russia

History 2241

After examining the dilemmas of reform in the 1980s and the collapse of the Soviet Union, the course traces the different paths of Russia and other successor states through the present day. Key themes: the command economy and efforts to liberalize it; the nature of the Soviet collapse and whether it was inevitable; the hyperinflation of the early 1990s and its consequences; the rise

of the Mafia; the war(s) in Chechnya; the transition from Yeltsin to Putin; and the current scene.

War against the World

History 2253

CROSS-LISTED: EUS

Ecological history is a skeptical version of the triumphalist history of technology. For each achievement, there has been a price to pay. Studies have traced the toll of agriculture on human health in a world where living things compete for water; examined how electricity and the combustion engine have contaminated air, water, and earth; and correlated dams with reduced salmon spawning and pesticides with extinctions and mutations. Readings include Joachim Radkau's *Nature and Power* and case studies from around the world.

Law in the Middle East: From Ottoman Edicts to Contemporary Human Rights

History 2255

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

Students in the course examine how law was constituted and applied among the Muslim and non-Muslim communities of the Ottoman Empire (16th through 18th centuries); how this particular early modern legacy shaped the policies of the Ottoman and post-Ottoman states toward legal reform in the modern period (19th and 20th centuries); and the politics of law in the contemporary Middle East. Readings revolve around the intersection of law with various social spheres, such as religious conversion, gender, slavery, and human rights.

Black Modernism

History 2271

CROSS-LISTED: HUMAN RIGHTS

This course grounds students in the foundational literature of 20th-century anticolonial and post-colonial thought. By focusing on the francophone world, students follow developments in Paris, Marseilles, Haiti, Martinique, Guadeloupe, and Senegal, enabling them to assess heterogeneous responses to a single imperial framework. Readings include the poetry of Aimé Césaire, essays by Léopold Senghor and Suzanne Césaire, the psychosocial theory of Frantz Fanon, a novel by Maryse Condé, and history by C. L. R. James.

Confucianism: Humanity, Rites, and Rights
History 229

CROSS-LISTED: ASIAN STUDIES, GSS, HUMAN RIGHTS, PHILOSOPHY, RELIGION

The class looks at the transformations of Confucian philosophy, social ethics, and political thought, focusing on five key moments of change. Close readings in seminal texts provide a foundation in the earliest Confucian ideas of benevolence, rites, and righteousness. Among other topics, the course considers how Confucian thought shaped Western ideas of rights and how Confucian concepts of humanity, relational ethics, and social responsibility offer alternatives to Euro-American rights discourse.

Gender and Sexuality in Modern China
History 2306

CROSS-LISTED: ANTHROPOLOGY, ASIAN STUDIES, GSS, HUMAN RIGHTS, STS

An examination of the roles of gender and sexuality in the construction of social and political power in China over the last 500 years, including traditional areas of focus such as foot binding, the cloistering of women, and the masculinization of public space; the transformations of Confucian age/sex hierarchies within the family; women's rights movements of the early 20th century; and the Communist revolution's ambivalent legacy for women in the People's Republic of China.

The American Dream
History 2307 / Sociology 2307

CROSS-LISTED: AMERICAN STUDIES

"But there has been also the American dream, that dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement." These words from James Truslow Adams summarize the optimism and sense of exceptionalism that have defined much of the American experience. This course considers the various articulations of the dream and the ideological and structural supports for it, and how these have changed over time.

London Calling: Britain in the 1980s
History 2311

When Prime Minister Margaret Thatcher was asked what she had changed about British life, she answered: "Everything." This course looks at a

transformational period in British politics, culture, and society, examining seminal contemporary texts by writers such as Martin Amis, Salman Rushdie, Nick Hornby, Alan Clark, and the late Margaret Thatcher herself.

Global Victorians
History 2319

CROSS-LISTED: VICTORIAN STUDIES

Long before "globalization," the Victorians imagined the world universally. In their voyages of discovery they set out not only to achieve mastery of others and themselves, but also to map and understand the natural world around them. The course focuses on this project of empire, both from within and without, using texts on exploration and discovery. Authors studied may include Charlotte Brontë, Joseph Conrad, Sir Richard F. Burton, Rudyard Kipling, Anna Leonowens, and Winston Churchill.

American Urban History
History 232

CROSS-LISTED: AMERICAN STUDIES, EUS

A study of U.S. urbanization as a social and cultural process best understood by relevant case studies. Topics include, but are not limited to, urban spatial practices and conceptualizations, the establishment of the nation's urban network, the changing function of cities, the European roots of American city layout and governance, urban social structure, the emergence of urban culture, and ideations/representations of American cities.

Native American History
History 2356

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

An overview of the history created by and between native peoples, Africans, and Europeans, from the 15th century through the 20th. Primary sources and historical interpretations of interactions provide a context for evaluating questions of current Native American politics and financial and land reparations.

Power and Performance in the Colonial Atlantic

History 236 / Theater 236

See Theater 236 for a full course description.

Greek Religion: Magic, Mysteries, and Cult
History 2361 / Classics 2361

See Classics 2361 for a full course description.

Reason and Passions

History 2391

CROSS-LISTED: FRENCH STUDIES

What is the good life? In hard times, is it better to serve or to flee society? What power does reason have over the passions? Descartes and Pascal, Molière and Racine, and Fontenelle and Foigny debated these fundamental questions during 17th-century hard times. Optimists and pessimists alike developed their views in philosophical treatises, plays, fables, utopias, and other genres designed to reach a large Francophone audience. This course explores their writings and influences.

20th-Century Diplomatic History

History 240

CROSS-LISTED: POLITICAL STUDIES

This course examines in depth the tumultuous history of the “short 20th century.” While one cannot understand the period without grappling with social movements and ideas, the emphasis here is primarily on high politics, war, and diplomacy from the outbreak of the First World War in 1914 to the fall of the Berlin Wall in 1989, with a brief epilogue on the post-Cold War era.

Past, Present, and Future in Medieval England

History 2401

CROSS-LISTED: MEDIEVAL STUDIES

How did people in the Middle Ages think about their past, present, and future? This course looks at how a group of English writers tried to make sense of the remarkable times in which they lived. Combining history, prophesy, poetry, and political commentary, their works address such dramatic events as the murder of Thomas Becket, rebellion of Eleanor of Aquitaine, and crusade of Richard the Lionheart.

Czarist Russia

History 241

CROSS-LISTED: RES

This survey course explores Russian history from Peter the Great to the 1917 revolution within a broad context of modernization and its impact on the country. Among the topics covered are the

reforms of Peter the Great and their effects, the growth of Russian absolutism, the position of peasants and workers, the Russian revolutionary movement and Russian Marxism, and the overthrow of the Russian autocracy. Readings include contemporary studies on Russian history and works by 19th-century Russian writers.

20th-Century Russia: Communism/ Nationalism

History 242

CROSS-LISTED: GIS, HUMAN RIGHTS, RES

This course analyzes the main internal and external political developments in the region as well as aspects of the rapidly modernizing Russian society, including the Soviet command economy, the construction of national identity, ethnic relations, the arts, the family, gender relations, and sexuality. Course materials include scholarly texts, original documents, works of fiction, and films.

Mao's China and Beyond

History 2481

CROSS-LISTED: ASIAN STUDIES, GIS

No individual shaped modern China more than Mao Zedong. This course uses Mao's life and writings as a framework for exploring modern Chinese history, beginning with an analysis of how the 20th-century revolutions relate to other social, cultural, and economic trends, including urbanization, industrialization, and the expansion of mass media. For the Maoist period (1949–76) the class addresses topics such as youth culture, socialist citizenship, and political violence. The focus then turns to contemporary China and the ways it has developed in reaction to Maoism.

Joyce's *Ulysses*, Modernity, and Nationalism

History 2551

CROSS-LISTED: ICS, STS, VICTORIAN STUDIES

Although it concerns only one day in 1904, each chapter of James Joyce's *Ulysses* is written in a radically different style. This course complements Joyce's stylistic innovation by using multifarious contemporary documents and historical texts to unfold the context and resonance of each of Joyce's chapters. Among the key issues addressed are the function of historical and mythical time in everyday life and the effect of politics and mass media on personal experience.

Capitalism and Slavery

History 2631 / Human Rights 2631

Scholars have argued that there is an intimate relationship between the contemporary wealth of the developed world and the money generated through 400 years of slavery in the Americas. Is there something essential that links capitalism, even liberal democratic capitalism, to slavery? This course examines the development of this linkage, focusing on North America and the Caribbean from the early 17th century through the staggered emancipations of the 19th century. Contemporary issues (e.g., reparations, the “duty” of the Americas to Africa) are also considered.

Encounters in the American Borderlands

History 269

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EUS, HUMAN RIGHTS

Frontiers and borders have threaded across the Americas like a spiderweb from the late 15th century to the present. What did it mean to have an encounter in these borderlands—between Native Americans and Europeans or Africans? Are borderlands exclusively a physical space or are they imagined as well? This course looks at borderlands in North America from the Columbian Exchange (1492) to the late 20th century, and considers the possibilities and perils for those living in the zone between empires and nations.

The Holocaust, 1933–1945

History 2701

CROSS-LISTED: GERMAN STUDIES, HUMAN RIGHTS, JEWISH STUDIES, STS

This course examines modern anti-Semitic movements and the effects of World War I; Nazi rule and the experience of German Jews from 1933 to 1938; the institution of ghettos and the cultural and political activities of their Jewish populations; the turn to mass murder and its implementation in the extermination camps; and the liberation and its immediate aftermath. Special attention is paid to the question of what constitutes resistance or collaboration in a situation of total war and genocide.

Liberty, National Rights, Human Rights

History 2702

CROSS-LISTED: GIS

Both the UN Declaration of Human Rights in 1948 and the successor conventions that ultimately formed the International Bill of Human Rights were created in reaction to the problems of genocide and mass population transfers during World War II. Topics include the creation of national rights from the Treaty of Westphalia through the British, American, and French Revolutions; the relation of these rights to colonial administration; and postwar institutions of human rights.

From the Holocaust Museum to the History Channel: Public History in the United States

History 2703

CROSS-LISTED: AMERICAN STUDIES

History is an academic subject, yet most people encounter it outside the academy. They watch TV documentaries and historical films, visit museums, and travel to historic places. All of these are examples of public history. This course looks at the role that historians and other academics play in shaping the institutions and practice of public history and the relationship(s) between public history, American culture, and popular memory. It also addresses practical aspects of career opportunities in the field, such as curatorship, archival work, and historic preservation.

The Other Europe: East Central Europe after World War II

History 279

CROSS-LISTED: GIS, HUMAN RIGHTS, RES

After a brief history of East Central Europe before and during World War II, the course concentrates on the region’s evolution since the war. Turning points examined include the Berlin uprising of 1953, the Hungarian revolution and reforms in Poland in 1956, the “Prague Spring” of 1968, the Solidarity movement in Poland, and the revolutions at the end of the 1980s.

American Environmental History I

History 280A

CROSS-LISTED: AMERICAN STUDIES, EUS

Since the Old World first encountered the New, a battle has raged over what this New World might become. For some, it meant moral and spiritual

rejuvenation. For most, it meant an opportunity to transform material circumstances. At no time have those two visions been compatible. This course examines attempts to fashion a scientific or aesthetic rationale for the use and abuse of natural resources, and to understand the relationship between humans and nature.

American Environmental History II: The Age of Ecology

History 280B

CROSS-LISTED: AMERICAN STUDIES, EUS

This course investigates Americans' interaction with their environment from roughly 1890 to the present. It considers how the role of the federal government has changed from the "conservation" to "environmental" eras, why the Dust Bowl occurred, how chemical warfare changed the life span of bugs, whether wilderness should be central to the environmental movement, and other topics that address how we live in the world.

Reconstruction

History 282

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

An exploration of the connection between the American Civil War and the subsequent Reconstruction project in the former Confederate states. Also examined: the competing understandings of the war's goals by contemporaries; the experiences of various participants (Northerners, emancipated slaves, Southern whites) in Reconstruction; political and extrapolitical opposition to Reconstruction; and the institutional and constitutional legacy of the project.

Entrepreneurs, Intellectuals, and the History of the Global South

History 3060

CROSS-LISTED: ASIAN STUDIES, GIS, MES

This seminar considers the circulation of goods and ideas in the Mediterranean and Indian Ocean worlds from c. 1750 until c. 1950. Rather than studying the history of the colonized non-West in relation to Europe, this course brings to the forefront the connections between different parts of the colonized world, most notably the Middle East and South Asia. It does so through studying economic and intellectual developments.

Captivity and Law

History 310

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

The class focuses on the confrontation of early modern African and European political thought and practices of captivity: abduction, wartime hostage-taking, slavery, and other forms of internment. Captivity engages questions of war and ransom as much as labor, religion, and race. It involves contracts, written or not, for renting, selling, buying, and freeing people. As such, captivity figures prominently in laws of war and peace.

The language of the law indicates varying degrees of legitimacy and becomes a touchstone for the changing morality of societies.

Research Seminar in U.S. Urban History

History 3102

CROSS-LISTED: AMERICAN STUDIES, EUS

In this course, students pursue specialized study and research in American urban history. Those interested in urban space and its meanings, urban planning and design, new urbanism, suburbanism, the postmodern city, urban politics, urban infrastructure, and urban culture are invited to bring their individual topics to the table. The class initially considers a common set of readings having to do with urban historiography before shifting focus to individual student research projects and the literature and methods informing them.

Political Ritual in the Modern World

History 3103 / Anthropology 3103

Bastille Day, the U.S. presidential inauguration, and rallies at Nuremberg and Tiananmen Square: political ritual has been central to nation building, colonialism, and political movements over the last three centuries. This course uses a global, comparative perspective to analyze the modern history of political ritual. Among the topics covered are state ritual and the performance of power, the relationship between ritual and citizenship in the modern nation-state, and the ritualization of politics in social and political movements.

Plague!

History 3112

The cry "Plague!" has struck fear among people around the world, from antiquity to the present. What is plague? How has it changed history?

Starting with Camus's metaphorical evocation of plague in a modern North African city, this Upper College seminar examines the historical impact of plague on society. Readings include literary works by Camus, Boccaccio, Manzoni, and Defoe; historical and philosophical analyses by ancients Thucydides and Lucretius; and contemporary literature on history, biology, and public health.

The Lives of Other Slaves

History 312

CROSS-LISTED: HUMAN RIGHTS, MES

In the United States, the antebellum "Cotton Kingdom" shapes understandings of slavery and its legacy. But slavery was not limited to the trans-Atlantic trade. Millions of Africans were enslaved and forced to convert to Islam in an eastern-oriented trade. Taking the experiences of slaves in the Ottoman Empire (c. 1300–1922) as a starting point, this seminar explores the identities, trajectories, and afterlives of slaves in the Middle East (broadly defined to include North Africa, the Balkans, and the Caucasus) during the early modern and modern periods.

The Case for Liberties

History 312I

CROSS-LISTED: FRENCH STUDIES, HUMAN RIGHTS

What is tyranny? When is rebellion justified? Given human nature, what is the ideal government? Is there a human right to free trade? Is commerce compatible with art and philosophy? Such questions prompted Netherlanders in the 16th and 17th centuries to carve a Dutch Republic out of the Spanish Empire and create a "Golden Age" of capitalism, science, and art. Monographs on Dutch history are supplemented with paintings, scientific treatises, and the literature of rebellion and republicanism (including Spinoza's *Theologico-Political Treatise*).

History of U.S. Urban Schooling

History 3132

CROSS-LISTED: AMERICAN STUDIES, EUS, HUMAN RIGHTS

This course reviews the history of urban schooling within the context of major social developments, including industrialization, immigration, unionization, suburbanization, and the woman's suffrage and civil rights movements. The first section traces the development of urban schools from the early

national period through the first half of the 20th century; the second focuses on more contemporary problems of school reform.

The Arab-Israel Conflict

History 3134

CROSS-LISTED: GIS, HUMAN RIGHTS, JEWISH STUDIES, MES

This course provides students with an understanding of this conflict from its inception to the present. Among the themes discussed are how the Jewish national movement that began in the late 19th century and the Arab national movement that arose to contest Ottoman and European rule of Arab peoples led to the emergence of the State of Israel and the Palestinian refugees in 1948. The course examines how the political character of the conflict has changed over the decades.

Biography and U.S. History

History 3135

CROSS-LISTED: AMERICAN STUDIES

Students survey the ways in which life stories can convey multiple and often opposing understandings of the past. Biographies can reinforce "Great Man" understandings of history, recover the role of ordinary people, confirm the idea of individual agency, highlight the power of context in framing individual decision making, precisely locate and define extraordinary actions and actors, render history in human terms, and suggest rightly or wrongly a coherence to the past. This course serves as a Major Conference.

Urban Disasters and Catastrophes in U.S. History

History 3137

CROSS-LISTED: AMERICAN STUDIES, EUS

Natural disasters and traumas to the physical infrastructure and built environment—great fires, epidemics, floods, hurricanes, earthquakes, blackouts, riots—are conventionally viewed as abnormalities in the flow of a functioning city. At the same time, such calamities can reveal shockingly institutionalized patterns of unevenness and gaps/oversights in urban management. Through several case studies, the class investigates these issues by considering fictional, first-person, and other primary literature on American cities as well as pertinent monographs.

The Power of Print

History 3139

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS

An exploration of print media over the last half millennium and its impact on society, culture, and politics. Through a mix of theoretical and historical texts, students consider how print has fostered the development of new political communities, created and undermined cultural authority, and enabled new dynamics of knowledge production. Analysis of the rise of digital media provides critical perspective for understanding how the materiality of the printed text and its circulation through space has affected its social, cultural, and political significance.

Violent Cultures and Material Pleasures in the Atlantic World

History 314

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EXPERIMENTAL HUMANITIES, LAIS
Emeralds, chocolate, sugar, tobacco—precious, exotic, sweet, addictive. Like human actors, commodities have stories of their own. They shape human existence, create new sets of interactions, and offer a unique lens through which to view history. This course explores the hidden life of material objects that circulated from the early modern Atlantic into the rest of the world. Readings introduce historical methods and strategies to reclaim history from objects found in different parts of the Americas.

Central European Cities: Berlin, Prague, Vienna, Budapest

History 3141

CROSS-LISTED: EUS, GERMAN STUDIES, GIS

In this course, the metropolis is used to investigate the Central European experience of modernity. Basic themes include the cultural reaction to mechanization and bureaucratization of modern urban life; the metropolis as a new arena to contest traditional political and social roles; and the role of the city in the development of new sociological and philosophical theories and forms of communication, association, and political action.

Reading the Postcolonial in African History and African Political Thought

History 3148

CROSS-LISTED: AFRICANA STUDIES, GIS, HUMAN RIGHTS, POLITICAL STUDIES

Scholars have interpreted “postcolonial” as a temporal disjuncture, *after* colonialism. This course shifts away from that understanding to a more theoretical site of engagement over the discourses of colonialism, nationalism, race, and globalization. Topics discussed include historiography, the relationship of power to knowledge production, and critiques of colonialism, nationalism, and apartheid.

The Historical Politics of Africa’s Civil Wars

History 3149

CROSS-LISTED: AFRICANA STUDIES, GIS, HUMAN RIGHTS, POLITICAL STUDIES

This seminar challenges students to move beyond the rhetoric of political conflict in Africa and instead understand current struggles as crises of historiography. Ongoing conflicts in the Central African Republic and South Sudan are considered within a historical context of civil war in postindependent Africa. Through primary and secondary sources, students explore possible causes for civil unrest in Nigeria, Angola, Mozambique, and Sierra Leone, as well as the actors and interests involved, and proposed resolutions.

The Culture of Yiddish

History 315 / Jewish Studies 315

See Jewish Studies 315 for a course description.

“We Make Our Own History”: A Practicum on Eleanor Roosevelt

History 3151

“One thing I believe profoundly,” Eleanor Roosevelt stated in *Tomorrow Is Now*, is that “we write our own history.” Students use the archives of the FDR Presidential Library; the resources of Eleanor Roosevelt’s home, Val-Kill; and secondary sources to develop an online exhibit using the theory and practices of public history. Each student chooses a topic to fully develop, such as Eleanor Roosevelt and the UN, civil rights, role of the First Lady, New Deal arts programs, resettlement communities, or her “My Day” column.

Writing and Thinking about History: The Great War in World History

History 3224

This graduate-level course looks at the changes and trends in the research and writing of history as practiced by professional historians. After brief consideration of the origins of history as a formal academic discipline in the 19th century, and of the transition from political to social history in the mid-20th, the class considers the multiplicity of approaches that came out of the “theory explosion” between the 1960s and 1990s. The course draws from the fields of modern European, African, and world history.

Global Latin American Conjunctions

History 3225 / LAIS 3225

See LAIS 3225 for a full course description.

Before Bard and Beyond: A Public History Practicum on the Hudson Valley

History 3229

CROSS-LISTED: AMERICAN HISTORY, ART HISTORY

For millennia the Hudson Valley has sustained communities that exploited the resources of the region to support themselves. In the late 1700s, the valley began to be prized for its beauty as well as its utility. Elites began to build large country houses surrounded by “pleasure grounds” that overlooked the river. The main Bard campus comprises three of these estates as well as Native American sites and early farms. Students produce a collaborative public history exhibit, utilizing Dublin Core Metadata standards and Omeka online-exhibit-building software.

Your Papers, Please? Technocracy, Technology, and Social Control in Nazi Germany, the DDR, and the BRD

History 3234

CROSS-LISTED: GERMAN STUDIES

This course addresses the coercive and violent powers of the modern state as they were refined through technologies and techniques in National Socialist Germany, and then alternately condemned and utilized in the (East) German Democratic Republic (DDR) and (West) German Federal Republic (BRD). Topics range from the development of new techniques of propaganda and military oversight to the manipulation of

social technologies such as identification papers, the census, racial pseudoscience, and, most horrifically, the concentration camp system.

Enlightenment in France

History 3238

CROSS-LISTED: FRENCH STUDIES

The Enlightenment in 18th-century France represented a great burst of intellectual confidence in man’s capacity to change the human condition. This course surveys characteristic literary forms (from the novel to the encyclopedia) and such key Enlightenment themes as gender, race, and human nature; the natural world and the city/civilization; the colonies; politics and economy; and epistemology and the progress of human reason. Readings from Montesquieu, Voltaire, Diderot, Rousseau, La Mettrie, Buffon, Graffigny, and Quesnay.

Four Case Studies of Revolutionary Violence

History 325

The question of violence—of repressive governments, revolutions, and counterrevolutions—is traced across case studies from South Africa, France, Russia, and China. The course seeks to understand each revolution in terms of both indigenously generated dynamics and world-historical factors. This is a graduate-level course offered jointly by the MAT Program and the College.

Culture and History of Food

History 329

CROSS-LISTED: EUS

The class takes a historical and cultural look at the relationship between who we are and what we eat. What can we understand about a culture by looking at its food? How do people construct relations to their bodies, other people, their histories, animals, and their environment through food? Students consider such themes as food’s role in organizing gender relations, religious practice, debates over taste and pleasure, cultural and national identity, and environmental impact and sustainability.

Cuba and the Spanish Caribbean in Global Perspective: Sugar, Slavery, and Revolution

History 339

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, GIS, HUMAN RIGHTS

This seminar explores global connections and hybridities involving sugar, slavery, and revolution in the Spanish Caribbean, from the 19th century to the mid-20th century. The continued influence of these colonial legacies today is also addressed.

1917 Revolution in Russia

History 347

CROSS-LISTED: HUMAN RIGHTS, RES

Topics include the economic and social developments that preceded the Russian Revolution, intellectual and cultural background of the revolutionary movement, ideology and practice of the major political parties that participated in revolutionary events, the role of women in the movement, political dynamics of the revolution, reasons for the Bolshevik victory, and the effects of the revolution on Russian society. Readings include original works and scholarly studies.

Russian Intellectual History

History 365

CROSS-LISTED: RES

This seminar focuses on the major trends and personalities in 19th-century Russian secular thought. Topics include continuity and change in Russian culture, debates between Westernizers and Slavophiles, revolutionary populism, and socialism. Readings include works by Chaadayev, Chernyshevsky, Dostoevsky, Gogol, Lenin, and Tolstoy, and contemporary studies of the Russian intellectual tradition.

Philosophy

philosophy.bard.edu

Faculty: Daniel Berthold (director), Thomas Bartscherer, Norton Batkin, Roger Berkowitz, Marcos Dees, Jay Elliott, Garry L. Hagberg, Robert Martin, David Shein, Kritika Yegnashankaran, Ruth Zisman

Overview: The philosophy curriculum is designed to provide students in any field a general under-

standing of the nature and history of philosophical inquiry. Students who major in philosophy have access to more specialized courses, which can serve as the foundation for graduate study.

Areas of Study: The core of the program consists of courses in the history of philosophy and such traditional areas of philosophic study as ethics, political philosophy, metaphysics, epistemology, logic, the philosophy of mind, the philosophy of language, and aesthetics. In addition, several seminars each year are devoted to the work of one philosopher, for example, Plato, Aristotle, Kant, Hegel, Kierkegaard, Nietzsche, Heidegger, Wittgenstein, or Sartre.

Requirements: Students who want to moderate in philosophy are expected to take three courses in philosophy in the Lower College. No specific courses are required for Moderation, but students are strongly encouraged to take the two-semester *History of Philosophy* in their sophomore year. While not a requirement for Moderation, this sequence is a requirement for majors, and fulfilling it early will prepare students well for subsequent courses. Most students also take one of the *Introduction to Philosophy* courses prior to Moderation; these courses provide an orientation to philosophic methodologies and themes in texts ranging from Platonic dialogues to 21st-century works. Majors are expected to take at least seven philosophy courses altogether, at least four during their studies in the Upper College.

Juniors take the writing-intensive *Philosophy Research Seminar* (for details, see Philosophy 302) as well as a 300-level *Junior Seminar*. Students intending to apply to graduate schools in philosophy are encouraged to take at least one course in ancient philosophy, at least two courses in modern philosophy (17th through 19th centuries), at least one course in 20th-century philosophy, symbolic logic, and at least one course in ethics or political philosophy. Each philosophy major determines the topic of his or her Senior Project in consultation with a faculty adviser.

Recent Senior Projects in Philosophy:

"Aesthetic Phenomenology through Kant and Schopenhauer"

"Extraordinary Language: Apprehending Wonder in Woolf and Wittgenstein"

"The Mind, the Brain, and the Self: The Limits of Sense and Nonsense in Psychology and Neurology"

"A Quest for Justice: Hannah Arendt and the Redeeming Power of Judgment"

Courses: Introductory courses are numbered in the 100s. Courses numbered in the 200s, while more specialized in content, are also generally appropriate as first courses in philosophy. Courses numbered in the 300s are more advanced and require previous courses in philosophy and permission of the instructor. Tutorials may also be taken; recent subjects include Hume, Kant's second and third *Critiques*, Hegel, Heidegger, Kierkegaard, and Quine.

Introduction to Philosophy: Multicultural Perspectives

Philosophy 104

An introduction to such major themes as the nature of reality and our capacity to know it, ethics and justice, and conceptions of how one should live. Readings include selections from a diverse range of traditions, including Western, Hindu, Buddhist, Chinese, African, Native American, and feminist texts.

Introduction to Philosophy

Philosophy 108

Western philosophers address questions that most of us find puzzling. Do we have free will? Do we know what the world around us is really like? Does God exist? How should we treat one another? The class examines historical and contemporary texts that address these and other central themes of the philosophical tradition.

Introduction to Ancient Philosophy

Philosophy 109

CROSS-LISTED: CLASSICAL STUDIES

In ancient Greece and Rome, philosophy was more than an academic study: it was a way of life, focused on the achievement of happiness through training in wisdom. This course introduces students to the practice of philosophy, beginning with Socrates and his disavowal of knowledge, method of dialogue, public trial, and exemplary death. Attention then turns to Plato and Aristotle, and finally to the critiques of classical philosophy developed by the major philosophical schools in

postclassical Greece and Rome, including cynicism, epicureanism, stoicism, and skepticism.

"What Is" Philosophy?

Philosophy 116

A survey of canonical philosophical texts that pose the question, "What is . . . ?" What type of knowledge do we anticipate or hope to receive when asking this question? What value do we attribute to such knowledge? This class serves as an introduction to philosophical thinking through these questions and the important philosophical ideas to which they give rise, such as the concept of essence, the nature and ends of knowledge, and the systems by which values are created.

Human Nature

Philosophy 118

CROSS-LISTED: HUMAN RIGHTS, STS

An ancient tradition claims that we have a detailed set of inborn capabilities and limitations, rich in implications for how we live our lives and organize society. An opposing tradition emphasizes plasticity and indeterminacy. If there is a human nature, what is it, who can speak with authority about it, and what implications does it have for changing what we are? Readings from philosophy, psychology, evolutionary biology, and other fields.

Introduction to the Philosophy of Science

Philosophy 120

CROSS-LISTED: STS

What, if anything, separates science from pursuits such as religion, philosophy, and literature? Are scientific facts the result of pure, objective reasoning, or do they reflect the ideologies and biases of their creators? How do we tell good science from bad science? This course considers these and other questions concerning the nature of science and the place of science in society. Readings include classic works (Hume, Popper, Kuhn) and more recent texts from feminist (Longino) and nonscience (Latour) perspectives.

Informal Logic: The Art of Reasoning

Philosophy 121

This course is devoted to the development of skills of analysis and evaluation of reasoning and argumentation. Students practice techniques of diagramming and analyzing arguments and learn

methods of detecting a wide range of common fallacies of reasoning. The course proceeds through progressively more complex examples of reasoning and argument, culminating in the analysis of a number of Supreme Court decisions.

"Why" Philosophy

Philosophy 122

To ask "why" of the world is to refuse to take the world as a given. Indeed, to ask "why" is to engage in an act of philosophical thinking—to demand analysis, reflection, thought. The history of philosophy can be read as orbiting around a series of important "why" questions: Why being and not nonbeing? Why good and not evil? Why suffering? Why death? This course explores these questions and the ways in which they have been posed and answered throughout history.

Experiments in Ethics

Philosophy 123

CROSS-LISTED: MBB, PSYCHOLOGY

Why do people disagree about moral questions? Is free will an illusion? Does the smell of fresh-baked cookies make people nicer? This course introduces cutting-edge thinking about these and other questions, with a special focus on the interplay between the conceptual investigations of moral philosophers and the experimental methods of empirical psychologists. Topics include the role of emotion in moral judgments, the roots of moral life in nonhuman primates and young children, and the possibility of moral progress in human history.

Introduction to Ethics

Philosophy 124

CROSS-LISTED: HUMAN RIGHTS

This course introduces the major texts, figures, ideas, and debates in the tradition of moral philosophy, with an emphasis on the interplay between theoretical debates about the foundations of ethics and practical engagement with moral issues such as abortion, euthanasia, poverty, and terrorism. Foundational questions discussed include: How is it possible to argue meaningfully and fruitfully about ethical questions? Can we make genuine ethical progress? What can philosophy contribute to the work of understanding and resolving real-world ethical problems?

Thoughts for the Times

Philosophy 125

Nietzsche's *Untimely Meditations* suggests that the author's thoughts are "untimely" precisely because he questions the values and practices of his time. In "Thoughts for the Times on War and Death," Freud suggests there are certain events in human history that demand our thinking. To what extent should we understand the task of philosophy as a task of thinking for our times? Is this role better served by politicians, journalists, or poets? The course explores the work of philosophers who have addressed these and related questions.

Introduction to Analytic Philosophy

Philosophy 133

Analytic philosophy, evolving largely from the work of Bertrand Russell and G. E. Moore at University of Cambridge in the late 1890s, has remained a vibrant force in Western philosophy. The class considers five formative texts: Moore's "A Defense of Common Sense"; Russell's "On Denoting"; A. J. Ayer's *Language, Truth, and Logic*; J. L. Austin's *How to Do Things with Words*; and Saul Kripke's *Naming and Necessity*.

Foundations of the Law

Philosophy 167 / Political Studies 167

See Political Studies 167 for a course description.

History of Philosophy I

Philosophy 203

This course closely examines selected texts in the history of philosophy, emphasizing historical connections and developments from ancient Greece to 18th-century Britain. Authors include Plato (*Republic*), Aristotle (*Nicomachean Ethics*), Epictetus, Augustine (*Confessions*), Aquinas, Descartes (*Meditations*), Spinoza, Locke ("An Essay Concerning Human Understanding"), Berkeley (*Three Dialogues between Hylas and Philonous*), and Hume. Issues include the philosophy of knowledge, art, education, society, ethics, religion, reason, perception, and, centrally, philosophical methodology.

History of Philosophy II

Philosophy 2044

A close reading of selected texts in the history of philosophy, emphasizing historical connections and developments from the 18th century to the

20th. Authors studied: Kant, Hegel, Schopenhauer, Nietzsche, Sartre, Kierkegaard, Russell, James, and Wittgenstein. Students keep questions of philosophical methodology in mind as they proceed through issues in ethics, aesthetics, metaphysics, epistemology, philosophy of perception, and philosophy of language.

Existentialism

Philosophy 215

Existentialism is a philosophic, literary, artistic, and social movement that emerged during the Second World War in France, but its roots trace back to the Danish Christian philosopher Søren Kierkegaard and the German atheist philosopher Friedrich Nietzsche in the 19th century. Selected writings of Kierkegaard, Nietzsche, Sartre, Camus, and Heidegger focus on themes that have come to be regarded as common existentialist preoccupations, such as the rebellion against rationalism and the corresponding emphasis on subjectivity and perspectivism, among others.

Contemporary Political Theory

Philosophy 216

CROSS-LISTED: HUMAN RIGHTS, POLITICAL STUDIES

To Aristotle, a “state is among the things that exist by nature,” and it is only in a political community that human beings are fully capable of living well. For many modern thinkers—beginning with Hobbes in the 17th century—the state is at best a useful artifice designed to keep the peace among naturally conflicting interests, and at worst a monstrous fraud whereby those in power oppress their subjects in the name of the “common good.” The course looks at the philosophical tradition of reflection on these questions.

History and Philosophy of Evolutionary Biology

Philosophy 221 / History 221

Topics addressed in this survey of evolutionary theory from the 18th century to the 20th, include the earth sciences, classification of life, pre-Darwinian concepts of biological evolution, Darwin and Wallace’s theory of evolution by natural selection, the problem of inheritance, and the Modern Synthesis. Also considered: debates about adaptationism, genetic determinism, evolutionary ethics, and evolutionary progress. A recurring

theme is the reception of Darwinian evolution among scientists and the broader public.

Philosophy and the Arts

Philosophy 230

This course explores the ways that philosophers (and philosophically engaged critics) have approached issues concerning the nature and value of art. After a discussion of Plato’s influential account of representation and the place of art in society, the class turns to questions raised by painting, photography, and film. Readings: Hume and Kant on taste, Cavell on the moving image, and Adorno and Benjamin on mass culture.

The Critical Turn: Aesthetics after Kant

Philosophy 231

An examination of major contributions to philosophical aesthetics, beginning with Kant’s *Critique of Judgment*, which transformed 18th-century debates about beauty, taste, and art, and continues to inform accounts of criticism and the arts today. Particular attention is given to discussions of the standard of beauty, progress in the arts, art’s relationship to truth, art and the theatrical, and the antagonism of art and convention. Readings by Hume, Kant, Hegel, Heidegger, Benjamin, Greenberg, Fried, and Cavell.

Symbolic Logic

Philosophy 237

CROSS-LISTED: MBB

An introduction to logic, requiring no prior knowledge of philosophy or mathematics. The aim is to impart the ability to recognize and construct correct formal deductions and refutations.

Philosophy and Literature

Philosophy 238

In Plato’s *Republic*, Socrates defends his exile of the poets from the city by explaining, “reason constrained us to do so . . . for there is an ancient quarrel between philosophy and poetry.” What were the grounds for this philosophical exile of poetry and how do we make sense of Socrates’s defense thereof? This course attempts to answer these questions by reading canonical philosophical and literary texts side by side. Readings from Plato, Aristotle, Kant, Hegel, Kierkegaard, Freud, Sartre, Homer, Sophocles, Shakespeare, Goethe, Blake, Kafka, Woolf, and others.

Philosophy of Technology

Philosophy 239

CROSS-LISTED: MBB, STS

Tool use is considered by some to be the first appearance of technology in human life and part of a surge in cultural evolution that catapulted us ahead of our nearest primate relatives. Painted in this light, the development and use of technology is part of what makes us distinctively human. However, some argue that we have crossed a threshold, where our reliance on technology now threatens to obliterate our humanity. This course examines our relationship to technology and arguments for, and against, its increasing integration into our lives.

Relativism

Philosophy 242

This course explores relativism as a philosophical position. The first half of the semester focuses on epistemic relativism and the second half on moral/cultural relativism. The class introduces several fundamental modes of philosophical inquiry, among them, metaphysics, epistemology, philosophy of language, and metaethics. Authors read include Richard Rorty, W. V. Quine, Thomas Kuhn, Bernard Williams, and Peter Winch.

Practical Reasoning

Philosophy 246

We often ask ourselves what we should do: Go to graduate school or bum around Europe? Lie and risk my own life or tell the truth and risk theirs? While these questions can arise in mundane contexts, they can also arise in morally fraught contexts and have tremendous import. So arriving at the right answers is important. The class examines different philosophical views on what makes answers to such questions correct, focusing on the traditions of Aristotle, Hume, and Kant.

Philosophy of Mind

Philosophy 247

CROSS-LISTED: MBB

The philosophy of mind addresses questions regarding the nature of the mind-brain relation, mental representation, and conscious awareness. The dominant trend in contemporary philosophy of mind is to pursue these questions in alliance with empirical sciences, such as psychology, cognitive science, and neuroscience. But can a mech-

anistic picture of the mind adequately accommodate our first-person perspective, that is, what it feels like from the inside to have a mind and navigate the world with it? This course considers these and other issues.

Medieval Philosophy

Philosophy 250

CROSS-LISTED: MEDIEVAL STUDIES

Ever wonder what happened in the two millennia of intellectual history between Aristotle and Descartes? Medieval philosophers engaged deeply with many of the most difficult philosophical questions: Do we have free will? Where does evil come from? What are the limits of human reason? Can the universe be fully explained, or does it contain an element of the irrational and mysterious? This course explores the rich variety of approaches medieval philosophers developed in thinking about these and other fundamental philosophical problems.

Ethical Theory

Philosophy 251

In Plato's *Gorgias*, Socrates and the sophist Callicles engage in a fundamental disagreement about how a human being should live: Socrates contends that it is by living justly that a person will be most happy. Callicles argues that "wantonness, lack of discipline, and freedom . . . are excellence and happiness." This disagreement is an early and paradigmatic instance of a debate within ethical theory. This course introduces key figures and texts in moral philosophy. Readings are drawn from Plato, Hume, Kant, and Mill.

Medical Ethics

Philosophy 255

CROSS-LISTED: GIS, HUMAN RIGHTS, STS

This course examines a range of topics in contemporary debates over medical ethics, among them issues of genetics, reproduction, death and dying, and involuntary hospitalization and treatment. Students review competing ethical positions that philosophers have proposed as models for understanding and resolving issues of medical ethics and study basic concepts with which all such theories grapple. Also examined are the ways these concepts apply to actual cases, and the conflict between ethical reasoning and social, religious, and legal concerns.

Feminist Philosophy

Philosophy 260

CROSS-LISTED: GSS

An examination of various feminist philosophical approaches—liberal, socialist, radical, psycho-analytic, and postmodern—to the production of images of sexuality and gender. Topics explored include the cultural enforcement of gender identities; the mass-marketing of cultural images of sexuality, gender, and race; the logic of subjection governing cultural ideals of women's bodies (dieting, exercise, clothing, bodily comportment); and issues of rape, sexual violence, and pornography.

Philosophy of/at War

Philosophy 266

CROSS-LISTED: GIS, HUMAN RIGHTS

Throughout history, philosophers have found themselves asking: What is war? What is it to be "at war"? To what extent can peace be understood as the antithesis to war? Under what circumstances can war be considered just and/or morally justified? This course explores these questions by considering texts from Heraclitus, Plato, Machiavelli, Hobbes, Clausewitz, Hegel, Kant, Nietzsche, Freud, Benjamin, Foucault, Deleuze, Derrida, Virilio, Agamben, Žižek, Butler, and Ronell.

The Practice of Courage: Self-Thinking and Political Courage from Antigone to Edward Snowden

Philosophy 269 / Political Studies 269

See Political Studies 269 for a course description.

Topics in the Philosophy of Language

Philosophy 271

CROSS-LISTED: MBB

The course examines the uses of formal languages in solving problems in the philosophy of language, beginning with Bertrand Russell's theory of descriptions. Then, with Gottlob Frege's "On Sense and Reference" as background, the class reads Rudolf Carnap's *Meaning and Necessity*; Alfred Tarski, Saul Kripke, and Anil Gupta on truth; David Lewis on context; and David Kaplan on indexicals and demonstratives. *Prerequisite*: Philosophy 237 or the equivalent.

Philosophy Research Seminar

Philosophy 302

An intensive advanced seminar required of all philosophy majors in their junior year. A problem in contemporary philosophy is carefully selected, exactly defined, and thoroughly researched; an essay or article is written addressing the problem; the article is formally presented to the group, followed by discussion and debate; and the article in its completed form is submitted to an undergraduate or professional journal of philosophy or to an undergraduate conference in philosophy.

The Ethics of Consent

Philosophy 326

CROSS-LISTED: HUMAN RIGHTS

Since the 17th century, Western philosophy has been infused with the notion of individual autonomy and its political and legal analogue, consent. This course examines ethical criteria used to determine when public intervention into private consensual conduct may be justified, and when not. Readings from Hobbes, Hume, Wertheimer, Nozick, Fried, and several judicial decisions.

The Lives of Animals

Philosophy 328

CROSS-LISTED: EUS

Over the past several generations, our relationships with animals have undergone a radical shift: while we are more sensitive to animals' suffering and more opposed to animal cruelty than ever before, we are also, due to the rise of industrial agriculture and the loss of wild places, more distant from animals in our everyday lives. Among the questions addressed: Should animals have legal rights? How are animals represented differently in philosophy and in literature? What should the future of our lives with animals look like?

Virtues and Vices

Philosophy 334

In her landmark 1958 essay "Modern Moral Philosophy," G. E. M. Anscombe argued that the central concepts of modern moral thought—in particular, the concept of moral "obligation"—ought to be abandoned, on the grounds that they have come to be used without any clear sense. Instead, she suggested a return to the ancient tradition of thinking about ethics in terms of specific virtues and vices, such as justice and injustice. In

this seminar, students examine the diverse forms of contemporary virtue theory.

Philosophy of Mathematics

Philosophy 336 / Mathematics 336

Students in the course explore various attempts to identify the conceptual underpinnings of mathematics. Topics include logicism, formalism, intuitionism, the concept of a formal procedure, the distinction between naive and axiomatic set theory, the set-theoretic characterization of the real number system, the theory of types, and, time permitting, different attempts to solve Zeno's paradoxes. Texts by Galileo, Bolzano, Frege, Russell, Gödel, Turing, and Putnam, among others.

Prerequisite: Philosophy 237 or Mathematics 261.

Sigmund Freud

Philosophy 341

CROSS-LISTED: GERMAN STUDIES, MBB

This course approaches Freud as a philosopher, a thinker who grappled first and foremost with the nature of the mind but who also worked through philosophical questions and problems on topics including dreams and wishes, love and hate, death and mourning, trauma and survival, violence and war, the paradoxes of civilized life, and the intellectual promise of art, literature, and aesthetic experience. *Prerequisites:* A previous course in philosophy and permission of the instructor.

Heidegger's *Being and Time*

Philosophy 355

CROSS-LISTED: GERMAN STUDIES

"Do we in our time have an answer to the question of what we really mean by the word 'being'? Not at all. So it is fitting that we should raise anew the question of the meaning of being." With these words, Martin Heidegger signals both the task and the urgency of *Being and Time* (1927), one of the most important texts in philosophy. Through a close reading of *Being and Time*, students address such Heideggerian concepts as being-in-the-world, being-with, thrownness, temporality, being-toward-death, and authenticity.

Seminar in Philosophy of Law

Philosophy 358

Questions under consideration include legal authority and legitimacy, obedience (and disobedience) to law, legal reasoning, individual

responsibility, punishment, and matters of right. Disciplines such as natural law, legal realism, analytical jurisprudence, and normative jurisprudence are also discussed. In general, references are to the English and American legal traditions. Readings include works by Hume, Blackstone, Holmes, Fuller, Finnis, Hart, and Dworkin, as well as various legal decisions.

Aristotle's Ethics

Philosophy 363

Aristotle's *Nicomachean Ethics* is one of the earliest attempts to think systematically about ethical questions. It is also the subject of some of today's most heated philosophical debates. In this seminar, students analyze Aristotle's arguments in detail. Topics of special interest include Aristotle's concept of happiness, theory of moral development, philosophy of action, account of love and friendship, and his distinction between "active" and "contemplative" lives.

Kant's Critique of Pure Reason

Philosophy 371

CROSS-LISTED: GERMAN STUDIES

An introduction to one of the classic texts of Western philosophy, Kant's magnum opus, *Critique of Pure Reason*.

Philosophy of Biology: Conceptual Foundations of Darwinian Theory

Philosophy 372

The lively, often acrimonious, debate between evolutionism and creationism continues, but we can achieve clarity on the terms of the debate only by understanding precisely what each position is committed to. In this course students examine the conceptual foundations of Darwin's theory of evolution by natural selection. Issues addressed include the ingredients for natural selection, the units and levels of selection, and the individuation of biological categories and kinds.

The Philosophy of Hegel

Philosophy 373

The course presents a close reading of Hegel's first great work, *The Phenomenology of Spirit*.

The Philosophy of Nietzsche

Philosophy 375

Nietzsche's *Birth of Tragedy*, *Gay Science*, *Thus Spoke Zarathustra*, and *Beyond Good and Evil* are studied, with a focus on, among other themes, epistemological perspectivalism; literary experimentalism; philosophy (and life) as art; the critique of tradition; the diagnosis of modernity as cultural nihilism; the central role of the unconscious; and the concepts of the will to power, the overman, and the death of god. Interpretations from a range of disciplines—literary theory, psychoanalysis, feminist theory, and political theory—are also explored.

The Philosophy of Wittgenstein

Philosophy 385

This course features the major works of one of the 20th century's most influential philosophers, Ludwig Wittgenstein. Readings include *Tractatus Logico-Philosophicus*, *The Blue Book*, and *The Philosophical Investigations*.

Kierkegaard

Philosophy 399

An examination of Søren Kierkegaard's aesthetic, psychological, and theological texts. Readings are drawn from such pseudonymous works as *Either/Or* (Victor Eremita), *Repetition* (Constantine Constantius), *Fear and Trembling* (Johannes de Silentio), *Concluding Unscientific Postscript* (Johannes Climacus), and *Training in Christianity* and *The Sickness Unto Death* (Anti-Climacus), as well as some of the sermons written under Kierkegaard's own name. Additional texts by Sartre, Derrida, Levinas, Ricoeur, and Agacinski.

Hannah Arendt Seminar

Philosophy 420 / Political Studies 420

See Political Studies 420 for a full course description.

Political Studies

politicalstudies.bard.edu

Faculty: Omar G. Encarnación (director), Sanjib Baruah, Jonathan Becker, Roger Berkowitz, Kevin Duong, Simon Gilhooley, James P. Ketterer, David Kettler, Christopher McIntosh, Walter Russell Mead, Michelle Murray

Overview: Politics can be understood in many ways: as a struggle for power over other people, groups, and nations; as a social process that determines who has what kinds of authority and how this affects particular communities; as a series of conversations or disputations about what counts as a “public problem” and how to address public problems; or as an art or science of institutional design, especially the design of governments and international institutions. However it is defined, politics matters. Political outcomes shape the choices we can make as individuals and the fates of communities, nations, and states.

The Political Studies Program at Bard welcomes students who care about politics and want to reason critically about political outcomes and debates at the local, national, and international levels. The program intends to inform responsible participation in American and global public affairs. It also prepares students for work and/or further study in political science, international affairs, public policy, law, cultural studies, and related fields.

Areas of Study: At Bard, six broad clusters of political studies are identified: political theory, American politics, comparative politics, political economy, public law, and international relations. The clusters necessarily overlap one another and other fields. Students are encouraged to combine courses in political studies with relevant courses in other disciplines, such as history, economics, sociology, and literature.

Requirements: Prior to Moderation, a student must have taken at least four courses in the program, including two from the core curriculum (see “Courses”). After Moderation, students are required to take three politics seminars. Depending on the interests of the student, and with the approval of the academic adviser, one of the seminars may come from a related social science discipline, such as economics or sociology; from study abroad; or from Bard's Global and International Affairs (BGIA) Program in New York City. All students are required to complete a Senior Project that examines a political problem/puzzle or that synthesizes the political science literature on a major subject, such as democracy, development, or war.

Recent Senior Projects in Political Studies:

- "Aid Yes, but for Whom? To Do What?
Understanding Chinese Foreign Aid"
- "Combatting Terrorist Financing after 9/11"
- "Legal Shadows: An Examination of Evidence in
State v. Zimmerman"
- "Power and Dominion: Strategy and Political
Science in Hannibal's War"

Courses: Political Studies offers a core curriculum comprising the following courses: *Introduction to Political Thinking*, *Comparative Politics*, *American Politics: Issues and Institutions*, *Political Economy*, *Foundations of the Law*, and *International Relations*. In addition to this curriculum, the program offers a wide range of courses in area studies (Africa, Latin America, East Asia, and the Middle East), and thematic seminars on American foreign policy, international security, democratization, terrorism, civil society, development, and political methodology, among other topics.

International Relations

Political Studies 104

CROSS-LISTED: GIS, HUMAN RIGHTS

An introduction to competing theories about the structure, functioning, and transformative potential of the international system. The course begins with the traditional problem of international life: maintaining order among relatively equal states in a condition of anarchy. Part two calls the assumption of anarchy into question by looking at hierarchical power relationships in a variety of issue areas. The course concludes by addressing contemporary challenges to the state's authority and the problems of governing in an increasingly global community.

Comparative Politics

Political Studies 105

CROSS-LISTED: GIS

The intellectual premise of comparative politics is that we can better understand the politics of almost any country by placing it in its larger global context. This perspective allows us to address some of the most fundamental questions of politics. Students examine not only the key institutions of liberal democracies, but also democracies constructed after dictatorships (Germany, Japan) and federalism as an emerging trend in contemporary regional politics.

Political Economy

Political Studies 109

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

Political economy refers to the interrelationship between politics and economics. However, political scientists and economists do not always use the term in the same sense, and within these two disciplines the term has multiple meanings. This course reviews the ideas of major thinkers such as Smith, Marx, Keynes, and Galbraith, and introduces two subfields: international political economy and the political economy of development.

Introduction to Political Thinking

Political Studies 115

From Plato to Nietzsche, great thinkers in the Western tradition have asked about the nature and practice of political action. Thinking about politics is, knowingly or not, conducted against the background of this shared tradition. This is no less true of political thought that aims to break away from "the classics" than of political thought that finds in them a constant resource for both critical and constructive thinking. This course explores fundamental questions of politics through a core body of writings.

American Politics:**Issues and Institutions**

Political Studies 122

CROSS-LISTED: AMERICAN STUDIES

This course introduces students to the basic institutions and processes of American government. It aims to provide students with a grasp of the fundamental dynamics of American politics and the skills to be an effective participant in and critic of the political process. During the semester, students examine how the government works, interpret current political developments and debates, and consider how to influence the government at various levels.

Case Study in International Policy: Burma

Political Studies 124

CROSS-LISTED: GIS, HUMAN RIGHTS

This one-credit course uses recent U.S.-Burmese relations as a case study to introduce students to the dynamics and difficulties of American foreign policy. Following a brief introduction to core concepts of American global strategy, students dig into the Burma situation, exploring such factors as

the regime's motivations and policies, the internal situation in Burma from the political and economic points of view, the role of external actors like China and of international bodies such as the IMF and UN, and the nature of American interests and humanitarian concerns.

Human Rights in Global Politics

Political Studies 145

CROSS-LISTED: GIS, HUMAN RIGHTS

This course addresses the main actors and debates behind the rise of human rights in global politics. The course is divided into three core sections: the philosophical foundations of the notion of human rights and its contested universality; the evolution of the so-called international human rights regime; and the shifts from "first generation" human rights (political freedoms) to "second generation" human rights (social and economic rights, such as housing, employment, and education), to "third generation human rights" and beyond (cultural self-determination, economic sustainability, and sexual freedoms, among others).

Foundations of the Law

Political Studies 167 / Philosophy 167

CROSS-LISTED: HUMAN RIGHTS

As the novelist William Gaddis writes: "Justice? You get justice in the next world. In this world, you have the law." This course explores the apparent disconnect between law and justice. Through readings of legal cases as well as political, literary, and philosophical texts, students grapple with the problem of administering justice as it emerges in the context of contemporary legal institutions. Texts include Kant's *Groundwork of the Metaphysics of Morals*, Melville's *Billy Budd*, and selections from Dostoevsky, Twain, and Plato.

American Political Thought

Political Studies 181

CROSS-LISTED: AMERICAN STUDIES

Drawing upon material from across the entire span of American history, the course attempts to develop an understanding of concepts such as democracy, liberty, individuality, and republicanism, and to discuss how understandings of these concepts have influenced political and social choices in the United States. Texts by Jefferson, Lincoln, Du Bois, and Goldman.

Radical Political Thought

Political Studies 202

Tracing the historical development of radical thought from the German tradition of critical theory in the so-called Frankfurt School through the emergence of poststructuralism in France, students examine questions of power, critique, and reason as well as the relationship between political action and critical thinking. Readings include works by Marx, Horkheimer, Adorno, Foucault, Habermas, and Butler.

Gender and the Politics of National Security

Political Studies 206 / GIS 206

See GIS 206 for a full course description.

Global Citizenship

Political Studies 207

CROSS-LISTED: GIS, HUMAN RIGHTS

What does it mean to be a global citizen? This question has gained increasing salience as the world has become more globalized, and 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 that challenge the state as the primary locus of political authority and individual rights. This course critically examines the conceptual and theoretical foundations of the concept of global citizenship and investigates how the idea might work in practice.

Unmaking of Americans: Are There Still American Values Worth Fighting For?

Political Studies 213

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Several recent books have bemoaned the fading of the American ideal. *The Unwinding* by George Packer tells the tale of the demise of American institutions and the loss of American ideals as an inspiring dream. In *Coming Apart*, Charles Murray argues that Americans in wealthy zip codes have pitifully little in common with their countrymen in poor zip codes, suggesting that America no longer exists as a single nation. Are there ideals that we still share as Americans? Can we reinvigorate the American Dream?

U.S.-Latin American Relations

Political Studies 214

CROSS-LISTED: AMERICAN STUDIES, GIS, HUMAN RIGHTS, LAIS

Despite common origins and close economic and political ties during their respective periods of independence and state-building, conflict rests at the heart of the relationship between the United States and the nations of Latin America. This course looks at the historical and ideological roots of that conflict, how it has developed over the years, and such salient issues in contemporary U.S.-Latin American relations as economic integration, the illicit drug trade, and Latin American migration to the United States.

The Legacy of the Civil Rights Movement

Political Studies 221

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

The 50th anniversary of the Civil Rights Act provides an opportunity to reflect on the history and legacy of the Civil Rights Movement. The course explores the domestic, international, and ideological origins of the movement; the structures and actions of organizations such as SNCC, SCLC, NAACP, and CORE; and the consequences and legacies of the "classical" period of 1954-66. Also considered are the effects of the movement on subsequent mobilizations, contemporary American society, and the modern American political landscape.

Latin American Politics and Society

Political Studies 222

CROSS-LISTED: GIS, HUMAN RIGHTS, LAIS

The course is organized in three main sections, beginning with a broad overview of patterns of political development in Latin America from the independence period to the present. The second part highlights theoretical approaches to Latin American political development drawn from cultural analysis, Marxism, and state-centric perspectives. The final section examines democratic development in six countries: Argentina, Brazil, Chile, Mexico, Cuba, and Venezuela.

Religion and Political Thought

Political Studies 230

CROSS-LISTED: HUMAN RIGHTS, RELIGION

Modern secular wisdom has it that religion is a private affair, and as such it must be kept separate from political life. But historically, political philosophers have had complicated views concerning religion's role in political life. Some blamed religion for political oppression, violence, alienation, and the subordination of minorities and women, while others saw religion as the primary source of political morality and an important basis of national community. The class explores the political consequences of these different ways of theorizing about religion.

Humanitarian Military Intervention

Political Studies 231 / GIS 231

See GIS 231 for a full course description.

International Politics of South Asia

Political Studies 233

CROSS-LISTED: ASIAN STUDIES

This historical overview of South Asia, a region that has 21 percent of the world's population, covers the British colonial period, the Kashmir conflict, the war in Afghanistan, India-Pakistan relations and the regional nuclear arms race, the politics of outsourcing, and the United States and South Asia, among other topics. Students are expected to keep up with current developments and relevant policy debates by reading South Asian and U.S. newspapers online.

Occupy Political Theory: Social Theory Critics from Montesquieu to Marcuse

Political Studies 234

The course considers the challenges to political theory from social theory, which was initiated by Montesquieu, expanded by Rousseau and Ferguson, and further developed in the 19th and 20th centuries by Martineau, Marx, Kropotkin, Mannheim, and Marcuse. Students examine thinkers who challenge the social foundations that give meaning to the political forms that ordinary political theory takes as its focus.

The Modern American Presidency

Political Studies 235

CROSS-LISTED: AMERICAN STUDIES

An introduction to the office of the presidency and, more generally, to the major dynamics

affecting American politics today. The course examines historical patterns of change in party coalitions, electoral and policy-making strategies, and the institutional capacities of the presidency. Particular attention is paid to changes in the scope of presidential power in the context of the Great Depression, World War II, and 9/11.

Comparative Politics of the Middle East and North Africa

Political Studies 237

CROSS-LISTED: AFRICANA STUDIES, GIS, MES

An introduction to the major questions and theoretical approaches involved in the study of comparative politics as applied to the states of the Middle East and North Africa. Topics include state formation and consolidation, the persistence of authoritarianism, nationalism and identity, civil society and democratization, uprisings and revolutions, the role of oil, political economy of the state, gender, and Islamist politics. The course covers core literature in the field, relevant case studies, and pressing issues facing policy makers.

The United Nations and Model UN

Political Studies 239

CROSS-LISTED: GIS, HUMAN RIGHTS

The first part of this two-semester course provides an introduction to the structure and principal aims of the United Nations, and examines the role of specialized agencies and alliances on the UN's day-to-day operations. The second part focuses on an assigned country whose history, politics, and economics are studied. The course concludes with the writing of position papers that reflect that country's approach to issues confronting the UN.

Politics and Violence

Political Studies 241

This course interrogates the relationship of violence to sovereignty, legality, legitimacy, and morality. Exploring theoretical debates about the aims and consequences of political violence, it inquires into the ways passions—nationalist, revolutionary, religious—figure in the legitimization and condemnations of political violence. The class also addresses particular case studies such as 19th-century terrorism, the First and Second World Wars, Algerian resistance, Rwandan genocide, 9/11, and the War on Terror.

Public Opinion and the Challenges of Democracy

Political Studies 242

Public opinion is considered by many to be the key legitimization of modern democratic politics. However, how public opinion is constituted—and by whom—has always been a matter of great controversy. The class explores how theorists and critics imagine the relations in democratic politics between truth and fiction, the public and private spheres, speech and “popular” voice, ideology and critique, reason and affect. Texts by Spinoza, Rousseau, Kant, de Tocqueville, Marx, Mill, Lippmann, Schmitt, Gramsci, Adorno, Marcuse, Fanon, Arendt, Habermas, Derrida, and Rancière.

Public Intellectuals in the Age of the Internet

Political Studies 243

Public intellectuals and journalists today must adapt to shorter news cycles, short attention spans, new economic models, and a flood of competing commentary and information. For young journalists and emerging public intellectuals, blogging has become a “threshold skill” that opens the door to entry-level jobs and launches careers. This course analyzes contemporary and historical short-form political writing and helps students write professional-quality blog posts.

The Politics of the Civilian-Military Divide in the United States

Political Studies 244

CROSS-LISTED: AMERICAN STUDIES

Since at least Eisenhower's warning of the developing military-industrial complex, scholars have been concerned with the intrusion of the military into modern civilian life. This course examines the claim that a militarization of society has occurred, how it may have taken place, and what the consequences of such a development would be. Topics include the rise of privatized military companies, growth of paramilitary police units, military-industrial relations, and effects of the Afghan and Iraq wars on U.S. society.

The Politics of Central Asia

Political Studies 246

CROSS-LISTED: ASIAN STUDIES

Caught in the middle of such neighbors as Russia, China, Afghanistan, and Iran, the countries of

Central Asia present a mix of problems in comparative politics. This course, anchored on the theme of state building, takes up a range of issues salient for the region: the Soviet legacy, informal politics, authoritarianism, corruption, identity politics, and geopolitics. The course also specifically posits the question of the possibility of democracy and the challenge of democratization in a difficult geopolitical context.

American Foreign Policy Traditions

Political Studies 247

CROSS-LISTED: GIS

An examination of the questions facing American foreign policy today through several lenses: global geopolitics, economics, resource issues, culture and ideology, and regional politics. The course stresses the connections between domestic and international policy and explores the schools of thought currently contending to shape the foreign policy agenda of the Obama administration and of various critics. Readings include essays and books by leading scholars and practitioners.

Security and International Politics

Political Studies 254

CROSS-LISTED: GIS, HUMAN RIGHTS

Security is one of the foundational concepts in the study of international politics. As the principal rationale for war, the quest for security influences the behavior of states both internationally and domestically. Students consider critical approaches to the politics of threat construction, alternative conceptualizations of security, and the ethics of conducting torture and suspending civil liberties in the name of national security.

Race and Political Theory

Political Studies 262

CROSS-LISTED: HUMAN RIGHTS

Topics addressed include the political production of the excluded; relationships between race, nation, and class; imperialism and anticolonial liberation struggles; relationships between racism, secularism, and religion; intersections of antiracist politics and feminism; multiculturalism as a reality and as ideology; and the concept of dispossession. Texts by Hannah Arendt, Aimé Césaire, Max Horkheimer, Theodor Adorno, Frantz Fanon, bell hooks, Martin Luther King Jr., Malcolm X,

Talal Asad, Mahmood Mamdani, Athena Athanasiou, Angela Davis, and Drucilla Cornell.

The Practice of Courage: Self-Thinking and Political Courage from Antigone to Edward Snowden

Political Studies 269 / Philosophy 269

CROSS-LISTED: HUMAN RIGHTS

An anonymous protestor in a white shirt faced down tanks in Tiananmen Square and halted a massacre. Rosa Parks would not give up her seat and launched the civil rights movement. What makes some people dare to resist injustice while others cooperate in oppression or evil? Where can we find the courage to be advocates for good in a world where all the incentives lead us to turn quietly away? Class readings combine theoretical accounts (Arendt, Emerson, Plato, Milgram, Tillich) with examples of political courage, including Antigone, Lincoln, Kennedy, Ellison, Gandhi, and Snowden, among others.

All Politics Is Local

Political Studies 270

Students meet with local, county, and state officials; attend sessions of local government bodies; and read primary and secondary sources concerning the issue of local governance. Fieldwork allows them to contextualize their in-class study. Several sessions occur at night to accommodate public meetings of local governing bodies.

East Asian Security

Political Studies 272

CROSS-LISTED: ASIAN STUDIES, GIS

East Asia has always been imagined as an important area of concern for those studying international security, and the potential for instability animates much of American foreign policy. Topics discussed include intraregional concerns, such as the proliferation and development of nuclear weapons and the potential remilitarization of Japan; regional maritime disputes; tensions between China and Taiwan; multilateral security institutions; and potential areas for security and cooperation within the region as well as with major players internationally.

Diplomacy in International Politics

Political Studies 273 / GIS 273

See GIS 273 for a full course description.

Nations, States, and Nationalism

Political Studies 280

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

The course examines the idea of the nation, its historical and contemporary competitors, the emergence of the nation-state system, and the challenges confronting this system. The approach is comparative and draws on the experiences of all world regions.

Privacy: Why Does It Matter?

Political Studies 285

CROSS-LISTED: EXPERIMENTAL HUMANITIES, HUMAN RIGHTS, PHILOSOPHY

Edward Snowden's revelations inaugurated a national discussion about the right of privacy. Over 50 percent of Americans still support the National Security Administration (over 60 percent of those under 30). We share our private lives on social media sites and think little of leaving digital signatures as we shop, read, and drive. We willingly trade privacy for the promise of both increased security and convenience. Privacy is being lost and few seem to care. Students read material on privacy by Hannah Arendt and others.

International Relations of the Middle East and North Africa

Political Studies 289

CROSS-LISTED: GIS, MES

While the Middle East and North Africa (MENA) region continues to be a site of conflict, developing trends, emerging actors, and competing explanations are often overlooked. Major themes in this course include the nature of the state system and causes of conflict within the region; the roles played by outside powers; and the causes and effects of transnational forces such as Arab nationalism, Islamic radicalism, criminal networks, media, and global economic actors.

Dealing with Data in Political Science

Political Studies 291

The central element of making a convincing argument in politics is the ability to show that it is supported in the "real" world. This course examines the different ways in which scholars of politics make use of data in constructing and supporting their arguments, as well as the advantages and disadvantages of various approaches, including game theory, discourse analysis, experimentation, and historical analysis. For students considering a Senior Project in political studies, the course provides the opportunity to think about how to construct a research project.

Revolutionary Constitutionalism

Political Studies 295

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

In the United States and around the world we are experiencing a radical loss of political legitimacy. On the most existential political questions of war, taxes, corruption, and trust, there is a credibility gap—not only are those in power not believed, they are held in contempt. It is in periods like these when the possibility of new political systems emerges. These are revolutionary times. But what makes a successful revolution? The class reads Arendt's *On Revolution* with a focus on the constitutional aspects of her argument.

Political Economy of Development

Political Studies 314

CROSS-LISTED: GIS, HUMAN RIGHTS

This Upper College seminar examines the economic development of the "Third World" through the lens of several generations of scholars. After reading representative authors of competing theoretical traditions, students move on to concrete cases.

The U.S. Constitution as a Political Text

Political Studies 321

CROSS-LISTED: AMERICAN STUDIES

In place of a traditional constitutional law course that covers the accepted and contested meanings of the law derived from the Constitution, this course considers the influence that the Constitution has had on American society. Students are introduced to the debates within political thought about the nature of the

Constitution and to the Constitution as it now exists in contemporary political life, specifically with regard to the first two amendments of the Bill of Rights, which deal with free speech and firearms regulation, respectively.

Post-Cold War International Relations Theory

Political Studies 328

The end of the Cold War and the collapse of the Soviet Union took most international relations theorists by surprise. That a state could voluntarily disintegrate for any reason other than total military defeat was thought to be theoretically impossible. This course examines how these theorists reacted to the end of the Cold War, both in terms of rethinking their theories and creating new ones. Students benefit from joint meetings with Professor Scott Silverstone's class at the United States Military Academy.

Democracy after Dictatorship

Political Studies 331

CROSS-LISTED: HUMAN RIGHTS

What makes democracy possible in the wake of dictatorial rule? This question serves as an entry point for the seminar. The first half examines concepts and issues in the study of democratization, such as the meaning of democracy and the factors aiding in the rise and consolidation of democratic governance. The second half explores the politics of democratization in five cases: Germany after the Nazi regime, Spain after the Franco dictatorship, Argentina after military rule, Russia after Communism, and Egypt after Mubarak.

The Politics of Human Rights

Political Studies 335

CROSS-LISTED: GIS, HUMAN RIGHTS

Are human rights a misguided form of liberalism or a new form of Western imperialism that allows affluent nations to impose their values upon the rest of the world? What is the connection between human rights and development? Democratization and globalization? This seminar looks at the intersection of human rights and political science, with an emphasis on these and other concerns that human rights poses for students of political theory, international relations, and comparative politics.

Humanism, Human Rights, and the Human Condition

Political Studies 341

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

In 1946, just after the defeat of the Nazis, a French schoolteacher wrote to the German philosopher Martin Heidegger, asking two questions: How are we, in the wake of the Holocaust, to restore sense to the word "humanism"? And how are we to understand the relationship between philosophy and ethics? Heidegger's response, later published as "The Letter on Humanism," is one of the great efforts to think through the ethical and philosophical significance of the human being. Texts by Heidegger, Sartre, Arendt, and Sloterdijk.

Terrorism

Political Studies 352

CROSS-LISTED: GIS

The September 2001 terrorist attacks irrevocably changed U.S. politics and foreign policy, giving rise to more than a decade of war, expanded surveillance domestically and abroad, the use of torture and indefinite detention, and a targeted killing policy through the use of drone strikes around the globe. This seminar examines terrorism as a political phenomenon, the role of religion and ideology in motivating terrorist groups, the importance of state sponsorship in supporting terrorist activity, and the challenges of counterterrorism.

The End of Trade Unionism

Political Studies 353

This course examines the political importance of organized labor, primarily in the United States after World War II, in order to assess the causes and consequences of the present steep decline in the power of unions. The common reading during the first half of the semester covers both empirical-historical and theoretical studies. The second half consists of seminar reports on group or individual projects.

Anglo-American Grand Strategy

Political Studies 354

CROSS-LISTED: GIS

The American world system that exists today can be seen as version 2.0 of the liberal capitalist system first built by Great Britain. The builders of these systems developed a distinct style of strategic thought

around the needs of a maritime, global, and commercial system. Students read works by important thinkers in this tradition, such as Admiral Mahan and Winston Churchill, and study the grand strategies of the two powers from the War of the Spanish Succession through the Cold War.

Radical American Democracy

Political Studies 358

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS, PHILOSOPHY

This course explores the essence of democracy as a specifically modern way of life, rather than as a form of government. To do so, it turns to such great thinkers on American democracy as Emerson, Thoreau, Whitman, Ellison, Du Bois, and Arendt. What unites these radical democrats is the conviction that democracy is a practice of individuals rather than an institutional form of governance.

Ethics and International Affairs

Political Studies 363

CROSS-LISTED: GIS, HUMAN RIGHTS

Current foreign policy debates have centered on drone strikes, civilian casualties, the targeted killing of Americans, and humanitarian intervention, with advocates on both sides citing moral and ethical justifications for their respective positions. Each of these debates raises the following central questions: What does it mean to be ethical in international politics? To whom are we responsible? Do ethical concerns cross borders? This course explores the issues and tensions informing these questions by engaging the underlying theoretical traditions.

Promoting Democracy Abroad

Political Studies 368

CROSS-LISTED: AMERICAN STUDIES, GIS

Almost alone among the world's superpowers, the United States has made promoting democracy abroad a central objective of its foreign policy. This course explores three questions about this "mission" to spread democracy: What explains the genesis and persistence of the centrality of democracy in American foreign policy? How have American administrations tried to construct policies to advance democratic development abroad? Why have these attempts to promote democracy abroad so often fallen short of their intended goals?

Great Power Politics

Political Studies 369

CROSS-LISTED: GIS

This course explores the military, economic, and social sources of great power competition in international politics. Historical cases covered include the rise of U.S. hegemony in the Western Hemisphere, the Anglo-German naval race, World Wars I and II, and the Cold War.

Contemporary topics include the emergence of new nuclear powers, the war on terror, and the rise of China. Students gain an understanding of the relevance of great power politics to international order and learn the art of using historical research in international relations.

Grand Strategy from Sun Tzu to Clausewitz

Political Studies 377

CROSS-LISTED: GIS

The question of what war is and how wars can be won has exercised great minds from the dawn of recorded history. Students in this advanced seminar examine classic texts on conflict, from ancient China to modern Europe. Issues addressed include the nature of conflict, the role of chance in human affairs, the definition of power, and the development of strategic thought.

Hannah Arendt Seminar

Political Studies 420 / Philosophy 420

CROSS-LISTED: HUMAN RIGHTS

Students read some of Hannah Arendt's seminal works, with a particular focus on citizenship and thinking as these two activities relate to the human condition. Texts include Arendt's *The Human Condition*, "The Crisis in Education," "Reflections on Little Rock," and other essays. Undergraduates are joined in the class by visiting fellows from Bard's Hannah Arendt Center for Politics and Humanities and the Center for Curatorial Studies.

Religion

religion.bard.edu

Faculty: Bruce Chilton (director), David Nelson, Richard H. Davis, Shai Secunda, Tehseen Thaver, Dominique Townsend

Overview: Religious ideas and practices have been crucial in shaping distinctive human societies throughout history, and they continue to exercise critical influence in the world of the 21st century. We study the various phenomena we call “religion” for many reasons: for their intrinsic interest; to understand how particular religious expressions reinforce or challenge their own social and historical settings; and to consider how they may also challenge our own understandings of the world. At Bard, religion offerings are organized within three primary approaches to the study of religious phenomena: interpretive, historical, and theoretical. (For detailed descriptions of these categories, see the program website.)

Requirements: Students wishing to moderate into the Religion Program should, by the semester of Moderation, complete four religion courses, with at least one course in each of the three approaches mentioned above. Students considering the religion major are strongly encouraged to explore several of the five religious traditions of the world offered in the Bard curriculum: Buddhism, Christianity, Hinduism, Islam, and Judaism.

Graduation requirements in religion include at least eight courses in the Religion Program, in addition to the Senior Project and *Religion Colloquium*. Majors are encouraged as well to take courses relevant to the study of religion offered by other programs, such as anthropology, sociology, psychology, theology, literature, historical studies, philosophy, gender and sexuality studies, and others. Courses outside the program that centrally involve religious issues or texts may, in consultation with the adviser, be counted as religion courses. Two courses are required for all moderands: *Sacred Pursuits* (Religion 269) and *Religion Colloquium*.

Students are 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.

The Senior Project in the Religion Program will ideally be the culmination of the student's investigation of religion at Bard and should reflect a sustained analysis of a carefully defined topic in the critical study of religion.

Recent Senior Projects in Religion:

“Locating Nepali History in the Last *Asal Hindustan*”

“Patriarchy and the Power of Myth: Exploring the Significance of a Matriarchal Prehistory”

“Sangha and State: An Examination of Sinhalese-Buddhist Nationalism in Postcolonial Sri Lanka”

“Seeds and the Sacred: The Role of Ritual and Myth in Pawnee Agriculture”

Buddhist Thought and Practice

Religion 103

CROSS-LISTED: ASIAN STUDIES, THEOLOGY

Taiwanese nuns who incorporate business management classes into their traditional Buddhist seminary curriculum, a seventh-century Chinese empress who claimed to be none other than the buddha of the future, wandering monks in the forests of northern Thailand: these examples are indicative of the diversity found within Buddhism. There are also themes and recurring patterns that tie the various periods and cultural settings together. This course examines concepts at the heart of Buddhist psychology and philosophy, as well as Buddhist practices and institutions.

Introduction to Judaism

Religion 104

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

Diverse Judaic religious systems (“Judaisms”) have flourished in various times and places. This course sets forth a method for describing, analyzing, and interpreting Judaic religious systems and for comparing one such system with another. It emphasizes the formative history of Rabbinic Judaism in ancient and medieval times, modern developments out of that Judaism, and Judaic systems competing with it, including Reform, Orthodox, Conservative, Zionism, and the American Judaism of Holocaust and Redemption.

Introduction to Islam

Religion 106

CROSS-LISTED: GIS, MES

An examination of the intellectual and lived traditions of Islam. In addition to early Muslim political history, this course familiarizes students with the major disciplines in Islam, including the Qur'an, Hadith, Islamic law, Islamic philosophy, and Sufism. The concluding segments investigate contemporary Muslim reform movements, Muslim modernism, and Islamism. The course also provides a theoretical foundation in larger conceptual questions pertinent to the academic study of religion and the humanities.

Religions of the World

Religion 108

CROSS-LISTED: ASIAN STUDIES, THEOLOGY

This course looks at the major religions of the world as they developed over the course of history, utilizing comparative and historic approaches. The class considers the formative ideas and practices of Hinduism, Buddhism, Judaism, Christianity, and Islam; and explores some of the roles religious ideas and institutions have played in political power struggles from the time of Alexander the Great to the present.

The Hebrew Bible: Origin and Context

Religion 111

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

Students consider the text, meaning, historical background, and ancient Near Eastern literary and cultural context of the Hebrew Bible. The course examines the interplay between history and myth, various forms and purposes of biblical law, the phenomenon of biblical prophecy, and the diverse literary genres that are found within the Bible.

Introduction to the New Testament

Religion 114

CROSS-LISTED: THEOLOGY

Topics covered include the historical and political issues of the New Testament, with special attention given to its major themes. The diversity of the different books is also considered.

Hindu Religious Traditions

Religion 117

CROSS-LISTED: ASIAN STUDIES

Students read from mythic and epic literature and become familiar with the gods, goddesses, and heroes that have been central to Hindu religious practice. A range of social and devotional paths taken by Hindus is explored, as are the paths of action, devotion, and wisdom (karma, bhakti, and jnana). The class also considers modern ethnographic accounts of how the tradition is lived, both in India and the United States, with a special eye to the construction of sacred space through temples and pilgrimage.

History of Early India

Religion 121

CROSS-LISTED: ASIAN STUDIES, HISTORICAL STUDIES

An overview of the history and culture of South Asia, from its earliest urban civilization in the Indus Valley (2500-1800 B.C.E.) to the classical period of the Gupta dynasty in northern India (300-550 C.E.). Key issues addressed include social hierarchy and the development of caste society, the status of women, the roles of religious specialists in the political order, and the ideology and practice of kingship.

Reading Religious Texts

Religion 124

CROSS-LISTED: ASIAN STUDIES, THEOLOGY

This course offers an introduction to some of the primary texts of the major world religions, and to the strategies adopted in reading them by believers and scholars. It focuses on two genres of religious writing: narratives of the foundation of a religious community and lyric expressions of devotion to a deity. Traditional commentarial and hermeneutical methods employed within each religious tradition are examined, along with current methods of academic historians of religion.

Pilgrimage

Religion 133

Pilgrimage as a unifying theme in religious identity is a focus of this course. As a religious arena in which multiple cultural patterns converge, pilgrimage in its various forms played a role in shaping trade and commerce, geographic con-

sciousness, centers of political power, and artistic forms. The class also examines “ritual pilgrimages,” such as the Catholic Santiago de Compostela, identity-building tours to Israel for Jewish youth, the Islamic Hajj to Mecca, and the Shikoku pilgrimage circuit in Japan, among others.

Sanskrit

Religion 140 / Classics 140

CROSS-LISTED: ASIAN STUDIES, CLASSICAL STUDIES

Sanskrit is the language of ancient India, the language in which works such as the Bhagavad Gita, Mahabharata, Ramayana, and the Upanishads were written. In this course students learn the grammar and syntax of classical Sanskrit and acquire a working vocabulary.

Sanskrit II

Religion 141 / Classics 141

CROSS-LISTED: ASIAN STUDIES, CLASSICAL STUDIES

This course continues the study of Sanskrit foundations begun in Religion 140, and introduces readings of Sanskrit texts in the original, including selections from the Mahabharata. Students also continue their recitation practice, to gain an appreciation of the aural quality of the “perfected language.”

Jewish Thought and Practice

Religion 145

CROSS-LISTED: JEWISH STUDIES

This in-depth study of Jewish religious life explores the process by which the historical transition period of the first few centuries of the Common Era produced a substantially new religious system (quite unlike that described in the Bible), which later generations think of simply as “Judaism.” The course examines Jewish ritual practice, with special attention paid to how the absence of a Temple cult led to a new system of religious practice, new canon of Jewish literature, and new philosophical positions that came to characterize “Rabbinic” Judaism.

Mysticism

Religion 209

A canon of mystical literature emerged from the Middle Ages, but the purpose of mysticism was laid out before that time and has continued to be

refined since then. This seminar locates mysticism as the outcome of neo-Platonic and Gnostic traditions from late antiquity, and analyzes its revival during the 20th century.

Archaeology of the Bible

Religion 212

CROSS-LISTED: JEWISH STUDIES

In two senses, the Bible has been an object of excavation. Artifacts and archaeological investigations have played a major part in the reconstruction of the meanings involved, while the depth of texts—as compositions that took shape over time—has been increasingly appreciated. This seminar looks at the social histories of Israel and the early Church as they shaped the biblical texts, and attends to the variety of meanings inherent within the Scriptures.

Saint Paul

Religion 224

CROSS-LISTED: THEOLOGY

Paul, a visionary thinker who combined Stoicism, Judaism, and nascent Christian theology, transforming all of them in the mix, has been reviled and revered throughout history. One of the most frustrating and tantalizing figures in our intellectual tradition, he tried to change every group he joined and every idea he embraced, emerging as an innovator and radical ideologue who synthesized the popular philosophy of the Greco-Roman world and his passionate Judaism into a new hybrid—what the world calls Christianity.

Devotion and Poetry in India

Religion 228

CROSS-LISTED: ASIAN STUDIES

Bhakti means “participation in” or “devotion to” God. From 700 C.E. to 1700 C.E., bhakti poet-saints sang songs and lived lives of intense, emotional devotion to their chosen gods. The songs, legends, and theologies of these saints and the communities they established permeate the religious life of India. This course explores the world of bhakti through its poetry. Topics include bhakti and gender, the interactions of Hindu devotionalism and Islamic Sufism, and the problem of bhakti in 20th-century Indian literature.

Religion and Culture in Iran

Religion 230

CROSS-LISTED: GIS, MES

An introduction to the religious and cultural diversity of Iran, both historically and in the contemporary moment. Topics discussed include the history of Islam in Iran, the emergence and eventual consolidation of Shi'ism and Shi'i practices, sacred spaces and rituals of shrine visitation, travel narratives and Persian poetry, the 1979 revolution, and religious institutions of education and learning. Various forms of art and literature are also explored; texts include primary sources in translation and films drawn from the burgeoning Iranian cinema industry.

Ethical Dilemmas in Science, Medicine, and Technology from a Jewish Perspective

Religion 234

CROSS-LISTED: JEWISH STUDIES, PHILOSOPHY

Continuing advances in science and technology raise ethical issues that would have been wholly alien to premodern thinkers. Issues surrounding the beginning and the end of life, genetic engineering, stem cell research, and environmental degradation present us with unprecedented ethical challenges. This course examines a range of issues, specifically through the lens of Jewish ethical texts and traditions.

Liberation and Theology

Religion 235

CROSS-LISTED: THEOLOGY

The theme of liberation contributed to movements of national and class revolution in several parts of the Western hemisphere after Vatican II. Despite a systematic effort during the pontificate of John Paul II to silence them, liberation theologians have persisted, and their approach has been embraced on an interfaith basis. This seminar engages both the thought and the practice of liberation theology.

Intolerance: Political Animals and Their Prey

Religion 240

CROSS-LISTED: HUMAN RIGHTS, THEOLOGY

This collaborative seminar between Bard and the United States Military Academy at West Point culminates in a conference at the College. The course extends the work of an earlier project,

"Can War Be Just?" (2012), published as *Just War in Religion and Politics* by the University Press of America (2013). The new collaboration investigates the issue of intolerance along many lines, including anthropological, ethical, historical, philosophical, political, and religious.

Hindu Mythology

Religion 241

CROSS-LISTED: ASIAN STUDIES, CLASSICAL STUDIES

In their stories of the deeds of gods and goddesses, Hindus created an endlessly variegated alternative world, designed to delight listeners, affirm or criticize existing Indian society, and offer ways for Hindu audiences to participate devotionally in that other world. Course readings consist of primary sources in translation as well as some secondary studies of the myths of particular deities. The class also looks at how new versions of these stories are transmitted in contemporary India, in graphic and visual form.

Gender and Sexuality in Muslim Societies

Religion 246

CROSS-LISTED: GSS, HUMAN RIGHTS, MES

This course examines issues related to the construction of gender and sexuality in the context of Islamic civilization. The first part is concerned with a thematic treatment of issues relating to gender and sexuality in Islamic religious and legal texts. Then students examine how women fared in different Muslim societies in different time periods. Finally, the class discusses the impact of the feminist movement on the Muslim world.

Christianity's Evolution

Religion 247

CROSS-LISTED: THEOLOGY

Recent developments in the critical study of theology include paradigms of how religious systems function. For the purpose of comparative study, religious systems are approached along the lines of ritual, meaning, and ethics. A theoretical approach that assesses Christianity as scholars of religion might approach any system means the analysis benefits not only practitioners, but also all those who wish to understand how the world's largest religion has grown, evolved, and shaped the sensibilities of its adherents.

Gender and Sexuality in Judaism

Religion 257

CROSS-LISTED: GSS, JEWISH STUDIES

Traditional Judaism is often seen as a highly patriarchal system in which women have little access to ritual roles or community leadership. Men and women are strictly separated in many social situations, casual physical contact between husband and wife during the latter's menstrual period is prohibited, and homosexual acts are deemed an "abomination" for which capital punishment is prescribed. This course examines the origins of these practices, and the social, theological, and psychological attitudes that they reflect.

Gender and Buddhism

Religion 261

This course explores issues of gender and sexuality as they have been addressed in a number of Buddhist contexts. After spending the first week focusing on how gender and sexuality have been approached in the modern study of religion, the class addresses early Indian Buddhist attitudes toward gender, Buddhist nuns in varying cultural settings, and a number of gender-related themes that have emerged during the course of Buddhism's development.

Qur'an

Religion 268

CROSS-LISTED: MEDIEVAL STUDIES, MES

In addition to a close reading of Qur'anic text and a study of different translations, the class explores the history of the Qur'an's compilation and codification, and its major themes, structure, and literary aspects. Questions addressed include: How does the Qur'an operate *within* societies and what are its multiple functions? How do modern understandings of "scripture," "sacrality," "text," and "meaning" determine, dominate, and perhaps limit the way we engage with premodern sacred material?

Sacred Pursuits

Religion 269

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

This seminar is devoted to developing theoretical self-awareness in the study of religion. In order to achieve that end, students read key theorists in the study of religion, apply their insights to case studies, and refine their approaches as necessary.

Science and the Sacred

Religion 286

CROSS-LISTED: THEOLOGY

This course examines issues at the intersection of religion and science. Scientific thinking about God, religious responses to cosmology and evolution, and the writings of scientists on religion and religionists on science are considered. The class focuses on learning about religion from science, and about science from religion, as well as the different methodologies, assumptions, and entailments of the two disciplines.

Apocalypse

Religion 309

The Revelation of John has shaped how people in the West see their future. Yet readings of the Apocalypse have produced fundamentally different views of the future. Major teachers in the Christian tradition have championed each of these views and have also influenced Jewish and Muslim interpreters. The course looks at the radical differences that remain in reading the Revelation.

At Home in the World: Buddhist Conceptions of History, Geography, and Collective Identity

Religion 330

CROSS-LISTED: ASIAN STUDIES

Since the death of the Buddha, all Buddhist communities have been separated from the historical Buddha by the passage of time. And except for those forms of Buddhism that continued in northern India before disappearing around the 13th century, all Buddhist communities have been separated from the geographical origin of Buddhism by space. This course looks at how Buddhist communities have attempted to bridge this gap by examining Buddhist conceptions of history, on the one hand, and Buddhist visions of the geographical layout of the world, on the other.

Gandhi: Life, Philosophy, and the Strategies of Nonviolence

Religion 332

CROSS-LISTED: ASIAN STUDIES, HUMAN RIGHTS

Mohandas Gandhi was among the most radical, revered, controversial, and influential political and religious figures of the 20th century. His strategies of nonviolent *satyagraha* were widely and successfully adopted during the Indian independence

movement and have since been adapted by others, with varying degrees of success. This seminar examines Gandhi's life and the development of his philosophy. The course includes a series of films that provide different perspectives on Gandhi's legacy, from the hagiographical to the deeply critical.

Sufism

Religion 336

CROSS-LISTED: GIS, MES

This course examines the mystical tradition of Islam, or Sufism. Topics covered include Sufism and Orientalism, the intellectual and institutional history of Sufism, Sufi textual traditions, Sufi orders and the master-disciple relationship, gender and Sufism, and Sufism and modernity. A major focus is on the close reading of primary texts from multiple intellectual disciplines, time periods, and regions (all in translation).

Popular Arts in Modern India

Religion 343

CROSS-LISTED: ART HISTORY, ASIAN STUDIES

Bright, wide-eyed Hindu deities, in poster form, are ubiquitous in India. These mass-produced chromolithographs, or "god posters," occupy a central place in the country's visual landscape but until recently have not received scholarly attention. This seminar explores the world of Indian god posters, considering iconographic features, stylistic developments, political and religious significations, and devotional responses to these commercial prints. The genre is also studied in relation to other modern forms of South Asian visual arts, such as pilgrimage paintings and Bollywood cinema.

Legends and Legitimacy in Buddhism

Religion 345

CROSS-LISTED: ASIAN STUDIES

An exploration of the genre of chronicle (*vamsa*) in Southeast Asian Theravada Buddhist cultures, with a focus on the relationship between myth and history. How are mythically infused histories conceived, preserved, explained, and employed? What do "histories" of the founding of kingdoms in Sri Lanka and northern Thailand say about their producers and consumers?

Classical Indian Philosophy

Religion 346

CROSS-LISTED: ASIAN STUDIES, PHILOSOPHY

This seminar explores philosophical developments in ancient and classical India, from the Upanishads through the formation of the three Vedanta schools. Among the topics considered: Indian philosophical discourse as formulated in both orthodox (Hindu) and heterodox (Buddhist, Jain, materialist) schools; and the Bhagavad Gita and its primary commentaries.

Tantric Buddhism

Religion 348

CROSS-LISTED: ASIAN STUDIES, THEOLOGY

An introduction to the principles of tantric ritual that also addresses themes of guru devotion, vows of secrecy, rites of consecration, and visualization practice. In particular, the course guides students in contemplating what it means to imagine oneself a deity as a means of attaining enlightenment. Himalayan art is a fundamental element of the course, and students gain familiarity with online image databases.

Religion Colloquium

This colloquium, open to all students but required of religion moderands, fosters a community of scholarship among students and faculty interested in the study of religion and features public presentations of independent research. It is designed to encourage interdisciplinary and comparative perspectives on topics of interest.

Sociology

sociology.bard.edu

Faculty: Yuval Elmelech (director), Laura Ford, Peter Klein, Allison McKim, Joel Perlmann

Overview: Sociology at Bard aims to provide an understanding of the structure and processes of society, explain and chart the course of social changes, and offer knowledge of the sources of those actions and ideas that are learned and shared through social membership. While contemporary complex societies are of central concern, cross-cultural comparative materials also lend meaning to the particular patterns of

American life. Students are encouraged to engage in internships and original research.

Requirements: Students planning to moderate in sociology are required to take a 100-level course in sociology (ideally Sociology 101, *Introduction to Sociology*); Sociology 205, *Introduction to Research Methods*; and Sociology 213, *Sociological Theory*, before Moderation. For Moderation, students submit the standard autobiographical outline of past and future work and a 12-page essay on a topic of their choice that has been approved by their adviser. Majors are expected to take two 300-level seminars and three additional electives. Each student must write a Senior Project.

Recent Senior Projects in Sociology:

"Mechanisms of Drug Abstinence, Desistance, and Persistence: A Study of Drug-Use Patterns in College, Postcollege, and Salient Life-Course Transitions"

"Two Nations, One Spectrum: A Cross-Cultural Examination of Autism in the Italian and American Family"

"Walking toward the Horizon: Understanding the Impact of Latin American Immigrant Organizations"

"Women, Apparel, and the Construction of Identity in Contemporary American Society"

Courses: In addition to required courses, tutorials and Major Conferences are offered regularly, based on individual study and interest. Recent tutorials include *Minorities and the Media*, *The Death Penalty and Public Opinion*, *Social Policy*, and *Controversies in Education*.

Introduction to Sociology

Sociology 101

CROSS-LISTED: AMERICAN STUDIES, EUS
Sociology is the systematic study of social life, social groups, and social relations. This course explores work, family, inequality, media, crime, gender, race, and class from the sociological perspective. Students learn how aspects of life we may take for granted are socially constructed, and how our individual choices and actions are constrained and enabled by social, economic, and cultural structures.

Inequality in America

Sociology 120

CROSS-LISTED: AMERICAN STUDIES, EUS, GSS, HUMAN RIGHTS

An examination of the ways in which socially defined categories of persons are unevenly rewarded for their social contributions. Sociological theories are used to explain how and why inequality is produced and maintained, and how it affects the well-being of individuals and social groups. Themes include the structure of inequality as part of the study of the unequal distribution of material and social resources, and the processes that determine the allocation of people to positions in the stratification system.

Environment and Society

Sociology 121

CROSS-LISTED: EUS, HUMAN RIGHTS, STS

This course challenges students to critically assess the relationship between society and the environment at local and global scales, focusing on three topics: how people collectively understand and frame environmental issues; how the natural world and its changes shape social organization, the distribution of power, and decision making; and how social structures, political and economic institutions, and individual actions produce and respond to environmental change.

Race and Place in Urban America

Sociology 126

CROSS-LISTED: AMERICAN STUDIES, EUS, HUMAN RIGHTS

To fully understand the process of racial segregation (its origins, stability, and effects on individual life chances), it is necessary to attend carefully to historical variations of the category of "race" and the multiple dimensions of the notion of "place." The course explores such notions as race as a social construction, ecological thinking, ghetto, spatial assimilation, discrimination, suburbanization, gentrification, and neighborhood effect.

Does It Take a Village? Community and the American Imagination

Sociology 132

CROSS-LISTED: AMERICAN STUDIES, EUS

In the United States, the notion of community has been shaped and reshaped across time in order to understand—and potentially solve—pressing

social problems. Scholars have invoked community to reduce crime, tackle poverty, assimilate immigrants into the larger society, fight political apathy, pacify social unrest, and provide greater meaning to the modern individual through religious affiliation. The class explores how social scientists have defined the murky idea of community to address these and other social problems.

Sociology of Gender

Sociology 135

CROSS-LISTED: ANTHROPOLOGY, GSS

This course examines how and why gender is an organizing principle of social life; how social structures and practices construct gender identity and culture; how different groups of women and men experience this gendered order; and how gender is significant within different institutional and interpersonal contexts. The course also considers the ways that gender inequality is intertwined with other axes of oppression such as sexuality, race/ethnicity, and class.

Introduction to Urban Sociology

Sociology 138

CROSS-LISTED: AMERICAN STUDIES, EUS

More than half the world's population now lives in urban areas. Thus, the study of social and political dynamics in urban centers is crucial if we are to understand and address the pressing issues of the contemporary world. This course explores these dynamics through an introduction to urban sociology: the study of social relations, processes, and changes in the urban context as well as the diverse methods that social scientists use to understand these dynamics.

Introduction to Research Methods

Sociology 205

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

An introduction to the various research methods developed in the social sciences, with an emphasis on quantitative methods. Topics covered: how to formulate hypotheses and research questions, choose the appropriate research method for the problem, maximize chances for valid and reliable findings, perform simple data analysis, and interpret and present findings in a written report.

Sociological Theory

Sociology 213

CROSS-LISTED: HUMAN RIGHTS

This course traces classical and contemporary sociological theory, and introduces such enduring themes as secularization and individualism, bureaucracy and institutions, the division of labor, and the nature of authority. It considers foundational theories that emerged from the social upheavals of modernization in the 19th century, including those of Durkheim, Marx, Weber, Simmel, and Du Bois, and contemporary traditions such as functionalism, conflict theory, rational choice, and feminist theory.

Contemporary Immigration

Sociology 214

CROSS-LISTED: AMERICAN STUDIES, HISTORICAL STUDIES, HUMAN RIGHTS

Why do immigrants come to the United States? How do they handle cultural differences? How do they affect class and racial relations, and to what extent do immigrants and their children assimilate into mainstream society? This course examines immigration to the United States since the 1960s, as well as its effect on both the immigrants and the society they have entered.

Punishment, Prisons, and Policing

Sociology 224

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

The amount and type of punishment found in society is not a simple, direct result of crime patterns. To understand how and why we punish, it's necessary to examine the ways that historical processes, social structures, institutions, and culture shape penal practices as well as how systems of punishment shape society. This course explores the social functions of punishment, its cultural foundations and meanings, the relationship between penal practices and state power, and the role of crime control in reproducing race, gender, and class inequality.

The American Dream

Sociology 2307 / History 2307

See History 2307 for a full course description.

From Food to Fracking: The Environment and Society

Sociology 231

CROSS-LISTED: EUS, HUMAN RIGHTS, STS

Food systems, fracking, health disparities, and natural disasters are among the examples used to assess the relationship between society and the environment at local and global scales. Topics covered include how people collectively understand and frame environmental issues; how social structures, political and economic institutions, and individual human actions shape and disrupt the natural environment; the social consequences of a changing natural world; and the ways that scholars, policy makers, and citizens are responding to contemporary environmental challenges.

Political Sociology

Sociology 232

Students learn about the sociological study of politics, including such topics as the nature of power, the relationship of the state to other societal institutions, varieties of political and economic arrangements, mechanisms of political change, the obligations of citizenship and cosmopolitanism, and sources of authority and legitimacy. Topics addressed also include classical sociological perspectives on state and society and theoretical reconsiderations of the state inspired by feminism and critical theory.

Wealth

Sociology 236

The course explores the roots and consequences of the immense concentration of personal wealth in advanced industrialized nations, beginning with an overview of the classic literature on elites and the ruling class. Institutional, social, and cultural explanations for wealth creation are also examined, as is the link between family background and privilege. Finally, the class assesses the extent to which the wealthy and those less privileged differ in their work experiences, personality traits, social networks, and consumption patterns.

Sport, Culture, and Society

Sociology 237

CROSS-LISTED: AMERICAN STUDIES

An examination of sociological approaches to the study of sport in society. The first part of the course introduces the concepts used in classical

sociological theories. The class then considers inequalities portrayed and reproduced in sport related to gender, race, and class; the roles of fans and athletes; the politics of sport; globalization; media; and sport and the body.

A Changing American Racial Order? Race, Ethnicity, and Assimilation

Sociology 246

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

The changes in the racial order during the past half century have been staggering. What will it be like in the next half century? The course considers black political, economic, and social gains since the Civil Rights era; Hispanics and Asians transforming what it means to be nonwhite; and the virtual disappearance of earlier rigid divisions among Euro-American ethnics such as Irish, Italians, Jews, and Slavs. Also explored is the meaning of contemporary race, ethnicity, and assimilation with these recent patterns in mind.

The American Family

Sociology 247

CROSS-LISTED: AMERICAN STUDIES, GSS

How do we choose the people we date and eventually marry? What effect does marital separation have upon the success of children later in life? Focusing primarily on family patterns in the United States, this course examines the processes of partner selection, the configuration of gender and family roles, and the interrelationships among family and household members.

Law and (Social) Order

Sociology 248

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS, STS

An introduction to the foundational roles that law has played, and continues to play, in our political communities, social institutions, and everyday lives. The class first considers the historical development of Western legal systems and the ways that classical sociological thinkers—especially Marx, Weber, and Durkheim—drew on legal concepts in formulating their theories of social order (and disorder). Also covered are the ways law impacts, and is impacted by, social forces; intellectual property and technology; law in a globalized world; and law as a profession.

Sexualities

Sociology 262

CROSS-LISTED: GSS, HUMAN RIGHTS

Although sexuality is often considered to be inherently private and individual, this course examines sexuality as a social phenomenon. It asks how sexual identities and social categories of sexuality come to be and how they are maintained or changed over time. It also explores how historically specific social contexts shape the meaning of sexual experiences and how we use sexuality to define ourselves, produce social hierarchies, and mark moral boundaries. Throughout, the course considers the important role of gender in the social organization of sexuality.

Drugs and Society

Sociology 263

This course explores the social organization and history of drug control and trade, and how social processes shape drug usage and the cultures that develop around it. It focuses primarily on illegal drugs in America, but also considers legal drugs and the international politics of drugs. Students learn to think sociologically about drug use as a historically situated social practice, examine how institutions develop categories and ideas about drugs, and grapple with the social consequences of drug policies.

Theories of the City

Sociology 264

CROSS-LISTED: EUS

Students look at dominant theories about cities and their assumptions about the proper character of urban life. Topics include cities as "cultural machines," where the modernization of ways of life happens; the relationship of cities with capitalism; public spaces, where strangers meet, creating opportunities and raising danger; and the city as political arena, where government and grassroots movements influence each other to define the material environment in which urban dwellers live.

Sociology of Social Movements

Sociology 266

CROSS-LISTED: HUMAN RIGHTS

Using historical and contemporary cases from the United States and abroad, this course addresses questions about the origins, activities, and consequences of movements organized to produce or promote social, political, and cultural change. The class also considers the intellectual history of the study of social movements, and includes approaches to social movement research from microlevel social-psychological accounts through macrolevel political process theories.

Media, Power, and Social Change

Sociology 267

Is Google making us smarter? Is Twitter enabling revolutions? Technology changes what we do, but does it change who we are? This course explores a variety of media technologies in their historical context and the impact of these technologies on social and political life.

A New Look at Gentrification

Sociology 268

CROSS-LISTED: AMERICAN STUDIES, EUS

This course examines the definition, explanations for, and consequences of gentrification. Particular attention is paid to the displacement of vulnerable residents and to local forms of resistance. Students also consider questions such as: What are the political and economic tools that preserve the city's social mix? Does gentrification promote new economic circuits and new forms of social life? How can we balance demands for an affordable city and the process of urban development?

Global Inequality and Development

Sociology 269 / GIS 269

See GIS 269 for a full course description.

(Re)Imaging Protest: The Changing Face of Democracy

Sociology 326

CROSS-LISTED: AMERICAN STUDIES, GIS, HUMAN RIGHTS, POLITICAL STUDIES

This course is based on the premise that democracy comprises much more than voting. Topics discussed include traditional forms of activism,

such as taking to the streets to protest and riot; newer forms of engagement, including online activism and social entrepreneurship; how the law and the courts have emerged as a potential avenue to increase democratic possibilities; and innovative efforts by local and national governments to give citizens opportunities to directly participate in decision-making processes.

Seminar on Social Problems

Sociology 332

We often read shocking stories about children in poverty, segregated and failing schools, family dissolution, and other problems in contemporary American society. While these accounts provide a sensational and superficial treatment of various social problems, what do researchers really know about the causes of, and solutions to, these problems? This seminar provides a critical analysis of the research on topics such as poverty and wealth, schools and education, and gender inequality in the workplace.

Seminar on Social Performance

Sociology 339 / Anthropology 339

CROSS-LISTED: LAIS

A look at the emerging discipline of performance studies, which combines insights from theater and the performing arts with sociological and anthropological work on ritual and community. The class examines how sociologists have used performance as an analytical model, from Goffman's presentation of self in everyday life to Alexander's model of social performance. Other topics covered include the performance of reconciliation in post-Apartheid South Africa, the mobilization of mothers in Argentina's "Dirty War," gender as a socially constructed performance, and the use of performance in social movements and political campaigns.

Governing the Self

Sociology 346

This seminar traces sociological approaches to the self and examines various institutional and political attempts to govern social life by shaping the self. It covers the symbolic interactionist tradition of sociology, including thinkers such as Mead and Goffman, and its break with Enlightenment

ideas about the individual. The course then explores scholarship associated with Foucault and "governmentality." The goal is to examine questions of identity and individuality, the changing nature of state governance, and the politics of empowerment.

Gender and Deviance

Sociology 352

CROSS-LISTED: GSS, HUMAN RIGHTS

Students develop an understanding of different theoretical approaches to deviance and gender. The course considers the relationship between gender and definitions of what is normal, sick, and criminal, and investigates how norms about masculinity and femininity can produce specifically gendered types of deviance.

Controversies and Innovations in Qualitative Sociology

Sociology 357

CROSS-LISTED: GSS, HUMAN RIGHTS

This reading seminar builds on the idea that books that trigger controversy and books that are widely praised as innovative have something in common: they all tackle fundamental and problematic issues for qualitative social scientists. A close reading of these works can therefore be deeply enriching. Texts include Venkatesh's *Gang Leader for a Day*; Khan's *Privilege*; Rabinow's *Reflections on Fieldwork in Morocco*; Biernacki's criticism of Griswold, Bearman, and Stovel; Duneier's *Sidewalk*; and Klinenberg's *Heat Wave*.

INTERDIVISIONAL PROGRAMS AND CONCENTRATIONS

Bard's approach to the liberal arts curriculum provides students and faculty with the opportunity to rethink traditional boundaries of academic divisions and disciplines. This flexible framework allows students to create plans of study that integrate the content and methodology of multiple fields.

The areas of study listed in this chapter are interdisciplinary in nature, and draw on faculty, courses, and resources of the four academic divisions. Most of these fields are considered concentrations, and therefore require a student to moderate either simultaneously or sequentially into a primary program. The Senior Project combines the interdisciplinary theories and methods of the concentration with the disciplinary theories and methods of the program. Several of the fields in this chapter are stand-alone programs, in which students can major. These include American studies, Asian studies, classical studies, environmental and urban studies, French studies, German studies, global and international studies, human rights, Italian studies, Russian and Eurasian studies, and Spanish studies. Students may also opt for a multidisciplinary course of study, with permission of the Executive Committee.

Africana Studies africana.bard.edu

Faculty: Susan Aberth and Drew Thompson (coordinators), Myra Young Armstead, Thurman Barker, Mario J. A. Bick, Diana De G. Brown, Teju Cole, Christian Crouch, Tabetha Ewing, Donna Ford Grover, Peter Rosenblum, John Ryle, Yuka Suzuki

Overview: Africana Studies is an interdisciplinary concentration that examines the cultures, histories, and politics of African peoples on the African continent and throughout the African diaspora. The Africana Studies concentration teaches students to use diverse historical, political, ethnographic, artistic, and literary forms of analysis. Through these interdisciplinary studies, students trace the historical and cultural connec-

tions between Africa and the rest of the world and explore their importance for African peoples and the nature of modern, global society.

Requirements: Concentration in Africana Studies must be combined with a major in a traditional disciplinary program. Ideally, a student moderates simultaneously in Africana Studies and the disciplinary program. Before Moderation, a student is expected to take at least three Africana Studies courses or Africana Studies cross-listed courses, including the core course, Africana Studies 101, *Introduction to Africana Studies*, or the equivalent. To graduate, the student must take two additional Africana Studies or cross-listed courses, including one

300-level seminar. The Moderation and Senior Project boards should each include one Africana Studies core faculty member.

Introduction to Africana Studies

Africana Studies 101

From the trans-Atlantic slave trade to early Africans who shaped the social and religious landscapes of American culture, this course explores historical connections between the continent and other areas of the world. Topics include African art, music, and diasporic religion; and early explorers' representations of the continent, slavery, and the Atlantic world.

American Studies

americanstudies.bard.edu

Faculty: Alex Benson (director), Myra Young Armstead, Thurman Barker, Christian Crouch, Yuval Elmelech, Elizabeth Frank, Simon Gilhooley, Donna Ford Grover, Christopher R. Lindner, Peter L'Official, Allison McKim, Matthew Mutter, Joel Perlmann, John Pruitt, Susan Fox Rogers, Julia Rosenbaum, Tom Wolf

Overview: The American Studies Program offers a multidisciplinary approach to the study of culture and society in the United States. Students take courses in a wide range of fields with the aim of learning how to study this complex subject in a sensitive and responsible way. In the introductory courses, students develop the ability to analyze a broad spectrum of materials, including novels, autobiographies, newspapers, photographs, films, songs, and websites. In the junior seminar and Senior Project, students identify and integrate relevant methodologies from at least two disciplines, creating modes of analysis appropriate to their topics. By graduation, students should have developed a base of knowledge about the past and present conditions of the American experience both at home and abroad.

Requirements: Before Moderation, students must take one of the two American Studies 101 courses, *Introduction to American Studies* or *Colonial English America*, or American Studies 102,

Introduction to American Culture and Values, and at least two other courses focusing on the United States. After Moderation, they must take at least three more courses on the United States and at least two courses on non-U.S. national cultures. One post-Moderation course on the United States must be a junior seminar. Every junior seminar culminates in a 20- to 25-page paper in which students bring multiple analytical frameworks to bear on a subject of their choice. At least two of the students' U.S.-focused courses must emphasize the period before 1900. In order to ensure a variety of perspectives on students' work, both the Moderation and Senior Project boards must consist of faculty members drawn from more than one division.

Recent Senior Projects in American Studies:

"An Analysis of the American Memorial:

Celebrating Collective Memory and Historic Preservation in American Grief Culture"

"Graphic Myths: Joseph Heller's *Catch-22* and America's Media Culture"

"The Wife of a General: LaSalle Pickett and the Great American She Created"

Introduction to American Studies

American Studies 101A

An introduction to the field of American studies, defined both by the range of materials covered (essays, novels, autobiographies, photographs, historical documents, etc.) and by the questions asked about them, including: How have different Americans imagined what it means to be an American? What ideas about national history, patriotism, and moral character shape their visions of being American?

Colonial English America

American Studies 101B

CROSS-LISTED: HISTORICAL STUDIES

This course traces the deeply fraught history of the English colonies in America, beginning with English piracy in the Caribbean and concluding in the early years of the Revolution, when the outcome of that rebellion was still unclear.

Introduction to American Culture and Values

American Studies 102

This course develops the assumption that Americans define their differences more through

their culture than their politics or else they politicize their cultural differences. Examples studied include the Scopes trial and battles over drugs, abortion rights, and environmental justice.

Asian Studies

asian.bard.edu

Faculty: Robert J. Culp (director), Sanjib Baruah, Ian Buruma, Richard H. Davis, Sanjaya DeSilva, Mika Endo, Patricia Karetzky, Laura Kunreuther, Wah Guan Lim, Nathan Shockey, Richard Suchenski, Yuka Suzuki, Dominique Townsend, Tom Wolf, Li-Hua Ying, Junji Yoshida

Overview: The Asian Studies Program draws from courses in literature, history, politics, music, art history, anthropology, religion, and economics. With program faculty, students select a regional and disciplinary focus to create a coherent program of study. Although the program focuses on China, Japan, and South and Southeast Asia, students can investigate other regions. Intellectual emphasis is placed on comparative perspectives, both within Asia and with other regions.

Requirements: Before Moderation, students should take four courses cross-listed with the Asian Studies Program. Students focusing on Chinese and Japanese studies are expected to have taken at least one year of Chinese or Japanese language and at least two courses cross-listed with Asian Studies. One of these courses should be in their field of future interest, which may be any of the disciplines taught in the Arts, Languages and Literature, or Social Studies Divisions. For graduation, Asian Studies students should complete a minimum of 40 credits in Asian Studies. Four credits (one course) must be an Asian Studies core course treating an aspect of Asia in comparative perspective. The Senior Project topic may be specific to a particular culture or may be comparative.

Students in Chinese and Japanese studies focusing on language and literature must have a minimum of 44 credits. They should complete at least three years of language study in either Chinese or Japanese and four courses cross-listed with Asian Studies. Of these, at least two courses should be on the literature of the student's primary region, one course on the literature of another part of East Asia, and one course in non-Asian literature, preferably oriented toward literary theory.

Students focusing on the arts and/or social studies should complete at least two years of language study in either Chinese or Japanese and five courses cross-listed with Asian Studies. Of these, at least two courses should be in the primary discipline and region. At least one other course should be on the primary region of interest, plus one course in the primary discipline but that considers an area outside of Asia. Students of Chinese and Japanese studies should incorporate materials involving either language into their Senior Projects.

Recent Senior Projects in Asian Studies:

- "Endless Dishes: Encounters with the Transmission of Zen Buddhist Training from Japan to America"
- "Representations of the Peasantry in Modern Chinese Fiction: Lu Xun, Mao Dun, Shen Congwen, and Jiang Rong"
- "A Vacation for the Salaryman: Expressions of White-Collar Alienation in Postwar Japan"

Courses: A sampling of Asian Studies courses offered in the last few years includes courses from the Division of the Arts (*Asian American Artists Seminar, East Meets West, Arts of China, Arts of India, Music of Japan, Asian Cinematic Modernisms*); Division of Languages and Literature (*Modern Chinese Fiction, Chinese Calligraphy, Representations of Tibet, Reading and Translating Japanese, Fiction from the Indian Subcontinent, Critical Orientalisms*); and the Division of Social Studies (*Culture and Globalization in Japan, International Politics of South Asia, Mao's China and Beyond, Introduction to Modern Japanese History, Asian Economic History, Hindu Religious Traditions, Buddhist Thought and Practice, Classical Indian Philosophy*).

Classical Studies

classicalstudies.bard.edu

Faculty: James Romm (director), Thomas Bartscherer, Robert L. Cioffi, Lauren Curtis, Richard H. Davis, Diana H. DePardo-Minsky, Carolyn Dewald (emeritus), Jay Elliott, Rana Saadi Liebert, Daniel Mendelsohn, William Mullen

Overview: Classical Studies students seek to understand the ancient Mediterranean world, especially Greece and Rome, both on its own terms and as part of a larger nexus of ancient cultures that laid much of the groundwork for the ideas of the city, the nation, and the role of the individual within a civic and national context. The literature, art, and history of the ancient world all contribute to our understanding of these foundational cultures. Majors follow one of three focuses: 1) philological, consisting of intensive work in the ancient languages (Greek, Latin, and Sanskrit) and elective courses on ancient civilization, history, art history, philosophy, religion, rhetoric, athletics, and ancient literature in English translation; 2) classical studies, focusing on the civilizations of ancient Greece and Rome and their influence on later Western culture; or 3) ancient studies, combining ancient Greece and Rome with the ancient Middle East, India, and/or China.

Requirements: Moderation into any focus area requires four courses representing two or more disciplines (literature; history and culture; philosophy, religion, and thought; and art and architecture), while graduation requires an additional four courses—for a total of eight, usually representing all four areas—plus the Senior Project. In the philology focus, the four courses for Moderation must include at least one year of Greek or Latin, while the four additional courses for graduation must include at least a second year of Greek or Latin and at least one year of the other language. (For more details, including sample curricula, see the Classical Studies website.)

Recent Senior Projects in Classical Studies:

"Clementine Sight: Exploring Vision in the *Protrepticus*"

"The Greek Hymnic Tradition: A Study of the Homeric Hymns, Hymns in Tragedy, and Callimachus's *Hymns*"

"The Trees, the Echo, and the Tomb: Landscape and Memory in Virgil's *Eclogues*"

Courses: Recent electives have included *Classical Mythology*, *Ancient Comic Theater*, *Rhetoric and Public Speaking*, *Archaic Greece*, *The Age of Augustus*, *Dialogue and Dialectic in Plato's Writing* (in the Division of Languages and Literature); *Gender and Sexuality in the Ancient World*, *Alexander the Great*, *Society and Renunciation in Hinduism*, *Introduction to Ancient Philosophy*, *Buddhist Thought and Practice* (in the Division of Social Studies); and *Greek Art and Architecture*, *Roman Art and Architecture*, *Arts of India*, *Roman Urbanism*, *Roma in Situ* (in the Division of the Arts).

Environmental and Urban Studies eus.bard.edu

Faculty: Michèle D. Dominy (director), Myra Young Armstead, Alex Benson, Daniel Berthold, Diana De G. Brown, Robert J. Culp, Diana H. DePardo-Minsky, Sanjaya DeSilva, M. Elias Dueker, Gidon Eshel, Kris Feder, Felicia Keesing, Peter Klein, Cecile E. Kuznitz, Katrina Light, Christopher R. Lindner, Peter L'Official, Susan Merriam, Bruce Robertson, Susan Fox Rogers, Monique Segarra (BCEP), Alice Stroup, Yuka Suzuki, Olga Touloumi

Overview: Finding workable solutions for environmental and urban problems requires a broad set of methodologies. Both biogeophysical systems and human societies (cultures, economies, political regimes) are nested complex systems. Environmental and Urban Studies (EUS) is an interdisciplinary program that examines the interdependence of human societies and the physical environment. The program strives to ensure that majors have a solid background in the physical sciences, humanities, economics, and policy. It also aims to enhance students' understanding of the complexities of environmental and urban issues and their awareness of interrelationships between built and "natural" environments.

208 Interdivisional Programs and Concentrations

The program allows students to engage intellectually with people across disciplines, and acquire practical skill sets and hands-on experience addressing urban and environmental challenges. Students take several rigorous interdisciplinary and disciplinary core courses, complete an internship and a practicum, and attend the EUS Colloquium. To balance transdisciplinary breadth with depth in a particular discipline, students also take intermediate and advanced courses in a chosen focus area. Expertise developed through focus area studies prepares the student for the Senior Project.

The Hudson River, its estuaries and wetlands, the Catskill Mountains, the valley communities, and other historical and natural resources provide a laboratory for empirical research. The campus is also home to Hudsonia, an independent environmental and educational institute, as well as the Bard College Field Station. The EUS Program has links to Bard's Globalization and International Affairs Program in New York City and to a rich variety of internship and study abroad programs. Students can also draw on the resources of the Franklin D. Roosevelt Presidential Library, Cary Institute of Ecosystem Studies, Scenic Hudson, Riverkeeper, and the Hudson River Sloop Clearwater.

EUS majors with a strong foundation in science, policy, and/or economics may apply to the 3+2 program with the Bard Center for Environmental Policy, earning in five years a B.A. and a master of science in environmental policy or in climate science and policy.

Senior Projects have addressed questions pertaining to a wide variety of topics, including environment and population growth; sustainable development; environmental impacts of globalization; international efforts to protect the environment; land ownership and the distribution of wealth; the environment and human health; environmental racism; alternative energy; urban sprawl; land-use planning; land and tax policy; wilderness and watershed protection; habitat loss; agricultural subsidies; organic farming; pollution control policy; transportation policy; ecotourism; the viability of small communities; and environmental politics, art, and education.

Focus Areas: The following focus areas suggest the breadth of possibilities for advanced study within EUS: agriculture and food systems; urban/regional planning; ecology and conservation; environment, society, and culture; environmental economics, policy, and development; environmental science and health; sustainable systems; and environmental communications.

Requirements: EUS requirements strike a balance between the interdisciplinary breadth necessary to address complex environmental problems and the depth and rigor of an individualized focus area. By the sophomore year, an EUS major should have an academic adviser who is an EUS core faculty member. To moderate into the program, a student must have taken the core courses EUS 101 and 102 (*Introduction to Environmental and Urban Studies* and *Introduction to Environmental and Urban Science*), plus one 200-level EUS course in one of the following: economics, social/historical analysis (other than economics), and laboratory science (environmental science, biology, chemistry, or physics). The student provides four documents to the Moderation board: the customary two papers outlining his or her academic past and future plan of study, a paper that defines and rationalizes the student's focus area and names specific courses the student may take to complete that area and other requirements, and a sample of scholarly writing. The Moderation board will not pass a student if the focus area plan is not feasible, coherent, and sufficiently targeted. See the EUS website for details.

Graduation requirements include one 200-level EUS course in economics; one 200-level EUS course in social/historical analysis (other than economics); one 200-level EUS course in laboratory science; EUS 305, *EUS Practicum*, which includes fieldwork (some study abroad programs may satisfy the practicum requirement); EUS Colloquium (2 credits); one EUS internship or service project (0 credits); 14 additional credits in a well-defined focus area, with at least two courses at the 300 level and one covering methodologies relevant to the focus area (e.g., GIS, biostatistics, or ethnography); and the Senior Project.

Recent Senior Projects in Environmental and Urban Studies:

"Corporate Swine: How the Pork Industry Is Destroying North Carolina's Environment"
 "Landscapes of Control: River Infrastructure in the Mississippi Delta"
 "Outside the Frame: Mapping and Urban Space in the United States"

Courses: EUS offers several dozen courses in a typical semester. Due to the interdisciplinary nature of the program, many of these courses are offered by programs across the four divisions of the College and cross-listed with EUS. The EUS website provides a complete list of courses, including graduate-level courses at the Bard Center for Environmental Policy that are open to EUS students.

Introduction to Environmental and Urban Studies

EUS 101

This course explores how climate disruption, species extinction, and depletion of fossil soils, fuels, and waters are interlinked with one another—and with social problems such as financial instability, widening economic inequality, food insecurity, intensifying conflict and militarization, and declining public health. The class reviews the empirical evidence of major environmental problems, considers which disciplines and practical skills are required to tackle them, and contemplates alternative political options open to governments and communities.

Introduction to Environmental and Urban Science

EUS 102

The course provides a systems-oriented approach to biological, chemical, physical, and geological processes that affect earth, air, water, and life. Students gain a solid understanding of the fundamental scientific principles governing environmental systems, including the cycling of matter and the flow of energy, and develop their ability to predict potential outcomes of complex environmental issues.

African Oil: New Scramble or New Hope?

EUS 202

CROSS-LISTED: AFRICANA STUDIES

An examination of the international political economy of oil in African states, beginning with a study of industry basics: What is sweet crude? How is profit made from an extremely expensive extraction process? Today, almost every African state is subject to exploration for, or extraction of, oil, and superpower countries and companies are overriding sovereignty or colluding with African governments in order to make money. Case studies on Nigeria, Gabon, and Angola highlight what happens when oil and money begin to flow in abundance.

Geographic Information Systems

EUS 203

A comprehensive review of geographic information systems (GIS), global positioning systems (GPS), and remote sensing technologies as they are used in a variety of social and environmental science applications.

Quantifying Planetary Consequences of Food Production

EUS 205

Can one produce local organic food with relative environmental impunity? Life-cycle analyses repeatedly show that, on a national average, transportation is relatively unimportant in food production's overall environmental footprint. While this appears to cast doubts on the "local food" notion, the picture may change dramatically with organic food production because of the absence of environmentally adverse agrochemicals. The course makes use of an innovative campus greenhouse.

The Global Future of Food

EUS 210

In the United States, calories are plentiful and cheap—but with twin epidemics of obesity and diabetes, those calories are killing us. In many parts of the world, the opposite is true: more than a billion people go to bed hungry every night. This course asks: is it possible to overhaul our broken system of industrial agriculture and feed Earth's rapidly growing population, while also growing safe, plentiful, and nutritious food?

Environmental Monitoring Lab: Quality on the Saw Kill

EUS 214

To get hands-on experience with the nuts and bolts of monitoring water quality in the Hudson River estuary, students plan and implement a sampling program on the Saw Kill to be integrated into Riverkeeper's tributary monitoring program. In addition to building a monitoring program from the ground up, students become proficient in field and lab methods for monitoring basic water quality. They also become familiar with governmental regulations and policy concerns. *Prerequisite:* EUS 102, Biology 202, or permission of the instructor.

Food Systems: Human Health and Environmental Health

EUS 215

This course examines the association between human health and environmental health, with a focus on the links between the "diseases of civilization" and industrial agriculture. The class reviews what nutrition science has discovered about the role of diet in human health and disease; how agriculture has impacted human health and environmental quality; appropriate technologies for reforming our food systems toward less destructive and more sustainable methods of production; and the political and policy obstacles that stand in the way of reform.

The Dust Bowl: Lessons on How Not to Prepare for and Respond to Natural Perturbations

EUS 220

The Dust Bowl—the prolonged and widespread drought that ravaged the southern Great Plains throughout the 1930s and early 1940s, and the blowing sand and soil that accompanied it—is arguably the single most devastating environmental catastrophe in U.S. history. It is also a nearly perfect example of how a natural, entirely expected phenomenon can be turned into an unmitigated catastrophe by ill-conceived human action. Students in the class review the physical elements of the Dust Bowl and place them in historic/economic context.

Water

EUS 221

This course explores the earth's hydrosphere and its interactions with the biosphere, lithosphere, and atmosphere. Topics include origins of the hydrosphere, origins of life, the global hydrologic cycle, anthropogenic influences on that cycle, and pressing environmental issues such as climate change, protection of drinking water resources, ecosystem degradation, and waste water treatment.

North and South

EUS 225

In this course, students read classic narratives of polar exploration—Cherry-Garrard's *The Worst Journey in the World*, Shackleton's *Endurance*, and Nansen's *Farthest North*—and become familiar with polar geography, the history of exploration, and current environmental issues facing these regions.

Air

EUS 230

Topics covered in this course include origins of the atmosphere, origins of life, anthropogenic influences on the atmosphere, and connections and exchanges with the hydrologic cycle. Pressing global environmental issues associated with the atmosphere are also discussed, including climate change, air pollution, acid rain, and depletion of the ozone layer. *Prerequisite:* EUS 102, Biology 202, or permission of the instructor.

Buddhist Views of Nature: A Vast Net of Interconnected Diamonds

EUS 231

CROSS-LISTED: RELIGION

Interconnection is a central teaching in Buddhism. In the Flower Ornament Scripture (*Avatamsaka Sutra*), the image of Indra's Net is depicted as a world in which everybody and everything is a diamond, mirroring each other. This course draws from traditional Buddhist views of nature, with readings including ecological appeals in Engaged Buddhism, classical texts, and reflections by modern poets. The goal is to recognize the Buddhist view of an environment where our "inside" nature and "outside" nature are not separate.

Advanced Readings in Environmental Science I-II

EUS 240-241

While prohibitively technical at times, some fundamental advances in environmental science can be translated into English and made at least partially palatable for the curious, motivated student. This seminar-style course explores several key papers covering climate change, water resources, and agriculture.

EUS Practicum

EUS 305

Climate change is affecting the frequency and severity of storms, floods, and other natural disasters, and also raising sea levels. These changes have significant impacts on the natural, built, and social environments of our large and small cities, from New York City to the Hudson Valley and beyond. This course explores how urban areas can prevent (or adapt to) the worst impacts of climate change using urban planning, environmental science, green infrastructure/architecture, outreach, education, participation, and the political process.

Climate Science

EUS 313

Offered to a limited number of undergraduates through the Bard Center for Environmental Policy, the course begins with studies of how Earth's climate system works across a range of scales of time and space. These include investigations of the circulations of the ocean and atmosphere and their dynamic interactions, such as El Niño–Southern Oscillation (ENSO) and monsoons; carbon and other biogeochemical cycles; radiation balance; the greenhouse effect; and other factors that force climate to change. Students also explore past climates for insight into our present predicament.

Climate Policy

EUS 315

This course focuses on the legal, political, cultural, and ethical dimensions of the climate policy-making process. Students evaluate climate change responses including incentive-based regulatory approaches (e.g., carbon taxes and cap-and-trade and cap-and-dividend systems with offsets), command and control approaches,

direct promotion of clean technology through regulation and subsidy, and voluntary agreements. They also examine critical issues of monitoring and enforcement as well as the relationships among local, state, federal, and international policy. This is a graduate course offered to a limited number of undergraduates.

Waste

EUS 316

The class takes a close look at the long-term implications of our standard approaches to handling human waste as well as innovations in waste treatment. Students learn the science behind current waste treatment technology (water, air, land-based) and are exposed to new alternative approaches (water reclamation, living machines). Field-based labs introduce the bacteria and biogeochemical processes we rely on for most current and cutting-edge waste-treatment approaches. *Prerequisites:* EUS 221 and Biology 202, or permission of the instructor.

Advanced Readings: Environmental Costs of Agricultural Processes

EUS 320

This course compares small versus large-scale farms, organic versus conventional food production, and agriculture in Europe versus the United States and in developed versus developing nations. Key recent papers employing Life Cycle Assessments to uncover the full scope of environmental costs of various plant- and animal-based food items are explored in detail.

EUS Research Seminar

EUS 399-400

This seminar is required for Environmental and Urban Studies majors. Students and faculty share tips on research methods and sources, academic writing, and strategies for designing and executing a successful project. Moderated students are expected to take the seminar twice, during their junior and senior years.

EUS Colloquium

Why does it seem that natural capital is dangerously overexploited even as human capital is chronically underemployed? Do certain biases in the operation of markets or in the evolution of governance account for a tilt in resource use

away from labor and toward nature? If so, are policy reforms open to us that could remove such biases and shift the politico-economic subsystem toward a more sustainable path? Invited speakers address various aspects of this theme from economic, political, ecological, historical, and other perspectives.

Experimental Humanities

eh.bard.edu

Faculty: Maria Sachiko Cecire (coordinator), Thomas Bartscherer, Alex Benson, Alexander Bonus, Ben Coonley, Christian Crouch, Lauren Curtis, Tabetta Ewing, Miriam Felton-Dansky, Lianne Habinek, Collin Jennings, Thomas Keenan, Laura Kunreuther, Marisa Libbon, Susan Merriam, Gregory B. Moynahan, Keith O'Hara, Dina Ramadan, Gretta Tritch Roman, Nathan Shockey, Maria Sonevitsky, S. Rebecca Thomas, Drew Thompson, Olga Touloumi

Overview: How does technology mediate what it means to be human? How has it done this in the past? The Experimental Humanities (EH) concentration is Bard's liberal arts-driven answer to the digital humanities. EH provides students with the historical context, theoretical background, and analytical and technical skills to engage productively with new forms of humanistic inquiry in our digital age. It also places emphasis on reconsidering "old" media in light of today's technologies and looks ahead to developments on the horizon.

EH is committed to the study of what it means to be human and to the role of experimentation in scholarship, learning, and the arts. Experimental Humanities embraces the ethos of "practice" and "making" that characterizes the digital humanities even as it insists on the importance of writing and theory as humanistic practices in their own right. Students moderating into Experimental Humanities do so simultaneously with their primary program, with the option of doing a "practice-rich" Senior Project in conjunction with that program.

Requirements: Experimental Humanities draws upon the courses offered by its core faculty and includes two dedicated and required introductory courses: *History of Experiment* (History 144) and *Introduction to Media* (Literature 235). 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, Experimental Humanities 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 production-based course beyond the College arts requirement. Computer science courses are considered production courses for the purposes of Experimental Humanities.

Core Courses: *History of Experiment* considers major figures and experimental approaches, such as poetics, the philosophical thought experiment, and the scientific method, and challenges students to reconsider existing categories of and approaches to knowledge formation.

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.

Other recent courses include: *Experiments in Art and Technology: The Book before Print; Going Viral: Performance, Media, Memes; Ethnography in Image, Sound, and Text; Machine-Made Music, Past and Present; Rights and the Image; Woman as Cyborg; Radio Africa; The Science of Creativity; Art and the Internet; Cybergraphics; (De-)Coding the Drone; and Computing for the Digital Humanities.*

French Studies

french.bard.edu

Faculty: Marina van Zuylen (director), Matthew Amos, Katherine Boivin, Odile S. Chilton, Christian Crouch, Laurie Dahlberg, Tabetha Ewing, Peter Laki, Justus Rosenberg, Alice Stroup, Karen Sullivan, Eric Trudel

Overview: Students in French Studies are expected to reach a high level of competence in the French language. The program emphasizes in-depth study of literature, history, philosophy and theory, art history, and cinema.

Areas of Study: The program allows students to choose one of three areas of specialization: French and francophone literature; civilization, culture, and history; and translation. For students beginning the study of French, an intensive program (one semester of study followed by four weeks in France) is offered every spring.

Requirements: Prior to Moderation, students must take at least five courses (20 credits) that are accredited by the French Studies Program. Over four years, students must take 14 program-accredited courses (56 credits), including the 8-credit Senior Project. At least six of the 14 courses must be conducted entirely in French.

Recent Senior Projects in French Studies:

"Cinecartography: Film as Map in the Age of Cinematic Identification"

"Social Criticism through Adventure-Colored Glasses," a critical analysis of the relationships between masters and servants in three Jules Verne novels

"Translation of *The Superior Bowing Technique* by Lucien Capet from French to Spanish and Introduction"

Gender and Sexuality Studies

gss.bard.edu

Faculty: Robert Weston (coordinator), Susan Aberth, Daniel Berthold, Diana De G. Brown, Nicole Caso, Christian Crouch, Robert J. Culp, Deirdre d'Albertis, Michèle D. Dominy, Sarah Dunphy-Lelii, Elizabeth M. Holt, Cecile E. Kuznitz, Kristin Lane, Allison McKim, Emily McLaughlin, David Nelson, Natalie Prizel, S. Rebecca Thomas, Eric Trudel

Overview: The Gender and Sexuality Studies (GSS) concentration embraces the importance of gender as a fundamental category of analysis across disciplines. The concentration seeks to explore how gender and sexuality are intertwined with structures of power and inequality. It is committed to the study of issues specific to women and the LGBT community, with added emphasis on understanding disciplinary models of knowledge. GSS considers masculinity and femininity, sexuality, and transgender issues in relation to other analytical frameworks such as race, class, age, and sexual orientation.

Requirements: GSS is a concentration, not a primary program of study. In consultation with GSS faculty and program advisers, students may declare a concentration in GSS at the time of their Moderation into their primary program or thereafter at a separate Moderation. Students must fulfill the Moderation requirements of both the primary program and the GSS concentration, which requires at least two courses cross-listed with GSS before Moderation. After Moderation students must take at least one advanced gender studies seminar or tutorial taught by GSS faculty. The Senior Project should focus on some issue related to gender and sexuality studies.

Courses: Course offerings are subject to change. Recent courses include *Contemporary Queer Theory*; *Perspectives in LGBT Studies*; *Sociology of Gender*; *History of Sexuality*; *Feminist Philosophy*; *Woman as Cyborg*; *Women Artists of the Surrealist Movement*; *Gender and Social Inequalities in Latin America*; *Women and Economics*; *Women and Islam*; *Writing the Female Rebel*; *Music, Sexuality, and Gender*; and *Developments in Lesbian Fiction*.

German Studies

german.bard.edu

Faculty: Thomas Wild (director), Thomas Bartscherer, Daniel Berthold, Leon Botstein, Garry L. Hagberg, Franz R. Kempf, David Kettler, Stephanie Kufner, Peter Laki, Gregory B. Moynahan, Rufus Müller, Tatjana Myoko von Prittwitz und Gaffron, Tom Wolf

Overview: 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 but also 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 encouraged and fully supported.

Requirements: 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, economics, etc.) or they may integrate German studies and another field of inquiry into one Moderation. Before Moderation, potential majors are required to participate in the annual German intensive program, a semester of intensive language study at Bard in the spring followed by a month's study in August at Bard College Berlin; a survey course in German literature; and at least one semester of German or European history. After Moderation, the student is required to take at least one German literature course in German per semester until graduation and write a Senior Project in the senior year. The program highly recommends that moderated students study abroad for a semester, ideally in the spring of the junior year. Bard offers an exchange program with Humboldt University in Berlin and several study abroad

options with Bard College Berlin (see "Bard Abroad" in this catalogue).

Recent Senior Projects in German Studies:

"Eichendorff and Schumann: The Text and Music of *Liederkreis*, Op. 39"

"Three Essays on Social and Economic

Repercussions of the Unification in Germany"

"The Transformation of *Vier Letzte Lieder*"

Global and International Studies

gis.bard.edu

Faculty: Jonathan Becker and Michelle Murray (codirectors), Richard Aldous, Omar Cheta, Robert J. Culp, Sanjaya DeSilva, Omar G. Encarnación, Helen Epstein, Thomas Keenan, Felicia Keesing, James Ketterer, Peter Klein, Christopher McIntosh, Sean McMeekin, Walter Russell Mead, Aniruddha Mitra, Gregory B. Moynahan, Miles Rodriguez, Sophia Stamatopoulou-Robbins, Yuka Suzuki, Pavlina Tcherneva, Drew Thompson, Michael Tibbetts

Overview: The Global and International Studies Program (GIS) offers a problem-based and interdisciplinary path for the study of global and international affairs. GIS begins from the proposition that the growing interconnectedness and complexity of global affairs is such that it cannot be studied within the narrow boundaries of traditional disciplines. Designed to draw attention to how global forces affect and shape local conditions (and vice versa), GIS emphasizes the importance of language, culture, and society to the study of international affairs and asks all students to complete an international experience. The GIS curriculum draws on faculty strengths in anthropology, economics, history, political science, sociology, and area studies to foster connections among interdisciplinary approaches to global phenomena and facilitate new and innovative perspectives on international affairs.

Areas of Study: The Global and International Studies Program is organized into three thematic fields: transnational processes, culture, and ideas; global economics, trade, and develop-

ment; and international politics, states, and institutions. Students choose one of these fields as the primary focus of their major and take at least one course in the remaining two fields. In addition, students complete course work that focuses on the history, politics, and/or culture and society of a particular geographic area.

Transnational Processes, Cultures, and Ideas

Courses in this field take up issues and activities that operate across the borders of states. Covered themes include political and cultural globalization, transnational social movements, immigration, nongovernmental organizations, global media, human rights, the environment, and infectious diseases.

Global Economics, Trade, and Development

Courses in this field focus on the global economy. Covered themes include microeconomics, macroeconomics, international economics, political economy, economic development, trade, and international economic institutions.

International Politics, States, and Institutions

Courses in this field take up issues related to the theory and practice of interstate relations. Themes include international history, international relations theory, security studies, state sovereignty, and international institutions.

Area Studies Area studies courses focus on the history, politics, and/or culture and society of a particular geographic area, or the comparative study of two geographic areas. It is recommended that the geographical focus of the area studies courses correspond to the language used to fulfill the language requirement.

Requirements: Students majoring in Global and International Studies are required to complete a total of 11 GIS or GIS cross-listed courses and two semesters of the Senior Project; obtain competency in a foreign language; and study abroad or at the Bard Globalization and International Affairs Program (BGIA) in Manhattan. Two of the courses, excluding the research design/methodology course, must be at the 300 level. A single course may not fulfill more than one requirement.

Prior to or concurrent with Moderation, a student must have taken at least four GIS courses, including two core courses; identified their primary thematic field; and made progress toward the language requirement. To moderate into GIS, each student is required to submit a one-page plan of study to the program directors and Moderation board that demonstrates a coherent vision of their academic interests within Global and International Studies, and how they plan to realize that vision in their remaining years at Bard. The plan should address how the study of different disciplines would benefit the student's research interests.

The two-semester Senior Project must address a global and international problem or question and incorporate the interdisciplinary lessons and approaches students have learned in their GIS course work.

Courses: GIS core courses—*Human Rights in Global Politics* (Political Studies 145), *Global Citizenship* (Political Studies 207), and the four courses listed below—introduce students to, and serve as a model of, the interdisciplinary study of global affairs. Each course adopts a problem-based approach to issues of contemporary global importance and draws from an interdisciplinary set of course readings and approaches to international affairs.

Gender and the Politics of National Security *GIS 206 / Political Studies 206*

An introduction to major theories and issues concerning gender and international security affairs. These theoretical frameworks are then applied to security issues such as the cultural effects of nuclear weapons, targeting of civilians during armed conflict, sexual violence in war, torture and the war on terrorism, human security and development, and postconflict societies, among others. Discussions draw from anthropology, sociology, philosophy, politics, and rhetoric in order to highlight the interconnections among states, societies, and individuals.

Humanitarian Military Intervention

GIS 231 / Political Studies 231

CROSS-LISTED: HUMAN RIGHTS

The international states system is built upon the principles of sovereignty and nonintervention. Yet over the past two decades human rights have emerged as an increasingly accepted justification for the use of force. This tension between the respect for state sovereignty and the inevitable violations that result from the use of military force is at the center of the debate over human rights in the field of international relations. This course explores these dilemmas and controversies.

Global Inequality and Development

GIS 269 / Sociology 269

Why does global inequality persist and why does a large share of the world's population continue to live in abject poverty, despite tremendous efforts made over the last half-century? Through the lens of topics such as unequal impacts of environmental change, informal urban settlements and economies, and growing energy demands, this course examines such questions and pushes students to think critically about the meanings and consequences of development, as well as about the challenges and possibilities we face in addressing the major social problems of our time.

Diplomacy in International Politics

GIS 273 / Political Studies 273

CROSS-LISTED: HUMAN RIGHTS

Students gain an understanding of the goals, constraints, and structures of diplomacy: diplomatic corps, embassies, consulates, aid missions, attaches, envoys, and the use of non-traditional diplomats. The course examines the evolution of these components and contexts to include public diplomacy, cyber diplomacy, diplomacy in combat zones, and the use of international development as a foreign policy tool. Videoconferences with students across the Bard international network explore the roles played by different actors in addressing immediate crises and longer-term diplomatic issues.

Human Rights

hrp.bard.edu

Faculty: Thomas Keenan (director), Roger Berkowitz, Ian Buruma, Nicole Caso, Christian Crouch, Mark Danner, Omar G. Encarnación, Helen Epstein, Tabetta Ewing, Nurrudin Farah, Laura Kunreuther, Susan Merriam, Gregory B. Moynahan, Michelle Murray, Gilles Peress, Dina Ramadan, Peter Rosenblum, John Ryle, Sophia Stamatopoulou-Robbins, Kenneth S. Stern, Drew Thompson, Eric Trudel, Robert Weston, Ruth Zisman

Overview: Human Rights is an interdisciplinary program across the arts, natural and social sciences, and literature. Human Rights courses explore fundamental conceptual questions, historical and empirical issues within the disciplines, and practical and legal strategies of human rights advocacy. Students are encouraged to approach human rights in a spirit of open inquiry, challenge orthodoxies, confront ideas with reality and vice versa, and think critically about human rights as a field of knowledge rather than merely training for it as a profession.

Requirements: 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. All students, whether joint or stand-alone majors, must anchor their studies of human rights in a disciplinary focus program of their choice (e.g., anthropology, sociology, economics, etc.). Prior to or concurrent with Moderation, students are required to take at least three human rights core courses, one additional course in human rights, and two courses in the disciplinary focus program. Following Moderation, students take at least three additional four-credit courses in human rights, at least one of these at the 300 level; the junior research seminar (Human Rights 303); and two further courses, including one at the 300 level in the disciplinary focus program. The final requirement is completion of a Senior Project related to human rights. To concentrate in the Human Rights Program, students must take two core courses and three additional elective courses, including at least one at the 300 level.

Recent Senior Projects in Human Rights:

"The Civil Rights Movement and the Image:

Empathy, Photography, and the Dismantling of the Dehumanizing Image"

"One Hand Behind the Back: Torture and Its Opponents in Israel"

"Sour Milk: Women and the Hindu Nationalist Movement in India"

Internships and Affiliated Programs: Students are encouraged to undertake summer internships and participate in programs off campus, including the Bard Globalization and International Affairs Program, Central European University, Smolny College, American University of Central Asia, Al-Quds Bard College for Arts and Sciences, and Bard College Berlin.

Courses: Core courses include Human Rights 101, *Introduction to Human Rights*; Human Rights 120, *Human Rights Law and Practice*; Human Rights 218, *Free Speech*; Human Rights 226, *Women's Rights, Human Rights*; Human Rights 233, *Problems in Human Rights*; Human Rights 235, *Dignity and the Human Rights Tradition*; Human Rights 241, *Law and Society: Constitutions*; Human Rights 2509, *Telling Stories about Rights*; Human Rights 257, *Human Rights and the Economy*; and Human Rights 316, *History of Human Rights*. Additional core courses offered through other fields of study include Anthropology 261, *Anthropology of Violence and Suffering*; Art History 289, *Rights and the Image*; History 2631, *Capitalism and Slavery*; History 2702, *Liberty, National Rights, Human Rights*; Political Studies 231, *Humanitarian Military Intervention*; and Spanish 240, *Testimonies of Latin America*.

Introduction to Human Rights

Human Rights 101

What are humans and what are rights? Students consider the foundations of rights claims; legal and violent ways of advancing, defending, and enforcing rights; documents and institutions of the human rights movement; and the questionable reality of human rights in our world. Texts by Hannah Arendt, Nuruddin Farah, Michael Ignatieff, Immanuel Kant, David Rieff, and Jean-Jacques Rousseau, as well as Human Rights Watch and the American Civil Liberties Union.

Human Rights Law and Practice

Human Rights 120

In recent decades, human rights has come to occupy a powerful space in international law, political rhetoric, activism, and the news cycle. When and why did that come about? What other options did it displace? In an attempt to answer these questions, the course combines an inquiry into the historical and theoretical underpinnings of human rights with case studies that introduce the actors, institutions, and laws that constitute the contemporary practice of human rights.

Free Speech

Human Rights 218 / Literature 218

What is "freedom of speech"? Is there a right to say anything? Why? This course investigates who has had this right, where it came from, and what it has to do with literature and the arts. Debates about censorship, hate speech, the First Amendment, and Article 19 of the Universal Declaration of Human Rights are starting points, but less obvious questions—about faith and the secular, confession and torture, and surveillance—are also explored.

Epidemiology: A Human Rights Perspective

Human Rights 223 / Biology 223

Epidemiologists study how diseases spread through populations. They track down the sources of outbreaks, explore trends, and try to understand the social forces that influence sexual behavior, weight gain, and other complex human phenomena. Epidemiology can also serve as a powerful forensic tool in the hands of rights activists. Students learn how studies are designed and carried out, generate hypotheses about the underlying causes of diseases, and discover how the presentation of data and the design of studies can affect our understanding of the human condition.

Women's Rights, Human Rights

Human Rights 226

CROSS-LISTED: GSS

Following an overview of first-wave feminism, this course engages students with second-wave feminism, including the critical appropriations and contestations of Marxism, structuralism, and psychoanalysis that were characteristic of

post-1968 feminist theory; poststructuralist theories of sexual difference; *écriture féminine*; '70s debates surrounding the NOW and ERA movements; and issues of race and class at the center of third-wave feminism.

Human Rights and Democracy in Contemporary Russia

Human Rights 229

This course seeks to understand how human rights have fallen off the popular agenda in Russia. Students also explore human rights in the post-Soviet space, including Crimea.

Problems in Human Rights

Human Rights 233

This course looks at issues such as slavery, genocide, body modification, and the rights of children and animals, and examines how human rights researchers deal with practical difficulties and ethical challenges posed by other cultures.

Defining the Human

Human Rights 234

CROSS-LISTED: ANTHROPOLOGY, PHILOSOPHY
In this course, students engage with a range of theoretical discussions that attempt to situate the human being vis-à-vis its "other," traditionally as a kind of intermediary being, poised uncomfortably between animality, on the one hand, and divinity, on the other. Texts may include works by Aristotle, Hobbes, La Rochefoucauld, Rousseau, Kant, Schiller, Marx, Nietzsche, Bergson, Bataille, Heidegger, Merleau-Ponty, Deleuze, Derrida, and Foucault.

Dignity and the Human Rights Tradition: A New Law on Earth

Human Rights 235

CROSS-LISTED: POLITICAL STUDIES
Lawyers in Germany and South Africa are developing a "dignity jurisprudence" that might guarantee human rights on the foundation of human dignity. The course explores the question: Is it possible to develop a secular and legal idea of dignity that can offer grounds for human rights?

Law and Society: Constitutions

Human Rights 241

The constitution stands at the intersection of law and society. It is a basic law, social contract,

statement of aspirations, and road map for governance. While constitutionalism has been a feature of the modern state for several centuries, written constitutions with elaborate human rights provisions enforced by "courts" are a recent innovation. The class looks at the theory and practice of constitutionalism across different regions, and at the peculiar role of the U.S. Constitution.

Arguing with the Supreme Court (about Rights)

Human Rights 242

Supreme Court arguments bring to bear a vast range of research and reflection on the law, policy, and politics of our society. Recent terms have included cases on health care, gay marriage, freedom of speech, religious freedom, and the place of race in education. This course digs deeply into seven cases: students listen to the Supreme Court argument, read and analyze background documents, and research the major arguments and actors.

Reproductive Health and Human Rights

Human Rights 244

CROSS-LISTED: GSS
Topics addressed include population growth and family planning, AIDS and other sexually transmitted diseases, prostitution and sex trafficking, maternal mortality, gender violence, female genital mutilation, abortion, and LGBTQ rights. Emphasis is placed on how public policies concerning these issues have evolved over time in relation to historical events such as the Cold War, decolonization, immigration, and changing attitudes toward the family.

Humanism and Antihumanism in 20th-Century French Thought

Human Rights 245

CROSS-LISTED: FRENCH STUDIES
What is the legacy of humanism in 20th-century French thought? The belief in its values was once so strong that humanism came to be equated with republicanism and the Declaration of the Rights of Man and of the Citizen. And yet the humanists' affirmation of the centrality of man came under attack throughout the century, under the influence of Marx, Nietzsche, and Heidegger, ultimately to be denounced as noth-

ing more than a construct of “petit bourgeois” ideology. This course surveys the ongoing and contentious debate.

Telling Stories about Rights

Human Rights 2509 / Literature 2509

See Literature 2509 for a full course description.

War Crimes in Film

Human Rights 252 / Film 252

See Film 252 for a full course description.

Human Rights and the Economy

Human Rights 257

This course explores the history of economic and social rights before looking at efforts to bring human rights considerations into development and in battles with investors and global corporations. Texts include works by Amartya Sen, Philip Alston, Peter Uvin, Jeffrey Sachs, Paul Collier, William Easterly, Abhijit Banerjee, and Esther Duflo; and case studies of activist engagements with Nike, Shell Oil, and the World Bank. Also considered is the United Nations’ engagement with business and human rights.

Capitalism and Slavery

Human Rights 2631 / History 2631

See History 2631 for a full course description.

Research in Human Rights

Human Rights 303

What does it mean to do research in human rights? What are the relevant methods and tools? How do political and ethical considerations enter into the conduct of research? The course explores a range of theoretical and methodological approaches to the field, with readings from various interdisciplinary perspectives.

History of Human Rights

Human Rights 316

International human rights is both young and old: the core ideas stretch back to the Enlightenment, but the founders of the modern movement are just reaching retirement. And there is still considerable debate over what human rights is—a movement, an ideology, a set of laws? Texts by founding figures of the modern movement (Louis Henkin, Aryeh Neier); journalists (Adam Hochschild); and historians (Lynn

Hunt, Samuel Moyn, Carol Anderson, Elizabeth Borgwardt, and Ken Cmiel).

Bad Is Stronger than Good

Human Rights 317 / Psychology 317

See Psychology 317 for a full course description.

The Drone Revolution

Human Rights 319

Military commentators claim that drone technology could alter the character of war forever. On the home front, some see an \$80 billion industry that will create 75,000 jobs and result in untold efficiencies. Peering into a future in which autonomous weapons systems target and kill without human intervention, and drone highways criss-cross the American skies, this seminar equips students with the knowledge and analytic skills to judge whether we are indeed on the edge of “the drone revolution.”

Human Rights and Media

Human Rights 320

Representing suffering and injustice in visual terms has a long history, stretching back to Goya’s engravings of the Lisbon earthquake and a diagram of the slave ship *Brookes*. Today, human rights media ranges from documentary cinema and news reports to forensic evidence and online activist video. This seminar focuses on recent scholarship about human rights and media, films and video from and about the Syrian conflict, and visual artifacts themselves. Conducted in conjunction with a course at Al-Quds Bard in the West Bank.

Race and the Pastoral

Human Rights 323

The course explores the meaning of the literary and cultural category of “pastoral.” Is it a mode, a genre, an affect, or something else? The same critical investigation applies to “race,” and to what race and the pastoral might have to do with one another. Readings include Simon Schama’s *Landscape and Memory*; Nancy Duncan’s *Landscapes of Privilege: The Politics of the Aesthetic in an American Suburb*; Cheryl Harris’s *Whiteness as Property*; and selections from Theocritus, Longus, Milton, Shakespeare, Montaigne, Bacon, Kant, Emerson, Thoreau, Wharton, Olmsted, Sontag, and others.

Collectivity, Difference, and Politics

Human Rights 324

CROSS-LISTED: EXPERIMENTAL HUMANITIES

From the surrealists to the Black Panthers, collectives have intervened in art, politics, and public space. Collective activity has intensified in the last few decades—amidst social media and the global rise in economic stratification—and collective practices have been particularly important for black, female, and LGBTQ subjects.

Students consider works produced by collectives and participate in small teams to create a “collective,” write a manifesto, and design a proposal for a group exhibit.

The Rise of the Terror State: 9/11, the Arab Spring, and the End of the Postwar Order

Human Rights 327

How did declaring war on terror lead to the rise of the terror state? During the months between 9/11 and the invasion of Iraq, the phrase “constructive instability” was murmured among Bush administration strategists. Determined to take advantage of the “unipolar moment,” the administration launched its Iraq adventure with the ambition of destroying the old Middle East and building a new, American-friendly one in its place. A dozen years later, the region is in chaos. This seminar explores the consequences of “constructive instability” with an eye to U.S. policymaking under Bush and Obama.

Photography and Human Rights

Human Rights 343

Human rights today is unthinkable apart from photography. Without photography—the vector by which NGOs generate knowledge, evidence, and funding, based on a sense of empathy and urgency—there would probably be fewer human rights and no humanitarian movement. Starting with historical accounts by Lynn Hunt and others, the class explores the ways in which visual appeals have played a defining role in the establishment of human rights, both as consciousness and as constitutional and international law.

Urban Curating

Human Rights 344

CROSS-LISTED: ART HISTORY, EUS, STUDIO ARTS, THEATER AND PERFORMANCE

Accelerated globalization, regulation, and changes in our daily environments can lead to feeling increasingly deinvested and excluded. How might people transform their “territory” into an environment where they can create, produce, disseminate, distribute, and have access to their own cultural expressions? This course looks at how artistic and curatorial practices can reengage and bear witness to the veiled vectors of power that shape civic space, reorganize systems of interaction, and challenge existing political, social, and economic frameworks.

Social Action: Theories and Practice

Human Rights 347

From the Millennium Development Goals to local community action projects, ordinary citizens around the world are unsatisfied with existing solutions to problems and seek to turn their complaints and critiques into positive proposals for change. Doing things ethically and effectively takes thought, pragmatic awareness, strategies, and skills. Students come away from this seminar with theoretical and practical tools for conceiving, designing, and evaluating ethical social and civic engagement.

Anti-Semitism: Anatomy of Hatred

Human Rights 350

CROSS-LISTED: JEWISH STUDIES

For as long as there have been human beings, there has been hatred, and anti-Semitism is one of its oldest and most persistent forms. What is anti-Semitism, and how has it manifested itself in different eras, regions, and cultures? What insights can we gain about other forms of hatred (homophobia, racism, Islamophobia) from the study of anti-Semitism? Readings include selections from contemporary experts; historical figures such as Peter Stuyvesant, George Washington, and Adolf Hitler; religious figures; newspaper articles and social media postings; and Nazi and neo-Nazi literature.

Rereading *The Family of Man* *Human Rights* 412

Since its inaugural exhibition at the Museum of Modern Art in 1955, the photographs in *The Family of Man* have been a topic of fascination and debate, critique, and enthusiasm. The seminar explores the images and the debates in order to reexamine the exhibit as an archive of the human rights imagination, and to investigate the relation between contemporary human rights discourse and the photographic image.

Irish and Celtic Studies

irish.bard.edu

Faculty: Deirdre d'Albertis (coordinator), Terence F. Dewsnap (emeritus), Gregory B. Moynahan, Joseph O'Neill, Michael Staunton, Karen Sullivan

Overview: The Irish and Celtic Studies (ICS) concentration offers access to three main areas: Celtic traditions in myth, religion, literature, and art; Anglo-Irish literature from the 18th through the 20th century; and the politics and history of Ireland.

Requirements: Students moderate into a disciplinary program (e.g., art history, historical studies) and are responsible for that program's requirements. Two members of the Moderation board should be Irish and Celtic Studies faculty. Students are advised to take two ICS cross-listed courses before Moderation, such as Literature 2650, *Irish Fiction*, or History 2551, *Joyce's Ulysses, Modernity, and Nationalism*. Graduation requirements include two cross-listed courses and successful completion of the Senior Project.

Italian Studies

italian.bard.edu

Faculty: Franco Baldasso (director), Diana H. DePardo-Minsky, Peter Laki, Joseph Luzzi, Sara Marzioli, Rufus Müller, Karen Sullivan

Overview: Italian culture is unique in the extent to which it affects other European and non-European cultures: the Venetians in overseas

trade and the Byzantine Empire; Savoy with France; Trieste, Venice, and Milan with the Austro-Hungarian Empire; Sicily with Normandy, Greece, Spain, and the Islamic world. Contemporary aspects of German and Eastern European history—fascism and the Balkans are obvious examples—cannot be considered in isolation from Italian history.

At the core of the program lies acquisition of fluency in reading, writing, and translating the Italian language. This is accomplished through courses during the academic year or through an intensive Italian language class, which includes a month of study in Taormina, Italy, in June. The student selects an area of specialization and plans, in collaboration with a faculty adviser and other program faculty members, an individual multidisciplinary curriculum.

Requirements: Before Moderation a student is expected to take three semesters (or the equivalent) of Italian language courses and two other courses focusing on some aspect of Italian culture. A student moderates into Italian Studies by presenting to the Moderation board the customary two papers outlining both past academic achievements and a proposed program of study for the next two years. The Moderation board is composed of members of the core faculty and other faculty determined by the student's particular interests and area of specialization. A student must present evidence of proficiency in the Italian language and demonstrate in some form (for example, a representative essay, performances, tapes, artworks) the ability to collect and integrate material with the skills needed to undertake and complete a significant Senior Project.

One two-semester course in the student's final year is devoted to the Senior Project, a major work demonstrating the student's mastery of some aspect of the Italian language and culture. The project is not limited to a written study, but may be a film, photographic essay, or another form appropriate to the topic. In addition to the Senior Project, a student must take five elective courses in Italian Studies.

Recent Senior Projects in Italian Studies:

"Eclipsing Narrative: The Function of Formal Alienation in Antonioni's Trilogy"

"Papal Princesses," an analysis of the roles played by two daughters of popes within the papal court and how those roles are reflected in art commissioned by their fathers

"St. Francis of Assisi in the Musical Imagery of *The Divine Comedy*: An Exploration of the Franciscan Personality and Its Influence on Dante Alighieri"

Jewish Studies

jewish.bard.edu

Faculty: Cecile E. Kuznitz, (coordinator), Mario J. A. Bick, Leon Botstein, Bruce Chilton, Yuval Elmelech, Elizabeth Frank, Norman Manea, David Nelson, Joel Perlmann, Justus Rosenberg, Shai Secunda

Overview: Jewish Studies explores the many facets of the Jewish experience, with course offerings ranging across several millennia and continents. Students concentrating in Jewish Studies also moderate into a divisional program. They may focus, for example, on the classic texts of rabbinic Judaism, the modern Jewish experience in Europe, or the dynamics of contemporary Jewish life in Israel or the United States.

Requirements: Moderation follows the procedure for the primary program. The board consists of the student's adviser, who is a member of the Jewish Studies concentration, and two faculty members from the divisional program. The Moderation should demonstrate progress in both Jewish Studies and the student's divisional program. Senior Projects are directed by a member of the Jewish Studies faculty. The Senior Project board should include at least one member of the divisional program into which the student moderated.

Students are required to take a minimum of five courses in the concentration, including a core course in Jewish Studies, consisting of either Jewish Studies 101, *Introduction to Jewish Studies*,

or one approved course from history and one from religion, such as Religion 212, *Archaeology of the Bible*; History 181, *Jews in the Modern World*; and at least 4 credits of instruction in a Jewish language, typically Hebrew.

When choosing Jewish Studies electives, at least one course must be outside the division of the student's primary program; one course must be an Upper College conference or seminar; two Jewish Studies courses should be taken prior to Moderation; and two semesters of Hebrew at the 200 level will count as one elective.

Elementary Hebrew

Hebrew 101-102

This two-semester course introduces students to modern Hebrew as it is spoken and written in Israel today. Beginning with script and pronunciation, the course also covers a wide range of texts and topics that build an active and passive lexicon as well as grammatical structures.

Intermediate Hebrew I-II

Hebrew 201-202

These courses concentrate on developing a significant level of linguistic and communicative competence in Hebrew. An active and passive lexicon is expanded and advanced grammatical structures are introduced through exposure to different kinds of texts.

Introduction to Jewish Studies

Jewish Studies 101

CROSS-LISTED: HISTORICAL STUDIES, RELIGION

The primary focus of this course is the history of the Jewish people and Judaism as a religion, but students also examine topics in Jewish literature, society, and politics.

The Culture of Yiddish

Jewish Studies 315

Yiddish was the primary language of European Jewry and its emigrant communities for nearly one thousand years. The class explores the role of Yiddish in Jewish life and the rich culture produced in the language.

Latin American and Iberian Studies

lais.bard.edu

Faculty: Nicole Caso (coordinator), Susan Aberth, Mario J. A. Bick, Diana De G. Brown, Christian Crouch, Omar G. Encarnación, Patricia Lopez-Gay, Melanie Nicholson, Miles Rodriguez

Overview: The Latin American and Iberian Studies (LAIS) concentration incorporates such diverse disciplines as literature, political studies, anthropology, history, economics, art history, and dance. It provides an academic setting for the study of two regions inextricably bound by historical, cultural, linguistic, economic, and political ties. LAIS students emerge with the linguistic and analytical preparation necessary to understand the literatures and cultures of Latin American and Iberian countries; the history of Latin America in the pre-Columbian, colonial, and national periods; the formation of social and economic structures throughout the Hispanic world; the history and ethnography of Mesoamerica and the Andes; contemporary Latin American and Iberian politics; and the Hispanic experience in the United States.

Requirements: Students may moderate into LAIS, but they must also moderate into a primary divisional program. Prior to or concurrent with Moderation, students are required to take at least two designated LAIS core courses. After Moderation, students are expected to take two additional elective courses and one 300-level seminar; these courses may be listed primarily in another discipline and cross-listed with LAIS. At least one and preferably two of the five required LAIS courses should be taken outside the student's primary division. Students also complete the Senior Project, which must have a geographical, linguistic, or conceptual link with Latin America, Spain, or Portugal.

Courses: Core LAIS courses include Spanish 301, *Introduction to Spanish Literature*, or Spanish 302, *Introduction to Latin American Literature*; Political Studies 222, *Latin American Politics and Society*; Art History 160, *Survey of Latin American Art*; LAIS 110, *Colonial Latin America since Conquest*;

and LAIS 120, *Modern Latin America since Independence*.

Additionally, recent electives include *Religious Imagery in Latin American Art*; *Crossroads of Civilization: The Art and Architecture of Medieval Spain*; *El Greco to Goya: Spanish Art and Architecture*; *Spanish Literary Translation*; *Cervantes's Don Quijote*; *The Hispanic Presence in the United States*; *Testimonies of Latin America*; *Perspectives from the Margins*; *Between the Acts: Spain's Teatro Breve*; *Latin American Surrealism*; *Populism and Popular Culture in Latin America*; *United States-Latin America Relations*; and *Gender and Sexuality in Brazil*.

Colonial Latin America since Conquest

LAIS 110 / History 110

This course traces the complex processes of conquest, empire building, and the creation of many diverse communities and cultures from the convergence of Native, European, African, and Asian peoples. The class considers peoples in the Spanish and Portuguese empires of North and South America from the late 15th century to the early 19th century, using sources like codices, native language writings, and other texts from colonial Latin America.

Modern Latin America since Independence

LAIS 120

CROSS-LISTED: GIS, HISTORICAL STUDIES

The course traces the process of independence of the Latin American nations from the Spanish and Portuguese empires in the early 19th century, and the long-term, contested, and often violent processes of nation formation in the 19th and 20th centuries. Issues discussed include the meaning and uses of the idea of Latin America; slavery and empire in 19th-century Brazil; and the roles of race, religion, women, and indigenous peoples in Latin American societies.

Global Latin American Conjunctures

LAIS 3225 / History 3225

In the 20th century, two decades stand out as global revolutionary conjunctures: the 1920s and 1960s. Both periods experienced original and wide-ranging experimentation in many fields. This course examines the ways in which

Latin America experienced these two periods of globally influenced revolutionary change. Texts: Peru's José Carlos Mariátegui on revolutionary struggle and indigenous rights, Ché Guevara's *Bolivian Diary*, and Gabriel García Márquez's *One Hundred Years of Solitude*.

Medieval Studies medieval.bard.edu

Faculty: Karen Sullivan (coordinator), Katherine M. Boivin, Maria Sachiko Cecire, Jay Elliott, Marisa Libbon, Alice Stroup

Overview: The Medieval Studies concentration exposes students to the medieval civilizations of Europe and the Middle East through a range of disciplines. A broad approach is particularly appropriate to the study of medieval culture because the national and disciplinary boundaries to which the university has become habituated did not exist. French was spoken in England, Provençal in Italy, Arabic in Spain, and Latin everywhere. The dominant political organizations in Western Europe—the Church and Holy Roman Empire—were transnational by definition. Fields such as literature, history, astronomy, medicine, religion, and philosophy were not considered distinct. Students are encouraged to appreciate connections such as those between the Crusades and the epic, or the Cistercian movement and monastic architecture, so that they may grasp medieval culture as it was experienced.

Areas of Study: In the Lower College, students take at least two semesters of a survey course (e.g., History 2110, *Early Middle Ages*; Literature 204A, *Comparative Literature I*; or Literature 250, *English Literature I*). They are required to have a reading knowledge of a foreign language by their senior year, and are encouraged to begin or continue work in languages as soon as possible. Students may choose to specialize in one discipline, but are expected to become familiar with a variety of fields.

Requirements: Students may moderate into Medieval Studies as well as a divisional program.

They are expected to fulfill the requirements for both the divisional program and the Medieval Studies concentration, though they ultimately write one Senior Project combining work in both fields. In the Upper College, students turn to more specialized work, taking at least three additional courses in medieval studies. At least one of those must be a 300-level course. Before undertaking research for the Senior Project, students must demonstrate reading knowledge of at least one appropriate language, either medieval or modern. A student working on an art history project may be asked to learn French or German for access to scholarly works; a student concentrating on historical materials might learn Latin; a student involved in literature may become familiar with the relevant medieval language, such as Old English or Old Provençal, through a tutorial. A Senior Project emerging from this study plan is grounded in a breadth of knowledge acquired in the Lower College and the more advanced skills obtained in the Upper College. In the final year, students complete a Senior Project. At least two members of the Senior Project board must be affiliated with Medieval Studies.

Courses: Recent courses include *The Danger of Romance*, *Literature of the Crusades*, *The Book before Print*, *The Early Middle Ages*, *Multimediated Medievalisms*, *Plague!*, *Survey of Islamic Art*, *Saints' Lives from the Middle Ages through the Reformation*, and *The Invention of Celebrity*.

Middle Eastern Studies middleeastern.bard.edu

Faculty: Dina Ramadan (coordinator), Susan Aberth, Omar Youssef Cheta, Elizabeth M. Holt, James P. Ketterer, Uğur Z. Peçe, Sophia Stamatopoulou-Robbins, Karen Sullivan, Tehseen Thaver

Overview: The Middle Eastern Studies (MES) concentration promotes the intellectual exploration and analytic study of the historical and contemporary Middle East, from North Africa to Central Asia. MES provides an interdisciplinary framework with course offerings cross-listed with history, literature, language, religion, human rights, sociology, anthropology, gender studies, political studies,

art history, and environmental and urban studies. Students moderate into a primary program with a concentration in MES, allowing them to formalize a focus on a region or period within the historical or contemporary Middle East.

Requirements: Students concentrating in MES must meet the following requirements before Moderation: enroll in an MES core course and obtain one year of language proficiency in Arabic or Hebrew. At Moderation, usually held concurrently with the primary program, students must submit papers on past experience and projected work, as well as an academic paper about the Middle East written in one of their core or elective MES classes. At least one member of the Moderation board should be a faculty member affiliated with MES.

After Moderation, students must enroll in four other electives to broaden understanding of the region, one of which should be a 300-level seminar that requires a substantial paper on some topic pertaining to the Middle East. At least one elective should be taken outside the student's primary division. Students must also successfully complete a Senior Project that addresses aspects of the contemporary Middle East and incorporates topics that students have studied during their MES course work. While the two-semester Senior Project is based in a primary program, the Senior Project board must include at least one faculty member affiliated with MES.

Courses: Core courses include: Religion 106, *Introduction to Islam*; Literature 2060, *Modern Arabic Fiction*; and History 185, *The Making of the Modern Middle East*. MES electives include: Arabic 101-102, *Beginning Arabic*; Arabic 201-202, *Intermediate Arabic*; Arabic 301-302, *Advanced Arabic*; Hebrew 101-102, *Elementary Hebrew*; Hebrew 201-202, *Intermediate Hebrew*; History 3134, *The Arab-Israel Conflict*; and Literature 2672, *Arab Women's Literature*.

Mind, Brain, and Behavior

mbb.bard.edu

Faculty: Sven Anderson (coordinator), Sarah Dunphy-Lelii, Lianne Habinek, John Halle, Arseny Khakhalin, Kristin Lane, Keith O'Hara, Frank M. Scalzo, S. Rebecca Thomas, Michael Tibbetts, Kritika Yegnashankaran

Overview: The Mind, Brain, and Behavior (MBB) concentration seeks to understand how humans, animals, and robots are able to acquire, represent, and use knowledge. The discipline combines the insights from several other fields, including computer science, psychology, linguistics, animal behavior, genetics, neuroscience, and philosophy, to work toward an understanding of the brain, mind, and conscious experience. The MBB concentration is a secondary field of study that requires a student to complete a major in a primary discipline.

Requirements: If possible, Moderation into Mind, Brain, and Behavior should take place simultaneously with Moderation into the primary program. To moderate, students must complete *Foundations of Mind, Brain, and Behavior* (Computer Science 131) and one course from each of two of the following disciplines: biology, computer science, linguistics, philosophy, and psychology. At least one member of the Moderation board must be a member of the core MBB faculty. To graduate, students must complete the course requirements for their primary program; "clusters" consisting of three courses from approved lists in two of the five disciplines that contribute to MBB; *Mind, Brain, and Behavior Seminar* (Computer Science 308), which is typically taken during the second semester of the junior year; and a Senior Project on a topic relevant to MBB, as determined by the student's Senior Project board.

Courses: The following courses, among others, fulfill the requirements for Moderation: in biology, Biology 141, *Subcellular Biology*; Biology 150, *Evolution of Model Organisms*; Biology 151, *From Genes to Traits*; in computation, Computer Science 143, *Object-Oriented Programming with Robots*; in psychology, Psychology 141, *Introduction to Psychological Science*; and in philosophy, Philosophy 247, *Philosophy of Mind*.

Russian and Eurasian Studies

russian.bard.edu

Faculty: Olga Voronina (director), Jonathan Becker, Jonathan Brent, Elizabeth Frank, Marina Kostalevsky, Cecile E. Kuznitz, Sean McMeekin, Oleg Minin

Overview: The Russian and Eurasian Studies Program (RES) focuses on the language, literature, history, and culture of Russia, the Soviet Union, and East and East-Central Europe, through a range of interdisciplinary contexts, theoretical perspectives, and analytical approaches. Both Lower and Upper College courses draw upon faculty expertise in history, literature, politics, economics, art, music, culture, and religious studies as they relate to Russia and Eurasia, either separately or in a comparative context.

Proficiency in the Russian language is a key component of the RES major. The Russian course offerings range from beginning to advanced levels, and include opportunities for study in Russia at the Bard-affiliated Faculty of Liberal Arts and Sciences (Smolny College), St. Petersburg State University. Students may choose to specialize in a literature or social science track, or combine Russian and Eurasian Studies with another program of study.

Requirements: To moderate into RES, a student must complete at least 12 credits of Russian language, one course in Russian literature, and one course from the Division of Social Studies in Russian or Eurasian studies (i.e., history, politics, economics, religion). Native or heritage speakers should consult with their adviser to determine how the language requirement will be adjusted.

For graduation, students should demonstrate language proficiency equivalent to at least the third-year level of Russian. This means taking either the second-year Russian sequence, plus at least one third-year Russian course, or taking Russian classes at Smolny College in St. Petersburg, followed by at least one second-level course and two third- or fourth-level courses at Bard. At least 12 additional credits (three courses) are required in the student's primary

Russian Studies track (either literature or social science). At least one of these courses must be at the 300 level or above (a major seminar with a substantial research paper). Since the RES curriculum strives for balance and breadth, it is also recommended that at least one of these courses treat Russia, Eastern Europe, or Eurasia in a comparative context. Also required are at least 4 credits (one additional course) in the other Russian Studies track (either literature or social science) and a Senior Project.

Recent Senior Projects in Russian and Eurasian Studies:

"A Dangerous Dead Poet: Vladimir Mayakovsky"
 "Evolution of the Cathedral of Christ the Savior in Moscow: First Construction, Demolishment, Reconstruction"
 "Perspective Matters: NATO Enlargement and Russia's State-Driven Foreign Policy"

Opportunities for Practical Experience:

RES majors are encouraged to participate in Bard's study abroad program at Smolny College, a joint initiative of Bard and St. Petersburg State University, in St. Petersburg, Russia. Students may enroll in summer intensive Russian language courses and/or semester or academic-year programs at Smolny, where Bard students combine a liberal arts curriculum with linguistic and cultural immersion by taking classes side by side with Russian students, in Russian. For more information, see the "Bard Abroad" chapter in this catalogue.

Science, Technology, and Society

sts.bard.edu

Faculty: Gregory B. Moynahan (coordinator), Robert Bielecki, Diana De G. Brown, Paul Cadden-Zimansky, Laurie Dahlberg, Sanjaya DeSilva, Jacqueline Goss, Lianne Habinek, Mark D. Halsey, Felicia Keesing, Keith O'Hara, David Shein, Sophia Stamatopoulou-Robbins, Alice Stroup, Yuka Suzuki, Kritika Yegnashankaran

Overview: The interrelation of scientific and technological systems with social and political life has become perhaps the most pressing

concern of modern society. Science, Technology, and Society (STS) provides a rigorous approach to this area in conjunction with a primary discipline in the social sciences, arts, literature, or the natural sciences. Developing from its foundation in the history and philosophy of science, STS acts as a bridge between the social studies disciplines and natural sciences. It also complements the focus of the Experimental Humanities (EH) program on media in literature and the arts.

Students can use the resources of STS for the extradisciplinary exploration often demanded by contemporary issues in technology and science, while the primary academic or scientific field—for instance, anthropology, physics, or economics—provides a base of methodological skills and perspective. One benefit of this structure is that STS can provide the institutional grounding for interests—such as nonfiction science writing, the economy of software or social networking, toxicology, or the philosophy of scientific disciplines—that have no single “home” in a primary program.

The STS concentration hopes to foster a critical community engaged in understanding science and its relation to society, and to promote contact among students across different fields and divisions. Students in STS are encouraged, but not required, to have a practical “hands-on” technological, artistic, or policy component to their education, preferably in collective projects in their junior year. Models for such projects include constructing radio transmission equipment, developing biodiesel equipment for school vehicles, and studying construction and engineering techniques for work in developing countries. Students in STS are encouraged to take tutorials in fields pertaining to areas of interest for such projects, but should plan ahead so that they have taken any introductory courses in an area where they may later need to take a specific tutorial. A student interested in nautical design, for instance, could take basic physics or calculus before approaching faculty for a tutorial on designing a boat.

Requirements: To moderate, students in STS must take two courses in the Division of Science, Mathematics, and Computing (not including Science History and Philosophy courses cross-

listed with STS) and two core STS courses. The student’s plan for a sequence of courses at Moderation is of particular importance in such established fields of interest within STS as the “History and Philosophy of Science” and “Nonfiction Science Education and Documentation.” In these cases, students are required to complete particular key courses in the program (see website for details). Reading competence in a foreign language or further science, mathematics, or computing course work is strongly recommended.

To graduate, students must take one two-course sequence in a basic science (AP science courses may count toward this requirement); two additional courses in the Science, Mathematics, and Computing Division; two elective STS cross-listed courses, one outside the student’s home division; and a methodology course (usually in policy analysis or statistics). They must also complete a Senior Project informed by themes relating to the social role of science and technology. A Senior Project in biology and STS, for instance, might look at a particular biological problem of epidemiology along with the economic, political, or public health dimension of disease prevention surrounding that disease.

Courses: Core courses include: History 161, *The History of Technology and Economics in the Modern Period*; Science History and Philosophy 222, *The History of Science before Newton*; and Science History and Philosophy 223, *Physical Science after Newton*.

Spanish Studies spanish.bard.edu

Faculty: Melanie Nicholson (director), Nicole Caso, Mar Gómez Glez, Patricia López-Gay

Overview: The Spanish Studies Program offers a full range of courses in the language, literature, and culture of the Spanish-speaking world, including Spain, Spanish America, and the Latino/a community of the United States. By the time of Moderation, students are expected to have a solid grasp of the language, as well as a familiarity

with reading and writing about literary texts. After Moderation, students concentrate on particular aspects of Hispanic culture by taking specialized seminars that focus on certain geographic regions, time periods, or cultural manifestations. Spanish Studies majors are strongly encouraged to spend a semester abroad in a Spanish-speaking country. Faculty members help with choosing appropriate programs and locations and provide guidance through the applications process.

Requirements: Prior to Moderation, students should have completed three semesters of Spanish language at Bard, or the equivalent. Students should also have taken two literature courses, which may include Spanish 301 or 302, *Introduction to Spanish Literature* or *Introduction to Latin American Literature*, respectively. After Moderation, majors should complete a minimum of three additional seminars in the program. They are also highly encouraged to take one or more courses in literature taught in English, including literary theory. The Senior Project should be written under the direction of a Spanish Studies Program faculty member and address a topic related to Spanish or Latin American literature, or possibly a topic in dialogue with other forms of cultural expression.

Recent Senior Projects in Spanish Studies:

"*Al verte las flores lloran*: An Exploration of the Poetry in Flamenco"

"A Translation and Analysis of Gómez Glez's *Fuga Mundi*, 1609"

"Women, Words, Windows: A Translation of Emilio Carballido's *Rosalba y los Llaveros*"

Theology

theology.bard.edu

Faculty: Susan Aberth, Nicole Caso, and Bruce Chilton (coordinators), Daniel Berthold, Katherine M. Boivin, Richard H. Davis, Karen Sullivan

Overview: The Theology concentration enables participants 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. Two principal approaches to that issue may be combined. The first approach is referential; it begins with the evaluation of texts, works of art, or other aspects of human production that claim to express the meaning and purpose of experience. The second approach is constructive; it involves the investigator in an analysis aimed at evaluating or contributing to religious discourse. 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. The ethical, political, literary, and cultural are all contexts in which theological elements may be significant.

Requirements: The principal issues of theology demand competence in several disciplines. For that reason, the Theology concentration involves courses from every division and competence (in the form of Moderation) in a discipline. Moderation in Theology is to be associated with Moderation in another discipline or disciplines. By Moderation, a student should have taken three theology courses. In addition to the Senior Project, theology students should complete four cross-listed theology courses from at least two divisions. The board for Moderation and the Senior Project must include at least one member of the Theology faculty. During the semester of Moderation, students who wish to concentrate in theology are to participate in a seminar, which the concentration coordinator arranges.

Victorian Studies

victorian.bard.edu

Faculty: Stephen Graham (coordinator), Richard Aldous, Laurie Dahlberg, Deirdre d'Albertis, Natalie Prizel

Overview: The Victorian Studies concentration guides students in their exploration of the politics, culture, and society of Britain and the United States in the 19th century, a period during which both countries were undergoing massive expansion and change. Grounded in the significant relationship between history and literature, the concentration enables majors to plan their study around specific topics in these areas and in such diverse fields as economics, the history of science, anthropology, art history, and photography.

Requirements: Students in Victorian Studies moderate jointly with a divisional program and are responsible for meeting the requirements of both programs. Faculty from the divisional program and Victorian Studies sit on the Moderation board. Several elective courses in literature, history, anthropology, art history, and the history of science are cross-listed with Victorian Studies each semester. Before Moderation a student concentrating in Victorian Studies should successfully complete two cross-listed courses. Before writing a Senior Project, students are advised to take at least two Upper College seminars in Victorian Studies. Students are encouraged to approach the Victorian Studies faculty to arrange tutorials or independent study projects on topics of special interest, in preparation for the Senior Project. Two faculty members from Victorian Studies must be included on the Senior Project board.

Multidisciplinary Studies

Multidisciplinary Studies 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.

To concentrate in Multidisciplinary Studies, a student must submit a proposal to the Executive Committee requesting approval for such a concentration. 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. Students interested in Multidisciplinary Studies should consult with the dean of studies for information on the application process and for guidance in formulating the proposal. For a proposal to be approved, the following must hold: 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.

THE BARD COLLEGE CONSERVATORY OF MUSIC

The Bard College Conservatory of Music opened in 2005, continuing Bard's spirit of innovation in arts and education. The Conservatory offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts and conducting. At the graduate level the Conservatory also offers a nondegree-granting Advanced Performance Studies program and a two-year Postgraduate Collaborative Piano Fellowship. Additional training for young conductors is offered in the summer through the six-week Conductors Institute.

Undergraduate Program

All Conservatory undergraduates are enrolled in a unique five-year, double-degree program leading to a bachelor of music and a bachelor of arts in a field other than music. In this way promising young musicians pursue all of their interests at one institution, taught by experts in each field.

The integrated five-year program combines the benefits of an intensive world-class musical education with the advantages of a broad exposure to the liberal arts and sciences. The Conservatory offers unparalleled musical opportunities for its students, including a concerto competition, orchestral performances both on campus and in national and international concert tours, chamber music concerts at Bard and elsewhere, and performance in the annual Bard Music Festival. Visiting performers and composers present master classes and concerts that are open to the entire Bard community.

The curriculum for the B.A. degree is the same as for any Bard undergraduate, including the Language and Thinking Program, First-Year Seminar, Citizen Science, fulfillment of distribution requirements, Moderation, and a Senior Project. Conservatory students have access to the resources of the Bard Music Program (see page 48), including faculty, libraries, facilities, and courses (such as electronic music, jazz, and world music).

The Conservatory's undergraduate program accepts applications from students of composition and the following instruments: piano, violin, viola, cello, bass, harp, percussion, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, and tuba. Voice instruction through the Conservatory is only offered at the graduate level. Undergraduate voice is offered through the Bard Music Program.

Curriculum

The crafting of each student's double-degree program is an individual matter, developed through careful consultation between student and faculty. As a general rule, the program requires five years (10 semesters) to complete. Courses and workshops prepare students to work successfully in the music world after graduation.

The Conservatory experience comprises the following five dimensions, which are designed to integrate with the student's work in the College.

Studio Instruction Bard retains one of the key components of a traditional conservatory education: the opportunity for students to develop mentoring relationships with master artists. As an important center of professional musical activity in the New York City region, Bard attracts world-class faculty who believe strongly in the mission of its Conservatory. Studio instruction is required in every semester of enrollment.

Chamber Music Chamber music plays a particularly important role at the Conservatory, and participation is required of all performance majors, each semester. In addition to performing the standard masterworks of the chamber music repertoire, students work closely with the Conservatory's Composition Program, performing works of the 20th and 21st centuries. Studio faculty members often participate in ensembles so that students can learn firsthand from the playing of more experienced musicians. The Chamber Music Program is further enriched by frequent master classes and concerts by guest artists.

Orchestra The growth gained by rehearsing and performing music with peers in a large ensemble is an irreplaceable part of the education of any orchestral musician. Bard places considerable emphasis on this aspect of the Conservatory experience; participation is required of all orchestral musicians, each semester. The Bard College Conservatory Orchestra performs twice each semester in The Richard B. Fisher Center for the Performing Arts at Bard College. Under its music director, Leon Botstein, and distinguished guest conductors—such as Harold Farberman, Guillermo Figueroa, Xian Zhang, James Bagwell, David Alan Miller, Rossen Milanov, Marcelo Lehninger, and José-Luis Novo—the orchestra performs the core works of the symphonic repertoire. The orchestra's additional performances have taken place at major venues in New York City and Boston, and at local correctional facilities through the Bard Prison Initiative. The Conservatory Orchestra has also toured internationally in Asia, Europe, and Cuba.

Conservatory Core Sequence The Core Sequence is a unique four-semester course that integrates the study of music theory and music history. In the first semester students take an intensive course in harmony and counterpoint. In the second semester students study musical form through the composition of pieces in a variety of historical styles. In the third semester students, working with Bard composition faculty, learn free composition. Finally, in the fourth semester's capstone Conservatory Seminar, students examine works they are studying in their studio lessons and in orchestra. Using these works as illustration and

point of departure, students deepen their knowledge of the diverse theoretical structures and historical contexts that inform the composition of a piece of music.

In addition to the four Conservatory Core Sequence classes, two upper-level music history classes are required. Students are also required to take, or pass out of, two advanced Aural Skills classes.

Graduation Recital All Conservatory students are required to give a Graduation Recital, to demonstrate their musical strengths and artistic goals. Composition students produce a program of their work, which is performed by the Da Capo Chamber Players (in residence at Bard), their fellow students, faculty members, or other outside performers.

Requirements

Requirements for the dual bachelor of music and bachelor of arts degrees are summarized below. For sample study plans and more information, see the websites of the Conservatory (bard.edu/conservatory) and the College (bard.edu).

Conservatory Requirements

| | |
|--|-------------------|
| Studio Instruction (every semester) | 40 credits |
| Aural Skills (two semesters) | 4 credits |
| Conservatory Core Sequence (four semesters) | 16 credits |
| Music History (two semesters) | 8 credits |
| Chamber Music (every semester in residence for performance majors) | |
| Orchestra (every semester in residence for performance majors) | |
| Conservatory Senior Project (Graduation Recital) | 4 credits |
| Subtotal | 72 credits |

College Program Requirements

(see individual program descriptions for more information)

| | |
|-----------------|-------------------------|
| Program Courses | 40 to 56 credits |
| Moderation | |
| Senior Project | 8 credits |
| Subtotal | 48 to 64 credits |

General College Requirements

All Conservatory students take the same required general courses as other undergraduates in the College. The Language and Thinking Program—held for three weeks in August—is mandatory for all first-year students, who also take Citizen Science for two-and-a-half weeks in January.

There are 10 distribution requirements (each a 4-credit course). Two can be fulfilled in the Conservatory (Practicing Arts and Analysis of Arts) and possibly one or two within the student's bachelor of arts major.

Degree candidates must accumulate at least 160 semester hours of academic credit. At least 80 credits must be earned at the Annandale-on-Hudson campus of Bard College or at a program run directly by Bard. At least 40 credits must be outside the division of the student's B.A. major. The Common Curriculum counts for 8 of the 40 credits. (For these purposes, the Conservatory is considered to be part of the Division of the Arts.)

Advanced standing or college credit for College Board Advanced Placement courses may be given for the grade of 5. Students who wish to request credit or advanced standing must submit the appropriate record of their grade to the Office of the Registrar.

The following international diplomas may be accepted for advanced standing: International Baccalaureate, French Baccalaureate, Swiss Maturity, and German Abitur. Students who have earned A-level passes may enter with advanced standing.

A student may be allowed to accelerate for up to 32 credits (a normal full year) at the time of Moderation if the Moderation board so recommends.

Admission

In addition to applying to Bard College, candidates for admission to the Bard Conservatory must complete the Conservatory supplemental application and, if they have passed prescreening, must audition, either in person or by submitting a video. Applicants in composition must send at least two scores with recordings. For details, visit bard.edu/conservatory/undergraduate/admission.

Fees and Expenses

The annual tuition and fees for the Bard Conservatory are the same as for Bard College. Note, however, that the Conservatory program usually requires five years rather than four. All Conservatory applicants are considered for merit-based scholarships, in addition to aid administered by the College. For information on fees, expenses, and financial aid, see the "Finances" chapter in this catalogue.

Graduate Programs

In 2006, the Conservatory began the Graduate Vocal Arts Program, which leads to the M.Music degree in vocal performance. Eight to ten students per year are enrolled in a two-year curriculum designed by soprano Dawn Upshaw, who is artistic director of the program. For more information, see page 283, or visit bard.edu/conservatory/vap.

The Conservatory's Graduate Conducting Program, Orchestral and Choral, began in 2010. This two-year master of music degree curriculum is designed and directed by Harold Farberman, James Bagwell, and Leon Botstein. To learn more, see page 283, or visit bard.edu/conservatory/programs.

Advanced Performance Studies Program

The Advanced Performance Studies Program is a nondegree-granting, four-semester program for exceptionally gifted performers who wish to continue their musical education through concentrated study with the faculty of the Bard Conservatory. Applicants must have completed at least the bachelor of music or its equivalent and must demonstrate a high level of ability and potential through the admission process. The curriculum includes weekly private lessons, full participation in the Bard College Conservatory Orchestra and chamber music programs, and the opportunity to audit or enroll in most courses throughout the College.

English language classes are available as an elective for international students who wish to improve their skills. Requirements for the Advanced Performance Studies certificate are 36 hours of course credits; four semesters of residence; and private instruction, orchestra, and chamber music each semester. For information on fees and expenses, financial aid, and scholarships, visit bard.edu/conservatory/aps.

Postgraduate Collaborative Piano Fellowships

The Postgraduate Collaborative Piano Fellowships of the Bard College Conservatory of Music are awarded to pianists chosen in national auditions. Fellows spend two years being mentored in weekly group sessions and working with the Conservatory's undergraduate and graduate students in master classes, lessons, and recitals. For more information, visit bard.edu/conservatory/fellowship.

The Conductors Institute of the Bard College Conservatory of Music

The Conservatory is also home to The Conductors Institute, which offers a six-week summer program in conducting. The mission of the Institute is to promote technical clarity and precision in baton movement in a positive working atmosphere that enables conductors at every level to fulfill their musical capabilities.

The Institute offers a variety of combinations of study. The weeklong Prelude: Visual Score Study/Baton Placement and Body Movement Technique unites the study of Institute repertoire with instruction in the Alexander Technique as it relates directly to the enhancement of performance skills and expression. The Conducting Program for Fellows and Colleagues is offered in two- or four-week sessions, during which participants work with the Institute orchestra on repertoire ranging from symphonies of Mozart and Beethoven to works by Bernstein, Sibelius, and Stravinsky. The two-week Discovery Program is designed for conductors with limited experience who wish to improve their skills. The two-week Composer-Conductor Program offers composers the opportunity to learn conducting techniques that apply to their own works, and for conductors to collaborate with composers as they prepare the work for public performance. Institute participants are exposed to a variety of expert opinions; lectures by scholars, composers, and conductors enrich the core programs. For additional information, see bard.edu/conservatory/ci.

BARD ABROAD

Bard offers its students a wide range of opportunities to engage in international dialogue, both on campus and abroad. The College believes that such engagement is critical to a liberal arts education, and is committed to supporting and expanding its network of programs and partnerships that allow students to work with and learn from—not just about—people throughout the world.

A significant percentage of Bard students participate in at least one international program during their time at the College. Some spend a year, a term, or a summer studying abroad. Others work with leading international organizations or on community projects outside the United States. Additionally, some academic programs use videoconferencing to hold joint courses with partner institutions overseas, while others offer the opportunity for off-site study and research.

Bard students who wish to study abroad are encouraged to seek out programs that allow them to attend classes within foreign universities, as opposed to those offering courses attended solely by Americans. Bard offers such integrated programs at universities in Abu Dis, West Bank; Berlin, Germany; Budapest, Hungary; Bishkek, Kyrgyzstan; and St. Petersburg, Russia. The College also participates in several exchanges, consortiums, and other special programs that can facilitate study abroad. Many of these programs are administered by the Institute for International Liberal Education, whose mission is to advance the theory and practice of the liberal arts education internationally (see page 262). Bard sponsors faculty-led intensive language trips to China, France, Germany, Italy, Japan, Mexico, and Russia, as well as a summer Arabic program in the West Bank. The College also sponsors a “study away” option closer to home: the Bard Globalization and International Affairs Program in New York City (see page 243).

In addition to Bard-sponsored programs, students can receive credit for participating in study abroad programs offered by other American colleges and universities, and they can also matriculate directly at foreign institutions, provided that their participation in these programs is approved by Bard. All Bard students who want to study abroad for a semester must have a grade point average of 3.0 or higher. Students participating in programs not sponsored by Bard are subject to a fee for each semester of study away.

Bard Study Abroad Programs

Bard offers a variety of international study programs through the following partner institutions.

Al-Quds Bard (AQB) College for Arts and Sciences Bard students may spend a semester or year abroad at the Al-Quds Bard College in Abu Dis, East Jerusalem. AQB's undergraduate program is a four-year, dual-degree program with a curriculum that is similar to Bard's; it includes the Language and Thinking Program, First-Year Seminar, Moderation, and a Senior Project for all students. Majors include biology and premedicine, computer science, economics and finance, environmental studies, human rights, literature, media studies, political science, and urban studies. The language of instruction is English; Arabic language classes are available. Bard students attending AQB pay Bard tuition and are responsible for their own living expenses; financial aid applies. Students may also participate in a 4-credit Arabic summer language intensive at AQB or a summer interdisciplinary course called Contested Jerusalem. Additionally, Bard operates a dual-degree Master of Arts in Teaching Program with Al-Quds for in-service teachers. More than 300 teachers and supervisors have participated in the program during its seven-year history. Additional information about Al-Quds Bard is available at bard.edu/bardabroad/aqb.

American University of Central Asia (AUCA-Bard) Bard students may study for a semester or year abroad at the American University of Central Asia. The university is located in the Kyrgyz capital of Bishkek, in the heart of Central Asia. Majors include American studies, anthropology, economics, European studies, international and comparative politics, journalism and mass communications, psychology, sociology, and software engineering. Most classes are taught in English; some are taught in Russian. The student body is international; languages offered include Chinese, French, German, Japanese, Kyrgyz, Russian, and Spanish. Bard students pay a program fee plus housing and other expenses; financial aid applies. Bard also offers a summer internship program in Bishkek, in partnership with AUCA's Tian Shan Policy Center. For more information, visit bard.edu/bardabroad/auca.

Bard College Berlin (BCB) In 2011, Bard assumed leadership of BCB, one of Europe's earliest liberal arts education programs. At BCB, students from more than 30 countries and a select international faculty work together in small classes and tutorials that encourage thoughtful dialogue. The language of instruction is English. Under Bard, the curriculum has expanded to include the Arts and Society Program, Liberal Arts Berlin and Begin in Berlin study abroad programs, and summer intensives in theater and German. Courses in economics, art, and history take advantage of BCB's location in one of the world's most artistically vibrant and historically layered cities. Flexible programs allow for visiting students to study at BCB for a semester, a year, or more. Students may participate in internships in a variety of fields. Learn more at bard.edu/bardabroad/berlin.

Central European University (CEU) in Budapest Central European University is an internationally recognized institution of postgraduate education in the social sciences and humanities that seeks to contribute to the development of open societies in Central

and Eastern Europe and the former Soviet Union. Faculty members from nearly 40 countries teach courses in English at CEU, which attracts approximately 1,100 students each year from more than 60 nations. Administered through the College, Bard's program allows students from Bard and other undergraduate schools to take courses for credit at CEU; Bard financial aid applies. Upon completion of their undergraduate studies, students who qualify may apply 8 credits of semester abroad course work toward one of CEU's master's degree programs in the social sciences or humanities. For more information, go to bard.edu/bardabroad/ceu.

Faculty of Liberal Arts and Sciences, St. Petersburg State University (Smolny College), St. Petersburg, Russia In 1996, Bard and St. Petersburg State University formed a partnership to establish Russia's first liberal arts program. Smolny College opened in October 1999 with 78 students studying a liberal arts and sciences curriculum. It now enrolls approximately 500. In 2011, Smolny became a new division of St. Petersburg State University, called the Faculty of Liberal Arts and Sciences. The great majority of students are Russian. Smolny offers a dual B.A. in liberal arts and sciences from Bard College and the Faculty of Liberal Arts and Sciences, St. Petersburg State University.

The four-year B.A. curriculum resembles Bard's. Students attend First-Year Seminar, pass Moderation, and complete Senior Projects. At the same time, programs and courses reflect Russian cultural and intellectual traditions and the interests of Russian faculty and students. The languages of instruction are Russian and English. Students may take intermediate- and advanced-level courses in Russian as a second language. A summer language intensive is offered for students who wish to improve their Russian skills. Bard students with sufficient knowledge of Russian, including Russian and Eurasian Studies majors, are encouraged to spend a semester or more at Smolny. Students from Bard and other U.S. colleges and universities who attend Smolny for a semester or a year pay Bard tuition and earn Bard College credit; Bard financial aid applies.

Smolny College also offers two-year graduate-degree programs in art criticism and curatorial studies and in music criticism. Courses in the graduate programs are taught only in Russian. For more information, visit smolny.bard.edu.

Student Exchange Programs

Students participating in a Bard exchange program apply through Bard to enroll directly as a student in the partner university. Students pay their regular Bard tuition but are responsible for paying room, board, and fees to the partner university.

American University in Cairo (AUC) The American University in Cairo was founded in 1919 by Americans devoted to education and community service in the Middle East. Today, fully accredited in Egypt and the United States, AUC is the region's premier English-language university. Its nearly 5,000 undergraduates, who come from Egypt and

more than 100 other countries, follow an academic program rooted in liberal education. The language of instruction is English. Bard students take courses throughout the curriculum and normally also study Arabic.

Center for University Programs Abroad (CUPA) Paris Students in the CUPA program enroll directly in the University of Paris system, allowing them to pursue studies at a number of different universities, grandes écoles, and specialized institutes. Courses are taught in French. Program applicants can choose to spend a semester, year, or summer at CUPA.

Humboldt University in Berlin Humboldt has an active international program. The university's enrollment of 36,000 includes more than 4,000 foreign students, many from Eastern Europe. Bard students typically attend German language and literature classes and may enroll in other courses. To be eligible, students must have completed at least two years of German and successfully moderated. Humboldt offers some courses in English. Intensive German classes are available prior to the beginning of the Humboldt semester; scholarship aid is available.

Kyoto Seika University in Kyoto, Japan Kyoto Seika is a small, innovative university with faculties in the arts and humanities. Courses are offered mostly in Japanese. It is an ideal exchange opportunity for Bard students who are majoring in the studio arts or film and electronic arts, and who have taken, or intend to take, the equivalent of one year (or more) of college-level Japanese. They may spend a semester studying painting, ceramics, textile design, printmaking, papermaking, video and media arts, architecture, cartoon art (manga), and other disciplines with distinctive Japanese traditions.

Kyung Hee University in Seoul, South Korea A comprehensive private institution, Kyung Hee is one of Korea's top universities. It has a mission of democratization and strong ties to the United Nations. In addition to an international global collaborative summer program, taught in English, the university offers semester-long exchanges for study of the Korean language as part of its tuition-exchange agreement with Bard.

Universidad San Francisco de Quito (USFQ) is a private liberal arts university located in Cumbayá, just outside of Quito, Ecuador. With more than 7,000 students and hundreds of international students each year, it is one of the three highest-ranked universities in the country and the only Ecuadorian university among the 75 best in Latin America. Furthermore, USFQ is the only university in the world with scientific stations in the Amazon rain forest and the Galápagos Islands. Spanish is the language of instruction. To be eligible, students must have completed at least two years of Spanish and successfully moderated into Latin American and Iberian Studies.

University College Roosevelt (UCR) in Middelburg, Netherlands UCR is a liberal arts college associated with Utrecht University. Students at UCR tailor their own academic programs to fit their individual interests. This approach reflects the belief that today's most complex problems can no longer be solved with a monodisciplinary approach. Classes are taught in English. UCR offers exchange and summer programs.

Bard-Approved Programs

Bard students may petition to attend any credit-bearing study abroad program. Programs that have received prior approval and meet the academic and geographic interests of Bard students include institutions in Argentina, Brazil, Cameroon, Chile, China, Costa Rica, Ghana, Great Britain, Greece, Guinea, India, Ireland, Israel, Italy, Jordan, Lebanon, Mexico, Morocco, Spain, Sri Lanka, and Tanzania, among others.

Language Intensives

Most foreign languages taught at Bard can be studied in an intensive format that offers both an accelerated pace of learning and a one- or two-month summer or winter program in the country of the language under study. Current sites for these programs are China, France, Germany, Italy, Japan, Mexico, the West Bank, and Russia. The intensive format allows students to complete the equivalent of two years of language study in a few months. The immersion format, currently offered in German, is even more accelerated than the intensive format. For a more detailed description of intensive and immersion foreign language courses, see the Foreign Languages, Cultures, and Literatures Program description elsewhere in this catalogue or visit flcl.bard.edu.

ADDITIONAL STUDY OPPORTUNITIES AND AFFILIATED INSTITUTES

Bard offers a number of opportunities for learning outside the formal curriculum and course structure. Students planning professional careers can major in a liberal arts field and at the same time arrange their program to meet the requirements for admission to graduate or professional school. In some professional areas, students may choose a program in which they combine liberal arts study at Bard with professional graduate work at another institution. Pathways for independent work include special study and internship programs, study at another academic institution in the United States or abroad, and individual and group study projects.

Additionally, Bard's innovative approach to education has led to a number of affiliated programs and institutions that address the needs of younger students, disadvantaged students, and members of the Hudson Valley community. These programs range from alternative public high schools in New York City to lectures on campus for adults of retirement age. The main Bard campus is also home to several centers of scholarship that sponsor lectures, conferences, and other events, and offer internship and volunteer opportunities to undergraduates.

Additional Study Opportunities

The following programs offer opportunities for Bard students to earn credits and/or transcript recognition outside of the regular curriculum.

Independent Work

Independent Study Projects Regular Bard academic credit may be awarded for successful completion of an independent study project outside the College's regular course structure, provided that the project has demonstrated academic value. After a proposed project has been approved by a faculty sponsor, the student submits it to the dean of studies, who presents it for final approval to the Faculty Executive Committee.

An independent study project may be undertaken in the fall or spring semester (for up to 4 credits) as part of the normal course load, or during January intersession or the summer (for up to 2 credits). Students may earn up to 12 independent study credits in total.

January Intersession Intersession begins at the end of the winter holiday vacation and extends through the month of January. Students can gain academic or work experience or earn academic credits during this period in the following ways:

- *Independent study:* A reading, research, or creative project for academic credit. The project must be planned with a faculty member and approved by the Faculty Executive Committee by the end of the fall semester.
- *Work project or internship:* Paid or volunteer employment or an internship at a newspaper or in a hospital, law office, theater, museum, or other institution. Although work, on or off campus, does not usually carry academic credit, students who think a particular work experience or internship is worthy of academic credit may apply for it or for transcript recognition.
- *Enrollment in a midyear course at another college or university:* Many colleges and universities with a one-month January intersession offer courses for credit that are open to students from other institutions.

Internships Students may request .5 credits or formal, noncredit-bearing transcript recognition for internships that are supervised, unpaid, and require at least 40 hours of work. Transcript recognition is not available for work performed through Bard College or for work conducted on any of Bard's campuses. After a proposed internship has been approved by a faculty sponsor, the student submits it to the dean of studies for approval.

Study Away

Study at Another Academic Institution in the United States Academic credit may be awarded to a student who successfully completes courses at another comparable college or university in the United States. Students who wish to obtain full credit must submit an application to the dean of studies before taking such courses. For courses taken during the summer or the January intersession, the application must be signed by the student's adviser and divisional chair. For courses taken during the fall or spring semesters, the student must also obtain approval from the dean of studies for an academic leave of absence.

Study Abroad Bard offers many opportunities for students to study internationally, at partner institutions, language immersion programs, direct exchange programs, and a variety of Bard-sponsored or approved credit-bearing programs. For additional information, see "Bard Abroad" in this catalogue or visit bard.edu/bardabroad.

Specialized Programs

Archaeology Field School For a month in the summer, students in the Archaeology Field School earn 4 credits in anthropology (cross-listed, American Studies and Environmental and Urban Studies). The Field School emphasizes basic excavating techniques (digging with a trowel, recording field notes, drawing layers, and photography) and the initial

steps in laboratory analysis. Current excavations focus on sites in nearby Germantown, nine miles north of Bard, related to the colonial Rhenish Palatine settlers of 1710 and their descendants, nearby Mohican people, and African Americans in the area in the 19th and 20th centuries. Previous projects have included the 7,000-year-old Grouse Bluff campsite on the shore of the Hudson River near the College and the buried foundation of the 1836 A. J. Davis–designed Gardener’s Lodge on the Bard campus along Blithewood Avenue, the first Gothic Revival cottage in America. For more information, visit bard.edu/archaeology.

Bard Global B.A. The global bachelor’s degree is designed for students who intend to pursue a course of study that takes advantage of Bard’s innovative international network of institutions by spending substantive periods of time (at least three semesters each) on two or more Bard campuses that grant B.A. degrees. Students must have approval from advisers on all campuses where they intend to study, as well as from the oversight committee in Annandale, and moderate at the campus on which they complete the Senior Project, even if this entails a second Moderation. For more information, visit inside.bard.edu/deanofstudies.

Bard Globalization and International Affairs Program (BGIA) Located at the World Policy Institute in the heart of Manhattan, BGIA brings together current students and recent graduates from around the world to undertake specialized study with leading practitioners and scholars in international affairs. Topics in the curriculum include grand strategy, political risk analysis, ethics in international relations, global public health, trends in terrorism and counterterrorism, international political economy, and writing on international affairs. Students are placed in high-level internships that are selected to match their experience and career interests. Housing is available. BGIA is open to students from all majors who have a demonstrated interest in international affairs. For details, visit the BGIA website at bard.edu/bgia.

Bard-Rockefeller Semester in Science (BRSS) The Bard-Rockefeller Semester in Science in New York City is a one-semester program designed for advanced science students, particularly in the fields of neuroscience, biochemistry, molecular biology, developmental biology, biophysics, and genetics. Students spend a semester in New York City working in the laboratory with faculty from Rockefeller University (RU) and taking specially designed classes at RU and with Bard’s Globalization and International Affairs Program. BRSS takes place in the spring semester; students apply in early fall, and decisions are made by late fall. Learn more at bard.edu/brss.

Bard-YIVO Institute for East European Jewish History and Culture The Institute for East European Jewish History and Culture, a 2012 initiative of Bard and the YIVO Institute for Jewish Research, sponsors summer and winter programs of study in the culture, history, language, and literature of East European Jews. The Uriel Weinreich Program in Yiddish Language, Literature, and Culture, held each summer, offers instruction in the Yiddish language and an in-depth exploration of the literature and culture of East European/American Jewry. The core of the six-week program is an intensive, 4-credit language course (at one of three levels—elementary, intermediate, or advanced) that is designed to develop proficiency in speaking, reading, and writing, and enhance cultural

literacy. Instruction is based at the YIVO Institute on West 16th Street in Manhattan. The Institute also sponsors a Winter Program on Ashkenazi Civilization during the January intersession, in which leading academics teach minicourses designed to attract undergraduates, graduate students, faculty, and members of the general public. Students may enroll in as many as three courses and have the option of receiving credit from Bard.

Field Ecology Research Opportunities The Bard College Field Station, located on the main campus, affords research and teaching access to freshwater tidal marshes and the Hudson River National Estuarine Research Reserve of the Tivoli Bays. Also based at the Field Station is Hudsonia Ltd., a nonprofit environmental research and education organization (for details, see page 249). Campus employment and internships are available through these organizations. The Cary Institute of Ecosystem Studies, in nearby Millbrook, New York, offers additional opportunities for undergraduates to pursue ecological research through laboratory and fieldwork.

West Point–Bard Exchange (WPBE) Founded in 2006, WPBE serves as a model of cooperation and collaboration between a U.S. liberal arts college and a service academy. The exchange provides opportunities for students and faculty from Bard and the United States Military Academy at West Point to exchange ideas in the classroom, as well as through public presentations, debates, and extracurricular activities. Nearly every spring, Bard students and West Point cadets have participated in seminars focusing on international relations theory. The classes meet separately in Annandale-on-Hudson and at West Point, and come together several times during the term for sessions supervised by faculty from both institutions. West Point faculty have also taught courses at Bard in counterinsurgency, military history, and advanced international relations theory. Bard and West Point faculty, students, and cadets have held mixed-team debates on issues ranging from relations with Iran to the benefits of drones, and several Bard students have attended West Point's Student Conference on U.S. Affairs (SCUSA) and the Academy's Projects Day to present the findings of their Senior Projects. For more information, visit the WPBE website at bard.edu/institutes/westpoint.

Professional Education

The following programs provide preprofessional advising and curricula for students preparing for postgraduate study or employment. Additionally, Bard offers several early admission plans, combined study plans, and joint-degree options to qualified students who wish to pursue particular professional careers.

Professional Preparation

Prelaw Preparation Admission to law school is governed by the student's college record, including the grade point average and letters of recommendation. In addition,

the Law School Admission Test (LSAT) is required and is a large factor in admission decisions. No standard prescribed curriculum of undergraduate study specifically prepares students for a law career or is required by law schools, although most consider a broad liberal arts program desirable. For further information, contact the Career Development Office or one of the two pre-law advisers, Peter Rosenblum and Roger Berkowitz. Interested students can subscribe to the PreLaw Listserv by composing an e-mail message addressed to bardprelaw@sympa.bard.edu.

Health Professions Preparation Admission to medical and other health profession schools is governed by several factors, including the academic record, results of standardized tests, letters of evaluation, experience in the field, and an interview. Nationwide, students accepted to medical schools in recent years had an average GPA of 3.50. Early preparation and planning are important in order to fulfill health profession school requirements and to do well on entrance exams. For medical school, typical minimum requirements include general chemistry, organic chemistry, biochemistry, and one year each of physics, mathematics, and biology. Competencies are also required in language, psychology, and sociology. Early in their academic careers, interested students should discuss their plans with the health professions adviser, Professor Frank M. Scalzo (scalzo@bard.edu). For more information, visit bard.edu/hpa.

Professional Option: Joint-Degree Programs

The professional option allows exceptionally qualified students to combine undergraduate study at Bard with graduate or professional work in an approved participating program and, through the option, to qualify for a Bard B.A. degree and a degree from the other program. Students wishing to apply to any of the joint-degree programs listed below must first receive permission from their academic adviser and from the dean of studies. Those accepted into a participating program complete three or four years of study at Bard (according to the terms of the program) and then do further work at the other institution. To qualify for the Bard B.A., students must successfully complete their distribution requirements at Bard as well as the degree requirements of their major program and the degree requirements of the other institution; students who are not at Bard for their senior year may be exempt from the Senior Project as a Bard B.A. requirement.

Economic Theory and Policy In 2014, the Levy Economics Institute of Bard College launched a master's degree program in economic theory and policy. Through a 3+2 option, qualified students may proceed directly from three years of undergraduate study to the two-year graduate program, which draws on the expertise of Levy Institute scholars and select Bard College faculty. Students earn a liberal arts degree (B.A.) and a professional degree (M.S.) after completion of the joint-degree program. Interested Bard students should apply in their junior year. Successful moderation into economics as a program of study is required to qualify.

Qualified non-Bard undergraduates may also apply to the 3+2 program with permission from their undergraduate institution. Students who have received an undergraduate degree from another institution may apply directly to the master's degree program. For

additional information on the Levy Economics Institute Master of Science in Economic Theory and Policy, including program requirements, faculty, and scholarships, visit bard.edu/levyms or contact levyms@bard.edu.

Engineering In affiliation with the schools of engineering at Columbia University and Dartmouth College, Bard offers several programs of study leading to a degree in engineering. Under the 3+2 program, a student transfers to the school of engineering at the end of the junior year at Bard and, upon completing that two-year program, qualifies for both a B.A. from Bard and a B.S. or B.E. from the other school.

Columbia also offers two 4+2 programs, in which the student completes a B.A. at Bard and, after two years at Columbia, qualifies for a B.S. or M.S. degree from Columbia, depending on the program to which the student was admitted. Dartmouth offers a 2+1+1+1 B.A./B.E. program, in which the student spends the senior year at Bard; the Senior Project is optional. Approval from the dean of studies is required for participation in the 3+2 and 2+1+1+1 programs.

Admission to both Columbia B.A./B.S. programs is guaranteed, contingent upon fulfillment of Bard major and distribution requirements, completion of courses required by Columbia with grades of B or higher in each course, and achievement of a grade point average of 3.3 or higher in the required courses and overall. Columbia offers financial aid to U.S. citizens and residents admitted to the B.A./B.S. program; students who complete a B.A. prior to entering Columbia are ineligible for federal financial aid, though they may receive aid directly from Columbia. Admission to the Dartmouth program is competitive and contingent upon fulfillment of Bard major and distribution requirements and foundational courses. Dartmouth does not offer financial aid in the first year. Interested students should consult Professor Simeen Sattar, the pre-engineering adviser, early in their Bard careers.

Environmental Policy / Climate Science and Policy The Bard Center for Environmental Policy (CEP) offers master of science degree programs for the aspiring environmental leader. The Center offers qualified Bard undergraduates a 3+2 option that allows them to proceed directly from three years of undergraduate study at Bard to a two-year master's degree in either environmental policy or climate science and policy. The graduate program includes a full-time professional internship designed to facilitate entry into the job market. Graduates of the 3+2 program receive a B.A. and an M.S. from Bard in five years. Interested students should consult with the Bard CEP Admission Office early in their careers. For more information, visit bard.edu/cep/academics/3+2.

Forestry and Environmental Management Bard offers a 3+2 program with the master's degree programs in forestry and environmental management at Duke University. To plan appropriate course work for these programs, interested students should consult with their adviser early in their Bard careers.

Teaching The Bard College Master of Arts in Teaching (MAT) Program offers undergraduates a five-year combined program leading to a B.A. degree, a Master of Arts in

Teaching degree, and New York State Teaching Certification for grades 7-12. The program includes graduate study in the subject area and extensive student teaching during the fifth year. To learn more about the MAT 3+2, students should contact Cecilia Maple, assistant director for admission and student affairs, at cmaple@bard.edu.

Affiliated Programs and Institutes

Campus-Based Programs, Centers, and Initiatives

The following programs offer opportunities for undergraduate students to attend talks, conferences, and other events, and to participate in noncredit-bearing programs, workshops, and internships to supplement their studies.

Bard Prison Initiative (BPI) The Bard Prison Initiative offers credit-bearing course work leading to associate's and bachelor's degrees at three long-term, maximum-security prisons and three transitional, medium-security prisons in New York State. At these six sites, incarcerated students are engaged in robust course work in the humanities, foreign languages, sciences, mathematics, and studio arts. They also complete the five pillars of the Bard curriculum: the Language and Thinking and Citizen Science Programs, First-Year Seminar, Moderation, and Senior Project. Through BPI, Bard College has conferred nearly 450 degrees to incarcerated men and women. Increasingly, BPI alumni/ae are leaving prison and pursuing careers in private industry, the arts, social service, the nonprofit sector, and academics.

In addition to operating its six New York State sites, BPI has founded the national Consortium for the Liberal Arts in Prison, based at Bard College. The Consortium cultivates and supports new programs at other colleges and universities as part of an ongoing initiative to expand quality college-in-prison opportunities across the United States.

Founded by Max Kenner '01, the Bard Prison Initiative continues to have a profound effect on the intellectual life of the College. Each week, students at the Annandale campus visit regional prisons and volunteer as tutors in advanced math, languages, academic writing, and other subjects. Many of these volunteers go on to graduate school or to careers related to their involvement in BPI. For more information, visit bpi.bard.edu.

Bard Summer Research Institute Students in the Bard Summer Research Institute spend eight weeks in residence over the summer working on individual research projects in either the social or natural sciences. Each student has a faculty mentor for the duration of the program and receives a stipend of \$3,000.

Center for Civic Engagement The Center for Civic Engagement supports a wide array of initiatives that engage Bard students, faculty, and administrators with the most

important issues facing society. The Center sponsors lectures, conferences, and workshops; facilitates internship, volunteer, and service-learning opportunities; and awards fellowships that are designed to reinforce the links between education, democracy, and citizenship. For additional information, see “Civic Engagement” in this catalogue or visit [bard.edu/civicingement](http://bard.edu/civicingagement).

Center for Moving Image Arts (CMIA) The mission of the Center is twofold: to facilitate the study of cinema’s history and future in an interdisciplinary environment focused primarily on undergraduate education, and to bring various aspects of film culture—public screenings, publications, educational initiatives, and archival development—under the same umbrella. The “moving image arts” rubric extends broadly from the 19th century to the contemporary moment, and CMIA’s primary goal is to secure, exhibit, and contextualize major works of cinematic art from all periods and regions, some of which will become part of the permanent collection. The CMIA launch season included extensive 35mm retrospectives of filmmakers Alfred Hitchcock, Josef von Sternberg, and Michael Powell. CMIA’s first major international retrospective project—focused on Taiwanese director Hou Hsiao-hsien—traveled to prominent venues around the world in 2015 (the films screened at Bard in fall 2014). CMIA programs during the 2015-16 academic year included “Color” and “Film among the Arts.” All programs are open to the entire Bard community, and the Center coordinates a number of educational workshops and internship programs for students. Richard I. Suchenski, associate professor of film and electronic arts, is the Center’s founder and director. To learn more, visit bard.edu/cmia.

Center for the Study of the Drone The Center for the Study of the Drone is an interdisciplinary research and education initiative working to understand the implications of unmanned and autonomous technology in both civilian and military domains. The Center was founded in 2012 by Arthur Holland Michel ’13 and Dan Gettinger ’13, along with a group of Bard College faculty members. The Center conducts in-depth original research, sponsors undergraduate seminars and student research initiatives and paid internships, provides educational resources to the public, and works closely with media organizations to improve news coverage of unmanned technology. The Center’s website, dronecenter.bard.edu, features reports, interviews, research resources, and a weekly roundup of news, commentary, analysis, and technology.

Chinua Achebe Center The Achebe Center was established in 2005 to continue the legacy of the late Nigerian novelist and critic Chinua Achebe, who taught at Bard from 1990 to 2009. The Center sponsors readings, panels, and other events on campus, and has played host to visiting African performers, artists, scholars, and statesmen, including President John Dramani Mahama of Ghana, who in 2013 delivered the inaugural Chinua Achebe Leadership Forum Lecture. The Leadership Forum serves as a high-profile international platform to discuss Africa’s challenges in keeping with Professor Achebe’s values and life’s work, and showcases voices of Africa on literary, cultural, social, and political issues in an intellectually stimulating environment. To learn more, visit achebecenter.bard.edu.

Conductors Institute The Conductors Institute offers two- and four-week summer programs in various aspects of conducting. For more information, see “The Bard College Conservatory of Music” in this catalogue or visit bard.edu/conservatory/ci.

Distinguished Scientist Scholars Summer Research Moderated scholarship recipients may apply for a stipend (up to \$1,500) for summer research projects following the sophomore and junior years. Applications for a stipend are made through the Division of Science, Mathematics, and Computing.

Hannah Arendt Center for Politics and Humanities The Arendt Center sponsors courses on Hannah Arendt and topics connected to its annual fall conferences, and hosts lectures, special events, and themed dinner parties where students and faculty come together to discuss contemporary issues. The Center also cares for and makes available the Hannah Arendt Library, which houses nearly 5,000 books from Arendt’s personal library, many with marginalia and notes; and oversees a variety of programs—The Courage to Be, Hate and the Human Condition, and the American Jewish Peace Archive—that combine conferences, courses, symposia, blogs, and oral histories to bring Arendt’s fearless style of thinking to a broad audience. Above all, the Center provides an intellectual space for passionate, uncensored, nonpartisan thinking that reframes and deepens the fundamental questions facing our nation and our world.

In October 2015, the Center hosted its eighth annual conference, “Why Privacy Matters,” with a keynote address by Edward Snowden. The 2016 fall conference, “How Do We Talk about Difficult Questions?: Race, Sex, and Religion on Campus,” asks how college can be a safe and inclusive space for addressing hard and uncomfortable questions essential to our democracy.

Bard undergraduates can take Arendt Center reading seminars alongside graduate student fellows. In 2015–16, the Center introduced *The Practice of Courage*, a seminar open to sophomores and juniors that was part of the Courage to Be Program. The Center also provides opportunities for students to serve as research assistants, media interns, and blog contributors. To learn more about the Arendt Center and its activities, visit hac.bard.edu. To subscribe to the Center’s mailing list, e-mail arendt@bard.edu.

Hudsonia Ltd. Founded in 1981 and based at the Bard College Field Station, Hudsonia is an independent, not-for-profit institute for environmental research and education. Funding for Hudsonia projects comes from government agencies, foundations, conservation and citizens’ groups, businesses, and individuals. Hudsonia focuses on biodiversity mapping and assessment, conservation science of rare species and their habitats, wetland and aquatic ecology, the Hudson River, urban biodiversity, and ecology and management of non-native plants. Student interns and employees assist in project work, which currently includes assessment of the biological impacts of hydraulic fracturing for natural gas, studies of a rare plant in Hudson River tidal wetlands, and the use of non-native weeds for a bioenergy feedstock. To learn more, visit hudsonia.org.

Human Rights Project (HRP) The Human Rights Project enables students to learn about, and engage in, the human rights movement. The Project links theoretical inquiry and critical explorations of human rights practice with active research and involvement in contemporary issues. Ongoing initiatives include projects on human rights forensics (with the Centre for Research Architecture at Goldsmiths College in London), music and torture, the intersections between the visual arts and human rights (with the Center for Curatorial Studies at Bard), Human Rights Radio, and the Center for the Study of the Drone, a student-initiated project on drones in military and civilian contexts (see page 248). In 2014–15, the Project, together with the Center for Curatorial Studies, inaugurated the Keith Haring Fellowship in Art and Activism, as well as a new project on workers rights in the Hudson Valley. HRP also sponsors a regular lecture and film series on campus. Archival projects include an online and broadcast-quality digital videotape archive of the trial of Slobodan Milosević at the International Criminal Tribunal in The Hague, and the Bhopal Memory Project, a web-based documentary resource about the 1984 chemical disaster in Bhopal, India. Since 2001, HRP has supported extensive research travel by students as well as dozens of student internships at human rights and humanitarian organizations, governmental and international agencies, media outlets, community groups, hospitals and clinics, and research centers from Kingston to Cairo. To learn more about HRP activities, visit hrp.bard.edu.

Institute for Writing and Thinking (IWT) Since its founding in 1982, IWT has been guiding teachers in developing and refining writing practices with the goal of enriching classroom learning. For more information on the Institute and its events, see “The Bard Center” in this catalogue or visit bard.edu/iwt.

Institute of Advanced Theology (IAT) The Institute was founded in 1996 to foster critical understanding, based on scholarship, that will make true religious pluralism possible. Through an interdisciplinary program of research, education, and outreach, IAT faculty and fellows seek to achieve a deeper understanding of biblical history, the New Testament, and other important religious documents. The Institute regularly sponsors lectures and conferences. For additional information, visit bard.edu/iat.

John Cage Trust The John Cage Trust was created in 1993 to maintain and nurture the artistic legacy of John Cage, the late American composer, philosopher, poet, and visual artist. Since 2007, the Trust has been in residence at Bard College, and in 2013 that residency became permanent. Located in Griffiths House, near the main Bard campus, the Trust provides access to its diverse holdings through on-site research, courses, workshops, concerts, and other educational activities and programs. For more information, see johncage.org.

Laboratory for Algebraic and Symbolic Computation (ASC) Bard’s ASC Laboratory is committed to the advancement of the state of mathematical knowledge through computing. ASC’s goal is to extend the capabilities of existing theorem provers, model searchers, and computer algebra systems through improved connectivity and knowledge management. Current domains of interest include universal algebra and the constraint satisfaction problem. At ASC, Bard faculty, students, and staff work together

to produce new theorems and algorithms, solve intricate problems within metadata design, and develop websites that integrate several complex software systems.

Rift Valley Institute (RVI) The Rift Valley Institute is an independent, nonprofit organization, founded in Sudan in 2001 and currently working in seven countries in Eastern and Central Africa. The aim of the Institute is to advance knowledge of the region and its diverse communities, bringing understanding of local realities to bear on social and political action. In those countries where government structures are intact and educational institutions remain functional, RVI offers specialist services to development agencies, universities, and research organizations. Where war has disrupted government and eroded civic life, the Institute aligns itself with researchers and community activists—from the region and its diasporas—in an effort to sustain local institutions and restore standards of research and public information. In 2014 RVI was ranked in the top 10 in the University of Pennsylvania’s list of leading think tanks in Eastern Africa.

RVI programs are designed for long-term impact: shaping aid interventions, expanding space for public participation in policy, supporting local research capacity, preserving communal histories, and promoting social justice. Current programs include the Usalama Project, which documents armed groups in the Democratic Republic of the Congo, and the Nairobi Forum, which sponsors a continuing series of seminars and public meetings designed to facilitate discussion between policymakers, researchers, and community leaders in the region. The Institute is implementing justice and security projects in Somalia and Somaliland, and a program for the conservation and digitization of the National Archive of South Sudan. RVI is a signatory of the Budapest Open Access Initiative (2001); all Institute publications are free for download from riftvalley.net.

The Institute’s U.S. office is located at Bard College. John Ryle, Legrand Ramsey Professor of Anthropology at Bard, is RVI’s executive director. The U.S. board of the Institute consists of Ryle, Kwame Anthony Appiah (New York University), and Kenneth Anderson (American University). Bard students have various opportunities to assist with RVI activities, including digital archiving and editing of video material for the Institute’s websites (riftvalley.net and sudanarchive.net) and administrative assistance to the executive director. The Institute organizes talks, films, and other events on campus.

Off-Campus Programs and Partner Institutions

The following affiliated campuses offer credit-bearing and degree-granting programs to local residents and underserved populations across the United States and throughout the world. Many of the international campuses offer study abroad options for Bard undergraduates and students from other universities and colleges.

Al-Quds Bard Partnership In 2009, Bard College joined forces with Al-Quds University, an institution located in the West Bank, to establish several new programs aimed at improving the Palestinian education system: Al-Quds Bard (AQB) College for Arts and Sciences and the Master of Arts in Teaching (MAT) Program. AQB and the MAT Program offer dual degrees from Bard and Al-Quds—the first such initiative between

a Palestinian university and an American institution of higher education. Additionally, Bard students can spend a semester or a year abroad at Al-Quds Bard. To learn more, see “Bard Abroad” or go to bard.edu/bardabroad/aqb.

American University of Central Asia (AUCA) Bard’s partnership with this liberal arts college in Bishkek, Kyrgyzstan, allows AUCA students and visiting students to receive Bard-approved credit for their completed course work. The AUCA-Bard Study Abroad Program offers students interested in Central Asian and Russian studies and languages a unique opportunity to study side by side, in English, with peers from 25 different countries. To learn more, see “Bard Abroad” in this catalogue or go to bard.edu/bardabroad/auca.

Bard College Berlin: A Liberal Arts University Bard College Berlin students who complete the four-year B.A. program may earn German and American bachelor’s degrees. Flexible programs allow students, including matriculated Bard undergraduates, to study at Bard College Berlin for a semester, a year, or longer. To learn more, see “Bard Abroad” or visit berlin.bard.edu.

Bard College Clemente Course in the Humanities The Clemente Course provides college-level instruction, for college credit, to economically disadvantaged individuals aged 17 and older. Begun as a pilot project on the Lower East Side of Manhattan, the Clemente Course is currently in its 20th year, with approximately 300 students matriculated at 14 sites around the country. Overall, the program has enrolled more than 3,000 students, of whom approximately 2,000 completed the course, 1,800 earned college credit, and 1,500 transferred to four-year colleges and universities or planned to do so.

The program is based on the belief that by studying the humanities, participants acquire the cultural capital, conceptual skills, and appreciation for reasoned discourse necessary to improve their societal situation. Clemente students receive 110 hours of instruction in five humanistic disciplines and explore the great works of literature, art history, moral philosophy, and U.S. history. Instruction in critical thinking and writing is also offered. The program removes many of the financial barriers to higher education that low-income individuals face: books, carfare, and child care are provided, and tuition is free. Bard grants a certificate of achievement to any student completing the Clemente Course and 6 college credits to those completing it at a high level of academic performance. Bard also provides information sessions on applying to colleges and offers a two-semester sequel program in New York City, Chicago, and Boston for graduates who desire to continue their education but are unable to transfer immediately into a regular college program. For more information, visit clemente.bard.edu or contact Marina van Zuylen at vanzuyle@bard.edu.

Faculty of Liberal Arts and Sciences, St. Petersburg State University (Smolny College) Smolny is Russia’s first liberal arts institution, and it is the only college in Russia to offer visiting North American students a broad range of courses along with a unique, 9-credit program in Russian as a Second Language. Graduates of Smolny receive a bachelor of arts degree from Bard College and a bachelor of arts and humanitarian sciences degree from St. Petersburg State University. To learn more, see “Bard Abroad” in this catalogue.

Longy School of Music of Bard College The Longy School of Music in Cambridge, Massachusetts, merged with the College in spring 2012. Longy serves approximately 250 undergraduate and graduate students, at its main campus and in Los Angeles, where it offers a program leading to the master of arts in teaching (M.A.T.) degree. For more information, see “Graduate Programs” in this catalogue or visit longy.edu.

Bard Early Colleges

Founded on the belief that many intellectually curious high school students, regardless of background, are ready and eager for the challenges of a college education, the Bard Early Colleges (BEC) have pioneered a proven, scalable strategy that extends the academic resources of a liberal arts college into public high schools. Young scholars undertake a credit-bearing college course of study in the liberal arts and sciences immediately following the 10th grade. The BEC curriculum is designed to reflect Bard’s high academic standards as well as its grounding in the liberal arts and sciences. By giving its diverse students the opportunity to take a challenging college course of study while in high school, the Bard Early Colleges help close the achievement gap by helping students from a wide range of backgrounds access, afford, and complete higher education.

Combining the academic rigor and culture of college with critical academic support services, the Bard Early Colleges have achieved remarkable results in terms of college preparation and four-year degree attainment rates. Bard College emerged as a leader in the early college movement in 1979, when it assumed governance of Simon’s Rock: The Early College—the nation’s first private, residential early college for younger scholars. Since then, the BEC network has grown, as several urban school districts have asked to partner with Bard to offer this education alternative to promising students. Each BEC campus offers either a full-time, degree-granting associate in arts (A.A.) program, or a part-time program in which students can earn up to one year of college credit. With the exception of Simon’s Rock, all campuses provide the college education tuition free. Brief descriptions of Bard’s early college programs follow, in the order of their founding. More information is available at bard.edu/earlycollege.

Bard College at Simon’s Rock: The Early College Bard College at Simon’s Rock is the only residential college in the country specifically designed to provide students with the opportunity to begin college immediately after the 10th or 11th grade. Simon’s Rock enrolls approximately 400 full-time students, and awards both A.A. and B.A. degrees. The campus is located in Great Barrington, Massachusetts. **Bard Academy at Simon’s Rock**, which launched in 2015, uses the first two years of high school to develop the skills that will help students succeed in college. Upon completing the 10th grade, Academy students begin full-time college study at Bard College at Simon’s Rock.

Bard High School Early College (BHSEC): Manhattan, Queens, Newark, Cleveland, Baltimore BHSEC Manhattan, which serves 535 students, was one of the first public early college high schools established in the nation and one of the only ones to offer

a two-year, college degree-bearing liberal arts program embedded within a four-year, tuition-free public high school. A second BHSEC campus opened in Long Island City, Queens, in 2008 (serving 600 students), and a third opened in Newark, New Jersey, in 2011 (serving 400 students at full enrollment). In 2014, a fourth campus opened in Cleveland, Ohio, which will serve approximately 400 students from across the Cleveland Metropolitan School District when fully enrolled. BHSEC Baltimore opened its doors in August 2015 as a partnership between Bard and Baltimore City Public Schools; at full enrollment, the school will serve 500 students.

The BHSEC model has proven extraordinarily effective in positioning young people of all backgrounds to succeed in higher education. In the BHSEC Class of 2015, 89 percent of students earned an A.A. degree alongside a high school diploma; 95 percent continued their education at a four-year college or university, including some of the nation's top institutions, from Harvard University to the University of California, Berkeley. To date, more than 90 percent of BHSEC graduates have completed their baccalaureate degrees, a significantly higher percentage than the national average of 59 percent. A recent independent study on the flagship campuses in New York City found that BHSEC students were 31 percent more likely to finish bachelor's degrees than comparison students who attended traditional public high schools. In Newark, where only 13 percent of the population holds a bachelor's degree or higher, 72 percent of BHSEC Newark's inaugural class received a Bard associate in arts degree alongside their high school diplomas.

Bard Early College in New Orleans (BECNO) In 2008, the Louisiana Recovery School District invited Bard to open an early college program in post-Hurricane Katrina New Orleans. BECNO students spend the second half of every school day as undergraduates of Bard College, completing the first year of a Bard education during the last two years of high school. BECNO runs two half-day college campuses in partnership with the Louisiana Department of Education, enrolling nearly 100 students from public high schools across New Orleans.

Bard Early College at the Harlem Children's Zone (HCZ) Promise Academy The Bard Early College at the HCZ Promise Academy, established in 2013, is an early college partnership that operates at the two HCZ Promise Academy high schools. Participating 9th- and 10th-grade students can enroll in precollege preparatory courses, and 11th- and 12th-grade students who successfully complete the preparatory courses can choose from college courses in a range of liberal arts and sciences subjects.

Bard in Hudson Civic Academy, launching in fall 2016, takes place at a dedicated site in Hudson, New York. Students spend the first part of the school day at their home high schools, then take one course per day at the Bard site. Courses include a seminar modeled on the one first-year students take on the Annandale campus and additional courses in fields such as social sciences and STEM. Courses grant both Bard and high school credits. All students in the pilot year, funded primarily by the Galvan Foundation, will be seniors, but plans are to include both seniors and juniors in 2017-18.

Community Programs and Services

The following programs and initiatives serve residents of the Mid Hudson Valley region and members of the greater Bard community.

Nonmatriculated Students and Auditors

A nonmatriculated student is enrolled in a course or courses for credit, but is not a degree candidate. There are three categories of nonmatriculated student:

1. Current high school students. Students currently enrolled in a local high school may take up to two Bard courses per semester, in addition to their high school work. Their participation is subject to the availability of space and requires written permission from their high school, their parent or guardian, and the instructor. Application for enrollment is through the Admission Office, which maintains a record of grades and credits earned and provides transcripts as required.

Students pay a registration fee of \$175 and a tuition fee of \$262 per course. Auditors are charged \$105 per course plus a \$175 registration fee. The refund schedule is as follows. Prior to the first week of classes, 100 percent of tuition and fees is refundable. Beginning the first day of classes, the registration fee is not refundable; tuition only is refundable, as follows: if withdrawal occurs during the first week of classes, 80 percent is refunded; during the second week, 60 percent is refunded; within four weeks, 30 percent is refunded. After four weeks, there is no refund for tuition.

2. Students who graduated from high school the previous semester and currently reside in the Hudson Valley region may take up to two courses for credit per semester. Application for enrollment is through the Admission Office; there is no application fee. Students must meet Bard admission requirements and comply with admission procedures: transcripts, essays, interview, and an application form. The semester charges applicable to regular undergraduate students are effective, and include:

| | |
|----------------------------------|--------------------|
| Tuition | \$1,585 per credit |
| Enrollment Deposit | 500 |
| Room and Board | 7,270 |
| (for students living on campus) | |
| Campus Facilities Fee | 166 |
| (for students living off campus) | |
| Health Service Fee | 235 |
| Student Activity Fee | 105 |
| Security Deposit | 225 |
| ID Card Fee | 5 |

(Additional fees for special programs may apply.)

3. Other nonmatriculated students. Other students over the age of 24 who wish to take courses for credit may register for up to four courses per semester. Application for enrollment is through the Returning to College Program (see below).

Returning to College Program (RCP)

A cornerstone of Bard College's mission is a commitment to the transformative nature of a liberal arts education and the role of the liberally educated student in a democratic society. This power to transform extends to students beyond traditional college age. For more than 30 years, the College served this population under the aegis of the Continuing Studies Program. In 2007 the program was redesigned as the Returning to College Program. RCP is founded on the premise that returning students benefit from participating in the regular undergraduate curriculum, learning from and with their younger colleagues. While RCP students engage in a rigorous encounter with their courses of study, Bard recognizes the real-world difficulties in asking adult students for this level of engagement. To this end, Bard is committed to making the return to college more cost-effective than a traditional undergraduate program and to providing academic and other support to RCP students. The program is for students who are at least 25 years of age and who have successfully completed some accredited college work. To apply to RCP, see bard.edu/admission/returntocollege.

Lifetime Learning Institute (LLI)

The Lifetime Learning Institute at Bard offers noncredit and noncompetitive courses that provide LLI members with opportunities to share their love of learning and to exchange ideas and experiences. Sponsored by Bard College in affiliation with the Elderhostel Institute Network, LLI is entirely self-administered by volunteers, who are encouraged to become committee workers, presenters, planners, and course coordinators. Courses are held during the spring and fall semesters, and during the January intersession. Membership is open to older adults for a modest fee, on a space-available basis. For more information, visit bard.edu/institutes/lli.

Landscape and Arboretum Program at Bard College

The Landscape and Arboretum Program is charged with promoting tree conservation and preservation on the Bard campus, and offers horticultural education, outreach, and research. Noncredit, adult education courses—offered at the College through the New York Botanical Garden—are open to the public and to members of the Bard community. Other events sponsored by the program include an annual Arbor Day tree celebration, campus garden tours, and lectures. Additionally, the Arboretum offers a summer internship and work-study positions to several undergraduate students each year. The Bard campus (including the newly acquired Montgomery Place) is home to seven of New York's biggest tree species, as listed on the New York Big Tree Registry: red hickory, blue spruce, scarlet oak, black maple, cucumber magnolia, sweet gum, and Osage orange.

For up-to-date information on events and courses, visit inside.bard.edu/arboretum.

CIVIC ENGAGEMENT

Civic engagement is at the core of Bard's identity as a private institution that acts in the public interest. Bard envisions a unique role for colleges and universities as the nexus of education and civil society. In its endeavors in the United States and abroad, Bard reflects a commitment to innovation, a willingness to take risks, and a fundamental belief in the link between liberal education and democracy.

As a liberal arts college, Bard uses its resources to develop robust and sustainable projects that address social problems in practical ways, reach underserved and unserved populations, and tackle critical issues of education and public policy. The Center for Civic Engagement (CCE) was established in 2011 to support, coordinate, and promote the College's wide array of civic engagement initiatives; to seek out new partnerships and opportunities; and to encourage research that sheds light on the policy implications of its programs. Many of the Center's initiatives occur outside of the main Annandale-on-Hudson campus and represent the College's commitment to addressing substantive issues in secondary and higher education on a national and international level.

The Center and its partners focus primarily on education reform, including secondary, postsecondary, teacher, and prison education; international partnerships, particularly dual-degree programs; student-led projects that engage regional, national, and international communities; local partnerships, including work with local governments, schools, and social service organizations; and innovations in science and sustainability. CCE also coordinates projects that provide direct opportunities for student engagement and internships, and promotes civic skills that the College considers fundamental to active global citizenship. Bard students are encouraged to participate in an ever-expanding variety of projects and to develop their own project proposals, because Bard believes in the entrepreneurial spirit of its students.

For further information, visit the Bard CCE website at bard.edu/civicengagement, or contact Erin Cannan, dean of civic engagement, at civic@bard.edu. The Center is directed by Jonathan Becker, vice president for academic affairs.

Student Engagement

Bard undergraduates are actively engaged in a variety of projects and volunteer efforts on campus and off, during the academic year and during their intersession and summer

breaks. The Trustee Leader Scholar Program oversees several dozen student-led projects each semester; examples of these initiatives can be found immediately below and throughout this chapter. The College also works with affiliated institutes, local and international partners, alumni/ae, and others to provide internship opportunities.

Trustee Leader Scholar (TLS) Program In keeping with Bard's ethos of encouraging active involvement at all levels of campus life, TLS students design and implement civic engagement projects based on their own compelling interests. At any given time, the program has between 40 and 45 formal TLS scholars, but for every scholar leading a project, another 10 students participate. Student leaders receive stipends in exchange for their participation in the program, and most projects run for multiple years. Examples of current TLS projects include harvesting food for the families of incarcerated men, building a library and providing English lessons for children in a Nicaraguan village, running ESL programs for migrant laborers and their families in the Hudson Valley, providing play and educational support for severely developmentally delayed youth, and building a youth center in the West Bank. A number of TLS projects have become permanent, College-sponsored initiatives, including the Bard Prison Initiative; *La Voz*, a Spanish-language magazine widely circulated in the Mid Hudson Valley; Bard Early College in New Orleans; and the Bard College Farm.

Every Bard student is eligible to apply for TLS status. Applications are reviewed on a rolling basis, and acceptance is based primarily on the student's willingness and capacity to direct a large-scale project. TLS students meet one-on-one with the program director and assistant; take part in skill-building workshops; and prepare formal project proposals, budgets, and evaluations. They are offered hands-on opportunities to acquire skills in grant writing, lesson planning, and group facilitation. TLS workshops also deal with public speaking, effective interpersonal communication, and awareness building around issues of power, authority, and difference. All TLS projects draw on the participation and support of volunteers from the student body and greater Bard community. For more information, visit bard.edu/civicingagement/tls.

Engaged Liberal Arts and Sciences Engaged Liberal Arts and Sciences (ELAS) connects academic practices with real world applications to enhance learning and promote active citizenship through courses designed to connect the classroom with the community (such as *Social Action: Theories and Practices*, in the Human Rights Program). Course work includes projects that consider local, national, and international community needs through research and community organizing or action.

Bard Launch This 2015 initiative is a crowdfunding platform that supports student-led community-based and academically oriented projects. For details, see launch.bard.edu.

Bard-Sponsored Internships Bard offers a number of internship programs for students. On campus, internships are arranged through several offices, including the Center for Civic Engagement, Career Development Office, Human Rights Project, and Environmental and Urban Studies Program, and through election.bard.edu. In addition, Bard sponsors an array of off-campus programs, in the United States and overseas, which feature internship opportunities. These include the Bard Global and International

Affairs (BGIA) Program in New York City and Central European University in Budapest, Hungary. The Bard Center for Environmental Policy, a graduate program based on Bard's main campus, also helps students obtain appropriate internships.

A sampling of organizations that have sponsored Bard internships includes: Amnesty International, Asia Society, Bronx Defenders, Broadmoor Improvement Association, CNN, Council on Foreign Relations, Dutchess County Board of Elections, El Museo del Barrio, Fairness and Accuracy in Reporting, Global Justice Center, Hudson River Heritage, Human Rights Watch, International AIDS Vaccine Initiative, International Center for Transitional Justice, International Institute of Rural Reconstruction, Namibia Water Corporation, *The Nation*, Public Interest Law Initiative, Roubini Global Economics, Saathi Kathmandu, Save the Children, the White House, and World Policy Institute.

Change in Action Leadership Workshops Through individual, group, and society tracks, the program offers workshops modeled on the seven critical values of the Social Change Model of Leadership Development: collaboration, common purpose, consciousness of self, congruence, commitment, controversy with civility, and citizenship. The workshops, held at Bard, provide training in leadership skills and techniques that help participants become effective and resourceful student leaders and community members. Also addressed are practical skills such as strengthening résumés and networking.

Community Action Awards These awards provide funding for students to engage with communities locally, nationally, and internationally through internships that address issues affecting people around the world. CCE works with students to facilitate internship opportunities with schools, media and public policy organizations, politicians, libraries, NGOs, educational institutions, and government agencies. CCE sponsored more than 60 Community Action Awards in 2015; nearly 100 Bard undergraduates applied to defray the costs of unpaid internships.

Education Reform

Bard has been involved in efforts to transform secondary education since 1979, when it acquired Simon's Rock Early College in Great Barrington, Massachusetts. Bard has since launched high school early college programs in New York City, New Orleans, Cleveland, Baltimore, and Newark, New Jersey. In partnership with its Master of Arts in Teaching Program, Bard has also inaugurated innovative programs aimed at transforming teacher education, establishing graduate programs in New York, Los Angeles, and the West Bank. The Institute for Writing and Thinking, based on Bard's main campus, guides teachers in developing and refining writing practices with the goal of enriching classroom learning through writing (see page 292). The Institute partners with schools nationwide, and works closely with faculty across Bard's international network of schools and institutions. The College addresses underserved communities through its support of the Bard Prison Initiative, a prison education program that began as a Trustee Leader Scholar project; and the Bard College Clemente Course, a credit-bearing

humanities course for disadvantaged individuals. To learn more about these programs, see “Additional Study Opportunities and Affiliated Institutes.”

Student-Led Education Projects In addition to Bard’s institutional partnerships, Trustee Leader Scholar projects and other undergraduate initiatives have responded to pressing educational needs. Student volunteers work with emotionally disturbed children at the Astor Home in Rhinebeck; participate in math circles, art workshops, and environmental education programs for local elementary and middle school students; provide after-school homework help and tutoring to students in nearby communities; and provide music lessons to children for whom private instruction would otherwise cause their families financial strain.

Innovations in Science and Sustainability

The College is dedicated to addressing contemporary environmental challenges and committed to providing educational reform in the sciences. In 2011, Bard introduced the Citizen Science program (see page 17), a two-and-a-half-week course required of all first-year students that promotes science literacy and introduces scientific methods by looking at a particular issue—infectious disease, say—from different approaches. Program participation includes the opportunity to teach in one of five local school districts; last year Bard students taught more than 2,000 local school pupils.

Other innovative programs include the Bard MBA in Sustainability and master of science programs in environmental policy and in climate science and policy; the Global and International Studies Program’s public health track; and partnerships with the Cary Institute of Ecosystem Studies and New York City’s Rockefeller University. Plans include the creation of an institute that addresses the teaching of science. Additionally, the campus community is actively involved in efforts to reduce energy, recycle, preserve the campus’s landscape and biodiversity, and work with local organizations on various energy and environmental concerns.

Campus to Congress (C2C) and National Climate Seminar C2C and the National Climate Seminar are public policy initiatives of Bard’s Center for Environmental Policy. Their goals are to directly engage students at Bard and at colleges and high schools across the country with leaders in Congress, corporations, and city halls on issues of climate change and clean energy; move U.S. policy forward; and accelerate the learning curve for a cohort of students that must coalesce into a leadership generation. Training workshops, video dialogues, and conference calls on climate and sustainability topics provide students with unique educational opportunities and also serve to voice the concerns of students across the nation.

10 Percent Challenge The 10 Percent Challenge, a project of Red Hook Together (see below), is a call to the community to reduce its annual energy consumption by 10 percent. The program provides information on a variety of ways in which individuals and social networks can contribute, including composting, tree planting, changing

transportation habits, building green, auditing home energy use, recycling, reusing items through swap and thrift shops, and shopping locally. For more information, go to redhookchallenge.org.

Student-Led Science and Sustainability Projects Recent TLS projects and other student initiatives include the Bard Biodiesel Collective, Bard College Farm, Bard Community Garden, Bard Science Outreach, Bike Exchange, Eco-Discoverers, Free Use Thrift Store, Green Pages, Math Circle, Permaculture Initiative, and the Young Artists of Rhinebeck Project, which helps middle school students explore environmental issues through drawing and sculpture.

Local Partnerships

Bard works closely with local partners to provide students with opportunities for work, specialized study, internships, and civic engagement throughout the Hudson Valley. Projects respond to critical concerns facing neighboring communities, including poverty, sustainability, education, and immigration. Partnerships respond flexibly to needs, as students, community organizations, and local leaders work collaboratively to develop creative solutions and a vibrant community.

Election@bard Election@bard represents the College's efforts to inform students and the greater Bard community about local and national elections, and to help voters register, obtain absentee ballots, determine their correct polling sites, and become familiar with how to mark ballots and use ballot-scanning machines. The website provides links and information about current elected officials; candidates for national, state, and local office; advocacy sites; a calendar of election-related events; and information on selected voter issues. Bard students and staff have also sponsored on-campus "Meet the Candidates" sessions. For details, see election.bard.edu. Election@bard is also affiliated with the Andrew Goodman Foundation, a voting rights advocacy organization that works with campus-based Vote Everywhere ambassadors throughout the nation.

Red Hook Together This initiative of Bard College and the town and village of Red Hook promotes greater community cooperation. Spearheaded by Dean of Civic Engagement Erin Cannan, the Red Hook Together coalition has been involved in such activities as career expos and sustainability efforts, including the 10 Percent Challenge (see above). The coalition also includes the Red Hook Central School District and Chamber of Commerce.

Student-Led Projects in the Hudson Valley Trustee Leader Scholar projects and other undergraduate clubs and initiatives provide a variety of opportunities for students to engage with local issues and address local needs. Bard students have partnered with the Red Hook Central School District to create a debate program; counseled abused women at the Grace Smith House; served as advocates for better housing and work conditions for migrant laborers; mentored youth in Hudson, New York, through a basketball clinic and after-school program; and worked with the Bard Microbusiness Support Initiative to help would-be entrepreneurs with little or no access to credit.

International Partnerships

Bard believes that institutional change must be global in its orientation and reach, and that the task of creating open societies is integrally bound up with education and the involvement of citizens at home and abroad. The College has a long history of global outreach and innovative international programming, and the Center for Civic Engagement has or shares oversight of many of these established programs even as it seeks to explore new opportunities and build new partnerships.

Recent collaborative ventures show Bard's commitment to engage in places that are undergoing significant social change and have demonstrated Bard's interest in the democratic institutional reforms associated with liberal arts education. Partnerships include the Faculty of Liberal Arts and Sciences, St. Petersburg State University (Smolny College), in St. Petersburg, Russia; American University of Central Asia in Bishkek, Kyrgyzstan; Al-Quds Bard in East Jerusalem; and Bard College Berlin: A Liberal Arts University. For more information about these and other global initiatives, see "Bard Abroad" and "Additional Study Opportunities and Affiliated Institutes."

Institute for International Liberal Education (IILE) IILE was formed at Bard in 1998 and is now an integral part of the Center for Civic Engagement. Its mission is to advance the theory and practice of international liberal arts education. IILE manages the Program in International Education (PIE) and Bard English Summer Language Intensive (BESLI), as well as Bard's commitment to the Syria Consortium for Higher Education in Crisis and projects involving student mobility within Bard's international network. PIE brings approximately 50 students from Bard's international partner institutions to Annandale or the Bard Globalization and International Affairs Program in New York City each year. BESLI brings a cohort of 25 to 30 Smolny College students to Bard each August for intensive training in English as a Second Language. Other student projects managed at the IILE include an opportunity for biology majors from Al-Quds Bard to participate in Bard Summer Research Institute internships and a grant-funded student exchange between Al-Quds Bard and Bard College Berlin.

IILE is also home to Bard Abroad, which operates within the IILE as a unifying identity for all of Bard's study abroad programs and activities. To learn more about the College's international study opportunities, see "Bard Abroad" in this catalogue.

Student-Led International Projects Many student-initiated—and student-staffed—projects are international in scope. Current TLS projects include educational empowerment programs for young people in Nicaragua and a sewing and sustainability project in Senegal. Other recent initiatives have taken undergraduate volunteers to Ghana, Indonesia, Mexico, Nepal, Peru, Sri Lanka, Thailand, and the West Bank. Student-led projects have addressed global issues such as tuberculosis, leprosy, children's rights, human trafficking, fair elections, and poverty.

CAMPUS LIFE AND FACILITIES

The focus of student life at Bard College, both inside and outside the classroom, is on campus. From its historic Hudson Valley setting to its state-of-the-art science and arts facilities, the College offers an idyllic environment where students can enjoy a rich social life interwoven with their cultural and intellectual pursuits. Bard provides a wide range of activities and opportunities for students to engage in challenging and rewarding ways with peers, the community, and the world at large. It also provides a support system of advisers, tutors, counselors, and related programs to help students successfully negotiate their undergraduate experience.

Most students live on campus in a variety of residence halls—from gothic to eco-friendly, quiet to women only—that are within easy walking or biking distance of all academic, social, and recreational facilities. Many facilities are clustered at the center of the campus, including classrooms and libraries; science and computer labs; art studios and music practice rooms; the gymnasium and athletic fields; Kline Commons, with its student and faculty dining halls; and Bertelsmann Campus Center, which has a movie theater, post office, café, bookstore, and meeting, exhibition, and event spaces.

Undergraduates share the campus with the students and faculty of several affiliated institutes, research centers, and graduate schools. These centers present lectures, concerts, exhibitions, panel discussions, and other events that are open to the entire Bard community; some welcome undergraduate assistance with research and events.

The campus encompasses nearly 1,000 acres of fields, orchards, and forested land on the east shore of the Hudson River. In 2016, the College acquired Montgomery Place, an adjacent historic estate that has walking trails, gardens, and scenic river views in addition to a federal-style mansion, a farm, and some 20 smaller buildings. Plans for the Montgomery Place campus are in the beginning stages.

The nearby communities of Tivoli, Red Hook, Rhinebeck, Kingston, Hyde Park, Hudson, and Woodstock offer historic sites, such as the Franklin D. Roosevelt estate, music and other cultural venues, art galleries, eclectic food and shopping options, and parks for bicycling, hiking, and kayaking. Additionally, New York City is 90 miles away and easily accessed by public transportation. Many classes take advantage of the opportunity to visit museums, studios, theatrical productions, and concert halls. The cultural traffic between Bard and New York flows both ways: world-class writers, artists, and musicians based in the city frequently come to campus to do what they do best for the benefit of the College and broader community.

Student Life

Activities and Events

Activities on campus reflect academic, social, artistic, athletic, recreational, and purely casual pursuits. From garage-band concerts at SMOG, a student-run music venue, to language tables, where students share meals and practice Arabic, Chinese, French, German, Italian, Japanese, or Russian conversation, a full range of activities enriches student life. Clubs, committees, publications, and other student-sponsored initiatives are described in further detail below.

Distinguished scholars, artists, and performers visit Bard regularly as featured guests in the John Ashbery Poetry Series, Anthony Hecht Lectures in the Humanities, and The Bard Center's Distinguished Scientist Lecture Series and Lecture and Performance Series. The conferences and lectures sponsored by the Levy Economics Institute, Bard Center for Environmental Policy, Center for Curatorial Studies, and Hannah Arendt Center for Politics and Humanities are open to undergraduates, as are the concerts of the Bard College Conservatory of Music and Bard Music Festival.

Staff, faculty, and students also bring to the campus a variety of speakers and artists, arrange showings of movies nearly every night of the week, and present their own work in drama and dance, recitals, musical theater, art shows, poetry and fiction readings, lectures, and films. Working with the Office of Student Activities, staff and students also organize hikes, concerts, dances, parties, comedy nights, substance-free entertainment alternatives, and athletic events. The Student Publicity and Activities Resource Center (SPARC), located in the Student Activities Office, serves as a resource for all clubs and individual students looking to plan and publicize events on campus.

Student Government and Clubs

All students are members of the Bard Student Government (BSG), a democratic forum with three main functions: to raise issues and take action on those issues or recommend action by the College; to provide student representation on administrative and faculty committees in all matters of concern to the College community; and to administer allocated funds for student-run organizations.

The Educational Policies Committee makes recommendations to appropriate faculty committees and to the dean of the college. The Peer Review Board and Student Judiciary Board deal with violations of the College's regulations regarding behavior. The Student Life Committee meets with the staff of Student Activities and the Dean of Student Affairs Offices, College administrators, health services personnel, and other student services offices to obtain information and represent BSG in all policies that concern student life. Two students are elected by other students to represent them at Board of Trustees and Board of Governors meetings. The Fiscal Committee is directly responsible for the

allocation and disbursement of student activity fees. A large portion of the funds goes to entertainment-based clubs that provide extracurricular campus events such as concerts and other musical activities. The Fiscal Committee also allocates funds to more than 150 clubs and organizations, such as the Asian Students Organization, Bard Film Committee, Bard Free Press, Bard Musical Theater Company, Black Student Organization, Latin American Student Organization, Queer Student Association, WXBC radio station, and print and online magazines and journals. Students form new clubs every semester, depending on interest.

Athletics and Recreation

The Office of Athletics and Recreation offers a wide range of programs to meet the needs of a variety of active lifestyles and sporting interests, from traditional inter-collegiate competition to intramural sports and fitness. The College sponsors intercollegiate programs for men and women in soccer, cross-country, volleyball, swimming, tennis, lacrosse, track and field, and basketball. Men also compete in baseball and squash. Athletic teams compete under the auspices of the National Collegiate Athletic Association (NCAA Division III). Bard is also a member of various athletic conferences, including the Liberty League, United Volleyball Conference, Eastern College Athletic Conference, and College Squash Association.

The Stevenson Athletic Center and outdoor venues provide the setting for a range of intramural and recreational offerings. Intramural programs include soccer, basketball, floor hockey, tennis, volleyball, softball, kickball, badminton, and squash. At the club level Bard offers rugby, fencing, equestrian, and Ultimate Frisbee. Classes are offered in lifetime pursuits ranging from advanced fitness to yoga. Aerobics classes include step, Zumba, cardio kickboxing, low impact, and Tae Bo. Certification courses in CPR/AED, Water Safety Instructor training, and lifeguarding are also available. In addition, the College's rural setting makes it easy to engage in many outdoor activities, such as running, cross-country and downhill skiing, snowboarding, snowshoeing, hiking, cycling, mountain biking, rock climbing, and ice skating. Facilities for golf, bowling, and horseback riding are nearby.

Spiritual and Religious Life

The College chaplaincy and the Center for Spiritual Life are committed to helping students, staff, and faculty explore and develop their spiritual identities. On campus, the diverse perspectives of Buddhism, Christianity, Hinduism, Islam, Judaism, and other traditions are open for exploration by students of all backgrounds. The staff of the Center for Spiritual Life includes Episcopal and Catholic priests, an imam, rabbi, community life chaplain, and Buddhist chaplain. All are available to meet with students, staff, and faculty in times of crisis or whenever an attentive and sympathetic ear is needed. The chaplains also work closely with the counseling service, the office of the dean of students, and all other elements of the Bard community that focus on the physical, mental, and spiritual well-being of our students, faculty, and staff.

The chaplaincy supports and advises the Bard Christian Fellowship, Buddhist meditation group, Catholic community, Jewish Students Organization, Muslim Students Organization, and all other student groups committed to exploring and sharing the life of the spirit. Worship services for the various faith traditions take place weekly. The chaplaincy coordinates a series of interfaith events during the school year. The College also has a meditation garden, kosher and halal dining options, and other regularly scheduled religious and spiritual events. To learn more, visit bard.edu/chaplaincy.

The Institute of Advanced Theology, which was established at Bard in 1996, sponsors luncheon lecture series and conferences that bring leading religious scholars and practitioners to campus.

Diversity

Bard College is committed to the maintenance of an educational community in which diversity—in race, ethnicity, religious belief, sexual orientation, gender, gender identity, class, physical ability, national origin, and age—is an essential and valued component. Bard students, faculty, staff, and administration stand united in support of an inclusive environment in which freedom of expression is balanced with a respectful standard of dialogue. The Office of Multicultural Affairs acts as the primary contact for students regarding cross-cultural communication, intercultural engagement, and campus climate. It also oversees the Difference and Media Project, which features collaborative learning, tutorials, workshops, seminars, and conferences. The Project's focus on difference is balanced with a strategic investment in interconnectedness, both in terms of building relationships to the world outside Bard—which can produce connections to graduate schools, jobs, and internships—and within Bard.

Student Services and Resources

Dean of Student Affairs Office

The Dean of Student Affairs (DOSA) Office is concerned with the quality of student life. The office serves as an information resource for nonacademic matters and tries to accommodate individual circumstances that ensure students' success while at the College. DOSA and the student services staff create long-range plans to enhance student life and develop cocurricular experiences. The oversight for different components of student life is distributed among the dean of students, assistant dean of students, assistant dean of students/director of first-year experience, and director of residence life. The director of multicultural affairs acts as the primary contact for students, staff, and faculty in promoting an inclusive campus climate. Other services include health and counseling, athletics and recreation, and student activities. Three peer groups—residential peer counseling, peer health, and a peer crisis hotline—supplement the College's professional support services.

Center for Student Life and Advising

The Center for Student Life and Advising (CSLA) is committed to supporting students in their academic and extracurricular endeavors. The Center provides academic and personal advice as well as mentorship to students throughout their time at the College. CSLA comprises the offices of the Dean of Student Affairs (see above), Dean of Studies, and International Student Services.

The Dean of Studies Office (DOS) provides supplemental advising to all students, fostering collaborative inquiry outside of the classroom and helping students develop the skills and strategies required for robust engagement in the academic life of the College. DOS also facilitates the application process for competitive fellowships and scholarships, and helps students find and meet academic and intellectual challenges outside the regular curriculum. The International Student Office advises students on all matters pertaining to their legal status in the United States and on cultural, social, educational, and personal concerns. The international student adviser serves as informal adviser to the International Student Organization. See bard.edu/csla for more details.

Academic Support: The Learning Commons

The Learning Commons provides academic support to all students, offering credit-bearing courses in ESL, writing, math, public speaking, and educational theory, as well as one-on-one peer tutoring in all subjects offered at the College. Students may also meet with staff members for more focused assistance. Workshops are offered throughout the year on specialized topics, including the Senior Project. Critical thinking, note taking, time management, and general study skills are also addressed. Additionally, students take a diagnostic exam to help determine which math courses they should take. Services for students with disabilities include classroom and testing accommodations (see detailed description below). Assistive technology is also available for student use. For more information, see bard.edu/learningcommons.

Bard Works

Bard Works is a career-oriented professional development program for juniors and seniors. The weeklong program takes place during the January intersession, and offers workshops and networking opportunities to help prepare students for a career after college. Participants work with alumni/ae, parents, and mentors as they explore avenues for converting their Bard experience in the liberal arts to the workplace. Sessions and workshops include mock interviews, résumé review, computer and communication skills, writing for the job search, managing interview anxiety, financial literacy, and negotiation techniques. Panel discussions focus on specific career directions, including business and finance, the arts and entrepreneurship, the legal profession, government and NGOs, writing and publishing, green business, journalism, and working abroad. For more information, see bardworks.bard.edu.

Career Development Office

The Bard College Career Development Office (CDO) helps students translate their liberal arts education to the workplace. In addition to career counseling, job and internship guidance, and career events that include an annual recruiting consortium in New York City for juniors and seniors, CDO offers many online resources that provide job and internship postings, career exploration assessments, and interview coaching. Informal talks, career-specific panels, and formal symposia take place throughout the year to help students learn about various professions and connect with alumni/ae and employers. The Career Development Office hosts an online board, which lists on-campus employment, jobs, internships, volunteer opportunities, and announcements of career events. CDO's website, bard.edu/cdo, presents a range of services and offers the downloadable Bard Basic Job Guide and Career Guide for the Arts, which include sample cover letters and résumés, tips for the job search, and much more. CDO also presents workshops on applying to graduate school and reviews personal statements for graduate school applications. Students and alumni/ae are encouraged to use the Career Development Office to seek assistance in exploring career options and support in applying for jobs and internships.

Health and Counseling Services

Student Health Service The College maintains an on-campus outpatient health center. The Health Service is staffed by four nurse practitioners, a registered nurse, and a part-time physician, and operates under the supervision of the director of health services. The center is located in Robbins House, on the North Campus. While the College is in session, the center is open Monday through Friday from 9 a.m. to 5 p.m. There is an evening clinic on Thursdays. For illness requiring emergency care and for after-hours care, the services of Northern Dutchess Hospital in Rhinebeck are available.

All new students must submit a medical report, including health history; record of an examination by a physician, physician's assistant, or nurse practitioner; and an immunization record. New York State law requires that all students born after January 1, 1957, provide proof of immunization against measles, mumps, and rubella. Students must also provide proof of meningitis vaccination or a written statement declining vaccination. The student's health service fee covers most services provided by the health center. Medications prescribed by the College physician or nurse practitioners and dispensed at the health center are billed monthly to the student's account. Additional information can be found at bard.edu/healthservices.

Student Counseling Service The Student Counseling Service is staffed by clinical social workers, mental health counselors, psychologists, a consulting psychiatrist, and consulting nutritionist. Staff members provide short-term, problem-focused treatment, crisis intervention, groups, workshops, and referrals to local physicians, psychiatrists, and psychotherapists. Appointments with the counseling service are on a first-come, first-served basis. Students may be referred off campus for help with long-term issues or if the Counseling Service cannot offer them a timely appointment. Incoming students

who are currently taking medications for an emotional condition, mood stabilization, or attention deficit disorder should make arrangements to have the medication monitored by the prescribing physician at home or should transfer their care to an off-campus physician in the Bard area. Likewise, students who have been in psychotherapy and anticipate continuing long-term therapy while at college should seek such care off campus; the counseling service can provide a list of psychiatrists and/or psychotherapists in the area. The College health insurance policy provides limited coverage for psychotherapy with some private, off-campus clinicians and psychiatrists. A student who is seeing an off-campus therapist is responsible for all arrangements, including appointments, transportation, and fees. The College offers free transportation to off-campus mental health appointments through the student-run program Community Appointment Transportation Service (CATS). To request the service, students should e-mail srgcats@bard.edu. For more information, see bard.edu/counseling.

BRAVE Bard's Response to Rape and Associated Violence Education is a professionally directed student-service organization whose members provide anonymous and confidential crisis intervention, supportive counseling, advocacy, and ongoing education to the Bard community. Although BRAVE staff members receive specific training in issues relating to sexual assault, sexual harassment, relationship violence, and sexuality, BRAVE counselors also receive training in eating disorders, depression and suicide, sexual orientation, loneliness, isolation, anxiety, and social and academic issues. BRAVE services are available on a 24-hour, seven-day-a-week basis; call campus extension 7777 to be put in touch with a BRAVE counselor. For more information, visit bard.edu/brave.

Internet and Mail Services

E-mail and Internet Services The College issues all enrolled students with a Bard account that provides access to e-mail, library services, and an increasing number of web applications. Bard Information Technology (Bard IT) provides general computing assistance for free. A 100Mb Ethernet connection to the campus network and, through that, to the Internet, is provided free to all students living in Bard residence halls. Wireless networking is available for much of the campus. Several public computing labs are available on campus. For details of Bard's computing services and facilities, see Bard IT at Henderson Computer Resources Center in the facilities section of this chapter, or visit bard.edu/it.

Mail Service Each student has a mailbox at the Annandale-on-Hudson Post Office, located in Bertelsmann Campus Center. The post office provides all the usual postal services and accepts UPS and private express-mail deliveries. UPS shipments can be sent through the Buildings and Grounds Office on campus. The general mailing address for the College is Bard College, PO Box 5000, Annandale-on-Hudson, NY 12504-5000.

Services for Students with Disabilities

In compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (ADA) of 1990, and the ADA Amendments Act of 2008, Bard College

is committed to providing otherwise qualified individuals with disabilities equal access to the College's academic courses, programs, and activities. In support of this mission, the College provides services and reasonable accommodations to self-identified students who present the appropriate documentation. Students who claim physical, learning, or psychological disabilities should register with the disability support coordinator in the Stevenson Library at the start of the semester or as soon as the diagnosis of disability is made. The student will be asked to present documentation supporting the disability claim and suggested accommodations. Forms are available at bard.edu/admission/accepted/forms.

Students who have a properly documented disability are entitled to reasonable accommodations or modifications to help them meet academic standards and participate in all aspects of life at the College. "Reasonable" is understood to exclude any accommodation that places an undue burden on the College or would require a fundamental alteration of programs or services. Accommodations include, but are not limited to: exam modifications (extended time, alternative formats, private rooms); alternative ways of completing assignments; housing policy exemptions; and auxiliary aids and services. Particular accommodations afforded a student will be determined jointly by the student and disability support coordinator (using the provided documentation as the guide), in consultation with the College's ADA coordinator and, as appropriate, other members of the faculty and student services staff. Accommodations will be based on an individualized assessment of the student's needs; what is considered appropriate for one student may not be considered appropriate for another. The College reserves the right to refuse particular accommodations if other accommodations will serve the student's needs equally as well and place less of a burden on the College.

Students who think they have been discriminated against on the basis of disability should file a detailed written complaint with the disability support coordinator as soon as possible after the alleged discrimination. The coordinator will investigate the complaint and issue a report, normally within 30 days. Unsatisfactory resolutions should be taken up with the dean of studies, David Shein, who serves as the College's ADA coordinator (shein@bard.edu; x7045). Further appeals may be addressed directly to the president. Students who file a complaint are protected against retaliation in any form. If a student suspects that such retaliation has occurred, s/he should file a written complaint, as per the above.

Transportation Services

Bard offers a free shuttle service for Bard students, faculty, and staff with stops at various campus locations and the nearby villages of Tivoli and Red Hook. Shuttles to the Rhinecliff and Poughkeepsie train stations occur on Fridays, Saturdays, and Sundays. Shuttles to the Hudson Valley Mall in Kingston are provided on Wednesdays and Saturdays. Special shuttles to local airports, including JFK, LaGuardia, and Albany, can be reserved at nominal cost for Thanksgiving and winter breaks, spring recess, and the end of the semester.

Bard is a walkable and bikable campus, with many residential and academic facilities connected by paths and trails. The College has a student-run bike-sharing program and bike co-op, with bicycle parking available throughout campus. Bard also participates in the car-sharing program Zipcar, an alternative to car ownership.

Residence Life

On-Campus Housing

The Bard campus offers more than 50 student residences that embrace a wide range of architectural characteristics, social styles, and sizes. All have Internet access; the majority have social rooms, kitchens, and coin-operated laundry rooms. Many boast beautiful views of the Catskill Mountains to the west. Most residence halls are coed, and roughly one-third of the rooms are singles. While residences are within easy walking or biking distance of all academic and recreational facilities, the College operates a regularly scheduled shuttle bus that makes stops on campus.

Students who live on campus—and most do—are required to participate in a meal plan, which offers flexible menus and extended hours in the campus dining commons. The meal plan may also be used in both the Manor House and Down the Road Cafés on campus and at the Green Onion, a campus grocery store.

Peer Counselors and Area Coordinators Another aspect of campus living is the support provided by student and professional staff called peer counselors (PCs) and area coordinators (ACs). They help residents develop community through programs and activities aimed at creating an environment conducive to academic engagement and safe community living. Peer counselors are student leaders who are hired, trained, and supervised by the Office of Residence Life and Housing. They live in the residence halls and provide assistance and support to new and returning students by organizing social, educational, and cultural events in order to build cohesive residential communities. Area coordinators are full-time, professional staff members who live on campus. They assist in the management of residence halls and provide support to residents and PCs through advisement, counseling, and referrals, including on-duty crisis management.

Room Assignment for New Students The Office of Residence Life and Housing assigns rooms and roommates based on the information provided by each new student on the housing profile form. Ultimately, all housing assignments are subject to the discretion of the director of housing. All first-year students are required to live on campus and are assigned to doubles or triples. The only first-year students permitted to live off campus meet one of the following criteria: they (a) have a permanent residence within 50 miles of Bard College, (b) are married, (c) are veterans, or (d) are over 21 years of age.

Room Draw During the end of the spring semester, current students who will continue to live on campus select their room and roommate (if applicable) by lottery. Students

who have not yet moderated into the Upper College are guaranteed on-campus housing and are required to live on campus. Moderated students may elect to live off campus but must complete the Intent to Live Off Campus Form by the required spring deadline.

Intersession Housing (summer and winter) When classes are not in session many residences are occupied by first-year students participating in academic programs or conference groups and workshop participants. Students who wish to live on campus during this time must obtain permission from the Office of Residence Life and Housing by a separate application process and pay an additional daily housing fee. The College does not offer on-campus storage to students during the summer months but provides information regarding local storage options.

Board Students living on campus are required to be on a meal plan. Chartwells dining service caters to vegans, vegetarians, nonvegetarians, and individuals with allergies and other dietary restrictions.

Students with Families On-campus housing is not available for married students or students with children.

Graduate Students Limited graduate housing in shared and single rooms is available on campus. Students must complete a graduate housing profile form to be considered for on-campus housing.

Off-Campus Housing

Students seeking off-campus housing options can visit the Bard Housing Board at inside.bard.edu/classifieds, a password-protected site. Unmoderated students, with the exception of incoming transfer students, are required to live on campus. Moderated students requesting to move off campus at midyear are not permitted to break the Facilities Use Agreement. Such students must meet with the director of housing and understand that if they choose to live off campus, they remain responsible for the financial obligations of on-campus housing fees. Students receiving financial aid should find out how moving off campus may affect their financial aid package.

Policies and Regulations

The College expects each student to behave in a conscientious and responsible manner with due regard for the welfare and sensibilities of others. These expectations are elaborated in Bard's Facilities Use Agreement and Student Handbook. For a complete listing of policies and regulations, consult the Student Handbook, under College Policies and Residence Life Policies, at bard.edu/dosa/handbook.

Campus Facilities

The College campus contains more than 90 buildings of varied architectural styles, from 19th-century stone houses and riverfront mansions to structures designed by noted contemporary architects, such as the Frank Gehry-designed Richard B. Fisher Center for the Performing Arts and the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, designed by Rafael Viñoli. The campus is located on almost 1,000 acres just east of the Hudson River. The grounds include open fields, woodlands, gardens, and meandering pathways that connect all academic, social, recreational, and residential facilities. Numerous art installations can be found throughout the campus, including *The parliament of reality*, a permanent outdoor installation by Danish-Icelandic artist Olafur Eliasson. The entire campus has been designated as an arboretum, with the goal of preserving and cultivating the College's horticultural assets. Among these are the Community Garden, used to demonstrate permaculture design; Elizabethan knot garden; formal gardens at Blithewood and Montgomery Place; and Bard College Farm, where students learn about growing food in an ecologically sound way.

Bard has pledged to reach carbon neutrality by 2035, and all new construction incorporates green principles. The Fisher Center, Reem-Kayden Center for Science and Computation, László Z. Bitó '60 Conservatory Building, and Anne Cox Chambers Alumni/ae Center are geothermally heated and cooled. Solar thermal panels provide hot water to several residential halls, a solar field produces the equivalent kilowatt-hours of electricity that 30 average households consume in a year, and an effort to replace nearly 700 street and path lights with outdoor LED technology is expected to reduce street lighting energy use by a third. For more information on Bard's green programs and policies, visit the Office of Sustainability website at bard.edu/bos.

Libraries

Charles P. Stevenson Jr. Library, Hoffman Library, and Kellogg Library The library's mission is to support the goals of the College and to improve the quality of learning and teaching by providing information services and collections in a variety of formats that serve the needs of its users. In support of this mission, the library seeks to (1) sustain and improve its collections and the services and pathways that give access to them; (2) clarify needs and develop programs to help students become more independent, more confident, and more resourceful; (3) create an information gateway through the thoughtful use of technology; (4) promote staff learning through collaborative planning, teamwork, and continuing education; and (5) ensure that library facilities are safe, inviting, and well maintained.

As the result of a generous gift from College Board of Trustees Chair Charles P. Stevenson Jr., Bard's library complex consists of the Charles P. Stevenson Jr. Library, designed by the award-winning architectural firm of Robert Venturi, and the Hoffman and Kellogg Libraries. The resources of the Stevenson Library and satellite libraries in the Levy Economics Institute, Center for Curatorial Studies, and Bard Graduate Center: Decorative Arts, Design History, Material Culture include 400,000 volumes and access

to more than 80 databases and 50,000-plus online journals. ConnectNY and other resource-sharing consortiums provide access to six million additional volumes. For a full description of collections and services, visit the library website at bard.edu/library.

Academic Facilities

Alden Trust Digital Media Lab Bard received a grant from the George I. Alden Trust to create a sustainably built digital media lab. The building will be constructed from recycled materials (possibly including repurposed shipping containers) and is to be located near the Stevenson Athletic Center on the central campus. Students, faculty, and staff collaborated with architect Adam Kalkin on the design.

Avery Arts Center The Milton and Sally Avery Arts Center houses the Jim Ottaway Jr. Film Center, home to the Film and Electronic Arts Program; the Center for Moving Image Arts; and the Edith C. Blum Institute, home to the Music Program and, with the adjacent László Z. Bitó '60 Conservatory Building, the Bard College Conservatory of Music.

Blum Institute facilities include practice spaces for students and staff, faculty offices, classrooms, a listening library, fully equipped recording studio, jazz band room, and studios for editing, computer music, composition, and jazz percussion. Students have access to grand and upright Steinway and Yamaha pianos. Music facilities in the Bitó Building are described below.

The Ottaway Film Center houses a 110-seat theater equipped with 16mm and 35mm film and video projection, performance space, editing suites for sound and video, faculty offices, two screening/seminar rooms, a shooting studio with control room, analogue editing suite and computer lab, darkroom, and film archive and media library. Students in production classes may borrow supplies and equipment housed in the inventory office. Visiting artist talks, screenings, and symposia are regularly scheduled in the theater.

The Center for Moving Image Arts, which is dedicated to the study of cinema's past and future, is equipped with temperature- and humidity-controlled vaults to house its collections. The archives focus on classical Hollywood, silent/early sound cinema, international auteur cinema, and East Asian cinema. To learn more, see "Additional Study Opportunities and Affiliated Institutes" or visit bard.edu/cmia.

Bard College Exhibition Center (UBS Gallery) The Exhibition Center is a 16,000-square-foot gallery and studio space in nearby Red Hook. The off-campus facility, formerly the Universal Builders Supply (UBS) building, provides a professional-level space for exhibitions by graduating seniors and master of fine arts candidates in the Milton Avery Graduate School of the Arts.

Bard College Farm The 1.5-acre Bard College Farm, established in 2012, serves as a practicum site for a number of courses, produces food in ways that are ecologically sound, demonstrates the methodologies for sustainable food production, and is respon-

sive to the latest scientific and agricultural practices for growing sustainable crops. The College dining service buys virtually all of the farm's produce. The student-initiated farm also grows cash crops (e.g., the largest cranberry crop in the Mid Hudson Valley region) as a way of sustaining itself financially. A barn with cold storage and meeting space was added in 2014. The farm is part of a campus-wide initiative to revamp the way food is procured, cooked, and served at the College. It is part of a close collaboration between Bard students, administration, and Chartwells, the College dining service.

Bard College Field Station The Bard College Field Station is on the Hudson River near Tivoli South Bay and the mouth of the Saw Kill. Its location affords research and teaching access to freshwater tidal marshes, swamps and shallows, perennial and intermittent streams, young and old deciduous and coniferous forests, old and mowed fields, and other habitats. A library, herbarium, laboratories, classroom, and offices are open to undergraduate and graduate students, faculty, and environmental researchers by prior arrangement. Also based at the Field Station are laboratories of the Hudson River National Estuarine Research Reserve of the New York State Department of Environmental Conservation and Hudsonia Ltd., an environmental research institute (see page 249). The Field Station is owned by the College and operated with support from the Research Reserve, Hudsonia, and other public and private funding sources.

Bard Hall Bard Hall, erected in 1852, is the College's original academic building. It is used by the Music Program and other programs for lectures, recitals, rehearsals, and classes. Bard Hall was completely restored in 1986 with generous assistance from the late John H. Steinway '39, who had been a trustee of the College.

Bard Information Technology at Henderson Computer Resources Center Bard Information Technology (Bard IT) provides broadband Internet access and a gigabit data backbone to the Bard community. Wireless networking is available in many locations on campus. Wired 100Mb Ethernet ports are in all dormitories and many public areas. Support for academic computing includes a fully updated learning and teaching environment, multimedia classrooms, and video teleconferencing. Students may bring their computers to Bard, although they are not required to do so; there are several public computing labs that provide Macintosh and Windows computers, scanners, and printers. Henderson Annex has a computer lab that is accessible 24 hours a day. Also located in Henderson Annex is the Bard IT Help Desk, which provides support and training to students, faculty, and staff. For details, see bard.edu/it.

Bitó Conservatory Building The László Z. Bitó '60 Conservatory Building, a gift from László Z. Bitó and Olivia Cariño, is a freestanding, 16,500-square-foot structure connected to the Avery Arts Center's music wing by a covered walkway. Designed by Deborah Berke Partners, the building was completed in 2013 and is used primarily by students in the Bard College Conservatory of Music. Facilities include a 145-seat performance space that can be configured several ways, allowing students to reimagine the traditional concert space; 15 teaching studios; a large classroom; and a lounge. The Bitó Building also has one-touch audio and video recording and live streaming capabilities.

Blithewood Blithewood is the home of the Levy Economics Institute of Bard College. The mansion, built in 1900, and its site, originally designed by renowned landscape architect A. J. Downing, were renovated with a gift from the family of Bard trustee Leon Levy. Undergraduates have access to the Institute's library by appointment and through the campus electronic network, and some undergraduate courses are taught there.

Blum Institute See Avery Arts Center for a detailed description.

Center for Civic Engagement The Center for Civic Engagement is located in historic Ward Manor Gatehouse in the North Campus. For more information about Center activities, see "Civic Engagement" in this catalogue.

Center for Curatorial Studies and Art in Contemporary Culture The Center for Curatorial Studies at Bard College (CCS Bard) is an exhibition, education, and research center dedicated to the study of art and curatorial practices from the 1960s to the present day. The original 38,000-square-foot facility was completed in 1991 through the generosity of Marieluise Hessel and Richard Black. In addition to the CCS Bard Galleries and the Hessel Museum of Art, which opened following major expansion in 2006, CCS Bard houses the Marieluise Hessel Collection of more than 2,000 contemporary works, as well as an extensive library and curatorial archives that are accessible to the general public. In 2016, construction was completed on a 3,600-square-foot archives, special collections, visible storage, and collection teaching area. In 2012, one of the main galleries in the Hessel Museum was named in honor of photographer Robert Mapplethorpe, in gratitude for support from the Robert Mapplethorpe Foundation. Exhibitions are presented year-round in the CCS Bard Galleries and Hessel Museum, providing students and the public with an opportunity to interact with world-renowned artists and curators. The museum café and outdoor terrace are open to the public; please visit bard.edu/ccs for hours.

College Bookstore The bookstore, located in Bertelsmann Campus Center, carries texts and other books, art supplies, Bard apparel, stationery, toiletries, and food items. Many textbooks may also be rented or purchased as digital books. Students may put money into a "bookstore account" via Student Accounts to make purchases with their student ID card. Regular charge cards and Barnes & Noble gift cards may also be used for purchases.

Fisher Center for the Performing Arts Designed by internationally acclaimed architect Frank Gehry, the 110,000-square-foot Richard B. Fisher Center for the Performing Arts at Bard College opened in 2003. The Fisher Center, named for the former chair of Bard's Board of Trustees, houses two theaters and the Felicitas S. Thorne Dance Studio, Stewart and Lynda Resnick Theater Studio, practice studios, and professional support facilities. The Sosnoff Theater, an intimate 800-seat theater with an orchestra, parterre, and two balcony sections, features an orchestra pit for opera and an acoustic shell designed by Yasuhisa Toyota that turns the theater into a first-class concert hall for performances of chamber and symphonic music. The LUMA Theater is a flexible

space with adjustable, bleacher-type seating that is used for teaching and for student and other performances. The Fisher Center is home to the undergraduate Theater and Performance and Dance Programs; the Bard Music Festival, which celebrated its 27th season in August 2016; and Bard SummerScape, an annual festival of opera, theater, film, and dance.

Fisher Studio Arts Building The Richard B. Fisher and Emily H. Fisher Studio Arts Building houses studios for painting and drawing, printmaking, cybergraphics, wood-working, and sculpture; a welding shop; individual studios for students working on their Senior Projects, a large exhibition area for student shows, and meeting areas.

Hegeman Hall and Rose Laboratories Hegeman Hall houses general-use classrooms and physics teaching laboratories. Rose houses research laboratories for the Physics Program, which has a broad array of electronics and optics equipment, as well as additional teaching laboratories.

McCarthy House McCarthy House houses the Hannah Arendt Center for Politics and Humanities and the Human Rights Project. The house was occupied by novelist and critic Mary McCarthy when she taught English at Bard from 1946 to 1947 and from 1986 to 1989. McCarthy and Arendt were friends for many years, and McCarthy served as Arendt's literary executor from 1976 until her death in 1989. The conference room in the house features Arendt's desk from her last apartment in New York City.

Music Practice Rooms Opened in 2012 and located near the Avery Arts Center, this facility contains a dozen practice rooms that are available to all students.

Olin Humanities Building The Franklin W. Olin Humanities Building, constructed with a grant from the F. W. Olin Foundation and completed in 1987, is the main facility for anthropology, history, philosophy, religion, literature, creative writing, foreign languages, art history, and music history classes. The building contains a 370-seat auditorium for concerts, lectures, and conferences. It also includes small lecture rooms, seminar rooms, an art history room with projection equipment, a music history room with demonstration facilities, a poetry room with a library of poetry on tape, study and lounge areas, and an interior court and exterior terrace that are used for receptions.

Olin Language Center The two-story F. W. Olin Language Center was added to the Olin Humanities Building in 1995 through a special grant from the F. W. Olin Foundation. The facility features high-tech seminar rooms, a lecture hall, and the Center for Foreign Languages and Cultures (CFLC), which has an international staff of 20, and offers a wide range of tools and audiovisual resources for foreign-language learning.

Ottaway Film Center See Avery Arts Center for a full description.

Ottaway Gatehouse for International Study Home to the Institute for International Liberal Education, the Jim and Mary Ottaway Gatehouse is one of the oldest buildings on campus and a designated state and federal historic landmark. The hexagonal

gatehouse to the Blithewood estate was designed by Alexander Jackson Davis and constructed in 1841. In 2004, the gatehouse was renamed for James Haller Ottaway Jr. and Mary Hyde Ottaway, who have generously supported Bard's international programs and students since 1988.

Reem-Kayden Center for Science and Computation The Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, a 70,000-square-foot science facility that opened in 2007, is home to the Biology, Chemistry, and Computer Science Programs. The Lynda and Stewart Resnick Science Laboratories wing opened in 2009. Designed by Rafael Viñoly Architects, the dramatic two-story building includes nearly 17,000 square feet of dedicated laboratory space. Biology equipment in the facility includes a confocal microscope, DNA and protein electrophoresis instruments, a digital gel-imaging system, an array of standard PCR machines, a Real-Time PCR machine, two fluorescence microscopes, and a wide range of ecology field equipment. Chemistry equipment includes an advanced 400 MHz nuclear magnetic resonance spectrometer (NMR), liquid chromatograph-mass spectrometer, and two gas chromatograph-mass spectrometers. The computer science space includes cognitive systems, robotics, and hardware teaching labs. The building also features the László Z. Bitó '60 Auditorium, which seats 65; seven high-tech classrooms for multimedia presentations, two of which are set up for videoconferencing; faculty offices; and a series of open spaces for studying, computer work, and informal meetings.

Shafer House Shafer House, a midcentury modern facility and the longtime residence of the late Frederick Q. Shafer, professor of religion at the College, and Margaret Creal Shafer, was recently renovated to provide office and meeting space for the Written Arts Program.

Woods Studio Woods Studio houses the classrooms, labs, studios, offices, and exhibition gallery of the Photography Program. The program's facilities include two black-and-white group darkrooms; color facilities, including nine 4 x 5 enlargers and a processor for 20 x 24 prints; private darkrooms for seniors that are equipped with black-and-white and color enlargers for negatives up to 8 x 10 inches; and a mural printing room. A 5,000-square-foot addition houses an exhibition gallery, classroom, 900-square-foot studio, and advanced digital imaging lab. A basic digital lab, with 12 workstations and a printer capable of handling widths of up to 44 inches, is located in the basement of nearby Brook House.

Social and Recreational Facilities

Anne Cox Chambers Alumni/ae Center The Alumni/ae Center is located across Route 9G from the College's main entrance. The space, in addition to housing the Office of Development and Alumni/ae Affairs and Bard Master of Arts in Teaching (MAT) Admission Office, is configured to allow alumni/ae to host small functions, gather informally, set up readings and exhibitions, and interact with faculty and students. The purchase of the property, in 2012, was made possible by donations from an anonymous alumnus and a small group of alumni/ae.

Bertelsmann Campus Center The Heinz O. and Elizabeth C. “Lilo” Bertelsmann Campus Center, a 30,000-square-foot facility that opened in 1999, is a central meeting place on campus. It contains the college bookstore and post office; the Career Development, Trustee Leader Scholar Program, and Student Activities Offices; Down the Road Café; the 100-seat Weis Cinema; lounge areas; public e-mail terminals; multipurpose and conference rooms; a student computer lab; meeting rooms for student clubs and organizations; and art gallery space. The signature exterior feature is a spacious second-floor deck on the building’s south side. The Campus Center is named for Heinz O. Bertelsmann, professor of international relations at Bard from 1947 to 1977, and Elizabeth C. “Lilo” Bertelsmann, a teacher of German and noted photographer, whose generous gift funded its construction.

Chapel of the Holy Innocents The College chapel was built in 1857 with local oak and stone from quarries across the Hudson River in Ulster County. A gift to the local parish school from John Bard, who later founded St. Stephen’s College, the chapel was dedicated to his son Willie. The structure was rebuilt in 1859 after the original edifice was destroyed by fire.

Community Garden The Bard College Community Garden, a haven for agricultural enthusiasts since 1997, is used to demonstrate permaculture design, which addresses food scarcity, diminishing space, and soil depletion, and uses nature’s biological processes to create regenerative, long-term food systems. The garden is open to Bard students, faculty, and staff, as well as members of neighboring communities.

Finberg House Finberg House provides overnight accommodations for distinguished guests of the College. It is named in honor of Alan R. Finberg, a longtime trustee of the College and husband of the late Barbara D. Finberg, a close friend of the College and member of the board of the Bard Music Festival.

Kline Commons Kline Commons, the main dining facility, offers a variety of nutritious and sustainable selections served in two large dining rooms, meeting rooms, and a faculty dining area. Through the efforts of Bard EATS, a campus program focused on food sustainability and nutrition, more than 20 percent of food purchases at Kline is “Real Food” (meeting local, fair, ecological, and humane standards). Through a continuous service plan, students on the meal plan enjoy the flexibility of dining at the hour of their choice. Learn more at dineoncampus.com/bard.

Also located in Kline is the **Green Onion Grocer**, which serves as the campus market. A variety of produce, dairy, and staple items are available to purchase with cash or Bard Bucks. The Green Onion is open Monday through Friday, from 11 a.m. to 7 p.m.

Manor House Café Manor House Café is steps away from the Fisher Center for the Performing Arts and features two dining rooms with views of the Catskill Mountains and an outdoor dining terrace. The café is open weekdays for breakfast, lunch, and dinner. Resident students may use their meal plan at Manor House Café as a meal exchange. Bard Bucks are also accepted.

Montgomery Place Acquired in 2016, the Montgomery Place campus has significant historic and cultural assets, including the 1804–05 Federal-style mansion, a carriage house, heated greenhouse, outbuildings, gardens, and walking trails. Nineteenth-century tastemakers Alexander Jackson Davis and Andrew Jackson Downing helped design the house and grounds. The College has begun work on a master plan to integrate the campuses and utilize the Montgomery Place facilities.

Old Gym The Old Gym houses the Office of Safety and Security as well as student filmmaking studios and multipurpose arts space.

Root Cellar A student space located in the basement of the Stone Row Residence Halls (next to the Learning Commons), the Root Cellar is a nonhierarchical collective that serves as a lounge space for student use and a venue for shows and club meetings. It also houses one of the largest zine libraries on the East Coast.

Sawkill Coffee House Located in the Cruger Village residence hall complex (and sporting a bright yellow door), the Sawkill Coffee House is run by students and offers high quality coffee, tea, hot cocoa, espresso-based drinks, and fancy lemonades to the entire Bard community. To promote sustainability, all patrons are encouraged to bring their own mugs. The space is open 24 hours a day for student use; for Coffee House hours, see facebook.com/SawkillCoffeeHouse.

SMOG SMOG, a converted garage, is Bard's primary student-run concert, performance, and arts space.

Stevenson Athletic Center and Outdoor Facilities The recently expanded Stevenson Athletic Center is an athletic and recreational complex made possible by a gift from Charles P. Stevenson Jr., chair of the Bard College Board of Trustees. In the summer of 2012, construction was completed on a 7,500-square-foot addition to the facility, thanks to a gift from Stevenson and two anonymous donors.

The athletic center features a 25-yard, six-lane swimming pool; fitness center; strength training center; locker rooms; athletic training room; activity classrooms; cycling spin room; and 12,500 square feet of gymnasium space that includes basketball and volleyball courts, fencing strips, badminton courts, and seating for 700 spectators. The addition includes four international squash courts with a mezzanine viewing area, a conference room, staff offices, an activity classroom overlooking the tennis facility, and a new entry and lobby area. Outdoor facilities include six lighted hard-surface tennis courts, a lighted platform tennis court, miles of cross-country running and Nordic skiing trails, the Lorenzo Ferrari Field Complex, Seth Goldfine Memorial Rugby Field, Honey Field (home to the Raptors baseball team), and adjacent multipurpose fields.

Safety and Security

Bard College provides round-the-clock, year-round safety and security coverage. The Office of Safety and Security consists of a director, assistant director, and 24 full-time and several part-time employees. All safety and security officers are highly trained, registered New York State security personnel. Their main mission is to be a positive presence on campus and thus encourage the Bard community and its many visitors to follow the rules and guidelines established by the College. The officers are uniformed and equipped with keys and radios and have civilian powers of arrest. A professional dispatching staff coordinates all security communications. Should a difficult situation arise on campus that requires a higher level of professional training, the Office of Safety and Security maintains close working relations with the Red Hook Police Department, Dutchess County Sheriff's Department, and the New York State Police.

Other campus safety measures include a student golf cart patrol that provides after-dark security escorts to other students upon request and a student bike patrol that serves as extra eyes and ears for the Safety and Security Office. A student-operated team of trained first responders to emergency medical conditions is on call 24 hours a day, seven days a week, while school is in session.

Although Bard College is situated in a rural, almost idyllic setting, crimes sometimes occur on campus that require the attention of Bard's security force and the police. The College publishes annually a list of crimes that occurred during the previous year and categorizes them according to standards established by the U.S. Department of Education. This list is available to the public upon request.

Title IX/Office for Gender Equity

The College responds to all allegations of gender-based misconduct, including sexual harassment, gender-based harassment, nonconsensual sexual intercourse, nonconsensual sexual contact, intimate partner violence, stalking, and sexual exploitation reported to have occurred on campus; off campus involving members of the Bard community; through social media or other online interactions involving members of the Bard community, particularly if campus safety is affected; and during official Bard programs, regardless of location. The College will take action to respond and/or remedy gender-based misconduct as well as prevent reoccurrences.

Any member of the Bard community, or a guest or visitor, who believes they have been subject to gender-based misconduct should seek support by contacting the Title IX administrator/associate dean for gender equity at 845-758-7542 or TitleIX@bard.edu. Behaviors that do not rise to the level of policy violations may be reported, as the College may be able to provide options for resolution, assistance, or remedy. The College's primary concern is the health, safety, and well-being of its community members.

GRADUATE PROGRAMS

In addition to its undergraduate curriculum, Bard offers a variety of graduate programs on the main campus and at distinct centers in New York City, Massachusetts, and California. Each graduate program has an interdisciplinary focus and draws upon the expertise of select core faculty and renowned visiting scholars, artists, and specialists to create a dynamic, rigorous learning environment. Catalogues are available from the individual graduate program offices and from the Office of the Dean of Graduate Studies. Information is also available online at bard.edu/graduate.

Bard Center for Environmental Policy **bard.edu/cep**

Offering master of science degrees in environmental policy and in climate science and policy, the Bard Center for Environmental Policy (Bard CEP) fosters education, research, and leadership on critical environmental issues. The degree programs provide rigorous interdisciplinary grounding in science, economics, policy, and the law. Graduates pursue policy careers as analysts, educators, and advocates in NGOs, government, and business. A full-time professional internship is an integral part of training during the second year, when students also complete a carefully mentored, individual Capstone Project. Joint-degree options are offered through Pace Law School, the Master of Arts in Teaching Program at Bard College, and Bard's MBA in Sustainability. Bard CEP is a partner institution in the Peace Corps' Master's International and Paul D. Coverdell Fellows programs, maintains research relationships with the Cary Institute of Ecosystem Studies, and is home to the National Climate Seminar, a biweekly national dial-in conversation among Bard CEP students and experts in the field. Recent CEP initiatives have focused on environmental policy in East Asia and improving the vitality of the food economy of the Hudson Valley. CEP also hosts the C2C Fellows program, a national network for undergraduates and recent graduates aspiring to sustainability leadership in politics and business.

Bard College Conservatory of Music **bard.edu/conservatory/programs**

The Bard College Conservatory of Music offers two graduate programs, one in conducting and one in vocal arts.

The Graduate Conducting Program is a two-year master of music degree curriculum with tracks in orchestral and choral conducting, designed and directed by Harold Farberman, founder and director of the Conductors Institute at Bard (see page 235); James Bagwell, director of Bard's undergraduate Music Program, academic director of The Orchestra Now (see page 287), and principal guest conductor of the American Symphony Orchestra; and Leon Botstein, president of Bard College, music director of the American Symphony Orchestra, and conductor laureate of the Jerusalem Symphony Orchestra. In addition to instruction in conducting, the curriculum includes a four-semester music history sequence; voice and diction lessons for choral conductors; instrument lessons for orchestral conductors; and foreign language study, ear training, and composition for all students. The program, which began in 2010, provides students access to the resources of the Bard Music Festival and other Bard-related musical institutions.

The Graduate Vocal Arts Program, launched in 2006, is a unique master of music program in vocal arts conceived, designed, and led by renowned American soprano Dawn Upshaw. The two-year program prepares the young singer to meet the challenges of a professional life in music in the 21st century. Students work on art song, chamber music, new music, and operatic repertoire throughout their course work and give public performances each semester. In alternate years, a fully staged opera is presented at the Richard B. Fisher Center for the Performing Arts. The core teaching faculty includes associate director Kayo Iwama, renowned pianist and vocal coach, and is supplemented by guest artists from the professional music world. The program also includes seminars and classes on career skills led by some of the leading figures in arts management and administration.

Bard Graduate Center **bgc.bard.edu**

The Bard Graduate Center (BGC) offers programs leading to M.A. and Ph.D. degrees in the history of the decorative arts, design history, and material culture. Founded in 1993 and located in Manhattan's Upper West Side historic district, BGC is a graduate and research institute dedicated to the study of the cultural history of the material world. The curriculum is encyclopedic, with seven areas of particular focus: New York and American material culture; modern design history; history and theory of museums; early modern Europe; global Middle Ages; archaeology, anthropology, and material culture; and cultures of conservation. The Center sponsors seminars and symposia, offers visiting fellowships, and publishes *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* as well as a monograph series, *Cultural Histories of the Material World*. The Bard Graduate Center Gallery organizes exhibitions, publishes award-winning catalogues, and presents public programs. The campus comprises a state-of-the-art academic programs building, the gallery, and a residence hall; each building has been renovated and designed by Ennead Architects. BGC is a member of the Association of Research Institutes in Art History (ARIAH).

Bard MBA in Sustainability

bard.edu/mba

Established in 2012, the Bard MBA in Sustainability is one of a select few graduate programs in the world to fully integrate sustainability into a core business curriculum. Students learn to build businesses and not-for-profit organizations that simultaneously pursue economic, environmental, and social objectives—the integrated bottom line—to create a healthier, more sustainable world. Graduates are equipped to transform existing companies or start their own, pioneering new business models for meeting human needs while protecting and restoring the earth’s natural systems.

The Bard MBA, a low-residency program based in New York City, is structured around monthly weekend residencies (Friday morning to Monday afternoon) and online instruction two evenings a week. This structure allows students to work up to 30 hours a week while pursuing their M.B.A. degree. It also enables cutting-edge practitioners of corporate sustainability from all sectors, in addition to members of the permanent Bard faculty, to teach courses and lecture in the program on a regular basis. The curriculum fully combines the study of business with the study of sustainability and covers subjects ranging from leadership to operations, marketing to finance, and economics to strategy. In Bard’s unique NYCLab course, MBA students complete a professional consultancy in the first year of the program, working in small teams with corporate, governmental, and nonprofit organizations to solve sustainability-related business problems. In the second year, students pursue yearlong, individually mentored Capstone Projects that can take the form of a business start-up, intrapreneurial project in their workplace, consultancy, research project, or business plan.

Center for Curatorial Studies and Art in Contemporary Culture

bard.edu/ccs

The Center for Curatorial Studies, Bard College (CCS Bard), was founded in 1990 as an exhibition and research center for the study of late-20th-century and contemporary art and culture and to explore experimental approaches to the presentation of these topics and their impact on our world. Since 1994, the Center for Curatorial Studies and its graduate program have provided one of the world’s most forward-thinking teaching and learning environments for the research of contemporary art and practice of curatorship. Broadly interdisciplinary, CCS Bard encourages students, faculty, and researchers to question the critical and political dimension of art, its mediation, and its social significance; and cultivates innovative thinking, radical research, and new ways to challenge our understanding of the social and civic values of the visual arts. CCS Bard provides an intensive educational program alongside its public events, exhibitions, and publications, which collectively explore the critical potential of the institutions and practices of exhibition making. The curriculum is uniquely positioned within the Center’s resources, which include the internationally renowned CCS Bard Library and Archives and the Hessel Museum of Art, with its rich permanent collection.

International Center of Photography-Bard Program in Advanced Photographic Studies

icp.org/school/icp-bard-mfa

The International Center of Photography-Bard Program in Advanced Photographic Studies (ICP), founded in 2003, awards an M.F.A. degree in photography in collaboration with the Milton Avery Graduate School of the Arts (see below). The two-year program, which is based at the ICP School in Manhattan, explores all aspects of photography through an integrated curriculum of studio practice, critical study, seminars, resident artist projects, and professional practice, including internships with leading professional photographers and photography organizations. The program's core faculty and guest artists offer students guidance from some of the most accomplished professionals at work today, and the curriculum makes full use of the resources of ICP's curatorial team and museum collection. The goal of the program's broad approach to photographic practice, from studio work and exhibition to writing and publication, is to equip aspiring artists with the critical and professional skills necessary to succeed in all aspects of the field.

Levy Economics Institute Master of Science in Economic Theory and Policy

bard.edu/levyms

The Levy Economics Institute of Bard College offers a master of science degree in economic theory and policy. Designed to meet the preprofessional needs of undergraduates in economics and related fields, this innovative degree program began in 2014. The program draws on the expertise of select Bard College faculty and scholars of the Levy Economics Institute, an economic policy research institute with more than 30 years of public policy research experience.

Led by Jan Kregel, Levy Institute senior scholar and director of research, the M.S. curriculum emphasizes theoretical and empirical aspects of economic policy analysis through specialization in one of the main research areas of Levy Institute scholars: macroeconomic theory, policy, and modeling; monetary policy and financial structure; distribution of income, wealth, and well-being; gender equality and time poverty; and employment and labor markets. Small class sizes encourage a close mentoring relationship between student and instructor, and all students participate in a graduate research practicum at the Levy Institute. The program also offers a 3+2 dual-degree option for undergraduates, in which students earn both a B.A. and the M.S. in five years. For more information, including program requirements, faculty, and scholarships, visit the Levy Master of Science website or contact levyms@bard.edu.

Longy School of Music of Bard College **longy.edu**

Founded in 1915 by renowned oboist Georges Longy, the Longy School of Music became a part of Bard in 2012 and is now known as the Longy School of Music of Bard College. Located in Harvard Square in Cambridge, Massachusetts, Longy is a world-class, degree-granting conservatory. It offers programs leading to a master of music degree in areas such as collaborative piano performance, composition, early music performance, modern American music performance, opera performance, vocal performance, and organ, piano, string, and woodwind and brass performance. Longy also offers undergraduate, graduate, and artist diplomas, along with studies leading to the Dalcroze Certificate and Dalcroze License. Longy's distinguished faculty includes music historians, composers, and musicians who have extensive experience performing as soloists, in major orchestras, and in chamber groups.

Longy, Bard College, and the Los Angeles Philharmonic have partnered to develop the Longy School of Music of Bard College Master of Arts in Teaching (MAT) Program for musicians who wish to respond to today's educational needs and who aspire to participate in the growing El Sistema movement in the United States. El Sistema is a program that originated in Venezuela and seeks to change the lives of children and communities through music. The intensive 12-month M.A.T. curriculum, modeled after the MAT Program on Bard's main campus, integrates advanced studies in musical performance and education with teaching internships in school classrooms and community music centers. Based in Los Angeles and housed on the grounds of one of the Los Angeles Philharmonic's El Sistema-inspired teaching sites, the program offers candidates an unparalleled learning environment and access to MAT faculty, including musicians from the Los Angeles Philharmonic and leading scholars in music and education. Program graduates are awarded California single subject credentialing (K-12) in music.

Master of Arts in Teaching Program **bard.edu/mat**

The Master of Arts in Teaching (MAT) Program at Bard College, founded in 2003, integrates graduate study in education and the academic disciplines with extensive apprentice teaching in middle and secondary school classrooms. It prepares teachers for a wide range of educational settings, urban and rural, in the United States and internationally. The MAT Program has three campus locations: in the Hudson Valley, New York; Los Angeles, California; and the West Bank. Completion of the New York program leads to a master of arts in teaching degree and New York State Initial Teaching Certification (grades 7-12) in one of four areas: biology/general science, literature/English, mathematics, and history/social science. Having completed an undergraduate degree in their chosen field, students in New York may earn the M.A.T. degree in one year (full time) or two years (part time). Bard undergraduates can earn their B.A. and M.A.T. through a 3+2 program on the Annandale campus. The MAT Program in Los Angeles leads to the M.A.T. and California Single Subject Teaching Credential in English or social stud-

ies. Students attend the L.A. campus part time and earn the degree while they teach. Currently, admission to the West Bank program is limited to Palestinian educators.

Milton Avery Graduate School of the Arts **bard.edu/mfa**

Since 1981 the Milton Avery Graduate School of the Arts has offered a low-residency program leading to the master of fine arts degree. For three intensive summer sessions, artists from a variety of fields—film/video, music/sound, painting, photography, sculpture, and writing—live and work on the Bard campus in an environment that encourages proficiency and recognizes the importance of engaged discussion to the artistic process. During the eight-week sessions, each Bard MFA student works individually, in conferences with faculty and visiting artists, in caucuses of their discipline, and in seminars and critiques with the community as a whole. Work toward the master of fine arts degree continues in two independent study sessions during the intervening winters. Bard MFA students include active midcareer artists, teachers, and professionals in other fields, as well as recent college graduates. The faculty is composed of working artists who are concerned with nurturing student artists and with the theory and practice of their own art.

The Orchestra Now **bard.edu/theorchnow**

The Orchestra Now (TÕN) is a unique training orchestra and master's degree program designed to prepare musicians for the challenges facing the modern symphony orchestra. Musicians receive three years of advanced orchestral training and take graduate-level courses in orchestral and curatorial studies, leading to a master of music degree degree in curatorial, critical, and performance studies. Bard faculty and guest scholars in music history, art history, and other humanities disciplines participate in the program's seminars. Students in the program, based at Bard's main campus in Annandale, receive full-tuition scholarships and fellowships for their experiential training in the orchestra.

TÕN performs concert series at Carnegie Hall and the Metropolitan Museum of Art in New York City, and in concert halls throughout the Northeast. Leon Botstein, president of Bard College, is the music director and principal conductor of The Orchestra Now. In addition, a roster of guest conductors and renowned instrumentalists participates in TÕN's concert and rehearsal schedule. TÕN rehearses in the Richard B. Fisher Center for the Performing Arts.

LEVY ECONOMICS INSTITUTE OF BARD COLLEGE

In 1986, the Board of Trustees of Bard College established the Levy Economics Institute of Bard College as an autonomously governed part of the College. Housed at Blithewood, a 19th-century mansion on the Bard campus, the Institute is an independent, nonprofit, nonpartisan public policy research organization that encourages a diversity of opinion in the examination of economic issues. It was founded by financier and Bard life trustee Leon Levy (1925–2003) as a tribute to his father, the economist and business executive Jerome Levy (1882–1967). Leon Levy was a leading donor to the College whose philanthropy provided the means to promote programs associated with the study of economics and the humanities.

The Levy Institute disseminates information; facilitates interactions among academics, business leaders, and policy makers; and does public outreach. Its scholars provide expert testimony to congressional committees on banking, finance, and employment structure, as well as media commentary based on policy options developed from Institute research. Policy briefings with members of Congress and their staffs also support the Institute's efforts to inform policy makers about its research, and provide a forum for bipartisan discussion of significant issues.

The Institute generates viable, effective public policy responses to economic issues that are central to achieving the fundamental societal goals of equity, full employment, a high living standard, and low inflation. Research is organized into seven program areas: the state of the U.S. and world economies; monetary policy and financial structure; the distribution of income and wealth; gender equality and the economy; employment policy and labor markets; immigration, ethnicity, and social structure; and economic policy for the 21st century. An international group of resident scholars and outside research associates pursues these areas of study.

The Institute's various programs give undergraduates the opportunity to meet the prominent figures who serve on its research staff and attend its conferences. Integrated activities of the Institute and Bard College include the Levy Economics Institute Prize, awarded annually to a graduating senior; annual scholarships for students majoring in economics; and an endowed professorship, the Jerome Levy Professor of Economics, currently held by Dimitri B. Papadimitriou, president of the Levy Institute and executive vice president of Bard College.

The Levy Economics Institute Master of Science in Economic Theory and Policy is an innovative two-year degree program that draws on the extensive research and policy

expertise of Institute scholars and select Bard College faculty. The program emphasizes empirical and theoretical aspects of policy analysis through specialization in one of the Institute's key research areas. The close ties between the program curriculum and the Institute's research agenda allow students to experience graduate education as a practicum, and all students participate in a research assistantship at the Levy Institute. There is also a 3+2 dual-degree option for undergraduates that leads to both a B.A. and the M.S. in five years.

Recent events sponsored by the Levy Institute include two research workshops, the 25th Annual Hyman P. Minsky Conference on the State of the U.S. and World Economies, the 2016 Minsky Summer Seminar, and the Economics Seminar Series.

In September 2015, the Institute hosted a workshop on "Distributional Impacts of Climate Policy: A Comprehensive Approach," part of a research project addressing the need for a new, more comprehensive methodology for estimating the impact on households—in terms of earnings, income, and wealth—of various policy alternatives for reducing carbon emissions in the United States.

In March 2016, the Institute organized a three-day workshop on "Gender and Macroeconomics: Current State of Research and Future Directions" with the goal of advancing the existing framework for integrating gender and unpaid work into macroeconomic analysis—a prerequisite for developing more equitable economic policies. More than 40 economists and researchers attended, including UN Conference on Trade and Development Senior Economic Affairs Officer Elissa Braunstein; Valeria Esquivel, research coordinator on gender and development, UN Research Institute for Social Development; Levy Institute Senior Scholar Nancy Folbre, director, Program on Gender and Care Work, Political Economy Research Institute, University of Massachusetts Amherst; Caren Grown, senior director, Gender Group, World Bank; Jan Kregel, Senior Scholar and director of research, Levy Institute; Ruth Levine, director, Global Development and Population Program, Hewlett Foundation; and Levy Institute Senior Scholar Ajit Zacharias, director of the Distribution of Income and Wealth program.

In April 2016, leading policy makers, economists, and analysts from the United States and Europe gathered at Blithewood for the Institute's 25th Annual Hyman P. Minsky Conference. Titled "Will the Global Economic Environment Constrain U.S. Growth and Employment?" the conference addressed, among other issues, whether what appears to be a global economic slowdown will jeopardize the implementation and efficiency of Dodd-Frank regulatory reforms, the transition of monetary policy away from zero interest rates, and the "new" normal of fiscal policy, as well as the use of fiscal policies aimed at achieving sustainable growth and full employment. Speakers included European Central Bank Vice President Vítor Constâncio; Richard Berner, director, Office of Financial Research, U.S. Department of the Treasury; former U.S. Representative Barney Frank; Bruce C. N. Greenwald, Robert Heilbrunn Professor of Finance and Asset Management, Columbia University; Henry Kaufman, president, Henry Kaufman & Company, Inc.; Robert J. Barbera, codirector, Center for Financial Economics, The Johns Hopkins University; Morgan Stanley Managing Director Martin L. Leibowitz; reporter Peter Eavis

and columnist Eduardo Porter of *The New York Times*; business and finance writer Theo Francis, *The Wall Street Journal*; and FT Alphaville blogger Izabella Kaminska.

The Minsky Summer Seminar, held at Blithewood each June, provides a rigorous discussion of both theoretical and applied aspects of Minsky's economics, with an examination of meaningful prescriptive policies relevant to the ongoing global financial crisis. The weeklong Seminar is geared toward graduate students, recent graduates, and those at the beginning of their professional or academic careers. To facilitate students' and researchers' access to the work of this influential economist, selected papers in the Minsky Archive, housed at Blithewood, are made available through the Bard Digital Commons (digitalcommons.bard.edu).

The Institute is a cosponsor, with the Bard Economics Program and Economics Club, of the Economics Seminar Series, which is dedicated to furthering the exchange of economic ideas in the greater Bard community. The series is broad in focus, with guest lectures that have included "The Many Faces of Poverty in the United States," "What Economists Can Learn from Human Rights Law," and "Re-embracing Keynes: Scholars, Admirers, and Skeptics in the Aftermath of the Crisis."

The Levy Institute's publications program forms the main pillar of its outreach activities, with more than 1,600 publications issued. In an effort to raise the level of public debate on a broad spectrum of economic issues, the Institute publishes research findings, conference proceedings, policy analyses, and other materials, all of which are available at levyinstitute.org. In addition to a digital library, the website features information on the Institute's research initiatives, scholars, and upcoming events, averaging 1.2 million hits and 830,000 page views per month. A companion website, multiplier-effect.org, provides scholars the opportunity to comment on new developments in real time.

Policy coordination and information exchange are critical to resolving the ongoing sovereign debt crisis in the eurozone. As part of this effort, the Levy Institute has posted Greek translations of selected publications addressing aspects of the crisis. The Institute has also designed an emergency employment program for Greece's social economy sector and developed a stock-flow consistent model for simulating the Greek economy. The Levy Institute Model for Greece (LIMG) builds on the work of the late Distinguished Scholar Wynne Godley, and is a flexible tool for the analysis economic policy alternatives for the medium term. The LIMG is part of a broader effort to develop models for other eurozone countries that will, in addition, reveal the effects of intracountry trade and financial flows.

And as part of its work investigating public employment guarantees as a path toward inclusive development and pro-poor growth, the Levy Institute has developed estimates of time-adjusted income poverty for Argentina, Chile, Ghana, Mexico, South Korea, Tanzania, and Turkey to more accurately measure poverty in these countries and to formulate more effective policies for reducing poverty while promoting gender equity. The new, alternative Levy Institute Measure of Time and Income Poverty provides a true profile of poverty—its incidence, depth, and demographic characteristics—and highlights the connection between time constraints and poverty status.

THE BARD CENTER

Since 1978 the Bard Center has developed pacesetting educational and scholarly programs with a recognized influence nationwide. The Center promotes the study of the liberal arts and sciences as they relate to issues of public planning and decision making in and beyond the Hudson River Valley. These programs enrich the intellectual, cultural, and social experience of Bard undergraduates and establish a network of academic and professional centers beyond the campus.

The Bard Center sponsors lectures, seminars, conferences, and concerts on campus, bringing students into contact with prominent researchers, artists, musicians, scientists, and other leaders in fields that many undergraduates aspire to enter. An equally influential aspect of its activities is the shared learning experience of College and community members.

Center projects in which students have participated have had an impact on such diverse and far-reaching pursuits as new directions in music and the arts, the development of health care in cities, solutions to functional illiteracy, and groundbreaking ecological research. Because the Center's focus is intellectual in the broadest sense, rather than narrowly academic, it encourages students from their first year onward to share the mantle of social responsibility and leadership.

Fellows of the Bard Center

Bard Center fellows, who serve active terms of varying lengths, present seminars and lectures that are open to the public and teach or direct research by Bard undergraduates. Fellows are chosen on the basis of special achievement in the arts, sciences, literature, philosophy, history, or social studies. The following prominent scholars and artists currently serve as fellows:

Stephen Graham, publisher, theatrical producer, and professor of writing and British literature. Founder and executive director of the New York Theatre Workshop (1979–86) and copublisher of Ecco Press (1993–98), he previously taught at Columbia University and the New School for General Studies. His teaching and research interests also include 19th-century historiography, canon formation, and fin-de-siècle French prose.

Bradford Morrow, novelist, poet, critic, and editor. His published work includes the novels *The Forgers*, *Come Sunday*, *The Almanac Branch*, *Trinity Fields*, *Giovanni's Gift*, *Ariel's Crossing*, and *The Diviner's Tale*; the short story collection *The Uninnocent*; and the poetry collections *Posthumes: Selected Poems 1977-1982*, *Danae's Progress*, *The Preferences*, and *A Bestiary*. Works in progress include *The Prague Sonata*, a novel, and *Meditations on a Shadow*, a collection of essays. He is a founding editor of *Conjunctions*, the widely respected literary journal published at Bard; a professor of literature at the College; and executor of the estate of the poet Kenneth Rexroth.

Institute for Writing and Thinking

Founded in 1982, the Institute for Writing and Thinking (IWT) has been guiding teachers in developing and refining writing practices for more than 30 years. Through intellectually stimulating and practical workshops, conferences, and on-site consulting, IWT brings secondary and college teachers together and supports their efforts to make writing a central classroom practice.

The philosophy and practice of IWT are one: writing is both a record of completed thought and an exploratory process that supports teaching and deepens learning across disciplines. To this end, IWT's core workshops include "Writing to Learn," "Teaching the Academic Paper," "Creative Nonfiction: Telling the Truth," "Inquiry into Essay," "Writing and Thinking through Technology," "Writing to Read Scientific Texts," and "Poetry in Today's Classroom." IWT also offers an annual March Curriculum Conversation—a series of workshops intended to foster innovative approaches to teaching canonical texts through diverse writing and thinking practices. These workshops foster innovative approaches to teaching texts that help students understand their enduring relevance. Shakespeare's *Othello*, Homer's *Odyssey*, Mark Twain's *The Adventures of Huckleberry Finn*, Richard Wright's *Black Boy (American Hunger)*, and Junot Diaz's *The Brief Wondrous Life of Oscar Wao* are among the texts that have been addressed. The Institute's annual April conference focuses on a pedagogical practice or genre, or an issue on the minds of educators today, such as "The Difficulty with Poetry: Opacity and Implication in the New and Old"; "Fail Better: Writing, Thinking, and Risk Taking in the American Classroom"; "Common Sense: Writing, Thinking, and the Common Core"; and "New Kinds of Attention: Teaching Writing in a Digital Age."

IWT workshops demonstrate how teachers can lead their students to discover and make meaning, engage in productive dialogue, and learn the critical thinking skills that support academic writing and foster the capacity for lifelong learning. With workshops at Bard; on-site across the United States; internationally, at sites in Sweden, Haiti, Lithuania, and Myanmar, among others; at partner institutions in Kyrgyzstan, Russia, the West Bank, and Germany; and through a variety of summer programs for high school and college students, IWT supports educators, students, and writers worldwide. To learn more, visit writingandthinking.org.

Bard Fiction Prize

The Bard Fiction Prize was established in 2001 and is awarded annually to an emerging writer who is an American citizen aged 39 years or younger at the time of application. In addition to a monetary award, the recipient is appointed writer in residence at Bard College for one semester. The prize, awarded each October, is intended to encourage and support young writers of fiction and to provide them with an opportunity to work in a fertile intellectual environment. Recipients of the prize are Alexandra Kleeman (2016), Laura van den Berg (2015), Bennett Sims (2014), Brian Conn (2013), Benjamin Hale (2012), Karen Russell (2011), Samantha Hunt (2010), Fiona Maazel (2009), Salvador Plascencia (2008), Peter Orner (2007), Edie Meidav (2006), Paul La Farge (2005), Monique Truong (2004), Emily Barton (2003), and Nathan Englander (2002). To learn more, visit bard.edu/bfp.

Distinguished Scientist Lecture Series

The Distinguished Scientist Lecture Series originated in 1979 when Nobel laureate physicist Paul Dirac accepted an invitation from Bard professor Abe Gelbart and the Bard Center to deliver a lecture titled “The Discovery of Antimatter.” The talk presented a view of science rarely seen by the general public—as a record of personal achievement as well as a body of facts and theories.

Since then audiences have heard more than a hundred eminent scientists, including 45 Nobel laureates and four Fields medalists. Speakers have included Beate Liepert, pioneering climate change research scientist and artist, who discovered the phenomenon of global dimming; Nina Jablonski, author of *Skin: A Natural History* and a leading researcher on the evolution of human skin color; Deborah Tannen, professor of linguistics at Georgetown University and author of *You Just Don’t Understand: Women and Men in Conversation*; Scott Gilbert, Howard A. Schneiderman Professor of Biology (emeritus) at Swarthmore College; Mark A. Cane, G. Unger Vetlesen Professor of Earth and Climate Sciences and professor of applied mathematics and applied physics at Columbia University; and Henri Brunner, professor emeritus at the University of Regensburg, Germany, and a preeminent contributor to the fields of catalysis and inorganic stereochemistry.

Leon Levy Endowment Fund

The Leon Levy Endowment Fund was created in 1995 by the Bard College Board of Trustees, in recognition of more than a decade of transformative philanthropy by Leon Levy, founder of the Levy Economics Institute. Through grants in many areas, the fund supports Bard College’s academic excellence. Leon Levy Scholarships are awarded annually to second- and third-year students who demonstrate exceptional merit in written

and oral expression, evidence of independent thinking and intellectual leadership, and interest in a breadth of academic and artistic pursuits. The fund also supports the Bard Music Festival (see below) and its associated book series, and makes possible many lectures and performances at Bard. The Leon Levy Professorship in the Arts and Humanities is held by Leon Botstein, president of the College.

Cultural Programs

Bard Music Festival

The Bard Music Festival (BMF) entered its 27th season in 2016. Since 1990 the festival has been presented on the Bard campus each summer over two consecutive week-ends in August. In 2003 the festival moved into The Richard B. Fisher Center for the Performing Arts at Bard College, where it continues to offer an array of programs whose themes are taken from the life, work, and world of a single composer. Concerts presented in the Fisher Center's 800-seat Sosnoff Theater and 200-seat LUMA Theater, as well as in the 370-seat Olin Hall, offer both the intimate communication of recital and chamber music and the excitement of full orchestral and choral sound. The weeks of the festival are filled with open rehearsals throughout the campus, and orchestral musicians are often invited to perform in chamber groups. Special events are arranged to complement the performances.

Through a series of preconcert talks and panel discussions by eminent music scholars, composers are examined within the cultural and political contexts of their careers. In 2016, Giacomo Puccini was the featured composer; other recent subjects have included Carlos Chávez, Franz Schubert, Igor Stravinsky, Camille Saint-Saëns, Jean Sibelius, Alban Berg, Richard Wagner, Sergey Prokofiev, Edward Elgar, Franz Liszt, Dmitrii Shostakovich, and Aaron Copland. Related articles and essays are published by Princeton University Press in a companion book edited by a major music scholar; the series was honored with an ASCAP Deems Taylor Special Recognition Award in 2006. The combination of innovative programs built around a specific theme and an outstanding level of professional musicianship has brought the festival international critical acclaim from publications such as the *New York Times*, *Wall Street Journal*, and *Financial Times*. To learn more about the festival, visit fishercenter.bard.edu/bmf.

Lecture and Performance Series

The Bard College Conservatory of Music in 2015–16 presented master classes, chamber music, and orchestra concerts by students, faculty, and guest artists. In spring 2016, Conservatory events at the Richard B. Fisher Center for the Performing Arts and László Z. Bitó '60 Conservatory Building included the Haydn Project, a series of concerts featuring string quartets, piano trios, part songs, and other works by Joseph Haydn,

curated by Peter Serkin; Concerto Competition; an opera double bill of Oliver Knussen's *Higglety Pigglety Pop! or There Must be More to Life* and Mozart's *The Magic Flute, Redux*; and a performance by the Conservatory Orchestra and The Orchestra Now of Mahler's Symphony No. 6 and Alban Berg's Seven Early Songs.

The John Ashbery Poetry Series, named for Bard's distinguished Charles P. Stevenson Jr. Professor Emeritus of Languages and Literature, brings leading contemporary poets to campus for readings and discussion in an intimate setting. In 2015–16, Michael Ives, visiting assistant professor of the humanities at Bard College, and celebrated poet and critic Roberto Tejada read from recent work.

Aston Magna

The Aston Magna Foundation for Music and the Humanities is dedicated to the performance and study of 17th- and 18th-century music. Founded in 1972, the Aston Magna Festival—the oldest summer festival in America devoted to music performed on period instruments—has been held in the Berkshires every year since its inception and at Bard since 1984. Under the artistic direction of Daniel Stepner, Aston Magna's performances aim to interpret as accurately as possible the music of the past as the composer imagined it. The performance style for these concerts has been developed through interpretation by internationally recognized specialists, and the instruments played are originals from the period or historically accurate reproductions.

Hudson Valley Chamber Music Circle

Founded in 1950, the Hudson Valley Chamber Music Circle has attracted a loyal regional following that has enjoyed annual June performances by some of the finest classical ensembles and soloists in the world. In 2016, featured artists included Emerson String Quartet; Calidone String Quartet; and the Kalichstein-Laredo-Robinson Trio.

Conjunctions

Founded in 1981, Bard's influential literary journal, *Conjunctions*, publishes innovative fiction, poetry, translations, essays, and interviews by contemporary masters and exciting new voices from the United States and around the world. As its slogan, "Read Dangerously," suggests, the journal brings fearless writing to risk-taking readers. Edited by Bard professor and novelist Bradford Morrow, winner of PEN's prestigious Nora Magid Award for excellence in editing a literary journal, *Conjunctions* appears biannually, in the spring and fall. The spring 2016 issue, *Conjunctions:66, Affinity*, investigates friendship in its many forms, including previously unpublished poems by Robert Duncan and new writing by contributors such as John Ashbery (Charles P. Stevenson, Jr. Professor Emeritus of Languages and Literature), Jedediah Berry '00, Jonathan Carroll, Paul Lisicky, J. W. McCormack '03, Rick Moody and Darcey Steinke, Stephen O'Connor,

Elizabeth Robinson, and Cole Swensen. The fall 2015 issue, *Conjunctions:65, Sleights of Hand*, featured works on the subject of deception by Rae Armantrout, Can Xue, Porochista Khakpour (visiting writer in residence, Bard College), Edie Meidav, James Morrow, Joyce Carol Oates, and Laura van den Berg (2015 Bard Fiction Prize winner), among others.

Conjunctions also publishes a Web magazine at conjunctions.com, allowing it to spotlight a single author each week and feature digital literature. The site also maintains an online audio vault of exclusive recordings of author readings.

In 2015 *Conjunctions* launched the Cities Reading Series in partnership with the Office of Alumni/ae Affairs. The Cities Series allows *Conjunctions* to celebrate the rich regional diversity of its writers and readers by holding events in indie bookstores all across the country, emceed by Bard alumni/ae.

Bard Center Evenings

Bard Center Evenings give trustees and friends of the College opportunities to meet distinguished experts during a series of thought-provoking panel discussions. These evenings are held at least three times a year and explore issues of intellectual, cultural, and social concern. Recent topics have included "Syria, Resistance, and the Future of Arab Uprisings," "American Guns and Gun Violence: Is There a Political Solution?" and "What Has Philanthropy Accomplished for American Education?"

ADMISSION

bard.edu/admission

In selecting an incoming class of men and women for whom Bard is the right choice, the Admission Committee appraises the standards of the secondary school curriculum, and considers achievement, motivation, and intellectual ambition. The committee reviews the time and effort the student has dedicated to classes and out-of-class activities and pays close attention to recommendations.

Bard expects applicants to have pursued an appropriately challenging program of study offered by their schools, including honors or advanced-level courses. In addition, a well-balanced program of study is considered the best preparation for a college of the liberal arts and sciences. The Admission Committee is interested in the entire high school record, with junior- and senior-year courses and results being especially important.

Using the Common Application, candidates may apply to Bard through the Regular Action, Early Action, or Early Decision application process, or, in certain cases, through the Bard Immediate Decision Plan. A complete application includes letters of recommendation from at least two of the student's junior- or senior-year academic teachers (one of whom should be a mathematics or science teacher), the guidance counselor recommendation and school report, and a complete transcript, including grades from the senior year, as soon as they become available.

Candidates may also choose to apply using the Bard Entrance Examination, an online essay platform.

Candidates are encouraged to visit the Bard website and, if convenient, tour the campus with a student guide and learn about the College's curriculum, academic programs, and cocurricular activities. Appointments for campus visits may be made, at least one week in advance, through the Admission Office (telephone: 845-758-7472; fax: 845-758-5208; e-mail: admission@bard.edu). Interviews are not required, but are available to applicants until the last day of Bard's fall semester. Skype™ interviews are also an option.

Regular Action The application deadline is January 1 for notification in late March.

Early Action (EA) Candidates for whom Bard is a top choice may apply using the non-binding EA by November 1 for notification in late December.

Early Decision (ED) Candidates for whom Bard is the top choice may opt to use the binding ED process by November 1 for notification in late December.

Immediate Decision Plan (IDP) Offered on select dates in November (see online calendar at bard.edu/admission/applying). Candidates for whom Bard is the top choice may participate in this daylong, campus-based program, after which admission decisions are made immediately.

Bard Entrance Examination Candidates complete the online essay examination by November 1, with notification in late December.

Commitment Dates A nonrefundable deposit of \$515 is required to hold a place in the class. Students accepted through Early Decision are expected to submit their deposit within a month after receipt of an offer of admission and, when appropriate, an offer of financial aid. All other students must inform the Admission Office of enrollment plans by May 1 (postmarked). Accepted candidates may ask to defer matriculation for one year. This request must be made in writing to the director of admission.

Early Admission Candidates seeking admission to Bard before completing secondary school may be accepted if they have an appropriate high school record and the recommendation of a guidance counselor or principal. An interview with a Bard admission counselor is required.

Transfer Students Transfer students are expected to be familiar with Bard's distinctive curricular components, particularly Moderation and the Senior Project, and should anticipate spending three years at the College. Students who wish to transfer apply by March 1 for the fall semester (notification in April) or November 1 for the spring semester (notification in December). A student transferring from an accredited institution usually receives full credit for work completed with a grade of C or better in courses appropriate to the Bard academic program.

International Students Bard College is authorized under federal law to enroll non-immigrant alien students. The College encourages applications from foreign nationals and from U.S. citizens who have completed their secondary education abroad. Candidates whose first language is not English must submit the result of the Test of English as a Foreign Language or other evidence of proficiency in English.

All foreign nationals must file a Certificate of Finances (issued by the College Scholarship Service of the College Board, or CSS) before a Certificate of Eligibility (Form I-20) will be issued. Both are needed to obtain a visa. International students may be eligible, based on need, for Bard scholarships. Students seeking aid must also submit the International Student Financial Aid Application (also issued by the CSS). These forms are available at most secondary schools and through the College's website (bard.edu).

Advanced Standing Advanced standing or college credit for College Board Advanced Placement courses may be given for the grade of 5. Students who wish to request credit

or advanced standing must submit the appropriate record of their grade to the Office of the Registrar.

The following international diplomas may be accepted for advanced standing: International Baccalaureate, French Baccalaureate, Swiss Maturity, and German Abitur. A student may be allowed to accelerate for up to 32 credits (a normal full year) at the time of Moderation if the Moderation board so recommends. Students who have earned A-level passes may enter with advanced standing.

The Bard College Conservatory of Music

In addition to applying to Bard College, candidates for admission to the Bard College Conservatory of Music must complete the Conservatory's online supplemental application. As part of this online application, candidates must upload a recording (audio or video), a musical résumé, and a letter of recommendation from a music teacher. These prescreening recordings are reviewed, and selected candidates are then invited for a live audition. Admission decisions are made on the same schedule as those for the College. The musical résumé should include the names of teachers, dates and places of study, public performances, honors and awards, and other information about musical influences and education. For more information on the Conservatory of Music, see page 230 in this catalogue or go to bard.edu/conservatory.

FINANCES

Financial Aid

Through the administration of its financial aid program, Bard College seeks to assist students and families whose personal resources do not allow for total payment of the costs of attending a small private college. The College is committed to helping as many qualified candidates as its funds allow; in recent years, approximately two-thirds of all students have received financial aid.

Financial aid is awarded on the basis of need, academic achievement, and promise. Financial need is determined annually by the U.S. Department of Education, the College Scholarship Service of the College Board (CSS), and Bard College. In order to qualify for financial assistance, students must submit the appropriate forms annually. Forms and other materials are available in the fall and early winter of each year. It is important to meet the deadlines.

The Bard Admission Committee evaluates applications for admission without regard to financial need. International students may be eligible, based on need and merit, for Bard scholarships. Awards are made without reference to ethnic or national origin, sex, age, marital status, or handicap. Types of available financial aid are summarized below. More detailed information can be obtained from the Office of Financial Aid or on the Bard College website at bard.edu/financialaid.

Application for Financial Aid

The standard forms—the Free Application for Federal Student Aid (FAFSA) and the Financial Aid PROFILE—are available online. Students complete the FAFSA (Bard's code number is 002671) and submit it to the federal processor as soon after October 1 as possible and no later than mid-February. This can be done online at fafsa.ed.gov. (For returning students the deadline is March 31.)

Students may submit the Financial Aid PROFILE registration (Bard's code number is 2037) to the College Scholarship Service beginning in mid-fall. This can be done online at collegeboard.org. Students should complete the Financial Aid PROFILE no later than mid-February. Students forward any supplemental forms to Bard College as instructed.

By filing the FAFSA, students are applying for federal and state aid, and by filing the Financial Aid PROFILE, students are applying for Bard College sources of financial aid. Students should check with their high school guidance office for information about state-sponsored scholarship, grant, or loan programs.

International students seeking aid must submit the International Student Financial Aid Application (issued by the CSS). Certification, which foreign nationals file in order to obtain a visa, must also be submitted. These may be downloaded from the Bard College website at bard.edu/financialaid/international/applying.

All family income figures reported on the FAFSA and Financial Aid PROFILE may be verified. Families reporting taxable income should update the income information provided on the FAFSA using the IRS Data Retrieval Tool. Families reporting nontaxable income must obtain documentation from the supporting agency, outlining the amounts received for the year. All documents of this nature should be forwarded to the Office of Financial Aid at Bard.

Families need to consider their ability to cover educational expenses for the full four years that the student attends Bard College. If the family finds that they have income and assets to cover only a portion of that time, they should apply for aid for the student's first year of attendance. Consideration for aid for families not receiving it initially is on a case-by-case basis and depends on available funding in subsequent years. A committee that meets in June, August, and December of each year reviews these later applications.

Students applying as "independents" (that is, emancipated from parental support) must submit, in addition to the previously mentioned forms, information about the specific conditions of emancipation. The College applies strict criteria for the status of emancipation.

Financial aid application materials should be submitted by February 15 for fall and spring attendance and by December 1 for spring attendance only. Students who apply by the deadline receive first consideration for awards. Late applications are considered in order of receipt until assistance funds are committed. Students who miss the deadline are advised to submit their application materials as soon as possible.

Determining Eligibility for Financial Aid

In order to remain eligible to receive funds through federal, state, and institutional aid programs, a student must maintain good academic standing and progress. Such standing and progress are defined and reviewed by the College's Executive Committee.

Typically, awards are based on full-time enrollment, defined as a course load of a minimum of 12 credits per semester. If enrollment is less than full-time, financial aid awards are ordinarily prorated. New York State requires full-time enrollment each semester for Tuition Assistance Program (TAP) eligibility. Federal Direct Loan eligibility requires at least half-time enrollment (a minimum of 6 credits per semester). In general Bard allows

only those seniors who can attend part-time and still complete their degree requirements in four years (five years for Conservatory students) to attend less than full-time.

Determining Financial Need

The student's financial need is the difference between the student budget (normal educational costs) and the assessed ability of the parents and student to meet those costs. Normal educational costs for all students include tuition, fees, room and board, books and supplies, and other personal and travel expenses. First-time students also pay fees for the Language and Thinking and Citizen Science Programs.

A student and family together are regarded as the primary source of financial support and are expected to make every effort within reason to meet the expense of college. (The resources of a remarried parent's spouse are assumed to be available to support the student.) Assistance from Bard is considered a supplement to the family's contribution. The expected family contribution is determined by the College using data provided to the U.S. Department of Education, College Scholarship Service, and Bard. All of an applicant's forms are analyzed by standard procedures.

Financial Aid Sources

Generally speaking, there are three forms of financial assistance for students: grants, loans, and work-study funds. The forms of assistance, divided below into funds administered by external agencies and funds administered by Bard, are provided through federal, state, institutional (Bard), and, in some cases, local community agencies. Such awards, occurring singly or in combination, are referred to as a student's financial aid "package." The Office of Financial Aid begins deliberation on "packaging" for new candidates in late March. Students are notified of their package in a financial aid award letter, assuming an admission decision has been made and Bard has received all the necessary financial aid application materials. Packaging of returning students' applications is completed in early May.

Agency-Administered Funds

Federal Parent Loan for Undergraduate Students (PLUS) PLUS loans enable parents with good credit histories to borrow from the U.S. Department of Education the cost of education, minus any financial aid per year, for each child who is enrolled at least half-time and is a dependent student. PLUS borrowers do not have to show need, but like all borrowers, they may have to undergo a credit analysis. They must begin repaying both principal and interest within 60 days after the last loan disbursement for that academic year.

Federal Direct Loan Program The U.S. Department of Education sponsors a loan program that enables students to borrow money for their education. Subsidized Federal Direct Loans require proof of financial need; unsubsidized Federal Direct Loans do not.

A student may borrow up to \$5,500 (\$3,500 subsidized, \$2,000 unsubsidized) as a first-year student; \$6,500 (\$4,500 subsidized, \$2,000 unsubsidized) as a second-year student; and \$7,500 (\$5,500 subsidized, \$2,000 unsubsidized) as a third- and fourth-year student. The student's obligation to repay the loan begins six months after he or she ceases to attend college or graduate school on at least a half-time basis. While the student is in school, the federal government pays the interest on subsidized loans; the student, not the government, pays the interest on unsubsidized loans.

Supplemental Unsubsidized Direct Loan An independent undergraduate student may borrow a supplemental amount as an unsubsidized loan in addition to an individual subsidized or unsubsidized basic Federal Direct Loan as described above. First- and second-year independent undergraduates may borrow up to \$4,000 per year. After two years of study, an independent student may borrow up to \$5,000 per year. In exceptional circumstances, the financial aid administrator may be able to authorize a supplemental loan for a dependent undergraduate.

Notes on PLUS loans and Federal Direct Loans: Processing of a loan by the Office of Financial Aid requires several weeks before the funds can be credited to a student's account. Loans are disbursed in two equal payments: the first at the beginning of the academic period for which the loan is intended and the second midway through the academic period. In a standard two-semester program, a disbursement is made each semester.

A loan may include an allowance for expenses in addition to program fees. The balance in the student's account after the amount due has been paid is refunded directly to the student within 14 days of the date on which the balance was created (or the first day of classes of a payment period, whichever is later). Students should not expect to receive this refund before the end of the 14-day processing period; handwritten checks are not issued. A student who chooses to leave excess funds in the account as a credit toward a future term's fees must send written notice of this choice to the Office of Student Accounts.

Federal Pell Grant Pell Grants are nonrepayable awards given annually, depending upon a family's income and assets. Students apply directly for Pell Grants by completing the FAFSA. For the 2016–17 award year, the maximum grant is \$5,815.

Veterans Affairs Educational Benefits Dependents of veterans may be eligible for the Survivors' and Dependents' Educational Assistance Program. Students should contact the Veterans Affairs Office in their area for details.

New York State Tuition Assistance Program (TAP) Nonrepayable grant assistance is available to New York State residents attending New York State schools. Awards are computed by the New York State Higher Education Services Corporation (NYSHESC) based on the net New York State taxable income and the number of full-time college students in the family. The awards range from \$500 to \$5,165. Further information is available from secondary school guidance counselors and from NYSHESC, 99 Washington Avenue, Albany, NY 12255, or hesc.ny.gov.

State Programs outside of New York State Other states sponsor grant and loan programs. For specific information on programs in their home state, students should contact their school guidance office.

Bard-Administered Funds

Federal Assistance Programs

In cooperation with the U.S. Department of Education, Bard College administers the following federal programs.

Federal Perkins Loan This program offers an interest-free loan to students with an exceptional degree of financial need while they are enrolled at least half-time. The student repays the loan at 5 percent interest beginning nine months after he or she ceases to attend college or graduate school at least half-time. The average annual award at Bard is \$1,000. (This program will be ending in the 2017-18 academic year.)

Federal Supplemental Educational Opportunity Grant Students with an exceptional degree of financial need can receive nonrepayable grants ranging from \$100 to \$4,000 per year. (The average annual award at Bard is \$1,000.) These funds are limited and are typically awarded to students who are also eligible for the Federal Pell Grant Program.

Federal Work-Study Program This program offers students the opportunity to work at an approved job on or off campus. Awards vary, depending on the student's financial need, availability of funds, and employment opportunities. (The typical allocation at Bard is \$1,800.) An award is not a guarantee of the amount indicated; it is an indication of the student's eligibility to work at an approved job. Students are paid, in accordance with the number of hours worked, on a twice-monthly payroll. Earnings from employment are used primarily to cover the cost of books and personal expenses; they may not be used as a credit against tuition and fee charges.

State Assistance Programs

Arthur O. Eve Higher Education Opportunity Program (HEOP) Bard accepts a limited number of New York State resident students from groups that are historically economically disadvantaged, through its Higher Education Opportunity Program. One objective of HEOP is to assist students who, by reason of inadequate early educational preparation, do not compete with the average Bard applicant in high school grades, class rank, and College Board scores but do possess the ability and motivation for successful study at Bard. For further information, write to Bard Educational Opportunity Programs, e-mail beop@bard.edu, or visit bard.edu/beop.

Bard College Assistance Programs

Bard Opportunity Program (BOP) Scholarship In 2008 Bard expanded its commitment to access and equity in higher education through the creation of the Bard Opportunity Program Scholarship. BOP scholars have reached a high level of achievement in academics or leadership and demonstrate the potential for success in a competitive academic environment. They often exhibit a nontraditional profile and do not possess the financial means to afford a college such as Bard. They are provided with the academic and financial support necessary for success at Bard, including an optional summer program before their first year, workshops, tutoring, career development, internships, and alumni/ae networks.

Bard Scholarships Nonrepayable grants are awarded on the basis of financial need and academic achievement and promise. Bard scholarships range from \$5,000 to \$45,000 annually for full-time enrollment and are made possible by various philanthropic sources. Subject to the wishes of the benefactors, the recipient may be advised of the source of the scholarship. Named scholarships are listed in a separate chapter of this catalogue. Students who are awarded a Bard scholarship upon entry into the College should note that renewal of that scholarship amount for the next three successive years is contingent upon several factors, including:

1. maintaining satisfactory academic standing, namely, a C+ (2.3) grade average, unless otherwise specified by a particular scholarship;
2. submitting the FAFSA and Financial Aid PROFILE each year;
3. demonstrating financial need for the scholarship each year by the methods and procedures described above;
4. actually incurring the charges for which the award is applicable, that is, tuition, fees, and room and board.

Bennett College Endowment Fund Following the 1977 closing of Bennett College, a small liberal arts college for women in New York State, a court decision ruled that half of Bennett's remaining assets would become the property of Bard College. This fund is established in perpetuity and used according to its original intention, that is, for student scholarships and faculty endowment.

Distinguished Scientist Scholars (DSS) Program Each year, up to full-tuition scholarships for four continuous years of study are available for academically outstanding high school seniors who are committed to majoring in biology, chemistry, physics, computer science, or mathematics in their undergraduate studies. Scholarship recipients are also eligible for a \$1,500 stipend for summer research projects following the sophomore and junior years. Renewal of a DSS scholarship is contingent upon the student's maintaining a 3.3 grade point average and continuing to major in one of the above-named programs.

Distinguished Scientist Scholars Program for Continuing Undergraduates Returning students may be considered for a scholarship—typically, \$5,000 per year—that will supplement the aid they already receive. Applications for this program are considered directly by the Division of Science, Mathematics, and Computing; to be considered, contact the division. The names of the applicants selected will be forwarded to the Office of Financial Aid for the scholarship award. (Students who were previously awarded the DSS Scholarship as new students are not eligible for this program.)

Early College Opportunity (ECO) Scholarships This program assists Bard Early College preferred transfer applicants who demonstrate significant financial need and intellectual engagement. Scholarships provide funding up to full tuition.

Excellence and Equal Cost (EEC) Program This program assists students who would not otherwise be able to attend a private college or university because of its cost. A public high school senior whose cumulative grade point average is among the top 10 in his or her graduating class is considered for a four-continuous-year EEC scholarship. The first-year students who are selected annually to receive EEC scholarships attend Bard for what it would cost them to attend an appropriate four-year public college or university in their home state. Renewal of an EEC scholarship is contingent upon the student's maintaining a 3.3 grade point average, completing 32 credits each academic year, and remaining in good standing.

Foreign Language Intensive/Immersion Programs Bard's foreign language intensive/immersion programs include study in the country of the target language. The College provides limited financial assistance to eligible students in intensive or immersion programs to help with the additional expenses of study abroad. To be eligible for this assistance, a student must

1. enroll in and successfully complete an intensive or immersion language program during the semester and participate in the study abroad program during intersession or summer;
2. file for financial aid and demonstrate financial need as determined by federal government and Bard College guidelines;
3. receive a financial clearance from the Office of Student Accounts.

Students who have received merit awards for the regular academic year are not automatically eligible for this assistance. The amount of the award depends on a systematic assessment of the family's financial strength; the maximum award does not exceed 60 percent of program costs. Students who are considering an intensive or immersion program should weigh carefully the additional expense of study abroad, and those who need financial aid for such study should consult with the Office of Financial Aid.

Levy Economics Institute Scholarships Up to full-tuition scholarships are awarded each year to academically outstanding high school seniors who are committed to majoring in economics. Renewal of the scholarship is contingent upon the student's maintaining a 3.3 or higher grade point average.

New Generations Scholarships In order to make a liberal arts education available to recent immigrants, Bard College offers need-based scholarships each year to students who demonstrate intellectual curiosity and a commitment to academic excellence and whose parents were born abroad and came to the United States within the past 20 years. Students born abroad and those born in the United States to immigrant parents may apply by contacting the Office of Admission at 845-758-7472 or admission@bard.edu.

Trustee Leader Scholar (TLS) Program Students who exhibit a strong commitment to academic rigor and community service may be designated Trustee Leader Scholars. They receive stipends and are eligible for financial aid on the basis of need. In order to continue in the TLS Program, a student must remain in good academic standing and participate in TLS activities, including leadership training seminars, civic engagement projects, and evaluation sessions. Working closely with the program director, students develop leadership abilities by designing and implementing on- and off-campus projects, for which a stipend is provided. The stipend is disbursed to the student in weekly installments, upon approval of the TLS director.

Renewal of Scholarship after an Absence from the College

All the scholarships and grants listed above, whether merit or need based, are awarded for four continuous years of study at Bard College or until requirements are completed for the student's first degree, whichever comes first. The funds cannot be applied toward payment of tuition and fees for programs at other institutions in the United States or abroad.

If a scholarship recipient takes an official leave of absence for a semester or a year and maintains appropriate academic standing, the scholarship will be reinstated upon the student's return to Bard, within the limits established above and within the stipulations of the specific scholarship program. If a scholarship recipient transfers or withdraws from Bard, the scholarship award will not be reinstated should the student decide to rematriculate. In such cases the student may apply for financial aid through the regular process.

Fees, Payment, and Refunds

Fees and Expenses

Comprehensive Fee The annual comprehensive fee (for fall and spring semesters) includes the items listed in the following table. Fees in addition to the comprehensive fee are given in the next section.

| | Resident Students | Off-Campus Students |
|---|----------------------|------------------------|
| Tuition ^a | \$50,704 | \$50,704 |
| Room and board ^b | 14,540 | 0 |
| Campus facilities fee | 0 | 332 |
| Campus health services fee ^c | 470 | 470 |
| Student activity fee | 210 | 210 |
| Total annual comprehensive fee | \$65,924 | \$51,716 |

^a The \$50,704 tuition covers a full-time course load of up to 20 credits. There is an additional charge of \$1,585 for each credit over 20.

^b Reserved campus housing cannot be canceled without prior approval from the College. Students who have reserved campus housing and move off campus are still responsible for the full housing charge. All resident students are required to take the meal plan. All students attending the Language and Thinking and Citizen Science Programs are required to take the meal plan during these programs. An additional meal charge of \$714 is applied for meals taken during each of these programs.

^c The campus health services fee, which provides access to the health and counseling center, is required for all enrolled students. All enrolled students are required to have health insurance coverage. A 12-month health insurance plan is available through Bard at an additional cost of \$1,396, which is applied in the fall semester. The health insurance plan for a student enrolled in the spring semester only is \$818. Students who elect to have alternate private plans must submit proof of coverage for confirmation that, upon review, is equivalent to the plan offered through Bard. Information regarding health insurance is available at the Student Health Service office.

Additional Fees In addition to the annual comprehensive fee listed above, each student pays an annual deposit of \$500 in the spring for the purposes of enrollment in the next academic year, including participation in room draw, online course selection, and registration. The College retains the deposit for the purpose of registration for the following spring term and then applies the deposit toward charges for that spring term.

Every first-year and transfer student is required to pay a \$225 security deposit and a \$5 identification card fee. Provided there are no outstanding charges, the security deposit will be refunded at the completion of a student's course of study at the College. First-time students also pay additional charges: \$714 for meals during the August Language and Thinking Program, and \$714 for meals and a \$45 materials fee during the January Citizen Science Program. Students who live off campus during the academic year are required to live on campus during these programs, and pay a housing charge of \$300 for each program.

Students enrolled in certain academic programs may be charged an additional fee for special facilities. The fees for such programs include a \$200 darkroom or digital imaging fee and a \$100 studio arts fee, per semester. These fees are not refundable for courses dropped after the semester's drop/add period.

Every graduating senior is charged a \$50 Commencement expense fee.

The Music Program offers private instruction in vocal and instrumental performance for a fee of \$200 per course. The program secretary can provide details.

Part-Time Students in Absentia Students living outside the immediate area who register for 8 credits (two courses) or fewer are excused from all charges except the part-time status fee of \$300 per semester and the tuition fee of \$1,585 per credit. Applications for this status must be approved by the Executive Committee.

Part-Time Students Part-time resident or nonresident students who register for 9 credits or fewer will be charged the tuition fee of \$1,585 per credit and will be expected to pay the same room and board, campus facilities, health service, and student activity fees as full-time resident and nonresident students.

Academic Leave Students who have been approved to take an academic leave of absence to study at another institution pay a \$750 fee per semester.

Course Audits Registered students may audit a maximum of 4 credits per semester at no charge. A fee of \$300 is charged for each additional credit audited.

Independent Study A special registration fee of \$457 per credit is charged for each independent study project undertaken for credit during the January intersession or the summer. Only one independent study project is allowed for each session. The fee is payable when the student registers for an independent study project. The registrar will record academic credit for January intersession or summer projects only upon receipt of financial clearance from the Office of Student Accounts. No special registration fee is required when an independent study project is taken for credit during an academic semester.

Internships A special registration fee of \$229 per half of a credit is charged for each internship undertaken for credit during the January intersession or the summer. Registered students may register for a maximum of 4 credits per session. The fee is payable when the student registers for an internship. The registrar will record academic credit for internships undertaken during January intersession or summer session only upon receipt of financial clearance from the Office of Student Accounts. No special registration fee is required when an internship is taken for credit during an academic semester.

Billing and Payment

Billing Account statements are mailed approximately 20 days before each scheduled payment date and cover tuition and fees for the term. Miscellaneous charges (for infirmary charges, fines, and the like) also appear on the statements. Financial aid credits reflect information that has been received and processed as of the date of the statement. All balances are due by the date shown on the statement. Payments must be received by that date to avoid late charges assessed on overdue balances. If accounts are not paid as due, the College reserves the right to require that payment be made by bank cashier's check, money order, or wire transfer.

Academic and financial holds are placed on accounts not paid as due. These holds prevent release of transcripts and registration confirmation and changes.

Students and parents or guardians are responsible for keeping the Office of Student Accounts informed of their correct billing address, in writing. Address changes submitted to other offices do not change the billing address.

All students entering Bard College are required under federal truth-in-lending legislation to sign the Disclosure Agreement, which includes the disclosure statement for overdue account balances.

The account of any student owing a balance after leaving Bard will be turned over to a collection agency. In such cases a 33.33 percent collection fee and attorney's fees will be added to the balance. Once in collection, an account cannot be recalled nor can the collection or attorney's fees be waived.

Registered students may deposit funds to be used at the bookstore and for dining and printing services. Funds are accessed with the student identification card. Monies deposited in these accounts must be used toward purchases and cannot be refunded or transferred.

Payment Fees are payable as follows.

| | Resident Students | Off-Campus Students |
|--|----------------------|------------------------|
| May 1, 2016 (annual deposit, nonrefundable) | \$ 500 | \$ 500 |
| June 20, 2016 | 16,481 | 12,929 |
| July 20, 2016 | 16,481 | 12,929 |
| November 18, 2016 | 16,481 | 12,929 |
| December 20, 2016 | 15,981 | 12,429 |
| Total | \$65,924 | \$51,716 |

The \$500 annual deposit, due for the fall semester, is applied to charges for the following spring semester. An accepted student who pays the deposit and decides not to attend is not eligible for a refund of this deposit. If a returning student pays the deposit and then decides not to attend for the fall semester, the deposit will be refunded only if the College receives written notification of the student's decision to take a leave or withdraw prior to the scheduled fall semester room draw and registration dates. If a student pays the deposit, registers, and/or participates in room draw, and then withdraws or takes a leave, the deposit will remain as a credit on the individual account for one year, to be used in the event that the student returns to Bard. If a student attends for the fall semester and then decides to withdraw or take a leave for the spring semester, the deposit (being an annual, not a semester, deposit) is not refundable; it remains as a credit on the student's account for one year, to be used in the event that the student returns.

For graduating seniors, the credit will be applied after the May Commencement to any remaining balance due. Students should not anticipate that charges incurred during the final year will be covered by the deposit, and should pay any charges as billed.

For students participating in the Language and Thinking Program, the meal charge, security deposit, and identification card fee are prorated over the first two payments; thus the June 20 and July 20 payments will each be \$16,953 for resident students taking the workshop, and \$13,551 for off-campus students in the program. For fall transfer students, the transfer orientation fee, security deposit, and identification card fee are prorated over the first two payments; thus the June 20 and July 20 payments will each be \$16,646 for resident students, and \$13,094 for off-campus students. For students taking Citizen Science, payment for the meal plan charge and the materials fee is due along with the November and December installments. For spring term transfer students, payment for these fees is due with the November and December installments. All students attending the Language and Thinking and Citizen Science Programs must live on campus and take the meal plan during these programs.

The College offers the Bard Budget Plan, an alternative payment system that allows student accounts to be paid in 10 installments. The terms and provisions of the budget plan and an application form may be found on the Bard website or obtained from the Office of Student Accounts.

Reserved campus housing cannot be canceled without prior approval from the College. If a resident student returns for classes but moves off campus after the financial clearance date scheduled at the start of each semester, the student is responsible for the full room charge. A resident student's choice of room is contingent upon the timely payment of fees. Late payment may result in reassignment or loss of room.

All resident students are required to take the meal plan.

Bard College policy prohibits the use of any current-year financial aid for payment of past-due balances from previous years.

Unpaid balances are subject to a finance charge of 1 percent per month (12 percent per annum) with a minimum finance charge of \$1 per month. In addition, accounts more than 15 days past due are subject to a late fee of \$25. A student with outstanding indebtedness to the College may not register or reregister, receive a transcript of record, have academic credits certified, be granted a leave of absence, or have a degree certified.

Tuition Prepayment Plan Bard College offers a four-year tuition prepayment plan to incoming first-year students who do not receive financial aid toward tuition costs. The cost of tuition for each year of the student's four-year tenure is stabilized at the first-year amount. For those electing this option, payment of \$202,816 (4 x the 2016-17 tuition of \$50,704) is due by June 20, 2016. If a student withdraws from the College before completing four years of study, the excess credit balance is refundable. The prepayment plan applies to tuition only; room, board, and fees are payable as due. Additional information is available at the Office of Student Accounts.

Returned Checks The first check not honored upon presentation will be charged back to a student's account with a fine of \$35 or 1 percent of the face amount of the check, whichever is greater. A second returned check will be fined \$45 or 1 percent; additional returned checks will be fined \$55 or 1 percent. If the College receives several returned checks from an individual, it reserves the right to require payment by bank cashier's check, money order, or wire transfer.

If a check used to provide financial clearance is returned, room reservation, course selection, and registration will be canceled, and the account will be assessed a \$100 late-enrollment fee in addition to the returned check fine.

Enrollment Verification

Students are required to verify their enrollment for each term at the financial clearance session scheduled prior to the start of the term. Those who do not will have enrollment holds placed on their accounts and will be required to pay a \$200 late fee before their enrollment for that semester is validated. Students who anticipate arriving after the financial clearance date must contact the Office of Student Accounts in advance of that date. Identification cards must be validated in order to be used at all campus facilities, including the library, gymnasium, computer center, and dining commons, and to pick up campus keys.

Students who plan to take an academic or personal leave of absence, or withdraw, or are placed on a mandatory or conditional leave during or at the end of a semester are required to file a "Leave" form with the Office of Student Accounts on or before the last date of attendance. A student who registers for an upcoming term and then decides to take a leave must notify the Office of Student Accounts in writing prior to the scheduled financial clearance date of that term in order to be eligible for a refund.

Financial Clearance

Students' accounts must be current with respect to payments and financial aid matters before financial clearance is issued for enrollment validation and for participation in room draw, online course selection, and registration. The financial clearance dates are noted on statements and in correspondence sent to parents or guardians and to students prior to these scheduled events. Accounts not cleared prior to these dates are subject to financial holds that prevent participation in the events. A \$100 fee must be paid before such holds are removed. Parents and students are encouraged to call the Office of Student Accounts in advance of these dates to verify the financial clearance status of the account, in order to avoid unexpected complications.

Refunds after Registration

Students who change their enrollment status from full-time (10 credits or more) to part-time (9 credits or fewer) while the drop/add period is in effect during the first two weeks of the semester may receive a refund of tuition charges, provided written verification is submitted by the student to the Office of Student Accounts prior to the designated end date of the drop/add period. No refunds are made if Student Accounts has not been officially notified in writing prior to the drop/add deadline.

No refund of fees will be made if a student withdraws or takes a leave of absence from the College at any time after registration except as herein specified. In no event is the \$500 deposit fee refundable. In all situations, the student must submit a complete application for leave or withdrawal to the dean of students and the bursar. The date of final processing of the application for leave or withdrawal will determine if a refund will be given and the amount.

If the withdrawal or leave of absence is official before the first day of classes for the semester in question, a full refund of all charges is given, less the \$500 nonrefundable deposit fee. For students enrolled in the Language and Thinking (L&T) Program, the first day of L&T is established as the first day of fall semester classes. The tuition refund schedule for students enrolled in L&T is as follows: if withdrawal or leave of absence occurs at any time during the program, 80 percent of the tuition is refunded; within two weeks following the program, 30 percent is refunded. No tuition is refunded if withdrawal occurs more than two weeks after the program. Satisfactory completion of the Language and Thinking Program is required. A student who fails to meet this requirement will be asked to take a one-year academic leave.

For students enrolled in Citizen Science, the first day of the program is established as the first day of spring semester classes. The tuition refund schedule for students enrolled in Citizen Science is as follows: if withdrawal or leave of absence occurs at any time during the program, 80 percent of the tuition is refunded; within two weeks following the program, 30 percent is refunded. No tuition is refunded if withdrawal occurs more than two weeks after the Citizen Science Program.

If the official withdrawal or leave occurs on or after the first day of classes, only tuition and board (prorated) are refunded; no refund for room or required fees is allowed. Board refunds are made on a per-week basis, but no board refunds are given if the student withdraws during the last six weeks of a semester. The schedule of tuition refund is as follows: if the withdrawal occurs within the first week of classes, 80 percent of the tuition is refunded; within two weeks, 60 percent of the tuition; within four weeks, 30 percent of the tuition. No tuition is refunded for withdrawal after four weeks. The official date of withdrawal is the date on which the Office of Student Accounts receives written notification of withdrawal from the student.

If a student takes a leave or withdraws after the fall semester and before the spring semester without giving the College timely notification, a spring semester room fee in the amount of 25 percent of the room charge will be levied. If a resident student returns for the spring semester but moves off campus without the College's prior approval, the student is responsible for the full room charge for the spring semester.

Refund calculations for students on the Bard Budget Plan who withdraw are the same as for students not on the plan. Students on the plan who withdraw are still liable for any payments due after the date of withdrawal. They have the same financial obligations as students not on the plan and therefore are responsible for the full amount due, whatever the date of withdrawal.

Adjustments in financial aid awards for students who withdraw are determined according to the following procedures. Any institutional grant or scholarship is reduced according to the schedule given above for tuition refund. Adjustments in federal aid are made on the basis of a formula prescribed by federal regulations. Details of the federal regulations may be obtained from the Office of Financial Aid. Students considering withdrawal should confer with the Office of Student Accounts and the Office of Financial Aid concerning any anticipated refund and adjustments in financial aid.

No refund (including the \$500 deposit fee) is made in cases of suspension or expulsion, except in instances where a student is eligible for a pro rata refund as determined by the federal government.

SCHOLARSHIPS, AWARDS, AND PRIZES

Scholarships

Scholarships are given to continuing Bard students. All undergraduate scholarships are given only to students who are eligible for financial aid.

George I. Alden Scholarship An endowed scholarship providing annual support to deserving students

Alumni/ae Scholarship A scholarship given annually by the Bard College Alumni/ae Association to one or more students for excellence in scholarship and citizenship and awarded by the president on the recommendation of the faculty

Amicus Foundation Scholarship An endowed scholarship awarded annually to a qualified and deserving student in the field of economics

Lee B. Anderson Memorial Fellowship Awarded annually to outstanding students with interests in 18th- and 19th-century American or European decorative arts

Hannah Arendt Scholarship A scholarship, in memory of Hannah Arendt, awarded annually for study at Bard to a worthy and qualified first-, second-, or third-year student

Artine Artinian Scholarship A scholarship established by Artine Artinian, professor emeritus of French, and given annually to talented and deserving students

Association of Episcopal Colleges' Charitable Service Scholarship Established in the 1980s through the Episcopal Church's Venture in

Mission, this program supports students at Episcopal colleges who are engaged in volunteer service in their campus community and beyond.

Milton and Sally Avery Scholarships Awarded to qualified and deserving students in the undergraduate and graduate programs in the arts

Bettina Baruch Foundation Scholarship Awarded to an outstanding student in the Bard College Conservatory of Music

BBL Construction Services Scholarship A scholarship established through the generosity of the firm of BBL Construction Services and given annually to a deserving student of superior academic achievement

Andrew Jay Bernstein '68 Memorial Scholarship A scholarship in memory of Andrew Jay Bernstein '68, awarded annually to psychology majors who demonstrate a deep commitment to the field of psychology

Helen Walter Bernstein '48 Scholarships Scholarships established by Helen '48 and Robert Bernstein to enable two students from countries outside the United States to study at Bard, with preference given to deserving students with an interest in the performing or fine arts, or literature

Sybil Brenner Bernstein Endowed Scholarship Given annually to a deserving Bard Graduate Center M.A. student who demonstrates exceptional talent for and love of the decorative arts

Heinz and Elizabeth Bertelsmann Scholarship

A scholarship awarded annually to a qualified and deserving student with a serious interest in either politics or environmental studies

Bitó Scholarship Awarded to six students from Hungary in the Bard College Conservatory of Music

Heinrich Bluecher Scholarship A scholarship in memory of Heinrich Bluecher, awarded annually for study at Bard to a worthy and qualified first-, second-, or third-year student

John W. Boylan Scholarship in Medicine and Science A scholarship given to a premedicine or science major who maintains an interest in literature or music

Joe Brainard Writing Fellowship Established in honor of the writer and artist Joe Brainard to fund writing students in the Milton Avery Graduate School of the Arts

Kenneth Bush Memorial Scholarship in Mathematics A scholarship given annually in memory of distinguished mathematician Kenneth A. Bush '36 to a junior who has demonstrated excellence in mathematics

John Cage Trust Scholarship Awarded to an outstanding student of percussion in the Bard College Conservatory of Music

Harry J. Carman Scholarship A scholarship established in memory of Dr. Harry J. Carman and awarded to one or more students for general academic excellence

Bonnie Cashin Endowed Fellowship Established by the estate of Bonnie Cashin to honor the life and career of the influential fashion designer, this travel fellowship is awarded to Bard Graduate Center students of high promise for the purpose of travel and study abroad in the area of clothing design, textiles, and fashion history.

Class of '65 Scholarship A scholarship established by the Class of 1965 in honor of its 35th reunion

Class of 1968 Scholarship A scholarship established by the Class of 1968 upon the occasion of its 25th reunion and awarded to a student who, in the judgment of the faculty and the dean of the college, best exemplifies the spirit of social activism and community service that distinguished the Class of 1968 during its years at Bard

Class of 2010 Scholarship A scholarship in memory of James Kirk Bernard '10, Anna Finkelstein '10, and Warren Hutcheson '10, awarded annually to a rising senior who shows a commitment to the social and academic community and who, without financial support, may not otherwise return to the College

Judith L. Cohen and Lawrence R. Klein Scholarship A scholarship in honor of Judith L. Cohen and Lawrence R. Klein given to a deserving student in the Milton Avery Graduate School of the Arts, with preference given to a sculpture student who demonstrates significant talent and financial need

Davis United World College Scholars A scholarship established by Shelby M. C. Davis to support graduates of the Davis United World College international schools who demonstrate need and academic excellence

Muriel DeGré Scholarship A scholarship given annually by family and friends in memory of Muriel DeGré, wife of Gerard DeGré, professor of sociology at Bard College from 1946 to 1968, and awarded to a deserving Upper College woman who exemplifies both scholarship and service to the community

Elaine de Kooning Memorial Scholarship A graduate scholarship given annually in memory of Elaine de Kooning to deserving female students who show promise in painting, to enable them to study at the Milton Avery Graduate School of the Arts. Created by her family, friends, and former students to perpetuate the memory of a great teacher and an inspiring role model.

Gonzalo de Las Heras Scholarship Awarded to a student of exceptional ability in the Bard College Conservatory of Music

Berta and Harold J. Drescher Scholarship

A scholarship established to honor David E. Schwab II '52, chairman emeritus of the Board of Trustees, and awarded to a deserving student of high moral and intellectual stature

Dr. Marian Eisenberg Rudnick Dunn Scholarship

A scholarship named in honor of Dr. Marian Eisenberg Rudnick Dunn '60 and awarded annually to a black or Hispanic student or a student from Brazil with a record of academic distinction

Dyson Foundation Scholarship Scholarships for qualified and deserving students from the Mid Hudson Valley

Ralph Ellison Scholarship A scholarship given annually, without regard to racial, ethnic, or other personal background or characteristics, to a deserving student or students who, in the judgment of the faculty and administration, have contributed significantly to Bard College

Fred L. Emerson Foundation Scholarship An endowed scholarship providing annual support to qualified and deserving students

Nesuhi Ertegun Scholarships in Music

Scholarships established in memory of Nesuhi Ertegun, who made a great contribution to American music and to jazz in particular, and awarded annually to qualified and deserving students with a serious interest in music, especially jazz and black American music

Elsie and Otto Faerber Scholarship A scholarship awarded in the name of Otto Faerber '27, upon the nomination of the dean of students, to an individual with determination, a passion for exploration, and a willingness to perform community public service

Finisdore Family Scholarship A scholarship established by Marcia Finisdore, mother of Elizabeth Ann Finisdore Rejonis '89, to provide financial assistance to talented and deserving students who have a hearing loss as measured by professional audiological testing

Louisa E. Fish '59 Bronx Scholarship Awarded with preference to "a girl from the Bronx," as she was. Louisa graduated from Bronx High School of Science and Bard College with the help of scholarships, and was a pioneer in the field of market research for more than three decades.

Richard B. Fisher Fellowship A fellowship given annually in memory of trustee Richard B. Fisher to a student of writing in the Milton Avery Graduate School of the Arts

Luis Garcia-Renart Scholarship Awarded to an outstanding student in the Bard College Conservatory of Music who is actively involved in the Bard community

Seth Goldfine Memorial Scholarship A scholarship given annually in memory of Seth Goldfine, who founded the Rugby Club at Bard, recognizing a student who displays outstanding leadership in academic work and athletics for the benefit of the entire Bard community

Eric Warren Goldman Scholarship Awarded annually to qualified and deserving students in the undergraduate program at Bard, preferably in economics or another field of social studies

Philip H. Gordon Family Moral Leadership Scholarship A scholarship awarded annually to students who have demonstrated moral leadership by actively opposing prejudice, discrimination, and violence

Richard D. and Nancy M. Griffiths Scholarship A scholarship established by longtime Director of Buildings and Grounds Dick Griffiths and his wife, Nancy, for a talented and deserving student who has shown a deep appreciation for the Bard campus and an interest in environmental matters

Professor Jacob Grossberg Studio Arts Scholarship In memory of Professor Jacob Grossberg, established by his wife, Diane Sisson Baldwin '66, and given to a deserving and promising student who has moderated into the Studio Arts Program

Joseph J. Hartog Scholarship for Independent Study in Europe A scholarship awarded to a student in the Milton Avery Graduate School of the Arts who has demonstrated significant talent, to enable independent study in Europe and a continuing dialogue with a European artist in his or her field

William Randolph Hearst Endowed Scholarship An endowed scholarship awarded to qualified minority students who otherwise might not be able to further their education

Warren Mills Hutcheson Endowed Scholarship in Religion Established by his family in his memory and awarded annually to students moderating in religion who best exemplify Warren's deep inquisitiveness, aptitude for the analysis of primary sources, and inspired, original thought

Walter B. James Fund /New York Community Trust Scholarship Given annually to one or more qualified students

Clinton R. and Harriette M. Jones Scholarship A scholarship awarded annually to a qualified and deserving student of the College, preferably in the field of religion

Stephen and Belinda Kaye Scholarship Awarded to an outstanding piano student in the Bard College Conservatory of Music

Paul J. Kellner Scholarships Five scholarships awarded to students with limited resources, to enable them to attend Bard under the Excellence and Equal Cost (EEC) scholarship program

Kellner Hungarian Scholarships Scholarships given to students from Hungary who are participating in the Program in International Education (PIE)

Stanley Landsman Fellowship The Stanley Landsman Fund, established by the family and friends of Stanley Landsman, provides for a limited number of full and partial fellowships for students who are eligible for financial aid and are candidates for the master of fine arts degree from the Milton Avery Graduate School of the Arts.

Stanley Landsman Scholarship The Stanley Landsman Fund, established by the family and friends of Stanley Landsman, provides for two undergraduate scholarships to be awarded annually, on recommendation of the faculty, to a junior and a senior majoring in the visual arts.

Eugene M. Lang Scholarship A scholarship providing support based on need to students of promise

Lenore Latimer Scholarship In honor of Lenore Latimer, professor of dance and choreography at Bard College for 33 years, who was told at the age of seven she didn't have the body to dance. Undaunted, she learned from and danced with a veritable who's who of modern dance—a lifetime in the pursuit of the expressive beauty and power of the human body. Awarded to a moderated student in any division who best reflects the spirit of Lenore's dedication and determination in pursuit of a life passion.

Clair Leonard Scholarship A scholarship established by the friends of Clair Leonard, professor of music at Bard from 1947 to 1963, in his name and memory, for excellence in the field of music

Nancy Leonard Scholarship A scholarship established by Professor Emeritus of English Nancy Leonard and given to a moderated student in Languages and Literature who has done interdisciplinary work of exceptional quality

Levy Economics Institute Scholarships Two full-tuition scholarships awarded each year to academically outstanding high school seniors committed to majoring in economics and renewable on condition of maintaining a B+ or higher grade point average

Leon Levy Scholarships Scholarships based on superior academic and artistic achievement and awarded to second- or third-year students who demonstrate exceptional merit in written and oral expression, independent thinking and intellectual leadership, and breadth of interest in intellectual and artistic pursuits

Murray Liebowitz Eastern European Scholarship

A scholarship established by Murray Liebowitz, Bard College trustee and former overseer of Bard College at Simon's Rock: The Early College, for Eastern European immigrants or the children of these immigrants

Arthur F. Martin Jr. Scholarship A scholarship established in memory of Arthur F. Martin Jr. '56 and awarded annually by his former classmates, friends, and teachers to a qualified and deserving student in the Division of Science, Mathematics, and Computing, with preference given to a student intending to enter medical school

George Martin/Hans Thatcher Clarke Scholarship

Awarded to an outstanding cellist in the Bard College Conservatory of Music who combines a love of music with concern for social justice

James J. McCann Scholarship A scholarship awarded annually, through the generosity of the James J. McCann Charitable Trust, to a qualified student or students from Dutchess County

Emerald Rose McKenzie '52 Scholarship

A scholarship awarded in memory of Emerald Rose McKenzie '52 to a female student who is committed to anthropology or sociology and gender studies and who demonstrates a strong commitment to humanitarian ideals

Marie McWilliams and Francis X. McWilliams '44 Scholarship

Established by Marie McWilliams and her brother Francis X. McWilliams '44 in appreciation of the education and learning imparted to him

Katherine Lynne Mester Memorial Scholarship in Humanities

Awarded to students who carry on her spirit of generosity, her kindness, and her genuine love of learning. This scholarship has been established in her memory by her loving husband, Professor Joseph Luzzi, and her parents, Lynne and Fred Mester.

Milners Fund Canadian Scholarship A scholarship made possible through the generosity of the Milners Fund and awarded to a student for study during the summer or the junior year at a Canadian university

Milners Fund Fellowship in Population Studies

A fellowship given to one or more graduate students in the Bard Center for Environmental Policy who demonstrate outstanding ability and serious commitment to the study of aspects of human population growth

New Albion Scholarship Awarded to a composition student in the Bard College Conservatory of Music

Jim and Mary Ottaway Scholarships Two scholarships given to students from any part of the world who are participating in the Program in International Education (PIE)

Paul J. Pacini Music Scholarship A scholarship established by Paul J. Pacini and given annually to a deserving student majoring in classical music, preferably voice or composition

Charles and June Patrick Scholarship A scholarship awarded annually to one or more qualified and deserving juniors who have contributed most to the general welfare of the College through participation in the athletic program

PECO Curatorial Fellowship A yearlong fellowship allowing a student at the Bard Graduate Center to work closely with gallery staff on all aspects of preparations for upcoming exhibitions

Photography Scholarship An endowed scholarship to benefit a talented and deserving photography student

D. Miles Price Scholarship Awarded to an outstanding student in the Bard College Conservatory of Music

Mark Purlia Memorial Scholarship A scholarship given by the parents of Mark Purlia '71, in his name and memory, and awarded annually to a student who, in the judgment of the Division of Languages and Literature, best fulfills conditions of ability, character, and need

Reader's Digest Foundation Scholarship

An endowed scholarship awarded to one or more Upper College students who have distinguished themselves in academic work

Stanley and Elaine Reichel Science Scholarship

A scholarship awarded to an outstanding and deserving student to complete his or her education in the sciences at Bard. The scholarship is an off-shoot of the Stanley and Elaine Reichel Fund for the Future of Science at Bard, which was created in 1989 by Stanley Reichel '65 and Elaine Reichel to recognize the excellence of Bard's Division of Science, Mathematics, and Computing.

Lynda and Stewart Resnick Scholarship A scholarship established by the parents of Ilene Resnick '87 and given annually to a deserving student from either California or Pennsylvania who demonstrates exceptional academic promise

Betsy Richards Memorial Scholarship

A scholarship given by the parents and friends of Betsy Richards '91, in her name and memory, and awarded annually to a student who is a music major and demonstrates a strong interest in the liberal arts

David and Rosalie Rose Scholarship A scholarship awarded by the president of the College, upon the recommendation of the faculty, for academic excellence and commitment to high ideals in scholarship in the field of economics

William F. Rueger Memorial Scholarship

A scholarship named for William F. Rueger '40, a devoted alumnus who served Bard College as chairman of the Board of Trustees and as a life trustee, and awarded to a student of the classics who demonstrates excellence in Greek or Latin

Mischa Schneider Scholarship Awarded to a gifted young cellist in the Bard College Conservatory of Music

Dr. Scholl Foundation Scholarship Awarded to one or more individuals, preferably from the Midwest, who are identified as student leaders because of significant community service

Seraphic Doctor Scholarship Established by Johanna Shafer '67 and Michael Shafer '66 and awarded annually to a student who shows a commitment to faith in God and to simplicity of lifestyle as exemplified by Saint Francis

Peter Jay Sharp Endowed Scholarship Awarded annually to outstanding Ph.D. candidates at the Bard Graduate Center

Murray G. and Beatrice H. Sherman Scholarship

Given to a deserving student who demonstrates academic excellence and financial need

Cooky Heiferman Signet Scholarship

A scholarship given by the parents of Esther Heiferman Signet '56, in her name and memory, and awarded annually to a qualified and deserving student in the field of social studies

Marilyn M. Simpson Endowed Scholarship

Awarded annually to an outstanding Ph.D. candidate at the Bard Graduate Center

Stephen P. Snyder Scholarship Awarded to students in the Division of Social Studies who have not only shown excellence in academics but have also made a significant contribution to the life of the College and its community

Martin and Toni Sosnoff Scholarship A scholarship awarded to an outstanding student in the Bard College Conservatory of Music

C. V. Starr Scholarship An endowed scholarship established to provide support for Bard students from abroad who demonstrate both need and academic excellence

Mary and Richard Sugatt Scholarship A scholarship for students who have distinguished themselves in both the academic life of the College and the leadership of the student body

I. Brewster Terry III Memorial Scholarship

A scholarship established and endowed in 1987 by the classmates, friends, and family of I. Brewster Terry III '38, in his name and memory, and awarded to students in the Upper College whose commitment to liberal learning manifests itself in distinguished work in both the classroom and the College community

Thomas Thompson Trust Scholarship An endowed scholarship established to provide support for students performing community service in Rhinebeck, New York

Felicitas S. Thorne Scholarship A scholarship given to a student from Smolny College, Russia, who is participating in the Program in International Education (PIE)

William E. Thorne Scholarship A scholarship named for its donor and awarded to a student who intends to enter the ministry

Joan Tower Composition Scholarship A merit scholarship, funded by a group of generous donors in honor of faculty member Joan Tower's 75th birthday and given to a composition student in the Bard College Conservatory of Music

Beth M. Uffner Scholarship Awarded to a student who has shown perseverance in facing the challenges of pursuing a college education and who displays a serious interest in the arts

Hayden E. Walling Memorial Scholarship A scholarship established by Bartlett Chappell '37 as a memorial to the kindness and generosity of Hayden E. Walling '39, who provided similar assistance during his time at Bard

Patricia Ross Weis '52 Scholarship Created in honor of longtime trustee Patricia Ross Weis '52 and awarded annually to a talented student who has excelled in Moderation in the social sciences and who upholds Bard's values by ensuring a strong community

Jonathon Weiss Scholarship in Drama Performance A scholarship given by the parents of Jonathon Weiss '89, in his name and memory, and awarded annually to students matriculated in the Theater and Performance Program who show promise for a career in acting, directing, set design, or similar fields

Willowbridge Associates Fellowship Scholarships awarded annually to outstanding students at the Bard Graduate Center

Windgate Fellowship in Craft Through a generous grant from the Windgate Charitable Foundation, awarded to an outstanding M.A. student studying the history of American craft at the Bard Graduate Center

Werner Wolff Scholarship A scholarship given annually in memory of Dr. Werner Wolff, professor of psychology at Bard from 1942 to 1957, by his former students and awarded to a deserving student for excellence in the field of psychology or anthropology

Wortham Foundation Scholarship Provides fellowships for the Center for Curatorial Studies graduate program

Jane Fromm Yacenda Scholarship in the Arts A scholarship given annually to a deserving student or students of painting whose work combines innovation with a love of craft

Awards

Awards are given to Bard students in open competition, irrespective of financial need. The awards carry various stipends.

Book Awards for Excellence in Language Learning Awarded to one student from each foreign language program taught at the College, upon the nomination of the faculty in each language program; based on effective language learning, growth and improvement over the course of study, enthusiasm, diligence, commitment, and leadership in the classroom

Rachel Carson Award An award given each year to a Bard Center for Environmental Policy student whose thesis both demonstrates the highest quality of research and is most likely to have an impact on policy

CINOA Award for Outstanding Dissertation Established by the American members of CINOA (Confédération Internationale des Négociants en Oeuvres d'Art), this award is given to a doctoral student at the Bard Graduate Center for the most outstanding dissertation.

Class of 1969 Award An annual award given to a junior or senior who, in the judgment of the faculty and the dean of the college, has demonstrated a commitment to justice, peace, and

322 Scholarships, Awards, and Prizes

social equity through scholarly pursuits, community involvement, and personal example

Community Action Awards Awards given to deserving students to pursue internships in their chosen field or area of interest related to civic engagement

Allice P. Doyle Award in Environmental Studies
An award given annually to a student who shows outstanding potential in the field of environmental studies, particularly in exploring the social dimensions of environmental issues

Naomi Bellinson Feldman '53 Internship Award
Given yearly to support a student internship, preferably related to music or social sciences

William Frauenfelder Award An award established in honor of William Frauenfelder, beloved professor of modern languages and literature for more than 30 years, and given to a sophomore or junior excelling in the study of one or more foreign languages

Jean French Travel Award An award given annually to a rising senior or seniors for travel in the service of the Senior Project

Harold Griffiths '31 Award in Chemistry An award given in memory of Harold Griffiths '31, through the generosity of his widow, Ethel S. Griffiths, to a deserving third-year student who, according to the faculty of the Division of Science, Mathematics, and Computing, demonstrates excellence in chemistry and outstanding potential

Jerome Hill Award An award given in memory of Jerome Hill to a senior for exceptional service to the Film and Electronic Arts Program

Mr. and Mrs. Raymond J. Horowitz Dissertation Writing Award Inaugurated in 2015, this award is given to a Bard Graduate Center doctoral student working on a dissertation in American art and material culture

Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award Established by the Mr. and Mrs. Raymond J. Horowitz Foundation Institute for the Arts of the Americas and awarded to a

Bard Graduate Center student for the best qualifying paper in American art and material culture

Alexander Hirschhorn Klebanoff '05 Award for Outstanding Achievement in Art History
Awarded to a student whose Senior Project demonstrates extensive scholarship and daring originality. The student should also demonstrate a commitment to art and artists in and around Bard College and show both a deep appreciation and diversified understanding of art history.

Reamer Kline Award An award given anonymously by an alumnus of the college to deserving students who, in the judgment of the president, best perpetuate the high ideals, devotion, and energetic involvement in the life and work of the College exemplified by Dr. Kline during his 14 years as president of Bard

Robert Koblitiz Human Rights Award An award established in 1987 by Bard alumni/ae who are former students of Robert Koblitiz, professor emeritus of political studies, in his name and honor, and awarded annually to a member of the Bard community—student, faculty, administration, or staff—whose work demonstrates an understanding of and commitment to democracy

Aldo Leopold Award An award given to a Bard Center for Environmental Policy student who has demonstrated exemplary leadership and service to the community

L. Hunter Lovins Award Given each year to the Bard MBA in Sustainability student (or students) whose Capstone Project demonstrates the highest quality of execution and is most likely to have an impact on business sustainability

Natalie Lunn Award Awarded in honor of Natalie Lunn, Bard's technical theater director from 1972 to 1999: an internship at Bard SummerScape and an award to pursue a technical theater internship at a professional company of the student's choice

Jane Emily Lytle and Almon W. Lytle II Senior Project Research Award An award given to one or more seniors who have moderated in American studies, historical studies, or environmental and urban studies to provide support for Senior

Project research, including travel, materials, books, and conference fees

Nancy Mathews '64 Internship Award An award given to a graduate student undertaking an internship in a nonprofit organization in the Hudson Valley

Larry McLeod Award in Jazz An award established by the family and friends of Larry McLeod and given annually to a student who has done much to keep the sound of jazz going at Bard

Adolfas Mekas Award Awarded for exceptional scriptwriting by a senior film student

Kimberly Moore '92 and Frederick Baker '92 Senior Project Art Award An award given annually to a talented and deserving junior studio arts major to support his or her Senior Project

Shelley Morgan Award An award given to faculty, staff, or students who display the qualities of leadership, compassion, commitment, and dedication to the Bard community

Elizabeth Murray and Sol Lewitt Studio Arts Award An award given annually to two deserving seniors whose work exemplifies dedication, commitment, and integrity

Natural Philosophy Award An award established by Andrew Choung '94 and given to a moderated student pursuing a substantial combination of studies in both the natural and social sciences, reflecting the spirit of a Renaissance education

Sidney Peterson Award An award given to a senior for exceptional service in the spirit of the late experimental filmmaker

Photography Advisory Board Scholar Award A two-year award given annually to one or more moderated Photography Program majors, to cover the material costs associated with Upper College photographic work

Eugenie Prendergast Fund Established to support Bard Graduate Center student travel expenses associated with researching and writing

the M.A. thesis or doctoral dissertation; made possible by a grant from Jan and Warren Adelson

Presser Undergraduate Scholar Award An award given for the senior year to an outstanding student majoring in music

M. Susan Richman Senior Project Award in Mathematics An award named in honor of Dr. Richman, mathematician, university educator and administrator, and mother of two mathematicians, given annually to recognize the senior student exhibiting the most mathematical creativity, as determined by the mathematics faculty

C. T. Sottery Award An award established by an alumnus of the College and given annually to a junior for significant achievement in chemistry and for an outstanding contribution to the work of the Division of Science, Mathematics, and Computing

Studio Arts Award An award given annually to two deserving seniors whose work exemplifies dedication, commitment, and integrity

Sustainability Leaders Award Given each year to the student who has demonstrated exemplary leadership and service while enrolled in the Bard MBA in Sustainability Program

Christina R. Tarsell Athletics Award An award given to a female athlete who exemplifies the spirit of sportsmanship and service to the athletics program, with a preference given to the tennis team

Christina R. Tarsell Service Award An award given to commemorate the life and achievements of Chris Tarsell, a beautiful soul who is too soon gone. The award is given to a moderated student who enriches the community through humanitarian service and bridge building.

Christina R. Tarsell Studio Arts Award An award given to commemorate the life and achievements of Chris Tarsell, a beautiful soul who is too soon gone. The award is given to a talented junior or senior of integrity whose work exemplifies intellectual openness, humanism, and a passion for light and color.

Harry Holbert Turney-High '22 Research Award

A research award established in memory of the distinguished anthropologist and sociologist Dr. Harry Holbert Turney-High '22 and endowed through gifts from faculty, friends, and his wife, Lucille Rohrer Turney-High

Clive Wainwright Award Given annually to one or more Bard Graduate Center students for an outstanding master's thesis in the field of decorative arts, design history, and material culture that is noteworthy for its originality of concept, soundness of research, and clarity of presentation

Lindsay F. Watton III Memorial Essay Award An award established by the friends of Lindsay F. Watton III that commemorates the life achievements and numerous contributions of Professor Watton to the development of Russian and Eurasian studies at Bard College. It is awarded annually to a student whose essay on topics in Russian and Eurasian studies demonstrates excellence and dedication to the field.

Lindsay F. Watton III Memorial Research Award

An award established by the friends of Lindsay F. Watton III that commemorates the life achievements and numerous contributions of Professor Watton to the development of Russian and Eurasian studies at Bard College. It is awarded annually to a junior to conduct research for a Senior Project in Russian or Eurasian studies.

Christopher Wise '92 Award in Environmental Studies and Human Rights An endowed award established in memory of Christopher James Wise '92, given through the generosity of his friends and family, to support a student's internship in environmental studies and/or human rights

Prizes

Prizes are given in open competition, irrespective of financial need, according to the intentions of the donors. The prizes carry various stipends.

Lee B. Anderson Dean's Prize Inaugurated in 2016, this award is given for an outstanding doctoral dissertation in the field of decorative arts, design history, and material culture

Bard College Conservatory of Music Prize

A prize presented to the Conservatory undergraduate who, in the opinion of the faculty, best embodies the values of the Conservatory

Bard Educational Opportunity Programs

Achievement Prize A prize awarded each year to the graduating BEOP senior who best exemplifies the spirit of the program through academic achievement and personal growth

Bard Publications Prize A prize given to a senior in recognition of writing, editing, or design achievement in the preparation of material produced by the Bard Publications Office

John Bard Scholar Prizes Honorary scholarships awarded annually by the faculty of each division of the College to not more than two students in each division for outstanding academic achievement in the field of major interest

Andrew Jay Bernstein Prizes A prize in memory of Andrew Jay Bernstein '68, given to a junior for the purpose of assisting the preparation of the Senior Project in psychology; and a prize in memory of Andrew Jay Bernstein '68, given to one or more seniors in recognition of the originality and quality of the Senior Project in psychology

Marc Bloch Prize A prize given each year by the Historical Studies Program to the student who completes the best Senior Project in historical studies

Heinrich Bluecher Prize A prize in memory of Dr. Heinrich Bluecher, professor of philosophy at Bard College from 1952 to 1967, given annually by his family, friends, and former students to one or

more Upper College students who best exemplify the ideals of scholarship espoused by Dr. Bluecher

Franz Boas / Ruth Benedict Prize A prize given to a senior in recognition of achievement demonstrated by the Senior Project in anthropology

President Leon Botstein Prize A prize endowed by the Bard faculty on the occasion of 30 years of President Botstein's leadership of the College, given to a graduating senior with a strong academic record across the disciplines who has been judged by the faculty to have demonstrated intellectual ambition, creativity, and integrity

Irma Brandeis Prize A prize given annually to a third-year student with an excellent academic record, whose Senior Project in literature, languages, history, art history, philosophy, or the history of science is outstanding for both broadness of vision and precision of thought. The prize honors Bard's distinguished, longtime faculty member Irma Brandeis, whose contributions to Dante scholarship and to Bard College exemplify the virtues embodied in this prize.

Rachel Carson Prize Honors the outstanding Senior Project in environmental and urban studies that reflects Carson's determination to promote biocentric sensibility

Jennifer Day Memorial Prize A prize awarded in memory of Professor Jennifer Day to a student enrolled in the eight-week summer session at Smolny College in Russia who has a history of academic achievement

Maya Deren Prize Given anonymously in memory of Maya Deren and awarded to a film major for excellence in and commitment to cinema

Alice P. Doyle Prize in Environmental Studies A prize given annually to a graduating senior whose Senior Project illuminates the social dimensions of environmental issues

Jacob Druckman Memorial Prize A prize established by Ingrid Spatt '69 to honor the memory of Jacob Druckman, a beloved teacher and friend, and associate professor of music from 1961 to 1967, awarded to a senior in the Music Program

who demonstrates excellence and innovation in music composition

Lyford P. Edwards Memorial Prize A prize awarded annually in memory of Lyford P. Edwards, a former professor of sociology at the College, to a student in the senior class who demonstrates excellence in the social sciences

William Frauenfelder Translation Prize A prize established in honor of William Frauenfelder, professor of modern languages and literature from 1934 to 1957 and 1969 to 1977, and awarded to a senior whose project includes a substantial work of literary translation of particularly high quality and attention to scholarship

Sara Gelbart Prize in Mathematics A prize honoring a woman whose life was devoted to the encouragement of science and scholarship and given annually to the student who shows the most promise and produces outstanding work in mathematics

Antonio Gramsci Prize A prize awarded annually to a qualified and deserving student, nominated by the Division of Social Studies, who has demonstrated excellence in political studies, political economy, and the policy implications of academic analysis

Hudsonia Prize A prize awarded each year by Hudsonia Ltd. to a qualified and deserving student showing promise in the field of environmental studies

Ana Itelman Prize for Choreography A prize established by her family, friends, and admirers in memory of Ana Itelman, professor of dance from 1957 to 1969 and joint founder of the Drama/Dance Program at the College. It is awarded, when the occasion suggests, to dance students who have shown creativity, imagination, and innovation as a choreographer, director, or creator of other forms of performance art and whose work embodies wit, style, dynamism, and visual flair, as did hers.

Ana Itelman Prize for Performance A prize established by her friends and admirers in memory of Ana Itelman, professor of dance from 1957 to 1969 and joint founder of the Drama/Dance

Program at the College. It is awarded, when the occasion suggests, to theater and dance students who have shown onstage, in both acting and dance, the expressiveness she worked to develop.

William E. Lensing Prize in Philosophy An annual prize in memory of William Lensing, professor of philosophy from 1949 to 1981, given to one or more Upper College philosophy majors chosen by the program's faculty for excellence in the field

Levy Economics Institute Prize Awarded annually to a senior with an outstanding academic record, whose Senior Project represents originality of thought in economics and public policy and who has contributed consistently to furthering the goals of the Levy Institute while at Bard

William J. Lockwood Prizes A prize awarded to the senior students who, in the judgment of the president, have contributed most to the intellectual life of the College; and a prize awarded to the senior students who, in the judgment of the president, have contributed most to the general welfare of the College

Wilton Moore Lockwood Prize A prize awarded to a student who has submitted particularly distinguished creative and critical writing in course work

Jamie Lubarr Research Prize A prize awarded in honor of Jamie Lubarr '72 to a student in anthropology, film, or photography, to facilitate the making of an ethnographic or documentary film, video, or photographic series as part of a Senior Project that combines anthropology and the visual media

Mary McCarthy Prize A prize given to a junior who, through competitive selection by a special jury, is deemed the most promising and talented prose writer entering the senior year

Edmund S. Morgan Prize in American Studies A prize honoring the student who has written the outstanding Senior Project in American studies

Paul J. Pacini Prize in Music A prize created by Paul J. Pacini and given to a deserving voice student in the Music Program to assist with

expenses associated with recitals, performances, Moderation, or the Senior Project

Don Parker Prize for Dance A prize awarded annually to one or more seniors in the Dance Program who have shown the greatest development and progress as performers at Bard

Don Parker Prize for Theater and Performance A prize awarded annually to one or more seniors in the Theater and Performance Program who have shown the greatest development and progress as performers at Bard

Seymour Richman Music Prize for Excellence in Brass Established in memory of Seymour Richman by his brother and sister-in-law, Irwin and M. Susan Richman, and given annually to an outstanding senior brass instrument player at the Bard College Conservatory of Music whose performances have embodied creativity, originality, and dedication

Robert Rockman Prize A prize established by the Class of 1966 to honor and acknowledge Robert Rockman, a beloved teacher devoted to making the Bard experience come to life for more than 40 years, and awarded to a junior or senior for excellence in literature and theater

Bill Sanders Memorial Prize A prize given in memory of Bill Sanders '90 to a student for appreciative, elegant, and insightful critical writing in English literature

Margaret Creal Shafer Prizes in Composition and Performance Given by the Hudson Valley Chamber Music Circle to graduating seniors who have excelled—one as a composer; the other as a performer—and demonstrated active participation in the Music Program

Dr. Richard M. Siegel Memorial Prize in Music Given in memory of Dr. Richard M. Siegel '43 to a student majoring in music who, in the judgment of the faculty, demonstrates academic excellence

Dr. Richard M. Siegel Memorial Prize in Science Given in memory of Dr. Richard M. Siegel '43 to a student majoring in science who, in the judgment of the faculty, demonstrates academic excellence

Idahlia Gonzalez Stokas Memorial Prize A prize awarded in loving memory of Idahlia Gonzalez Stokas to a graduating senior who best exemplifies the spirit of Bard and who, having overcome personal challenges during his or her studies, has demonstrated academic excellence

Stuart Stritzler-Levine Seniors to Seniors Prize A prize awarded by the Lifetime Learning Institute, a continuing education program for senior citizens on the Bard campus, to support undergraduates in the preparation of their Senior Projects and named in honor of Dean Stuart Stritzler-Levine and his 50th anniversary at Bard College

Adolf Sturmthal Memorial Prize A prize established by the family, former students, and friends of Adolf Sturmthal—economist, educator, and author, who served on the Bard faculty from 1940 to 1955—and awarded annually to a senior student who has done outstanding work in the field of economics

Carter Towbin Prize A prize awarded annually in memory of Carter Towbin to an Upper College theater and performance student in recognition of creativity, versatility, and overall contribution to the work of that program

Special Carter Towbin Prize A prize awarded to one or more majors or nonmajors in recognition of their exceptional contribution to the technical work of the Theater and Performance Program

William Vogt Memorial Prize in Ecology A prize established by his protégés and friends in memory of Dr. William Vogt, a member of the St. Stephen's Class of 1925 and a respected ecologist, conservationist, and demographer. The prize is awarded to a junior in the Division of Science, Mathematics, and Computing who has demonstrated commitment to or significant achievement in the field of ecology.

Lindsay F. Watton III Memorial Prize in Russian and Eurasian Studies A prize established by friends of Lindsay F. Watton III, Professor of Russian Language and Literature, and awarded annually to a student whose Senior Project

demonstrates excellence in the field of Russian and Eurasian studies. The Senior Project should be interdisciplinary and reflect knowledge of Russian or the relevant Slavic/Eurasian language.

William Weaver Prize in Music and Languages

The renowned translator and authority on opera William Weaver, a distinguished member of the Bard faculty, devoted his career as writer and teacher to exploring the links between language, music, and the visual arts. This prize is awarded to a senior Conservatory student whose work is in the spirit of William Weaver.

Written Arts Prize A prize offered by the faculty of the Written Arts Program to the graduating senior or seniors whose Senior Project is of the highest quality

Suzanne Clements Zimmer Prize A prize in memory of Suzanne Clements Zimmer '55, established by her husband, Karl Zimmer, and given annually to a deserving and promising sophomore art major

FACULTY

Faculty Emeritus

For complete biographies see

bard.edu/academics/faculty

JoAnne Akalaitis ARTS

B.A., University of Chicago; graduate study in philosophy, Stanford University. Independent theatrical director and writer. (1998–2012)

Wallace Benjamin Flint and L. May Hawver Flint
Professor Emeritus of Drama.

John Ashbery LANG/LIT

B.A., Harvard University; M.A., Columbia University. Poet. (1990–2008) *Charles P. Stevenson Jr. Professor Emeritus of Languages and Literature.*

Benjamin Boretz ARTS

B.A., Brooklyn College; M.F.A., Brandeis University; M.F.A., Ph.D., Princeton University. Composer, critic, editor. (1973–98) *Professor Emeritus of Music and Integrated Arts.*

Burton Brody SCI

B.A., Columbia College; Ph.D., University of Michigan. (1970–2012) *Professor Emeritus of Physics.*

Alan Cote ARTS

Painter. (1970–2003) *Professor Emeritus of Studio Arts.*

Carolyn Dewald

B.A., Swarthmore College; M.A., Ph.D., University of California, Berkeley. (2003–2016) *Professor Emeritus of Classical Studies.*

Terence F. Dewsnap LANG/LIT

B.A., M.A., Boston College; Ph.D., University of Wisconsin. (1963–2016) *Professor Emeritus of English.*

Michael Donnelly SST

A.B., Harvard College; Ph.D., Birkbeck College, University of London. (1999–2015) *Professor Emeritus of Sociology.*

John Ferguson SCI

Sc.B., Brown University; M.Phil., Ph.D., Yale University. (1977–2013) *Professor Emeritus of Biology.*

Jean M. French ARTS

B.A., Seton Hill University; Ph.D., Cornell University. (1971–2011) *Edith C. Blum Professor Emeritus of Art History.*

Luis Garcia-Renart ARTS

Studied with Pablo Casals, Mstislav Rostropovich, Aram Khachaturian. (1962–) *Professor Emeritus and Visiting Professor of Music.*

Richard Gordon SCI

B.A., Harvard College; M.A., Ph.D., Graduate Faculty of New School University. (1973–2008) *Professor Emeritus of Psychology.*

William James Griffith SST

A.B., cum laude, Claremont McKenna College; M.A., Ph.D., Brown University. (1968–2013) *Professor Emeritus of Philosophy.*

Frederick Hammond ARTS

B.A., Ph.D., Yale University. (1989–2012) *Irma Brandeis Professor Emeritus of Romance Cultures and Music History.*

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|----------|-------------------------------------|
| ARTS | The Arts |
| LANG/LIT | Languages and Literature |
| SCI | Science, Mathematics, and Computing |
| SST | Social Studies |

Benjamin La Farge LANG/LIT

B.A., Harvard College; graduate study, Balliol College, University of Oxford. (1968–2014) *Professor Emeritus of English.*

Mark Lambert LANG/LIT

B.A., Bard College; M.A., Ph.D., Yale University. (1967–2009) *Asher B. Edelman Professor Emeritus of Literature.*

Nancy S. Leonard LANG/LIT

A.B., Smith College; Ph.D., Indiana University. (1977–2014) *Professor Emeritus of English.*

Mark Lytle SST

B.A., Cornell University; M.Phil., Ph.D., Yale University. (1974–2015) *Lyford Paterson Edwards and Helen Gray Edwards Professor Emeritus of Historical Studies.*

William T. Maple SCI

B.A., Miami University; M.A., Ph.D., Kent State University. (1973–2014) *Professor Emeritus of Biology.*

Jacob Neusner SST

A.B., Harvard College; graduate studies, University of Oxford, Hebrew University; Master of Hebrew Letters, Jewish Theological Seminary of America; Ph.D., Columbia University. (1994–2014) *Distinguished Service Professor Emeritus of the History and Theology of Judaism; Senior Fellow, Institute of Advanced Theology, Bard College.*

Aileen Passloff ARTS

B.A., Bennington College. (1993–2013) *L. May Hawver and Wallace Benjamin Flint Professor Emeritus of Dance.*

Matt Phillips ARTS

M.A., University of Chicago; studied at Barnes Foundation, Stanford University, University of Pennsylvania. (1964–87) *Asher B. Edelman Professor Emeritus of Art.*

Joan Retallack LANG/LIT

B.A., University of Illinois, Urbana; M.A., Georgetown University. (2000–14) *John D. and Catherine T. MacArthur Professor Emeritus of Humanities.*

Robert Rockman LANG/LIT, ARTS

B.A., Harvard University; M.A., University of California, Berkeley. (1956–2002) *Professor Emeritus of Literature and Theater.*

Justus Rosenberg LANG/LIT

Ph.D., University of Cincinnati; L.L., Sorbonne, Paris. (1962–) *Professor Emeritus of Languages and Literature and Visiting Professor of Literature.*

Gennady L. Shkliarevsky SST

B.A., M.A., Kiev State University; M.A., Ph.D., University of Virginia. (1985–2016) *Professor Emeritus of History.*

Peter D. Skiff SCI

B.A., University of California, Berkeley; M.S., University of Houston; Ph.D., Louisiana State University. (1966–2016) *Professor Emeritus of Physics.*

Peter Sourian LANG/LIT

B.A., Harvard College. Novelist, essayist, reviewer. (1965–2010) *Professor Emeritus of English.*

James Sullivan ARTS

B.F.A., Rhode Island School of Design. (1966–95) *Professor Emeritus of Studio Arts.*

Suzanne Vromen SST

Licence ès Sciences Sociales and Première Licence ès Sciences Economiques, University of Brussels, Belgium; M.Sc., urban planning, Columbia University; M.A., Ph.D., sociology, New York University. (1978–2000) *Professor Emeritus of Sociology.*

Hilton M. Weiss SCI

Sc.B., Brown University; M.S., University of Vermont; Ph.D., Rutgers University. (1961–2008) *Professor Emeritus of Chemistry; David and Rosalie Rose Research Professor.*

Richard C. Wiles SST

B.A., M.A., Boston College; Ph.D., Clark University. (1967–98) *Professor Emeritus of Economics.*

Elie Yarden ARTS

Educated variously at University of Pennsylvania; University of California, Los Angeles; University of Chicago. Composer. (1967–88) *Professor Emeritus of Music.*

Bard College Faculty

For complete biographies see

bard.edu/academics/faculty

Leon Botstein

President of the College

B.A., University of Chicago; M.A., Ph.D., Harvard University, Department of History. Music director and conductor, American Symphony Orchestra (1992–); conductor laureate, Jerusalem Symphony Orchestra/Israel Broadcasting Authority (2003–). Guest conductor, BBC Symphony Orchestra, Bern Symphony, Budapest Festival Orchestra, Düsseldorf Symphony, London Philharmonic Orchestra, Madrid Opera, New York City Opera, ORF Orchestra (Vienna), Puerto Rico Symphony Orchestra, Romanian Radio Symphony Orchestra, Royal Scottish National Orchestra, and St. Petersburg Philharmonic, among others. Artistic codirector, Bard Music Festival (1990–). Editor, *The Musical Quarterly* (1992–) and *The Compleat Brahms* (Norton, 1999); writer and editor of essays and chapters in numerous books about art, education, history, and music, including the Cambridge Companions to Music series and the *New Grove Dictionary of Music and Musicians*. Author, *Jefferson's Children: Education and the Promise of American Culture* (Doubleday, 1997). Board chair, Central European University; board member, Open Society Institute and the American Academy in Berlin. Honors include membership in the American Philosophical Society, Carnegie Corporation Academic Leadership Award, American Academy of Arts and Letters Award for Distinguished Service to the Arts, National Arts Club Gold Medal, Austrian Cross of Honour for Science and Art, Leonard Bernstein Award, Centennial Medal from the Harvard Graduate School of Arts and Sciences, Bruckner Society Medal of Honor, and the Alumni Medal from the University of Chicago. Presented the 2010–11 Tanner Lectures at the University of California, Berkeley, on “The History of Listening.” (1975–) *Leon Levy Professor in the Arts and Humanities*.

Dimitri B. Papadimitriou

Executive Vice President of the College; President, Levy Economics Institute

B.A., Columbia University; M.A., Ph.D., New School for Social Research. Leader, Levy Institute Macro-Modeling Team. Visiting Distinguished

Scholar, Institute of World Economy, Shanghai Academy of Social Sciences (2002). Vice chairman, Trade Deficit Review Commission, U.S. Congress (1999–2001). Witness to U.S. Senate and House Committee Hearings on Banking, Finance, and Small Business. Has edited and contributed to 14 books; has contributed chapters to 10 volumes edited by others; is a member of the editorial boards of the *Journal of Economic Analysis, Challenge*, and the *Bulletin of Political Economy*; has authored or coauthored numerous Levy Institute publications as well as articles in academic journals; is a book reviewer for the *Cambridge Journal of Economics*, *Journal of Post Keynesian Economics*, and *Economic Journal*, among other publications; is a frequent commentator on NPR and Bloomberg Radio; and is a regular columnist for the Greek daily *Kathimerini*. (1977–) *Jerome Levy Professor of Economics*.

Jonathan Becker

Vice President for Academic Affairs; Director, Center for Civic Engagement

B.A., McGill University; D. Phil., St. Antony's College, University of Oxford. Taught at Central European University, University of Kiev Mohyla Academy, Wesleyan University, Yale University. Author of *Soviet and Russian Press Coverage of the United States: Press, Politics and Identity in Transition* (1999; new edition, 2002). (2001–) *Associate Professor of Political Studies*.

Norton Batkin

Vice President and Dean of Graduate Studies

B.A., Stanford University; M.A., Ph.D., Harvard University. Director of the Graduate Program (1994–2007) and director (1991–94, 2002–05), Center for Curatorial Studies and Art in Contemporary Culture. Author of *Photography and Philosophy* and articles in *Seeing Wittgenstein Anew: New Essays on Aspect-Seeing*, *The Encyclopedia of Aesthetics*, *Philosophical Topics*, *Common Knowledge*, *Midwest Studies in Philosophy*, and *The Journal of Aesthetic Education*. (1991–) *Associate Professor of Philosophy and Art History*.

S. Rebecca Thomas

Dean of the College

S.B., Massachusetts Institute of Technology; Ph.D., Stanford University. Grants and awards: IBM, National Science Foundation, Stanford Uni-

versity, AT&T Bell Laboratories. Recent papers include "WordNet-Based Lexical Simplification of a Document" (KONVENS, 2012); early papers include "Becoming a Computer Scientist: A Report by the ACM Subcommittee on the Status of Women in Computing Science" (*Communications of the ACM*, 33:11, 1990; reprinted in 1992, 1997, and 2002 in other print and online publications). (2000–) *Associate Professor of Computer Science*.

Susan Aberth ARTS

B.A., University of California, Los Angeles; M.A., Institute of Fine Arts, New York University; Ph.D., The Graduate Center, City University of New York. (2000–) *Associate Professor of Art History*.

Peggy Ahwesh ARTS

B.F.A., Antioch College. (1990–) *Professor of Film and Electronic Arts*.

Richard Aldous SST

Ph.D., University of Cambridge. (2009–) *Eugene Meyer Professor of British History and Literature*.

Erika Allen ARTS

B.M., Oberlin Conservatory of Music; M.M., piano performance, New England Conservatory; M.M., collaborative piano, The Juilliard School; collaborative piano fellow, Bard College Conservatory of Music. (2014–) *Visiting Assistant Professor of Music*.

Matthew Amos LANG/LIT

B.A., M.A., M.Phil., Ph.D., New York University. (2014–) *Visiting Assistant Professor of French*.

Craig Anderson SCI

B.Sc., M.Sc., University of Western Ontario; Ph.D., Université de Montréal. (2001–) *Wallace Benjamin Flint and L. May Hawver Professor of Chemistry*.

Sven Anderson SCI

B.A., University of Virginia, Charlottesville; M.A., Ph.D., Indiana University, Bloomington. (2002–) *Associate Professor of Computer Science*.

Rania Antonopoulos SST

B.A., M.A., Ph.D., New School University. (2001–) *Visiting Professor of Economics; Senior Scholar, Levy Economics Institute*.

Myra Young Armstead SST

B.A., Cornell University; M.A., Ph.D., University of Chicago. (1985–) *Lyford Paterson Edwards and Helen Gray Edwards Professor of History*.

Ephraim Asili ARTS

B.A., Temple University; M.F.A., Milton Avery Graduate School of the Arts. (2015–) *Visiting Artist in Residence*.

James Bagwell ARTS

B.M.E., Birmingham-Southern College; M.M.E., M.M.M., Florida State University; D.M., Indiana University. (2000–) *Professor of Music; Director of Orchestral and Choral Music*.

Franco Baldasso LANG/LIT

Laurea in Lettere Moderne, Università degli Studi di Bologna; M.A., Ph.D., New York University. (2015–) *Assistant Professor of Italian*.

Amir Barghi SCI

B.S., University of Tehran; M.S., Rochester Institute of Technology; Ph.D., Dartmouth College. (2013–) *Visiting Assistant Professor of Mathematics*.

Thurman Barker ARTS

B.A., SUNY Empire State College; additional study at Roosevelt University and American Conservatory of Music. Jazz musician. (1993–) *Professor of Music*.

Thomas Bartscherer SST

B.A., University of Pennsylvania; M.A., Ph.D., University of Chicago. (2008–) *Assistant Professor of Humanities*.

Sanjib Baruah SST

B.A., Cotton College, Gauhati, India; M.A., University of Delhi, India; Ph.D., University of Chicago. (1983–) *Professor of Political Studies*.

Norton Batkin SST

Vice President and Dean of Graduate Studies; Associate Professor of Philosophy and Art History. See page 330.

ARTS The Arts

LANG/LIT Languages and Literature

SCI Science, Mathematics, and Computing

SST Social Studies

Laura Battle ARTS

B.F.A., Rhode Island School of Design; M.F.A., Yale University School of Art. (1986–) *Professor of Studio Arts*.

Jonathan Becker SST

Vice President for Academic Affairs; Director, Center for Civic Engagement; Associate Professor of Political Studies. See page 330.

James M. Belk SCI

B.S., M.A., SUNY Binghamton; M.S., Ph.D., Cornell University. (2008–) *Associate Professor of Mathematics*.

Maria Belk SCI

B.A., Carleton College; M.S., Ph.D., Cornell University. (2009–) *Visiting Assistant Professor of Mathematics; Director of Quantitative Literacy*.

Alex Benson LANG/LIT

B.A., Ph.D., University of California, Berkeley. (2012–) *Assistant Professor of Literature*.

Roger Berkowitz SST

B.A., Amherst College; J.D., Boalt Hall School of Law, University of California, Berkeley; Ph.D., UC Berkeley. (2005–) *Associate Professor of Political Studies and Human Rights; Academic Director, Hannah Arendt Center for Politics and Humanities*.

Brooke Berman ARTS

Graduate, Barnard College and The Juilliard School. Playwright, screenwriter, and memoirist. (2016–) *Visiting Playwright in Residence*.

Daniel Berthold SST

B.A., M.A., Johns Hopkins University; Ph.D., Yale University. (1984–) *Professor of Philosophy*.

Mario J. A. Bick SST

B.A., Columbia College; Ph.D., Columbia University. (1970–) *Professor of Anthropology*.

Robert Bielecki ARTS

Sound designer, specializes in the use of technology in the electronic arts. (1997–) *Visiting Associate Professor of Music; faculty, Milton Avery Graduate School of the Arts*.

Ethan D. Bloch SCI

B.A., Reed College; M.S., Ph.D., Cornell University. (1986–) *Professor of Mathematics*.

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B.A., Tufts University; M.A., M.Phil., Ph.D., Columbia University. (2013–) *Assistant Professor of Art History*.

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B.M., M.M., Eastman School of Music, University of Rochester; Ph.D., Case Western Reserve University. (2012–) *Assistant Professor of Music*.

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B.F.A., University of Iowa; M.F.A., Indiana University. Painter. (2000–) *Artist in Residence*.

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Studied at Leiden University and Nihon University, Tokyo; honorary Ph.D. in theology, University of Groningen. Writer; journalist. (2003–) *Paul W. Williams Professor of Human Rights and Journalism*.

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B.A., magna cum laude, American University in Cairo; A.M., University of Chicago; Ph.D., New York University. (2013–) *Assistant Professor of Middle Eastern and Historical Studies.*

Bruce Chilton SST

B.A., Bard College; M.Div., General Theological Seminary, ordination to the diaconate and the priesthood; Ph.D., University of Cambridge. (1987–) *Bernard Iddings Bell Professor of Philosophy and Religion; Senior Pastor; Executive Director, Institute of Advanced Theology.*

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Licence ès Lettres, Maîtrise ès Lettres, Université du Maine, Le Mans. (1987–) *Visiting Associate Professor of French.*

Jean Churchill ARTS

Dancer, choreographer. Former member, Boston Ballet Company. (1980–) *Professor of Dance.*

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B.A., Harvard University; M.St. Greek and/or Latin Languages and Literatures, University of Oxford; Ph.D., Harvard University. (2013; 2016–) *Assistant Professor of Classics.*

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B.A., Kalamazoo College; M.A., School of Oriental and African Studies, University of London; M.Phil., Columbia University. (2011–) *Distinguished Writer in Residence.*

Cathy D. Collins SCI

B.A., Pitzer College; M.S., University of Arizona; Ph.D., University of Kansas; postdoctoral research, Washington University. (2010–11; 2016–) *Assistant Professor of Biology.*

Ben Coonley ARTS

B.A., Brown University; M.F.A., Milton Avery Graduate School of the Arts, Bard College. (2010–) *Assistant Professor of Film and Electronic Arts.*

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B.A., Williams College; Mathematical Tripos Part II, M.Phil., University of Cambridge; M.S., Ph.D., University of California, Davis; postdoctoral research, Institute for Mathematics, Astrophysics, and Particle Physics, Radboud University Nijmegen. (2015–) *Postdoctoral Teaching Fellow in Physics.*

Jorge Ignacio Cortiñas ARTS

B.A., Georgetown University; M.A., University of California, Berkeley; M.F.A., Brown University. (2011–) *Playwright in Residence.*

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B.A., Texas Christian University. Dancer, choreographer. (2009–) *Term Associate Professor of Dance.*

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B.A., Princeton University; M.A., M.Phil., Ph.D., New York University. (2006–) *Associate Professor of History.*

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B.A., Bates College; Ph.D., University of Massachusetts Amherst. (2006–) *Associate Professor of Mathematics.*

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B.A., Swarthmore College; M.A., University of Michigan; M.A., Ph.D., Cornell University. (1999–) *Associate Professor of History.*

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B.A., M.A., University of Oxford; Ph.D., Harvard University. (2013–) *Assistant Professor of Classics*.

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B.S., M.A., Illinois State University; M.A., Ph.D., Princeton University. (1996–) *Associate Professor of Art History and Photography*.

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B.A., Barnard College; M.A., Ph.D., Harvard University. (1991–) *Professor of English; Associate Dean of the College*.

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B.A., cum laude, Harvard College. Journalist. (2003–) *James Clarke Chace Professor of Foreign Affairs and the Humanities*.

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B.A., University of Chicago; M.A., University of Toronto; Ph.D., University of Chicago. (1997–) *Professor of Religion*.

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B.A., Bard College; M.F.A., Yale University. (2003–) *Associate Professor of Photography*.

Matthew Deady SCI

B.S., M.S., University of Illinois; Ph.D., Massachusetts Institute of Technology. (1987–) *Professor of Physics*.

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M.A., M.Litt., University of St. Andrews; Ph.D., Rutgers University. (2016–) *Visiting Assistant Professor of Philosophy*.

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B.A., Stanford University; Ph.D., Cornell University. (2014–) *Assistant Professor of Literature*.

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B.A., Macalester College; M.A., M.Phil., Ph.D., Yale University. (2000–) *Associate Professor of Economics*.

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A.B. (honors), Bryn Mawr College; M.A., Ph.D., Cornell University. (2001–15) *Dean of the College*. (1981–) *Professor of Anthropology and Environmental and Urban Studies*.

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B.F.A., School of Visual Arts; M.F.A., Yale University School of Art. Artist, videographer. (2003–) *Artist in Residence*.

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B.A., Pennsylvania State University; M.A., Ph.D., University of Michigan. (2007–) *Associate Professor of Psychology*.

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B.A., Vanderbilt University; M.A., University of Chicago; Ph.D., Cornell University. (2016–) *Assistant Professor of Political Studies*.

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B.A., New York University; Ph.D., University of Chicago. (2013–) *Assistant Professor of Philosophy*.

Yuval Elmelech SST

B.A., M.A., Tel Aviv University; Ph.D., Columbia University. (2001–) *Associate Professor of Sociology; Research Associate, Levy Economics Institute*.

Omar G. Encarnación SST

B.A., Bridgewater College; M.A., University of Texas at Austin; Ph.D., Princeton University. (1998–) *Professor of Political Studies*.

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B.A., Columbia University; M.A., Ph.D., University of Chicago. (2011–) *Assistant Professor of Japanese*.

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B.A., University of California, Berkeley; M.Sc., London School of Hygiene and Tropical Medicine; Ph.D., University of Cambridge. (2010–) *Visiting Professor of Human Rights and Global Public Health*.

Gidon Eshel SST

B.A., Haifa University, Israel; M.A., M.Phil., Ph.D., Lamont-Doherty Earth Observatory of Columbia University. (2009–) *Research Professor*.

John Esposito ARTS

Studied with John Cage, Elliott Carter, Frederic Rzewski. (2001–) *Visiting Assistant Professor of Music*.

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B.A., University of Michigan. (1997–) *Associate Professor of Photography; faculty, Milton Avery Graduate School of the Arts*.

Tabetha Ewing SST

B.A., Bard College; M.A., Ph.D., Princeton University. (1998–) *Associate Professor of History*.

Nuruddin Farah LANG/LIT

Somali novelist, essayist, playwright, screenwriter. Educated at Panjab University, Chandigarh, India. (2013–) *Distinguished Professor of Literature*.

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B.A., University of Pennsylvania; Ph.D., Temple University. (1991–) *Associate Professor of Economics*.

Miriam Felton-Dansky ARTS

B.A., Barnard College; M.F.A., D.F.A., Yale University School of Drama. (2012–) *Assistant Professor of Theater and Performance*.

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Trained at Martha Graham Center of Contemporary Dance; Prague Center for Continuing Education. (2013–) *Visiting Artist in Residence*.

Peter Filkins LANG/LIT

B.A., Williams College; M.F.A., Columbia University. Poet, translator, critic. (2007–) *Visiting Professor of Literature*.

Larry Fink ARTS

Photographer; solo exhibitions at the Museum of Modern Art, Whitney Museum of American Art, others. (1988–) *Professor of Photography*.

Daphne Fitzpatrick ARTS

Attended the School of Visual Arts, Whitney Museum Independent Study Program, and Skowhegan School of Painting and Sculpture. (2015–) *Artist in Residence*.

Peggy Florin ARTS

B.F.A., The Juilliard School; B.A., SUNY Empire State College; M.F.A., Bennington College. (1998–) *Visiting Associate Professor of Dance*.

Laura R. Ford SST

B.A., Pacific Union College; J.D., Tulane University Law School; M.P.A., Columbia University School of International and Public Affairs; LL.M., University of Washington School of Law; Ph.D., Cornell University. (2016–17) *Visiting Assistant Professor of Sociology*.

Elizabeth Frank LANG/LIT

B.A., M.A., Ph.D., University of California, Berkeley. (1982–) *Joseph E. Harry Professor of Modern Languages and Literature*.

Kenji Fujita ARTS

B.A., Bennington College; M.F.A., Queens College. (1995–) *Artist in Residence*.

Neil Gaiman ARTS, LANG/LIT

Author of fiction, poetry, graphic novels, comics, journalism, biography, screenplays, song lyrics, and drama; and recipient of the Newbery and Carnegie Medals. (2014–) *Professor in the Arts*.

Kyle Gann ARTS

B.Mus., Oberlin Conservatory of Music; M.Mus., D.Mus., Northwestern University. (1997–) *Taylor Hawver and Frances Bortle Hawver Professor of Music*.

Arthur Gibbons ARTS

B.A., Ohio Wesleyan University; B.F.A., M.F.A., University of Pennsylvania. (1988–) *Professor of*

Sculpture; Director, Milton Avery Graduate School of the Arts.

Christopher H. Gibbs ARTS

B.A., Haverford College; M.A., M.Phil., Ph.D., Columbia University. (2002–) *James H. Ottaway Jr. Professor of Music; Artistic Codirector, Bard Music Festival.*

Helena Sedláčková Gibbs

B.A., Columbia University; M.A., Ph.D., New York University; Certificate in Education, University of Brasilia. (2003–) *Visiting Assistant Professor of Humanities.*

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B.F.A., Art Institute of Chicago; M.A., Royal College of Art. (2012–) *Artist in Residence.*

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M.A., University of Edinburgh; M.A., University of London, Institute for the Study of the Americas; M.A., Ph.D., Cornell University. (2013–) *Assistant Professor of Political Studies.*

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B.S., Ph.D., University of Nice. (2010–) *Assistant Professor of Economics.*

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B.A., sociology, Universidad Pontificia de Salamanca; B.A., journalism, M.A., Universidad Carlos III de Madrid; Ph.D., New York University. (2016–) *Visiting Assistant Professor of Spanish.*

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B.A., Brown University; M.F.A., Rensselaer Polytechnic Institute. (2001–) *Professor of Film and Electronic Arts.*

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B.A., Harvard College; M.A., M.F.A., M.Phil., Ph.D., Columbia University. (2006–) *Bard Center Fellow.*

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B.A., Bard College; Ph.D., The Graduate Center, City University of New York. (1999–) *Visiting Associate Professor of Literature.*

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B.M., Indiana University; M.M., Mannes College of Music; D.M.A., City University of New York. (2001–) *Visiting Assistant Professor of Music.*

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B.S., Massachusetts Institute of Technology; M.Phil., University of Cambridge; M.Phil., Ph.D., Columbia University. (2009–) *Assistant Professor of English.*

Garry L. Hagberg SST

B.A., M.A., Ph.D., University of Oregon. (1990–) *James H. Ottaway Jr. Professor of Aesthetics and Philosophy.*

Hal Haggard SCI

B.A., Reed College; M.A., Ph.D., University of California, Berkeley. (2014–) *Assistant Professor of Physics.*

Benjamin Hale LANG/LIT

B.A., Sarah Lawrence College; M.F.A., Iowa Writers Workshop. 2012 Bard Fiction Prize winner. (2012–) *Writer in Residence.*

Jeremiah Hall

B.A., Bard College; M.A., The New School; M.S., SUNY Buffalo. (2013–) *Visiting Instructor in Practice; Digital Technologies Development Librarian.*

Mark D. Halsey SCI

B.A., Hobart College; A.M., Ph.D., Dartmouth College. (1989–) *Vice President for Institutional Research and Assessment; Associate Professor of Mathematics.*

Ed Halter ARTS

B.A., Yale University; M.A., New York University. (2005–) *Critic in Residence.*

Lynn Hawley ARTS

B.A., Middlebury College; M.F.A., New York University; certificate of training, Moscow Art Theatre. (2000–) *Visiting Assistant Professor of Theater and Performance.*

Rebecca Cole Heinowitz LANG/LIT

B.A., University of California, San Diego; M.A., Ph.D., Brown University. (2004–) *Associate Professor of Literature*.

Sandi Hilal

Research doctorate, University of Trieste. Founding member and codirector of Decolonizing Architecture Art Residency (DAAR), Palestinian Territories: cofounder, Campus in Camps. (2016–17) *Keith Haring Fellow in Art and Activism*.

Samantha Hill

B.A., Albion College; Ph.D., University of Massachusetts Amherst. (2015–) *Hannah Arendt Center Postdoctoral Teaching Fellow*.

Elizabeth M. Holt LANG/LIT

B.A., Harvard University; M.A., M.Phil., Ph.D., Columbia University. (2008–) *Assistant Professor of Arabic*.

Justin C. Hulbert SCI

B.A., University of Pennsylvania; M.A., University of Oregon; Ph.D., University of Cambridge. (2015–) *Assistant Professor of Psychology*.

Thomas Hutcheon SCI

B.A., Bates College; M.S., Ph.D., Georgia Institute of Technology. (2014–) *Visiting Assistant Professor of Psychology*.

Michael Ives LANG/LIT

B.A., University of Rochester. (2003–) *Visiting Assistant Professor of the Humanities*.

Swapn Jain SCI

B.S., Kennesaw State University; Ph.D., Georgia Institute of Technology. (2009–) *Associate Professor of Chemistry*.

Collin Jennings

B.A., University of Texas at Austin; Ph.D., New York University. (2015–17) *Mellon Postdoctoral Fellow in Experimental Humanities*.

Brooke Jude SCI

B.A., Colby College; Ph.D., Dartmouth College. (2009–) *Assistant Professor of Biology*.

Patricia Karetzky ARTS

B.A., New York University; M.A., Hunter College; Ph.D., Institute of Fine Arts, New York University. (1988–) *Oskar Munsterberg Lecturer in Art History*.

Daniel Karpowitz SST

B.A., University of Pennsylvania; J.D., University of Chicago Law School. (2003–) *Lecturer in Law and the Humanities; Director of Policy and Academics, Bard Prison Initiative*.

Thomas Keenan LANG/LIT

B.A., Amherst College; M. Phil., Ph.D., Yale University. (1999–) *Associate Professor of Comparative Literature; Director, Human Rights Project*.

Felicia Keesing SCI

B.S., Stanford University; Ph.D., University of California, Berkeley. (2000–) *David and Rosalie Rose Distinguished Professor of Science, Mathematics, and Computing*.

Jim Keller

B.A., University of California, Berkeley; M.A., University of Montana, Missoula; Ph.D., SUNY Stony Brook. (2001–) *Visiting Associate Professor of Writing; Director, The Learning Commons*.

Robert Kelly LANG/LIT

B.A., City College of New York; graduate work, Columbia University; Litt.D. (honorary), SUNY Oneonta. Poet, fiction writer. Founding director, Writing Program, Milton Avery Graduate School of the Arts. (1961–) *Asher B. Edelman Professor of Literature*.

Franz R. Kempf LANG/LIT

M.A. in German, M.A. in Russian, University of Utah; Ph.D., Harvard University. (1985–) *Professor of German*.

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B.A., Fordham University; M.A., New York University; Ph.D. candidate, Paul H. Nitze School of Advanced International Studies, Johns Hopkins University. (2013–) *Dean of International Studies; Director, Bard Globalization and International Affairs Program*.

David Kettler SST

A.B., M.A., Ph.D., Columbia University. (1991–)
Research Professor.

Arseny Khakhalin SCI

M.S., Moscow State University; Ph.D., Institute of Higher Nervous Activity and Neurophysiology, Russian Academy of Sciences; postdoctoral fellow, Brown University. (2014–) *Assistant Professor of Biology.*

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B.A., Sarah Lawrence College; M.A., Johns Hopkins University, the Writing Seminars. (2014–) *Visiting Writer in Residence.*

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Violinist. Graduate, The Juilliard School, where she studied with Ivan Galamian. (2010–) *Visiting Associate Professor of Music; Director of Orchestral Studies; faculty, Bard College Conservatory of Music.*

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B.S., California State University; B.F.A., M.F.A., School of the Art Institute of Chicago. Filmmaker. (2012–) *Artist in Residence.*

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B.A., Wesleyan University; M.A., Ph.D., Princeton University. (2013–) *Brant Foundation Fellow in Contemporary Arts.*

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B.A., Pomona College; Ph.D., Princeton University. (2004–) *Visiting Professor of Literature.*

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M.Sc., University of Athens; M.Sc., Ph.D., Tufts University. (2015–) *Visiting Assistant Professor of Physics.*

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M.A., Leningrad State Conservatory; Ph.D., Yale University. (1996–) *Associate Professor of Russian.*

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B.Sc., Niagara University; Ph.D., SUNY Buffalo; postdoctoral research, Department of Pharmacology and Toxicology, SUNY Buffalo. (2013–) *Visiting Assistant Professor of Chemistry.*

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Teaching Diploma, Certification for English Language and Business Administration, University of Munich; Diplom-Handelslehrer, University of Munich; M.A., Ph.D., SUNY Albany. (1990–) *Visiting Associate Professor of German; Academic Director, Center for Foreign Languages and Cultures.*

Laura Kuhn ARTS

Ph.D., University of California, Los Angeles. Director and cofounder, John Cage Trust. (2007–) *John Cage Professor of Performance Arts.*

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B.A., University of Pennsylvania; M.A., Ph.D., University of Michigan. (2001–) *Associate Professor of Anthropology.*

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B.A., Kenyon College; M.F.A., University of Washington. (2012–) *Visiting Assistant Professor of Dance.*

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Peter Laki ARTS

Diploma in musicology, Franz Liszt Academy of Music, Budapest; Ph.D., University of Pennsylvania. (2007–) *Visiting Associate Professor of Music.*

Kristin Lane SCI

B.A., University of Virginia; M.S., Yale University; Ph.D., Harvard University. (2007–) *Associate Professor of Psychology*.

Ann Lauterbach LANG/LIT

B.A., University of Wisconsin–Madison. Woodrow Wilson Fellow, Columbia University. Poet. (1997–) *David and Ruth Schwab Professor of Languages and Literature; faculty, Milton Avery Graduate School of the Arts*.

An-My Lê ARTS

B.A.S., M.S., Stanford University; M.F.A., Yale University School of Art. (1998–) *Professor of Photography*.

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B.A., Connecticut College; M.F.A., University of Wisconsin. (2010–) *Visiting Instructor in Dance; Wellness Coordinator*.

Gideon Lester ARTS

B.A., University of Oxford; Diploma in dramaturgy, Harvard University. (2012–) *Professor of Theater and Performance; Artistic Director for Theater and Dance, Fisher Center*.

Marisa Libbon LANG/LIT

B.A., University of California, Berkeley; M.Phil., University of Oxford; M.A., Ph.D., University of California, Berkeley. (2012–) *Assistant Professor of Literature*.

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B.F.A., Marymount Manhattan College; M.F.A., A.R.T./MXAT Institute for Advanced Theater Training. (2014–) *Visiting Assistant Professor of Theater and Performance*.

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B.A., Bard College; M.A., Yale University; M.A., Ph.D., University of Chicago. (2016–) *Visiting Assistant Professor of Classics; Site Director, Fishkill, Bard Prison Initiative*.

Katrina Light

B.A., Lewis and Clark College; M.S., University of Vermont. (Fall 2016) *Visiting Instructor of Environmental and Urban Studies; Director, Food Sustainability*.

Wah Guan Lim LANG/LIT

B.A., University of New South Wales; M.St., University of Oxford; M.A., Princeton University; M.A., Ph.D., Cornell University. (2015–) *Assistant Professor of Chinese*.

Christopher R. Lindner SST

B.A., Hamilton College; M.A., University of Cincinnati; Ph.D., SUNY Albany. (1988–) *Archaeologist in Residence*.

Erica Lindsay ARTS

B.A., New York University. Jazz musician, composer. (2001–) *Artist in Residence*.

Peter L'Official LANG/LIT

B.A., Williams College; M.A., New York University; Ph.D., Harvard University. (2015–) *Assistant Professor of Literature*.

Ilka LoMonaco ARTS

Vocalist, vocal teacher. (2008–) *Visiting Assistant Professor of Music*.

Patricia López-Gay LANG/LIT

Ph.D., Spanish and Portuguese languages and literature, New York University; joint Ph.D., comparative literature and translation studies (French and Spanish), University of Paris 7 and Autonomous University of Barcelona. (2013–) *Assistant Professor of Spanish*.

Carolyn Lucas

Associate artistic director, Trisha Brown Dance Company, in residence at Bard.

Joseph Luzzi LANG/LIT

B.A., Tufts University; M.A., New York University; M.A., M.Phil., Ph.D., Yale University. (2002–) *Professor of Comparative Literature*.

Medrie MacPhee ARTS

B.F.A., Nova Scotia College of Art and Design. (1997–) *Sherri Burt Hennessey Artist in Residence*.

Diane Madden

Associate artistic director, Trisha Brown Dance Company, in residence at Bard.

Norman Manea LANG/LIT

M.S., Institute of Construction, Bucharest. Author of novels, short fiction, memoirs, and essays.

(1989–) *Francis Flournoy Professor in European Studies and Culture; Writer in Residence.*

Tanya Marcuse ARTS

A.A., Bard College at Simon's Rock; B.A., Oberlin College; M.F.A., Yale University School of Art. (2014–) *Artist in Residence.*

Michael E. Martell SST

B.A., University of Oregon; M.A., Ph.D., American University. (2016–) *Assistant Professor of Economics.*

Robert Martin ARTS, SST

Director, Bard College Conservatory of Music; Professor of Philosophy and Music. See Bard College Conservatory of Music faculty listing.

Sara Marzioli LANG/LIT

B.A., University of Macerata; M.A., Ph.D., Pennsylvania State University. (2016–) *Visiting Assistant Professor of Italian.*

Wyatt Mason

Studied literature at the University of Pennsylvania, Columbia University, and University of Paris. (2010–) *Writer in Residence; Senior Fellow, Hannah Arendt Center for Politics and Humanities.*

Robert W. McGrail SCI

B.A., Saint Joseph's College of Maine; M.A., Boston College; Ph.D., Wesleyan University. (1999–) *Associate Professor of Computer Science and Mathematics; Director, Laboratory for Algebraic and Symbolic Computation, Bard College.*

Christopher McIntosh SST

B.A., University of Georgia; M.A., Georgetown University; M.A., Ph.D., University of Chicago. (2010–) *Visiting Assistant Professor of Political Studies.*

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B.F.A., University of the Arts; also studied at Skowhegan School of Painting and Sculpture. (2015–) *Artist in Residence.*

Allison McKim SST

B.A., Columbia University; M.A., Ph.D., New York University. (2010–) *Assistant Professor of Sociology.*

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B.S., Ohio Northern University; Ph.D., University of Pennsylvania. (2008–) *Associate Professor of Chemistry.*

Nesrin Ersoy McMeekin

B.A., M.A., Bilkent University, Ankara. (2014–) *Visiting Instructor in the Humanities.*

Sean McMeekin SST

A.B., Stanford University; M.A., Ph.D., University of California, Berkeley. (2014–) *Professor of Historical and Political Studies.*

Blair McMillen ARTS

B.A., B.M., Oberlin College; M.M., The Juilliard School; D.M.A., Manhattan School of Music. (2006–) *Artist in Residence.*

Walter Russell Mead SST

B.A., Yale University. (2005–08, 2010–) *James Clarke Chace Professor of Foreign Affairs and the Humanities.*

Daniel Mendelsohn LANG/LIT

B.A., University of Virginia; M.A., Ph.D., Princeton University. (2006–) *Charles Ranlett Flint Professor of Humanities.*

Stefan M. Mendez-Diez SCI

B.A., physics, B.S., mathematics, University of Chicago; Ph.D., University of Maryland. (2016–) *Visiting Assistant Professor of Mathematics.*

Dinaw Mengestu LANG/LIT

B.A., Georgetown University; M.F.A., Columbia University. (2016–) *Professor of Written Arts.*

Susan Merriam ARTS

B.F.A., School of the Museum of Fine Arts, Tufts University; M.A., Tufts; Ph.D., Harvard University. (2003–) *Associate Professor of Art History.*

Oleg Minin LANG/LIT

B.A., University of Victoria; M.A., University of Waterloo; Ph.D., University of Southern California. (2012–) *Visiting Assistant Professor of Russian.*

Aniruddha Mitra SST

M.A., Delhi School of Economics; M.S., Ph.D., University of Illinois at Urbana-Champaign. (2012–) *Assistant Professor of Economics.*

Chiori Miyagawa ARTS

M.F.A., Brooklyn College. (1999–) *Playwright in Residence*.

Bradford Morrow LANG/LIT

B.A., University of Colorado; graduate studies, Danforth Fellow, Yale University. Novelist, poet; founding editor, *Conjunctions*. (1990–) *Professor of Literature; Bard Center Fellow*.

Gregory B. Moynahan SST

B.A., Wesleyan University; graduate studies, Humboldt University, Berlin; M.A., D.Phil., Ph.D., University of California, Berkeley. (2001–) *Associate Professor of History*.

William Mullen LANG/LIT

B.A., Harvard College; Ph.D., University of Texas. (1985–) *Professor of Classics*.

Rufus Müller ARTS

B.A., M.A., University of Oxford. Tenor; performs internationally in operas, oratorios, and recitals. (2006–) *Associate Professor of Music*.

Michelle Murray SST

B.A., M.A., Ph.D., University of Chicago. (2009–) *Assistant Professor of Political Studies*.

Matthew Mutter LANG/LIT

B.A., University of North Carolina; M.A., M.Phil., Ph.D., Yale University. (2010–) *Assistant Professor of Literature*.

Reuven (Ruby) Namdar

B.A., M.A., Hebrew University of Jerusalem. (2014–) *Visiting Assistant Professor of the Humanities*.

David Nelson SST

B.A., Wesleyan University; M.H.L., Hebrew Union College-Jewish Institute of Religion; Ph.D., New York University. (2008–) *Visiting Associate Professor of Religion; Rabbi*.

Melanie Nicholson LANG/LIT

B.A., Arizona State University; M.A., M.F.A., University of Arizona; Ph.D., University of Texas at Austin. (1995–) *Professor of Spanish*.

Isabelle O'Connell ARTS

B.A., Royal Irish Academy of Music; M.M., Manhattan School of Music. Pianist. (2014–) *Visiting Instructor in Music*.

Keith O'Hara SCI

B.S., Rowan University; M.S., Ph.D., Georgia Institute of Technology. (2009–) *Associate Professor of Computer Science*.

Joseph O'Neill LANG/LIT

J.B., Girton College, University of Cambridge. (2011–) *Visiting Distinguished Professor of Written Arts*.

Lothar Osterburg ARTS

Diploma with excellence, Hochschule für bildende Künste, Braunschweig, Germany. Master printer in etching and photogravure. (1999–) *Artist in Residence*.

Fiona Otway ARTS

B.A., Hampshire College; M.F.A., Temple University. (2016–) *Visiting Artist in Residence*.

Dimitri B. Papadimitriou SST

Executive Vice President of the College; President, Levy Economics Institute; Jerome Levy Professor of Economics. See page 330.

Philip Pardi

B.A., Tufts University; M.F.A., Michener Center for Writers, University of Texas at Austin. Poet and translator. (2005–) *Visiting Assistant Professor of Writing; Director of College Writing*.

Uğur Z. Peçe SST

B.A., Boğaziçi University, Istanbul; M.A., Sabanci University, Istanbul; M.A., National and Kapodistrian University of Athens; Ph.D., Stanford University. (2016–) *Visiting Assistant Professor of Middle Eastern and Historical Studies*.

Gilles Peress ARTS, SST

Studies at Institut d'Etudes Politiques and Université de Vincennes, France. Photographer. (2008–) *Distinguished Visiting Professor of Human Rights and Photography*.

Joel Perlmann SST

B.A., Hebrew University, Jerusalem; Ph.D., Harvard University. (1994–) *Levy Institute Research Professor; Senior Scholar, Levy Economics Institute*.

Gabriel G. Perron SCI

B.Sc., M.Sc., McGill University; Ph.D., University of Oxford; Banting Postdoctoral Fellow, Center for

Advanced Research in Environmental Genomics, University of Ottawa. (2015–) *Assistant Professor of Biology*.

Alessandro Petti

Research doctorate, University of Venice. Founding member and codirector of Decolonizing Architecture Art Residency (DAAR), Palestinian Territories; cofounder, Campus in Camps. (2016–17) *Keith Haring Fellowship in Art and Activism*.

Judy Pfaff ARTS

B.F.A., Washington University; M.F.A., Yale University School of Art. (1989, 1991, 1994–) *Richard B. Fisher Professor in the Arts*.

Emily C. Pollina SCI

B.A., Swarthmore College; M.S., Stanford University; Ph.D., Cornell University. (2015–) *Visiting Assistant Professor of Biology*.

Natalie Prizel LANG/LIT

B.A., University of Maryland, College Park; Ph.D., Yale University. (2016–) *Visiting Assistant Professor of Literature*.

Francine Prose LANG/LIT

B.A., Radcliffe College. (2005–) *Distinguished Writer in Residence*.

John Pruitt ARTS

A.B., Dartmouth College; M.A., New York University. (1981–) *Associate Professor of Film and Electronic Arts*.

Dina Ramadan LANG/LIT

B.A., American University in Cairo; M.A., M.Phil., Ph.D., Columbia University. (2010–) *Assistant Professor of Arabic*.

Raman Ramakrishnan ARTS

B.A., Harvard University; M.M., The Juilliard School. (2015–) *Artist in Residence; faculty, Bard College Conservatory of Music*.

Kelly Reichardt ARTS

B.F.A., School of the Museum of Fine Arts, Tufts University. Filmmaker, screenwriter. (2006–) *Artist in Residence*.

Bruce Robertson SCI

B.S., University of Notre Dame; Ph.D., University of Montana. (2012–) *Assistant Professor of Biology*.

Miles Rodríguez SST

B.A., Rice University; M.A., Ph.D., Harvard University. (2012–) *Assistant Professor of Historical Studies and Latin American and Iberian Studies*.

Susan Fox Rogers LANG/LIT

B.A., Pennsylvania State University; M.A., Columbia University; M.F.A., University of Arizona. (2001–) *Visiting Associate Professor of Writing; associate, Institute for Writing and Thinking*.

Gretta Tritch Roman

B.Arch., University of Arkansas, Fayetteville; M.A., Ph.D., Pennsylvania State University. (2015–) *Mellon Postdoctoral Fellow in Experimental Humanities*.

James Romm LANG/LIT

B.A., Yale University; Ph.D., Princeton University. (1990–96, 2000–) *James H. Ottaway Jr. Professor of Classics*.

George D. Rose SCI

B.S., Bard College; M.S., Ph.D., Oregon State University. Research Professor and Krieger-Eisenhower Professor Emeritus, Johns Hopkins University. (2017–) *Distinguished Visiting Professor of Biophysics*.

Lauren Lynn Rose SCI

B.A., Tufts University; M.S., Ph.D., Cornell University. (1997–) *Associate Professor of Mathematics*.

Julia Rosenbaum ARTS

B.A., Yale University; M.A., Ph.D., University of Pennsylvania. (2001–06, 2008–) *Associate Professor of Art History*.

Jonathan Rosenberg ARTS

B.A., University of Pennsylvania; M.F.A., New York University. (2005–) *Artist in Residence*.

Peter Rosenblum SST

A.B., Columbia College; J.D., Northwestern University Law School; LL.M., Columbia Law School; D.E.A. (Diplôme d'études approfondies), University of Paris 1 (Panthéon-Sorbonne). (2012–) *Professor of International Law and Human Rights*.

Richard Rowley ARTS

Award-winning cinematographer and documentary filmmaker. (2016–) *Visiting Artist in Residence*.

Jonah S. Rubin SST

B.A., M.A., Ph.D., University of Chicago. (2016–) *Visiting Assistant Professor of Anthropology*.

John Ryle SST

B.A., M.A., University of Oxford. Writer, filmmaker, anthropologist. Chair, Rift Valley Institute. (2005–) *Legrand Ramsey Professor of Anthropology*.

Khondaker Salehin SCI

B.Sc., Ahsanullah University of Science and Technology, Bangladesh; M.Sc. Ph.D., New Jersey Institute of Technology. (2015–) *Visiting Assistant Professor of Computer Science*.

Lisa Sanditz ARTS

B.F.A., Philadelphia College of Art; M.F.A., Yale University. Painter. (2001–) *Artist in Residence*.

Luc Sante ARTS, LANG/LIT

Author, translator, essayist, critic. (1999–) *Visiting Professor of Writing and Photography*.

Joseph Santore ARTS

B.F.A., Philadelphia College of Art; M.F.A., Yale University. Painter. (2001–) *Artist in Residence*.

Matt Sargent ARTS

B.A., St. Mary's College of Maryland; M.M., Hartt School, University of Hartford; Ph.D. candidate, SUNY Buffalo. (2014–) *Visiting Assistant Professor of Music*.

Simeen Sattar SCI

B.A., Rosemont College; Ph.D., Yale University. (1984–) *Professor of Chemical Physics*.

Amy Savage SCI

A.S., B.S., University of Connecticut; M.S., University of Florida; M.Phil., Ph.D., Yale University. (2012–) *Visiting Assistant Professor of Biology; Director, Citizen Science*.

Frank M. Scalzo SCI

B.S., St. Bonaventure University; M.A., Ph.D., SUNY Binghamton. (1999–) *Associate Professor of Psychology*.

Ann Seaton LANG/LIT

B.A., Wellesley College; Ph.D., Harvard University. (2015–) *Visiting Assistant Professor of Humanities; Director, Difference and Media Project; Director, Multicultural Affairs*.

Shai Secunda SST

B.T.L., Ner Israel Rabbinical College; M.L.A., Johns Hopkins University; M.A., Ph.D., Bernard Revel Graduate School, Yeshiva University; additional studies at Hebrew University, Harvard University. (2016–) *Jacob Neusner Professor in the History and Theology of Judaism*.

Ally Sheedy ARTS

Studied in B.F.A. program at University of Southern California. Film and stage actress. (2016–) *Visiting Artist in Residence*.

David Shein SST

B.A., SUNY Oswego; M.Phil., Ph.D., Graduate Center, City University of New York. (2008–) *Associate Vice President for Academic Affairs; Dean of Studies; Visiting Assistant Professor of Philosophy*.

Nathan Shockey LANG/LIT

B.A., Stanford University; M.A., Waseda University; M.A., Ph.D., Columbia University. (2012–) *Assistant Professor of Japanese*.

Stephen Shore ARTS

Photographer; exhibits internationally at major venues. (1982–) *Susan Weber Professor in the Arts*.

Steven Simon SCI

B.A., Yale University; Ph.D., New York University. (2016–) *Visiting Assistant Professor of Mathematics*.

Maria Q. Simpson ARTS

B.F.A., University of Massachusetts; M.F.A., University of Washington. (2004–) *Professor of Dance*.

Mona Simpson LANG/LIT

B.A., University of California, Berkeley; M.F.A., Columbia University. (1988–2001, 2005–) *Writer in Residence*.

Geoffrey Sobelle ARTS

B.A., Stanford University; Additional studies at École Internationale de Théâtre de Jacques Lecoq. (Fall 2016) *Visiting Artist*.

Maria Sonevitsky ARTS

B.A., Barnard College; M.A., Ph.D., Columbia University. (2014–) *Assistant Professor of Music*.

Jacqueline Soohen ARTS

B.A., Harvard University. Documentary producer, cinematographer. (2016–) *Visiting Artist in Residence*.

Patricia Spencer ARTS

B.M., Oberlin Conservatory of Music. (1997–) *Visiting Associate Professor of Music*.

Sophia Stamatopoulou-Robbins SST

B.A., Columbia University; M.Sc., University of Oxford; M.Phil., Ph.D., Columbia University. (2013–) *Assistant Professor of Anthropology*.

Michael Staunton LANG/LIT

B.A., M.A., University College Cork; Ph.D., Cambridge University. (2013–14; 2016–) *Visiting Associate Professor of Irish and Celtic Studies*.

Kenneth S. Stern SST

B.A., Bard College; J.D., Willamette University College of Law. (Fall 2016) *Visiting Assistant Professor of Human Rights*.

Stuart Stritzler-Levine SCI

B.A., New York University; M.A., New School University; Ph.D., SUNY Albany. (1980–2001) Dean of the College. (1964–) *Professor of Psychology*.

Alice Stroup SST

B.A., City College of New York; Diploma in the history and philosophy of science and D.Phil., University of Oxford. (1980–) *Professor of History*.

I Ketut Suadin ARTS

Graduate, Konservatori Karawitan, Bali, Indonesia. (2012–) *Visiting Associate Professor of Music*.

Richard Suchenski ARTS

B.A., Princeton University; M.A., M.Phil., Ph.D., Yale University. Film historian. (2009–) *Associate Professor of Film and Electronic Arts; Director, Center for Moving Image Arts*.

Karen Sullivan LANG/LIT

A.B., Bryn Mawr College; M.A., Ph.D., University of California, Berkeley. (1993–) *Irma Brandeis Professor of Romance Literature and Culture*.

Yuka Suzuki SST

B.A., Cornell University; M.Phil., Ph.D., Yale University. (2003–) *Associate Professor of Anthropology*.

Julianne Swartz ARTS

B.A., University of Arizona; M.F.A., Milton Avery Graduate School of the Arts, Bard College. (2006–) *Artist in Residence*.

Erika Switzer ARTS

B.M., M.M., solo piano, University of British Columbia; M.M., song interpretation, Hochschule für Musik und Theater München, Germany; D.M., collaborative piano, The Juilliard School. (2010–) *Visiting Assistant Professor of Music*.

Pavlina R. Tcherneva SST

B.A., Gettysburg College; M.A., Ph.D., University of Missouri-Kansas City. (2006–08, 2012–) *Associate Professor of Economics; Research Associate, Levy Economics Institute*.

Richard Teitelbaum ARTS

B.A., Haverford College; M.M., School of Music, Yale University. Composer, performer. (1988–) *Professor of Music*.

Tehseen Thaver SST

B.B.A., McGill University; M.A., University of Virginia; Ph.D., University of North Carolina at Chapel Hill. (2014–) *Assistant Professor of Religion*.

S. Rebecca Thomas SCI

Dean of the College; Associate Professor of Computer Science. See page 330.

Drew Thompson SST

B.A., Williams College; Ph.D., University of Minnesota. (2013–) *Assistant Professor of African and Historical Studies*.

Naomi Thornton ARTS

B.A., Bryn Mawr College. Actor, director. (1981–)
Visiting Professor of Theater.

Michael Tibbetts SCI

B.S., Southeastern Massachusetts University;
Ph.D., Wesleyan University. (1992–) *Professor of
Biology.*

Olga Touloumi ARTS

B.Arch., Aristotle University of Thessaloniki;
M.Sc., Massachusetts Institute of Technology;
M.A., Ph.D., Harvard University; additional studies
at Università degli Studi di Firenze. (2014–)
Assistant Professor of Art History.

Joan Tower ARTS

B.A., Bennington College; M.A., D.M.A., Columbia
University. Composer. (1972–) *Asher B. Edelman
Professor in the Arts; faculty, Bard College Conserva-
tory of Music.*

Dominique Townsend SST

B.A., Barnard College; M.T.S., Harvard Divinity
School; M. Phil, Ph.D., Columbia University.
(2016–) *Assistant Professor of Religion.*

Eric Trudel LANG/LIT

B.A., Concordia University, Montreal; M.A.,
McGill University; Ph.D., Princeton University.
(2002–) *Associate Professor of French.*

George Tsontakis ARTS

Studied composition with Roger Sessions at The
Juilliard School and conducting with Jorge Mester.
(2003–) *Distinguished Composer in Residence.*

Dawn Upshaw ARTS

B.A., Illinois Wesleyan University; M.A., Manhattan
School of Music; honorary doctorate, Yale Univer-
sity. Soprano. (2004–) *Charles Franklin Kellogg and
Grace E. Ramsey Kellogg Professor of the Arts and
Humanities; Artistic Director, Graduate Vocal Arts
Program, Bard College Conservatory of Music.*

Marina van Zuylen LANG/LIT

A.B., M.A., Ph.D., Harvard University. (1997–)
Professor of French and Comparative Literature.

Tatjana Myoko von Prittwitz und Gaffron

B.A., University of Saarland; M.A., Center for
Curatorial Studies, Bard College; Ph.D., University
of Saarland. (2009–) *Visiting Assistant Professor of
First-Year Seminar; Buddhist chaplain.*

Olga Voronina LANG/LIT

B.A., M.A., Herzen University; Ph.D., Harvard
University. (2010–) *Assistant Professor of Russian.*

Jean Wagner ARTS

B.A., Wesleyan University; M.A., Smith College.
(2000–) *Artist in Residence.*

Robert Weston

B.A., University of Florida; M.A., M.Phil., Columbia
University. (2005–) *Visiting Assistant Professor of
Humanities.*

Thomas Wild LANG/LIT

M.A., Free University of Berlin; Ph.D., University of
Munich. (2012–) *Associate Professor of German;
Research Director, Hannah Arendt Center for Politics
and Humanities.*

Tom Wolf ARTS

B.A., University of California, Berkeley; M.A.,
Ph.D., Institute of Fine Arts, New York University.
(1971–) *Professor of Art History.*

Japheth Wood SCI

B.A., Washington University; M.A., Ph.D., Univer-
sity of California, Berkeley. (2015–) *Visiting Asso-
ciate Professor of Mathematics.*

L. Randall Wray SST

B.A., University of the Pacific; M.A., Ph.D., Wash-
ington University. (2015–) *Professor of Economics;
Senior Scholar, Levy Economics Institute.*

Kritika Yegnashankaran SST

B.A., M.A., Stanford University; Ph.D., Harvard
University. (2010–) *Assistant Professor of
Philosophy.*

Li-Hua Ying LANG/LIT

B.A., Yunnan Normal University, China; M.A.,
Ph.D., University of Texas at Austin. (1998–)
Associate Professor of Chinese.

Junji Yoshida LANG/LIT

B.A., Kwansei Gakuin University; M.A., Kyushu University; Ph.D., University of Oregon. (2016–) *Visiting Assistant Professor of Japanese.*

Ruth Zisman SST

B.A., Vassar College; M.A., Ph.D., New York University. (2011–) *Term Visiting Assistant Professor of Social Studies; Faculty Adviser, Bard Debate Union.*

Faculty of The Bard College Conservatory of Music

For complete biographies see

bard.edu/conservatory/faculty

Robert Martin, *Director*

B.A., Haverford College; B.Mus., Curtis Institute of Music; M.A., Ph.D., Yale University. Cellist, Sequoia String Quartet (1975–85); president, Chamber Music America (1999–2005); artistic codirector, Bard Music Festival. (1994–) *Vice President for Policy and Planning, Professor of Philosophy and Music, Bard College.*

Frank Corliss, *Associate Director and Director of Admission; Director, Postgraduate Collaborative Piano Fellowship*

Piano. B.M., Oberlin Conservatory of Music; M.M., SUNY Stony Brook.

Carl Albach

Trumpet. B.S., University of Miami (studied with Gilbert Johnson); M.M., The Juilliard School (studied with William Vacchiano).

Shmuel Ashkenasi

Violin. Studied at Musical Academy, Tel Aviv, Israel; and Curtis Institute of Music (with Efreim Zimbalist).

Nadine Asin (master classes)

Flute. B.M., M.M., The Juilliard School (studied with Julius Baker).

Demian Austin

Trombone. B.M., Oberlin College (studied with Raymond Premru); M.M., The Juilliard School (studied with Per Brevig).

Leon Botstein

President of the College; Leon Levy Professor in the Arts and Humanities. See undergraduate listing.

Edward Carroll

Brass chamber music. B.M., M.M., The Juilliard School.

Eric Cha-Beach

Percussion. B.A., Graduate Performance Diploma, Peabody Institute; M.M., Yale School of Music.

Barbara Jöstlein Currie

Horn. Studied at The Juilliard School with Julie Landsman. Member, Met Orchestra.

Sarah Cutler

Harp. B.A., Yale College.

Jeremy Denk

Piano. B.A., Oberlin College; B.M., Oberlin Conservatory of Music; M.M., Indiana University; Ph.D. (piano performance), The Juilliard School.

Elaine Douvas

Oboe. Diploma, Cleveland Institute of Music.

Eugene Drucker

Violin. Graduate of Columbia University and The Juilliard School, where he studied with Oscar Shumsky.

Daniel Druckman

Percussion. B.M., M.M., The Juilliard School.

Raymond Erickson

Harpsichord, performance practice. B.A., Whittier College; Ph.D., Yale University.

Derek Fenstermacher

Tuba. B.M., University of Alabama; M.M., University of Cincinnati College-Conservatory of Music.

Laura Flax

Clarinet. B.M., M.M., The Juilliard School (studied with Augustin Duques and Leon Russianoff).

Christopher H. Gibbs

Music history and theory. *James H. Ottaway Jr. Professor of Music, Bard College.* See undergraduate faculty listing.

Marc Goldberg

Bassoon. B.M., M.M., The Juilliard School (studied with Harold Goltzer).

Richard Goode (master classes)

Piano. Studied with Elvira Szigeti and Claude Frank, and with Nadia Reisenberg at the Mannes College of Music and Rudolf Serkin at the Curtis Institute of Music.

Marka Gustavsson

Viola, chamber music. *Visiting Assistant Professor of Music, Bard College.* See undergraduate listing.

Jonathan Haas

Percussion. B.A., Washington University; M.M., The Juilliard School.

John Halle

Composition, theory. Studied with Fred Lerdahl at Columbia University; Andrew Imbrie at University of California, Berkeley; and William Bolcom and William Albright at University of Michigan.

Stephen Hammer

Oboe, performance practice. Graduate, Oberlin College.

Benjamin Hochman

Piano. Graduate, Curtis Institute of Music and Mannes College of Music, where he studied with Claude Frank and Richard Goode. Also studied with Esther Narkiss at the Conservatory of the Rubin Academy of Music and Dance, Jerusalem, and with Emanuel Krasovsky in Tel Aviv.

Yi-Wen Jiang

Violin. Central Conservatory of Music, Beijing (studied with Han Li); St. Louis Conservatory (studied with Taras Gabora and Michael Tree); also studied with Arnold Steinhardt and Pinchas Zukerman.

Tzong-Ching Ju

Percussion. Graduate, National Taiwan Academy of the Arts; Vienna Academy of Music (studied with Walter Veigl and Richard Hochrainer).

Ani Kavafian

Violin. M.M., The Juilliard School (studied with Ivan Galamian).

Bridget Kibbey

Harp. B.M., M.M., The Juilliard School (studied with Nancy Allen).

Erica Kiesewetter

Director of Orchestral Studies; Visiting Associate Professor of Music, Bard College. See undergraduate faculty listing.

Alexandra Knoll

Oboe. Graduated from Curtis Institute of Music and The Juilliard School. Member, American Symphony Orchestra and Northeastern Pennsylvania Philharmonic.

David Krakauer

Clarinet. B.A., Sarah Lawrence College; M.M., The Juilliard School.

Garry Kvistad

Percussion. B.M., Oberlin Conservatory of Music; M.M., Northern Illinois University.

Peter Laki

Music theory and history. *Visiting Associate Professor of Music, Bard College.* See undergraduate faculty listing.

Julie Landsman

Horn. Studied with James Chambers at The Juilliard School.

Jeffrey Lang

Horn. Principal horn, American Symphony Orchestra.

Honggang Li

Violin, viola. Founding member of Shanghai Quartet. Studied at Central Conservatory of Music in Beijing and Shanghai Conservatory; M.M., North Illinois University.

Weigang Li

Violin. Founding member of Shanghai Quartet. Studied at Shanghai Conservatory, San Francisco Conservatory, Northern Illinois University, The Juilliard School.

Anthony McGill

Clarinet. Graduate, Curtis Institute of Music.

Blair McMillen

Chamber music. *Artist in Residence, Bard College.*
See undergraduate faculty listing.

Leigh Mesh

Double bass. B.M., Curtis Institute of Music.

Tara Helen O'Connor

Flute. Ph.D., SUNY Stony Brook (studied with Samuel Baron, Robert Dick, Julius Levine, Keith Underwood).

Daniel Phillips

Violin. Studied at The Juilliard School (with Ivan Galamian and Sally Thomas) and with Eugene Phillips, Sándor Végh, and George Neikrug.

Todd Phillips

Violin. Studied at The Juilliard School (with Sally Thomas) and Mozarteum in Salzburg (with Sándor Végh).

Julia Pilant

Horn. B.M., Eastman School of Music; M.M., D.M.A., The Juilliard School (studied with Julie Landsman).

Denson Paul Pollard

Trombone. B.S., Jacksonville State University; M.M., D.M.A., University of Iowa. Studied with Jim Roberts, David Gier, George Krem, Charles Vernon, and Joseph Alessi.

Josh Quillen

Percussion. M.A., Yale School of Music.

Raman Ramakrishnan

Chamber music. *Artist in Residence, Bard College.*
See undergraduate listing.

Patricia Rogers

Bassoon. B.M., University of Cincinnati College-Conservatory of Music (studied with Otto Eifert).

Peter Serkin

Piano. Studied at Curtis Institute of Music with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin; also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel.

Adam Sliwinski

Percussion. B.M., Oberlin Conservatory of Music; M.M., D.M.A., Yale School of Music.

Laurie Smukler

Violin. B.M., The Juilliard School (studied with Ivan Galamian).

Weston Sprott

Trombone. B.M, Curtis Institute of Music. Primary teachers: Michael Warny, Carl Lenthe, and Nitzan Haroz.

Arnold Steinhardt

Violin. Studied with Ivan Galamian at Curtis Institute of Music and with Josef Szigeti, under the sponsorship of George Szell, in Switzerland.

Steven Tenenbom

Viola. Studied with Milton Thomas at the University of Southern California and with Michael Tree and Karen Tuttle at Curtis Institute of Music.

Joan Tower

Composition. *Asher B. Edelman Professor in the Arts, Bard College.* See undergraduate listing.

Michael Tree

Viola. Studied with Efrem Zimbalist at Curtis Institute of Music.

Jason Treuting

Percussion. B.M., Performer's Certificate, Eastman School of Music; M.M., Artist Diploma, Yale School of Music.

George Tsontakis

Composition. *Distinguished Composer in Residence, Bard College.* See undergraduate listing.

Ira Weller

Viola. B.M., M.M., The Juilliard School (studied with Ivan Galamian).

Peter Wiley

Cello. Attended Curtis Institute of Music at age 13, under tutelage of David Soyer.

Jan Williams

Percussion. B.M., M.M., Manhattan School of Music.

Gregory Zuber

Percussion. B.M., University of Illinois; M.M., Temple University.

Graduate Faculty

James Bagwell CONDUCTING

Professor of Music, Bard College. See undergraduate faculty listing.

Edith Bers VOCAL ARTS

B.A., M.A., Columbia University. Studied voice with Tourel, Callas, Popper, Berl, Guth, Faull, B. P. Johnson, Cuenod, Brown, Hotter, and Stader; studied acting with Stella Adler.

Leon Botstein CONDUCTING

President of the College, Leon Levy Professor in the Arts and Humanities. See undergraduate listing.

Gwen Ellison VOCAL ARTS

Movement and Alexander Technique instructor. Certification, Institute for the Alexander Technique.

Harold Farberman CONDUCTING

B.M., The Juilliard School; M.A., New England Conservatory. Composer. *Founder and artistic director of the Conductors Institute.*

Luis Garcia-Renart PERFORMANCE STUDIES

Professor Emeritus and Visiting Professor of Music, Bard College. See undergraduate listing.

Lynn Hawley VOCAL ARTS

Visiting Assistant Professor of Theater and Performance, Bard College. See undergraduate listing.

Kayo Iwama VOCAL ARTS

Piano. B.M., Oberlin Conservatory of Music; M.M., SUNY Stony Brook (studied with Gilbert Kalish). *Associate Director, Graduate Vocal Arts Program.*

Patricia Misslin VOCAL ARTS

B.A., M.A., Boston University; studied with Anna Hamlin, Ludwig Bergmann, Polyna Stoska, Fausto Cleva, and Felix Wolfes.

Nic Muni VOCAL ARTS

Opera workshop. B.M., Oberlin Conservatory of Music; fellowship, National Institute of Music

Theater; diploma, Goethe Institute, Germany. Studied with Todd Duncan, Alberta Masiello, and Jean-Pierre Ponnelle.

Lorraine Nubar VOCAL ARTS

B.A., M.A., The Juilliard School.

Erika Switzer VOCAL ARTS

Visiting Assistant Professor of Music, Bard College. See undergraduate faculty listing.

Sanford Sylvan VOCAL ARTS

Baritone. B.M., Manhattan School of Music. Has performed with many of the leading orchestras of the world, including the New York Philharmonic, Boston Symphony, and London Symphony.

Dawn Upshaw VOCAL ARTS

Charles Franklin Kellogg and Grace E. Ramsey Kellogg Professor of the Arts and Humanities, Bard College; Artistic Director, Graduate Vocal Arts Program. See undergraduate faculty listing.

Carol Yapple VOCAL ARTS

Arts and career management. B.A., Macalester College.

The Conductors Institute of The Bard College Conservatory of Music

Harold Farberman, *Founder and Artistic Director*
See Conservatory graduate faculty listing.

Leon Botstein

President of the College, Leon Levy Professor in the Arts and Humanities. See undergraduate listing.

Alexander Farkas

M.M., Manhattan School of Music. Certificate in Alexander Technique, Victoria Training Course, London.

Guillermo Figueroa

Studied with his father and uncle at the Conservatory of Music of Puerto Rico; at The Juilliard School, where his teachers were Oscar Shumsky and Felix Galimir; and with Institute founder Harold Farberman.

Lawrence Golan

B.M., M.M., Indiana University School of Music;
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Faculty of the Language and Thinking Program at Bard College

For complete biographies see

languageandthinking.bard.edu

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Bard Center for Environmental Policy

For complete biographies see

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Bard Graduate Center

For complete biographies see

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Bard MBA in Sustainability

For complete biographies see

bard.edu/mba/people/faculty

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See Bard Center for Environmental Policy faculty listing.

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Center for Curatorial Studies and Art in Contemporary Culture

For complete biographies see

bard.edu/ccs/meet/faculty

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Paul O'Neill, *Director, Graduate Program*

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B.A., Oberlin College. Curator, New Museum.

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B.A., Boston College; graduate course work, Massachusetts College of Art; additional studies, Skowhegan School of Painting and Sculpture. Founder of PARTICIPANT, INC, New York City.

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ICP-Bard Program in Advanced Photographic Studies

For complete biographies see
icp.org/school/icp-bard-mfa

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Levy Economics Institute Master of Science in Economic Theory and Policy

For complete biographies see

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The Master of Arts in Teaching (MAT) Program

For complete biographies see

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Milton Avery Graduate School of the Arts

For complete biographies see
bard.edu/mfa/faculty

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The Orchestra Now

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Christopher H. Gibbs

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Peter Laki

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Music director, Los Angeles Opera; principal conductor, RAI National Symphony Orchestra, Turin.

JoAnn Falletta

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B.A., Cornell University; M.A., Harvard University.

Bruno Macaes, Political Theory

Ph.D., Harvard University.

Katalin Makkai, Philosophy

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Laura Scuriatti, Literature

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Aya Soika, Art History

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Ulrike Wagner, German Language and Literature

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Michael Weinman, *Philosophy*
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Bard High School Early College (BHSEC) Baltimore

For complete biographies see

bhsec.bard.edu/baltimore/faculty

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Emily Hayman, *Literature*
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Sean Kennedy, *History*
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Nelly Lambert, *Literature*
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Summer K. Rankin, *Biology and Music*
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Benjamin Reitz, *Chinese Language and Literature*
B.A., Oberlin College; M.A., Ohio State University.

Chris Schroeder, *Mathematics*
B.A., German, B.Sc. mathematics, B.Sc. physics, University of Oklahoma; M.Sc., Ph.D., University of Maryland, College Park.

Bard High School Early College (BHSEC) Cleveland

For complete biographies see

bhsec.bard.edu/cleveland/faculty

Dumaine Williams, *Principal*
B.A., Bard College; M.A., Montclair State University; Ph.D., SUNY Stony Brook.

Karen Rodriguez, *Dean of Studies*
B.A., University of Maryland, College Park; M.A., Latin American studies, University of Wisconsin-Madison; M.A., applied anthropology, University of Maryland, College Park; Ph.D., University of Kent.

Brandon Abood, Literature

B.A., Miami University; M.F.A., University of Washington.

John Lewis Adams, History

B.A., M.A., University of Wisconsin-Madison; Ph.D., Rutgers University.

K. Yawa Agbemabiese, Special Education and History

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B.A., Occidental College; M.S., Ph.D., Case Western Reserve University.

Brett Baisch, Physical Education and Health

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Irene Clement, Spanish Literature and Culture

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Jennifer Eccher, Dance

B.F.A., Kent State University; M.F.A., Hollins University.

John Hogue, History

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Alan S. Mintz, Visual Arts

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Guy Andre Risko, Literature

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Angel Rolon, Spanish Language and Culture

B.A., Ohio Wesleyan University; M.A., Cleveland State University.

Sweer Shah, Mathematics

B.S., University of Pune, India; M.S., M.Ed., Cleveland State University.

Ling-Ling Shih, Chinese Language and Culture

B.A., California State University, Sacramento; M.A., Middlebury College; M.A., Ph.D., SUNY Albany.

Monica Sislak, Mathematics

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Christine Ticknor, Science

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Steven Wang, Science

B.S., Tunghai University, Taiwan; Ph.D., University of Wisconsin-Madison; M.Ed., John Carroll University.

Maria Willard, Science

B.A. University of Ioannina, Greece; Ph.D., University of Delaware.

Bard High School Early College (BHSEC) Manhattan

For complete biographies see

bhsec.bard.edu/manhattan/faculty

Michael Lerner, Principal; Faculty in History

B.A., Columbia University; Ph.D., New York University.

Sara Haberman, Assistant Principal

B.A., Gettysburg College; M.A., L.C.S.W., New York University; M.S.Ed., Pace University.

Camille Sawick, Assistant Principal

B.A., Brooklyn College; M.S., Queens College; sixth-year certificate in administration and supervision, College of Staten Island.

Siska Brutsaert, Dean of Studies; Faculty in Science

B.A., Cornell University; M.S., Kyoto University; Ph.D., Columbia University.

William H. Hinrichs, *Associate Dean of Studies; Faculty in Languages*
A.B., Princeton University; Ph.D., Yale University.

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B.S., University of North Carolina, Chapel Hill;
Ph.D., Carnegie Mellon University.

Tim Casey, *Arts*
See Language and Thinking Program listing.

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B.S., Hofstra University; M.S., Ph.D., SUNY Stony Brook; postdoctoral studies, Polytechnic Institute of New York University.

Kyung Cho, *Literature*
B.A., Vassar College; M.F.A., University of Iowa.

David Clark, *Language*
B.A., Oberlin College; M.A., Brown University;
M.Phil., Ph.D., Columbia University.

Nathaniel Cooper, *Science*
B.S., M.S., Ph.D., Purdue University.

Joseph Boateng Danquah Jr., *Mathematics*
B.S., Buffalo State College; M.S.Ed., Lehman College.

Randal Despommier, *Music*
B.M., Loyola University New Orleans; M.M., D.M.A., New England Conservatory.

Anna Dolan, *Theater*
M.F.A., playwright, Yale University; M.F.A., directing, University of Massachusetts Amherst.

Paul DuCett, *Language*
B.A., Hunter College; M.A., Universidad de Salamanca, Spain; Ph.D. candidate, The Graduate Center, City University of New York.

Daniel Freund, *Social Studies*
B.A., Reed College; Ph.D., Columbia University.

Fang Fu, *Language*
A.A., Fuzhou Teachers College, China; B.A., M.A., M.Ed.; Columbia University; Ed.D. candidate, Teachers College, Columbia University.

Christopher Gagstetter, *Physical Education and Health*
B.S., SUNY Cortland.

Denice A. Gamper, *Science*
B.S., St. Joseph's College; M.S., St. John's University.

Julia Guerra, *Language*
B.A., M.A., American University.

Arturo Hale, *Science*
B.S., Universidad Autónoma Metropolitana, Mexico City; M.A., Teachers College, Columbia University; Ph.D., University of Minnesota.

Elena Hartoonian, *Mathematics*
B.S., California Institute of Technology; M.A., University of Colorado at Boulder.

Glenn Healy, *Music*
B.A., Duquesne University; M.A., New School for Social Research.

Zachary Holbrook, *Literature*
B.A., Bard College; Ph.D., New York University.

Lee D. Johnson, *Literature*
B.A., University of California, Berkeley; Ph.D. candidate, Yale University.

Rachel H. Kennedy, *Science*
B.A., B.S., University of Maine; Ph.D., Graduate School of Biomedical Science and Engineering, University of Maine.

Jesse Garcés Kiley, *Literature*
B.A. University of Wisconsin-Madison; M.F.A., Columbia University.

Andrea Koukklanakis, *Language*
B.A., Hunter College; M.A., Ph.D., Harvard University.

Yilin Liao-Carlson, *Language*
B.A., Hanshan Normal College, China; M.A., University of Leeds; Ph.D., Purdue University.

John C. Lofaro Jr., *Science*
B.S., forensic science, B.S., chemistry, University of New Haven; Ph.D., SUNY Stony Brook.

Pearl Marasigan, *Dance*
B.A., Hofstra University.

Rene S. Marion, *Social Studies*
B.A., University of Iowa; M.A., Ph.D., Johns Hopkins University.

Thomas Martin, *Social Studies*
B.A., M.A., Ph.D., Columbia University.

Bruce Matthews, *Social Studies*
B.A., University of Virginia; M.A.R., Yale Divinity School; Ph.D., New School University.

Steven V. Mazie, *Social Studies*
B.A., Harvard College; Ph.D., University of Michigan.

Thomas McVeigh, *Physical Education and Health*
B.S., SUNY Cortland; M.S.Ed., City College of New York.

Camilo Mesa, *Mathematics*
B.Sc., National University of Colombia, Medellin; Ph.D., University of Colorado.

Benjamin Mikesh, *Science*
B.A., Brown University; M.S., University of Washington; J.D., Harvard Law School.

Michael Noyes, *Mathematics*
B.A., New York University; Ph.D., University of Colorado; postdoctoral fellow, University of Waterloo.

Katherine A. Randall, *Writing Center Coordinator*
B.A., Barnard College; M.S., Columbia University School of Journalism.

Petra Riviere, *Social Studies*
B.A., Haverford College; M.A., New York University.

Zangwill (Sam) Rosenbaum, *Mathematics*
B.S., M.A., Brooklyn College; M.A., Pennsylvania State University; Ph.D., Rutgers University.

Gabriel Rosenberg, *Mathematics*
B.A., Rice University; M.A., Ph.D., Columbia University.

Ben Rubenstein, *Mathematics*
B.A., M.A.T., Bard College.

Carley Schultz, *Physical Education*
B.A., Queens College.

Verónica Vallejo, *Social Studies*
B.A., University of Scranton; M.A., Ph.D. candidate, Georgetown University.

Rick Vartorella, *Literature*
B.A., SUNY Empire State College; M.F.A., Ohio State University.

Meghann Walk, *Librarian; Social Studies*
B.A., C.A.S. candidate, University of Illinois; M.S.L.I.S., Simmons College.

Bard High School Early College (BHSEC) Newark

For complete biographies see

bhsec.bard.edu/newark/faculty

John B. Weinstein, *Principal and Dean of the Early College; Faculty in Chinese and Theater*
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B.A., University of North Carolina, Chapel Hill; M.S., Old Dominion University; M.S., North Carolina Agricultural and Technical State University.

Scottye Battle, *English and Special Education*
B.A., California State University, Long Beach; M.A., New Jersey City University.

Kate Beridze, *Mathematics*
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Stephen Bonnett, *Mathematics*
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David Cutts, *English*

B.A., University of Warwick; M.A., Ph.D., University of Miami.

David Dowling, *Health and Physical Education*

B.S., Ithaca College; M.A., Adelphi University.

Mtima Fuller, *Mathematics and Special Education*

B.A., Morehouse College; M.A., St. Peter's College.

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See Language and Thinking Program faculty listing.

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B.A., University of Delaware; M.S., Ph.D. candidate, Seton Hall University.

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B.S., Rutgers University; M.S., Drexel School of Biomedical Engineering; Ph.D., Rutgers University and University of Medicine and Dentistry of New Jersey Graduate School of Biomedical Sciences.

Seth Halvorson, *History*

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Cynthia Roberson, *Librarian/Media Specialist*

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B.S., New York University; Ph.D., Polytechnic Institute of New York University; Postdoctoral Research Associate, Columbia University.

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Biyuan Yang, *Chinese*

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Bard High School Early College (BHSEC) Queens

For complete biographies see

bhsec.bard.edu/queens/faculty

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B.A., University of Oklahoma; M.A., University of Cincinnati.

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B.A., Goucher College; Ph.D., Albert Einstein College of Medicine.

Pearl Marasigan, *Dance*

See BHSEC Manhattan faculty listing.

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B.A., Catholic University of America; M.Phil., University of Oxford; Ph.D., Yale University.

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B.A., M.S., Queens College.

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Sean Mills, *Literature*

B.A., Knox College; M.F.A., Sarah Lawrence College.

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B.Sc., University of Guyana; M.A., Queens University; Ph.D., The Graduate Center, City University of New York.

Winston Narvaez, *Physical Education*

B.S.E., Philippine Normal University; M.S., University of the Philippines; M.A., De La Salle University, Philippines.

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B.A., Bennington College; M.S., Pace University.

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B.S., M.S., Madras University; Ph.D., Wesleyan University.

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B.A., University of King's College, Halifax; M.A., Ph.D., University of Toronto.

David Price, *Mathematics*

B.S., University of Chicago; M.A.T., Bard College.

Zahera Zohra Saed, *Literature*

B.A., B.A./B.S. Program at The Graduate Center, City University of New York; M.F.A., Brooklyn College; M.Phil., Ph.D. candidate, The Graduate Center, City University of New York.

Valerie Sarris, *Mathematics*

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Jonathan Schwartz, *Social Studies*

B.A., St. Lawrence University; Ph.D., University of Virginia.

Jordan Shapiro, *Social Studies*

B.A., Columbia College; M.P.A., Princeton University; Ph.D., University of Michigan.

William Sherman, *Science*

Sc.B., Brown University; Ph.D., University of Pennsylvania; postdoctoral studies, New York University.

Arundhati Velamur, *Mathematics*

B.Sc., University of Mumbai; M.Sc., Indian Institute of Technology; M.A., Teachers College, Columbia University.

Stefan Weisman, *Arts*

B.A., Bard College; M.M., Yale University; Ph.D., Princeton University.

Michael Woodsworth, *Social Studies*

B.A., McGill University; M.A., New York University; Ph.D., Columbia University.

Marina Woronzoff, *Literature*

B.A., Smith College; Ph.D., Yale University.

Distinguished Prizes, Grants, and Fellowships

A sampling of distinguished prizes and grants awarded to Bard College undergraduate faculty.

American Academy of Arts and Letters

(member): John Ashbery (emeritus), Judy Pfaff, Francine Prose, Joan Tower

American Academy of Arts and Letters

(recipient of award from): Leon Botstein (Distinguished Service to the Arts), Ellen Driscoll (Academy Award in Art), Robert Kelly (Academy Award in Literature), Daniel Mendelsohn (Academy Award in Literature), Bradford Morrow (Academy Award in Literature), Lothar Osterburg (Academy Award in Art), Luc Sante (Academy Award in Literature), Mona Simpson (Academy Award in Literature), Julianne Swartz (Academy Award in Art), George Tsontakis (Academy Award in Music), Charles Ives Scholarship, Charles Ives Living Award)

American Academy of Arts and Sciences

(member): John Ashbery (emeritus), Leon Botstein, Daniel Mendelsohn, Judy Pfaff, Luc Sante, Joan Tower

American Council of Learned Societies

Fellowship/Grant: Robert J. Culp, Elizabeth Frank, Jean M. French (emeritus), Christopher H. Gibbs, Helena Sedláčková Gibbs, Cecile E. Kuznitz, Jacob Neusner (emeritus), Alice Stroup

American Philosophical Society (member):

Leon Botstein

Carnegie Corporation Academic Leadership

Award: Leon Botstein; Andrew Carnegie Fellow, Mark Danner

Danforth Fellowship: Bradford Morrow

Fulbright Fellowship/Scholar: Laura Battle, Diana

H. DePardo-Minsky, Tabetha Ewing, Mark Lytle (emeritus), Norman Manea, Jacob Neusner (emeritus), Francine Prose, Frank M. Scalzo, James Sullivan (emeritus), George Tsontakis

Grammy Award: Luc Sante, Joan Tower, Dawn Upshaw

Grawemeyer Award: Joan Tower, George Tsontakis

Guggenheim Fellowship: Peggy Ahwesh,

JoAnne Akalaitis (emeritus), Alan Cote (emeritus), Richard H. Davis (two), Ellen Driscoll, Larry Fink, Kenji Fujita, Verlyn Klinkenborg, Ann Lauterbach, An-My Lê, Medrie MacPhee, Norman Manea, Daniel Mendelsohn, Bradford Morrow, Jacob Neusner (emeritus), Lothar Osterburg (two), Gilles Peress, Judy Pfaff, Matt Phillips (emeritus), Francine Prose, Kelly Reichardt, James Romm, Lisa Sanditz, Luc Sante, Joseph Santore, Stephen Shore, Mona Simpson, James Sullivan (emeritus), Karen Sullivan, Richard Teitelbaum, Joan Tower, George Tsontakis

Hugo Award: Neil Gaiman

International Sculpture Center Lifetime Achievement Award: Judy Pfaff

Lannan Fellowships: Mary Caponegro, Dinaw Mengestu, Bradford Morrow, Joan Retallack (emeritus)

MacArthur Fellowship: John Ashbery (emeritus),

Mark Danner, Jeremy Denk (Bard College Conservatory of Music), Ann Lauterbach, An-My Lê, Norman Manea, Dinaw Mengestu, Judy Pfaff, Dawn Upshaw

National Book Critics Circle Award: Wyatt Mason, Daniel Mendelsohn

National Book Foundation Medal for Distinguished Contribution to American Letters: John Ashbery (emeritus)

National Endowment for the Arts Grant: JoAnne Akalaitas (emeritus), Thurman Barker, Laura Battle, Ken Buhler, Alan Cote (emeritus), Ellen Driscoll, Barbara Ess, Larry Fink, Kenji Fujita, Kyle Gann, Robert Kelly, Verlyn Klinkenborg, Aileen Passloff (emeritus), Gilles Peress (three), Judy Pfaff (two), Matt Phillips (emeritus), Joan Retallack (emeritus), Jonathan Rosenberg, Joseph Santore, Stephen Shore (two), Maria Q. Simpson, Mona Simpson, Patricia Spencer, Richard Teitelbaum, Naomi Thornton, Joan Tower, George Tsontakis

National Endowment for the Humanities Grant: Susan Aberth, Robert J. Culp, Laurie Dahlberg, Deirdre d'Alberty, Richard H. Davis, Carolyn Dewald (emeritus), Michèle D. Dominy (two), Elizabeth Frank, Jean M. French (emeritus), Lianne Habinek, Garry L. Hagberg, Elizabeth M. Holt, Mark Lytle (emeritus), Jacob Neusner (emeritus), James Romm, Julia Rosenbaum, Alice Stroup, Suzanne Vroman (emeritus)

National Science Foundation Grant: Craig Anderson, Sven Anderson, James M. Belk, Ethan D. Bloch, Michèle D. Dominy, Yuval Elmelech, John B. Ferguson (emeritus), Mark D. Halsey, Felicia Keesing, Keith O'Hara, Susan Fox Rogers, Lauren Rose, Sophia Stamatopoulou-Robbins, Alice Stroup, S. Rebecca Thomas, Michael Tibbetts

Newbury Medal: Neil Gaiman

New York Times 10 Best Books of the Year: Joseph O'Neill, *Netherland*

New York Times Notable Book of the Year: Teju Cole, *Open City*; Mark Danner, *The Massacre at El Mozote: A Parable of the Cold War*; Helen Epstein, *The Invisible Cure: Africa, the West, and the Fight Against AIDS*; Daniel Mendelsohn, *Desire and the Riddle of Identity*; Dinaw Mengestu, *All Our Names, How To Read the Air, The Beautiful Things That Heaven Bears*; Joseph O'Neill, *Blood-Dark Track, The Dog*; Francine Prose, *The Lives of the Muses, My New American Life, Nine Women and the*

Artists They Inspired, Lovers at the Chameleon Club, Paris 1932; James Romm, *Dying Every Day: Seneca at the Court of Nero*

Obie Award: Justin Vivian Bond, John Kelly, Geoff Sobelle

Ordre des Artes et des Lettres: Norman Manea

PEN Awards: PEN/Faulkner Award for Fiction, Joseph O'Neill; Hemingway Foundation/PEN Award for Distinguished First Book of Fiction, Teju Cole; PEN Literary Award, Bradford Morrow; PEN/Diamonstein-Spielvogel Award for the Art of the Essay, Ian Buruma

Pollock-Krasner Grant: Ken Buhler, Kenji Fujita, Gilles Peress, Matt Phillips (emeritus)

Prix Médicis Étranger: Norman Manea, Daniel Mendelsohn

Pulitzer Prize: Elizabeth Frank, *Louise Bogan: A Portrait*

Radcliffe Institute Fellowship: Gidon Eshel, Chiori Miyagawa

Rhodes Scholarship: Maria Sachiko Cecire

Rome Prize: Mary Caponegro, Tim Davis, Diana H. DePardo-Minsky, John Kelly, Stephen Shore

Royal Society of Literature Fellow: Norman Manea

Wenner-Gren Grant: Michèle D. Dominy, Jonah S. Rubin, Sophia Stamatopoulou-Robbins, Yuka Suzuki

Edith Wharton Achievement Award for Literature: Francine Prose

HONORARY DEGREES AND BARD COLLEGE AWARDS

Honorary Degrees

In 1865 the Rev. Thomas A. Pynchon received the first honorary degree conferred by St. Stephen's College, as Bard was then known. From that time until 1944, when Bard severed its relationship with Columbia University and became an independent liberal arts college, it awarded more than 150 honorary degrees. The following individuals have received honorary degrees from Bard since the mid-1940s.

Doctor of Civil Law

Rev. Martin Luther King Jr., 1962
Paul Moore Jr., 2003
David E. Schwab II '52, 2004

Doctor of Divinity

Most Rev. John Maury Allin, 1985
Rev. Bernard Iddings Bell
(posthumously), 1962
Rev. James E. Clarke '25, 1965
Rev. Vine Victor Deloria '26, 1954
Timothy Michael Cardinal Dolan, 2015
Rt. Rev. Horace W. B. Donegan '25, 1957
Rev. Lyford P. Edwards, 1947
Rev. John Heuss '29, 1953
Rev. Canon Clinton Robert Jones '38, 1966
Rev. Gordon Lee Kidd '21, 1986
Rt. Rev. Arthur C. Lichtenberger, D.D., 1960
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Rev. Joseph Parsell '26, 1988
Rev. James A. Paul '32, 1955
Rev. Frederick Q. Shafer '37, 1989
Rev. Elwyn H. Spear '11, 1952

Doctor of Fine Arts

Alvin Ailey, 1977
Arthur Aviles '87, 2015
Harry Belafonte, 1993
Malcolm Bilson '57, 1991
Anne D. Bogart '74, 2014
Ilya Bolotowsky, 1981

Louise Bourgeois, 1981
Stan Brakhage, 2000
Robert Brustein, 1981
Elliott Carter, 1987
Chevy Chase '68, 1990
Chuck Close, 1999
Ornette Coleman, 1999
Merce Cunningham, 2008
Blythe Danner '65, 1981
Emerson String Quartet, 2009
Jean Erdman, 1992
Donald Fagen '69, 1985
Rudolf Firkušný, 1993
Lukas Foss, 2006
Helen Frankenthaler, 1976
Lee Friedlander, 2001
Frank O. Gehry, 2002
Benny Goodman, 1986
John Guare, 2001
Helen Hayes, 1978
John Heliker, 1991
James Ivory, 1996
Judith Jamison, 1995
Ruth Prawer Jhabvala, 1996
Bill T. Jones, 1996
Louis I. Kahn, 1970
Ellsworth Kelly, 1996
André Kertész, 1981
Tony Kushner, 2004
Roy Lichtenstein, 1989
Maya Lin, 2000
Sidney Lumet, 1987
Yo-Yo Ma, 1994

Wynton Marsalis, 1998
 Ismail Merchant, 1996
 Meredith Monk, 1988
 Mark Morris, 2006
 Lynn Nottage, 2012
 Claes Oldenburg, 1995
 Yoko Ono, 2003
 Nam June Paik, 1990
 Donald Richie, 2004
 Sonny Rollins, 1992
 James Rosenquist, 1997
 Martin Scorsese, 1992
 Richard M. Sherman '49, 2011
 Robert B. Sherman '49, 2011
 Aaron Siskind, 1981
 Kiki Smith, 2015
 Carol Summers '52, 1974
 Louise Talma, 1984
 Billy Taylor, 2000
 Twyla Tharp, 1981
 Virgil Thomson, 1982
 Jennifer Tipton, 2011
 Jonathan Tunick '58, 2013
 Robert Venturi, 1993

Doctor of Humane Letters

José Antonio Abreu, 2014
 George A. Akerlof, 2003
 Anthony J. Alvarado, 1999
 Kwame Anthony Appiah, 2004
 Hannah Arendt, 1959
 Alfred J. Ayer, 1983
 Bernard Bailyn, 1968
 Salo W. Baron, 1979
 William J. Baumol, 2005
 James Phinney Baxter, 1960
 Robert L. Bernstein, 1998
 Bruno Bettelheim, 1987
 Jonathan Bingham, 1958
 Alan S. Blinder, 2010
 Michael R. Bloomberg, 2007
 Heinrich Bluecher, 1968
 Dorothy Dulles Bourne, 1967
 Burrett B. Bouton '24, 1964
 Kenneth Burns, 1998
 Geoffrey Canada, 2009
 Pablo Casals, 1958
 James H. Case Jr., 1960
 Noam Chomsky, 1971
 Robert M. Coles, 1976
 Barry Commoner, 1980
 Gardner Cowles, 1950
 Arnold J. Davis '44, 1995

Gordon J. Davis, 2001
 Natalie Zemon Davis, 2002
 Anne d'Harnoncourt, 1990
 Fairleigh S. Dickinson Jr., 1968
 Harry L. Dillin '28, 1964
 Wendy Doniger, 1996
 Frances D. Fergusson, 2006
 Barbara J. Fields, 2007
 Hamilton Fish Jr., 1994
 Nancy Folbre, 2006
 Norman C. Francis, 2010
 Phillip Frank, 1953
 John Hope Franklin, 1969
 William Frauenfelder, 1957
 Ellen V. Futter, 1999
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 Adrienne Germain, 2001
 Gabrielle Giffords, 2013
 Anthony Grafton, 2015
 Martha Graham, 1952
 Edward S. Grandin III '37, 1997
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 Lani Guinier, 2003
 Elizabeth Blodgett Hall, 1986
 Michael Harrington, 1966
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 Randall Kennedy, 2016
 Lawrence R. Klein, 1986
 Reamer Kline, *President Emeritus*, 1974
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 Leszek Kolakowski, 1983
 Hilton Kramer, 1981
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 Eva Le Gallienne, 1967
 Harold Lever, 1989
 Harold O. Levy, 2002
 Leon Levy (posthumously), 2003
 David Levering Lewis, 2002
 Harvey Lichtenstein, 1999
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 Mary McCarthy, 1976
 William James McGill, 1975
 William H. McNeill, 1984
 Deborah W. Meier, 1997
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 Franco Modigliani, 1985
 Arnaldo Momigliano, 1983
 Philippe de Montebello, 1981
 Ian Morrison, 1968
 Robert Motherwell, 1973
 Daniel Patrick Moynihan, 1985
 Ernest Nagel, 1964
 Aryeh Neier, 2012
 Jacob Neusner, 2014
 Carroll V. Newsom, 1955
 Jacqueline Novogratz, 2014
 Martha C. Nussbaum, 1999
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 Gail Thain Parker, 1974
 Martin Peretz, 1982
 Hart Perry, 1986
 John Harold Plumb, 1988
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 Santha Rama Rau, 1954
 Diane Ravitch, 2014
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 David Rose, 1980
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 Salman Rushdie, 1996
 Jeffrey D. Sachs, 2009
 Simon Schama, 2003
 Meyer Schapiro, 1988
 Carl Emil Schorske, 1982
 Henry L. Scott, 1964

Amartya Sen, 1997
 Maurice Sendak, 1987
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 Thomas J. Watson Jr., 1985
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 Stef Wertheimer, 2009
 Paul Whitcomb Williams, 1975
 Roscoe L. Williams, 1969
 Garry Wills, 2009
 William Julius Wilson, 1992
 Janet L. Yellen, 2000

Doctor of Laws

Ernest Angell, 1954
 Edward Ware Barrett, 1950
 Elliott Vallance Bell, 1950
 William Benton, 1951
 Julian Bond, 1970
 Cory A. Booker, 2012
 Chester Bowles, 1957
 William B. Bryant, 1984
 Gerhard Casper, 2007
 William T. Coleman Jr., 1989
 Howland S. Davis, 1960
 Paul H. Douglass, 1959
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 Marian Wright Edelman, 1982
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Ward Melville, 1950
Soia Mentschikoff, 1978
Eleanor Holmes Norton, 1971
Lennart K. H. Nylander, 1950
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Nancy Pelosi, 2014
Hon. Byron Price, 1950
Charles B. Rangel, 2008
Ogden Rogers Reid, 1969
Abraham Ribicoff, 1961
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Anna Eleanor Roosevelt, 1951
Kurt L. Schmoke, 1994
Elisabeth A. Semel '72, 2016
Theodore H. Silbert, 1972
Frank Snowden, 1957
Bryan A. Stevenson, 2006
Arthur Ochs Sulzberger, 1967
Marietta Tree, 1965
Henry Wriston, 1958

Doctor of Letters

Edward Albee, 1987
Margaret Atwood, 2010
Saul Bellow, 1963
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Harold Clurman, 1959
Joan Didion, 1987
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Max Frisch, 1980

Carlos Fuentes, 1988
Ernest J. Gaines, 1985
Elizabeth Hardwick, 1989
Anthony Hecht '44, 1970
Ada Louise Huxtable, 1980
Jamaica Kincaid, 1997
Doris Lessing, 1994
Henry Noble MacCracken, 1955
Ajai Singh "Sonny" Mehta, 2008
Ved Mehta, 1982
Toni Morrison, 1979
Azar Nafisi, 2007
Cynthia Ozick, 1991
Marjorie Perloff, 2008
Henri Peyre, 1957
David Remnick, 2005
Philip Roth, 1985
Richard H. Rovere '37, 1962
Mary Lee Settle, 1985
Robert B. Silvers, 2016
Isaac Bashevis Singer, 1974
Charles Percy Snow, 1962
Wallace Stevens, 1951
Peter H. Stone '51, 1971
Ordway Tead, 1953
John Updike, 1984
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Theodore Weiss, 1973
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Louis Zukofsky, 1977

Doctor of Science

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Baruch S. Blumberg, 1985
David Botstein, 2011
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Kenneth Campbell, 1956
Gregory Chudnovsky, 1981
Jennifer A. Doudna, 2016
René Dubos, 1971
Anthony S. Fauci, 1993
David Gelernter, 2006
William T. Golden, 1988
Susan Gottesman, 2009
Stephen Jay Gould, 1986
Jo Handelsman, 2013
M. D. Hassialis, 1953
David D. Ho, 1997

Kay Redfield Jamison, 2003
 John G. Kemeny, 1978
 Bostwick K. Ketchum '34, 1964
 Mary Claire King, 1995
 Jin H. Kinoshita '44, 1967
 Tsung-Dao Lee, 1984
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 Chien-Shiung Wu, 1974

Bard College Awards

Each year Bard College honors a number of distinguished men and women whose accomplishments exemplify the values and traditions that the College seeks to teach and preserve.

Mary McCarthy Award

The Mary McCarthy Award is given in recognition of engagement in the public sphere by an intellectual, artist, or writer. Mary McCarthy taught at Bard from 1946 to 1947 and again in the 1980s.

Previous recipients of the award, which honors the combination of political and cultural commitment exemplified by this fearless writer, include Elizabeth Hardwick, Susan Sontag, Jane Kramer, Janet Malcolm, Frances FitzGerald, Nadine Gordimer, Shirley Hazzard, Annie Proulx, Joan Didion, Cynthia Ozick, Joyce Carol Oates, Zadie Smith, Margaret Atwood, Ann Beattie, Deborah Eisenberg, Mona Simpson, Sharon Olds, and Alice McDermott.

2016 Recipient: Jorie Graham

Charles Flint Kellogg Award in Arts and Letters

The Charles Flint Kellogg Award in Arts and Letters is given in recognition of a significant contribution to the American artistic or literary heritage. It is named in honor of Charles Flint Kellogg (1909–80), a Bard alumnus and trustee who was an internationally respected historian and educator.

Previous recipients include Mary Lee Settle, Isaac Bashevis Singer, E. L. Doctorow, Anthony Hecht '44, John Ashbery, Susan Rothenberg, Stephen Sondheim, Elliott Carter, John Tyrrell, Henry Luce III, Sidney Geist '35, Jonathan Tunick '58, Rhoda Levine '53, Mary Caponegro '78, Arthur Aviles '87, Joanna Haigood '79, Rikki Ducornet '64, Daniel Manus Pinkwater '63, John P. Boylan '67, Anne Bogart '74, Sandra Sammartaro Phillips '67, Henry-Louis de La Grange, Gilbert Kaplan, Donald Mitchell, David Gates '69, Rita McBride '82, Jane Evelyn Atwood '70, Christopher Guest '70, Mimi Levitt, Chris Claremont '72, Charles E. Pierce Jr., Elizabeth Prince '83, Miriam Roskin Berger '56,

Nikolay E. Koposov, Billy Steinberg '72, James D. Wolfensohn, Adam Yauch '86, Carolee Schneemann '59, Ashim Ahluwalia '95, Amy Sillman MFA '95, Deborah Borda, and Charlotte Mandell '90.

2016 Recipients: Steven Sapp '89 and Mildred Ruiz-Sapp '92

John and Samuel Bard Award in Medicine and Science

The John and Samuel Bard Award in Medicine and Science is named after two 18th-century physicians, father and son, whose descendant, John Bard, was the founder of Bard College. This award honors a scientist whose achievements demonstrate the breadth of concern and depth of commitment that characterized these pioneer physicians.

Previous recipients include Detlev Bronk, Robert Loeb, Lewis Thomas, John Hilton Knowles, Martin Cherkasky, Nobel laureates Linus Pauling and Rosalyn Sussman Yalow, Carl Djerassi, Stephen Jay Gould, Dr. Mathilde Krim, Anne Botstein, M.D., the late Charles Botstein, M.D., Naomi Parver Alazraki '62, Naomi Fox Rothfield '50, John W. Boylan, Yale Nemerson '53, Manon P. Charbonneau '65, Karen Saxe '82, Ann Ho '62, George D. Rose '63, Stewart I. Fefer '73, Frank Oja, László Z. Bitó '60, Richard M. Ransohoff '68, Robert Levenson '67, Sanford M. Simon, Amalia C. Kelly '75, Albert R. Matlin '77, Gabrielle H. Reem and Herbert J. Kayden, Joel H. Fields '53, M.D., Stephen A. Wertheimer '59, A. James Hudspeth, Richard C. Friedman '61, Fredric S. Maxik '86, Nicholas T. Ktistakis '83, Kathryn E. Stein '66, and Ilyas Washington '96.

2016 Recipient: Erik Kiviat '76

John Dewey Award for Distinguished Public Service

The John Dewey Award for Distinguished Public Service was established in 1990 to recognize extraordinary contributions by Bard alumni/ae and others to the public sector or in the public interest. It continues Bard's tradition of honoring public service, embodied in the Episcopal Layman Award, which was given until 1983. The Dewey Award is named to honor the eminent American philosopher and educator John Dewey, the father of progressive education and an outspoken advocate of a system of universal learning to support and advance this country's democratic traditions.

Previous recipients include Brandon Grove Jr. '50, Helene L. Kaplan, Jack A. Blum '61, Arthur I. Blaustein '57, James H. Ottaway Jr., Elisabeth A. Semel '72, Barbara D. Finberg, Connie Bard Fowle '80, Amy L. Comstock '81, Robert J. MacAlister '50, Earl Shorris, Kenneth S. Stern '75, James N. Rosenau '48, Jennifer H. Madans '73, William T. Dickens '76, the Reverend Stephen J. Chinlund, Richard G. Frank '74, Roy L. Herrmann '76, David L. Miller, Elizabeth Royte '81, Jeffrion L. Aubry, Manuel J. Rivera, Hannah "Kit" Kauders Ellenbogen '52, Mary D. Janney, Marion Nestle, Raymond Peterson, Pia Carusone '03, Stephen M. Saland, José A. Aponte '73, Valery Mikhailovich Monakhov, Herb Sturz, Alexis Papahelas '83, Sean Patrick Maloney, and Harvey L. Sterns '65.

2016 Recipient: David Harman

Bard Medal

The Bard Medal, the highest award given by the Bard-St. Stephen's Alumni/ae Association, honors individuals whose efforts on behalf of Bard have significantly advanced the welfare of the College. The Bard Medal was the inspiration of Charles Flint Kellogg, who believed that Bard should establish an award recognizing outstanding service to the College.

Recipients have most often been Bard alumni/ae, trustees, or very close associates of the College, including Eva T. Belefant '49, John H. Steinway '39, David E. Schwab II '52, William F. Rueger '40, Mrs. Reamer Kline, Hart Perry, Dr. Abe Gelbart, Charles Patrick, Elizabeth Blodgett Hall, Mary Sugatt, the Reverend Frederick Q. Shafer '37, Kate Wolff, Elizabeth and Heinz O. Bertelsmann, Asher B. Edelman '61, Arnold Davis '44, Elizabeth Ely '65, Annys N. Baxter Wilson '48, Charles P. Stevenson Jr., Susan Weber, S. William Senfeld '62, Peter McCabe '70, Cynthia Hirsch Levy '65, Diana Hirsch Friedman '68, Margaret Creal Shafer, Karen Olah '65, Stuart Stritzler-Levine, Michael DeWitt '65, Richard D. Griffiths, Richard B. Fisher, Felicitas S. Thorne, Stanley A. Reichel '65, Ruth Schwartz Schwab '52, Lorelle Marcus Phillips '57, Robert C. Edmonds '68, Emily H. Fisher, Richard F. Koch '40, John and Wendy Neu, Roger Phillips '53, Toni and Martin T. Sosnoff, and Marieluise Hessel. The Bard Medal has also been presented to individuals whose work has advanced the course of higher education, including Hamilton Fish Jr. and Warren Anderson.

2016 Recipients: Patricia Ross Weis '52, Charles Simmons

Bardian Award

The Bardian Award honors longtime faculty members and staff. Its first recipient, in 1999, was William Driver, professor of theater.

Recipients also include Peter Sourian, professor of English; Robert Rockman, professor of English and theater; William Weaver, professor of literature; Luis Garcia-Renart, professor of music; Adolfas Mekas, professor of film; Hilton M. Weiss, professor of chemistry; Elizabeth "Betty" Shea, a member of the Bard community for more than 50 years; Richard A. Gordon, professor of psychology; Mark Lambert '62, Asher B. Edelman Professor of Literature; Aileen Passloff, L. May Hawver and Wallace Benjamin Flint Professor of Dance; Jean M. French, Edith C. Blum Professor of Art History; JoAnne Akalaitis, Wallace Benjamin Flint and L. May Hawver Flint Professor of Drama; Burton Brody, professor of physics; Frederick Hammond, Irma Brandeis Professor of Romance Cultures and Music History; John B. Ferguson, professor of biology; William Griffith, professor of philosophy; associate librarian Jane Hryshko; Jane Terney Korn, director of the Abigail Lundquist Botstein Nursery School; Nancy S. Leonard, professor of English; William T. Maple, professor of biology; Joan Retallack, John D. and Catherine T. MacArthur Professor of Humanities; Benjamin La Farge, professor of English; Mark Lytle, Lyford Paterson Edwards and Helen Gray Edwards Professor of Historical Studies; Martha J. Olson, dean of education initiatives, Bard College, and dean of administration, BHSEC; Justus Rosenberg, professor emeritus and visiting professor of languages and literature; and Hap Tivey, artist in residence.

2016 Recipients: Carolyn Dewald, Terence F. Dewsnap, Gennady Shkliarevsky, Peter D. Skiff

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of Finance and Asset Management, Columbia
University*

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Levy Professor of Economics and Executive Vice
President, Bard College*
Joseph E. Stiglitz, *University Professor of
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Administration of Bard College

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William Dixon, *Director of Language and Thinking
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Sue Elvin-Cooper, *Faculty Grants Officer*
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Rachel Price, *Assistant to the Dean of the College*

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* * *

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Brian Mateo, *Assistant Dean of Civic Engagement*

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Iskandar Atajanow, *Muslim Chaplain*

Bruce Chilton '71, *Senior Pastor*

Joseph Mali, *Catholic Chaplain*

David Nelson, *Jewish Chaplain*

Tatjana Myoko von Prittwitz und Gaffron,

Buddhist Chaplain

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Sasha Boak-Kelly, *Director of Development*

Karen Unger, *Director of Institutional Support*

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Truth Hunter, *Assistant Director*

Environmental Services

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Brian Kiel, *Manager*

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Gwen Menshenfriend, *Bursar*

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Tamara Telberg, *Director, Counseling Services*

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Human Resources

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Jane Smith, *Assistant Director*

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Kate Laing, *Interlibrary Loan/Reference Librarian*

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Susanne Son, *Codirector of Preparatory Division*

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Katherine Maysek, *Conservatory Admission Counselor*

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Conductors Institute

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Amie McEvoy, *Administrative Director*

Gillian Brundrett, *Administrative Assistant*

Graduate Conducting Program

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Graduate Vocal Arts Program

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Kayo Iwama, *Associate Director*

Graduate Programs

Bard Center for Environmental Policy

Eban Goodstein, *Director*

Katie (Van Sant) Boyle BCEP '07, *Director of Enrollment and Marketing*

Josephine French, *Program Administrator and Assistant to the Director*

Caitlin O'Donnell, *Graduate Admissions Assistant*

Bard College Conservatory of Music

See Graduate Conducting Program and Graduate Vocal Arts Program.

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Tim Ettenheim, *Chief Operating Officer*

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Elena Pinto Simon, *Dean of Academic Administration and Student Affairs*

Samantha Baron, *Director of Administration and Employee Relations*

Bard MBA in Sustainability

Eban Goodstein, *Director*

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Center for Curatorial Studies

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Marcia Acita, *Director of Exhibitions and Operations*

Ramona Rosenberg, *Director of External Affairs*

International Center of Photography-Bard Program in Advanced Photographic Studies

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Levy Economics Institute Master of Science in Economic Theory and Policy

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Kathleen Mullaly, *Program Coordinator*

Master of Arts in Teaching Program

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Stephen Mucher, *Director, California Program*

Cecilia Maple '01, *Assistant Director for Admission and Student Affairs*

Milton Avery Graduate School of the Arts

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Fawn Potash, *Program Manager*

The Orchestra Now

Lynne Meloccaro, *Executive Director*

Marielle Metivier, *Orchestra Manager*

Benjamin Oatmen, *Librarian*

Kristin Roca, *Graduate Programs Associate*

Hsiao-Fang Lin, *Assistant Orchestra Manager*

Affiliated Programs and Institutes

Bard College Berlin: A Liberal Arts University

Florian Becker, *Managing Director*

Catherine Toal, *Dean of the College*

Bard College at Simon's Rock: The Early College

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M. Leslie Davidson, *Dean of the College*

Bryant Morgan, *Dean of Finance and Administration*

Anne O'Dwyer, *Dean of Academic Affairs*

Heidi Rothberg, *Registrar*

Bard Early Colleges

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John Weinstein, *Dean of Early Colleges; Principal, BHSEC Newark*

Michael Lerner, *Principal of BHSEC Manhattan*

Valeri Thomson '85, *Principal of BHSEC Queens*

Dumaine Williams '03, *Principal of BHSEC Cleveland*

Francesca Gamber, *Head of the Early College, BHSEC Baltimore*

Nicole Young, *Executive Director of Bard Early College in New Orleans*

Michael Sadowski, *Director of Bard in Hudson Civic Academy*

Ella Geismar, *Program Associate*

Tina Moreno, *Human Resources Manager*

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Rachel Meyer '06, *Deputy Director*

Anna Seidner, *Director of Student Affairs*

Bryan Billings, *Director of Global Outreach*

Bard Prison Initiative

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Daniel Karpowitz, *Director of Policy and Academics*

Megan Callaghan, *Director of College Operations*

Laura Liebman, *Director of Development*

Center for Moving Image Arts

Richard Suchenski, *Director*

Clemente Course in the Humanities

Marina van Zuylen, *Director*

Hannah Arendt Center for Politics and Humanities

Jeffrey Katz, *Executive Director*

Roger Berkowitz, *Academic Director*

Tina Stanton, *Program Associate*

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Institute for International Liberal Education

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Jennifer Murray, *Director*

Levy Economics Institute of Bard College

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Research Staff

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Fernando J. Cardim de Carvalho, *Senior Scholar*
John F. Henry, *Senior Scholar*
Tamar Khitarishvili, *Research Scholar*
Kijong Kim, *Research Scholar*
Jan Kregel, *Senior Scholar and Director of Research*
Thomas Masterson, *Research Scholar and Director of Applied Micromodeling*
Michalis Nikiforos, *Research Scholar*
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Fernando Rios-Avila, *Research Scholar*
Taun Toay '05, *Managing Director and Research Analyst*
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Ajit Zacharias, *Senior Scholar*
Gennaro Zezza, *Research Scholar*

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Amie McEvoy, *Manager of Music Programs*

Bard Music Festival

Leon Botstein, Christopher H. Gibbs, and Robert Martin, *Artistic Directors*
Irene Zedlacher, *Executive Director*
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Conjunctions

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Micaela Morrisette '02, *Managing Editor*

Distinguished Scientist Lecture Series

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Celia Bland, *Associate Director*

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Bob Bursey, *Senior Producer*
Caleb Hammons, *Producer, Dance and Theater*
Mark Primoff, *Associate Vice President of Communications*
Mary Smith, *Director of Publications*
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Kieley Michasiow-Levy, *Development Manager*
Vincent Roca, *Production Manager*
Zia Affronti Morter '12, *Associate Producer*

BARD CAMPUS MAP

MAIN CAMPUS

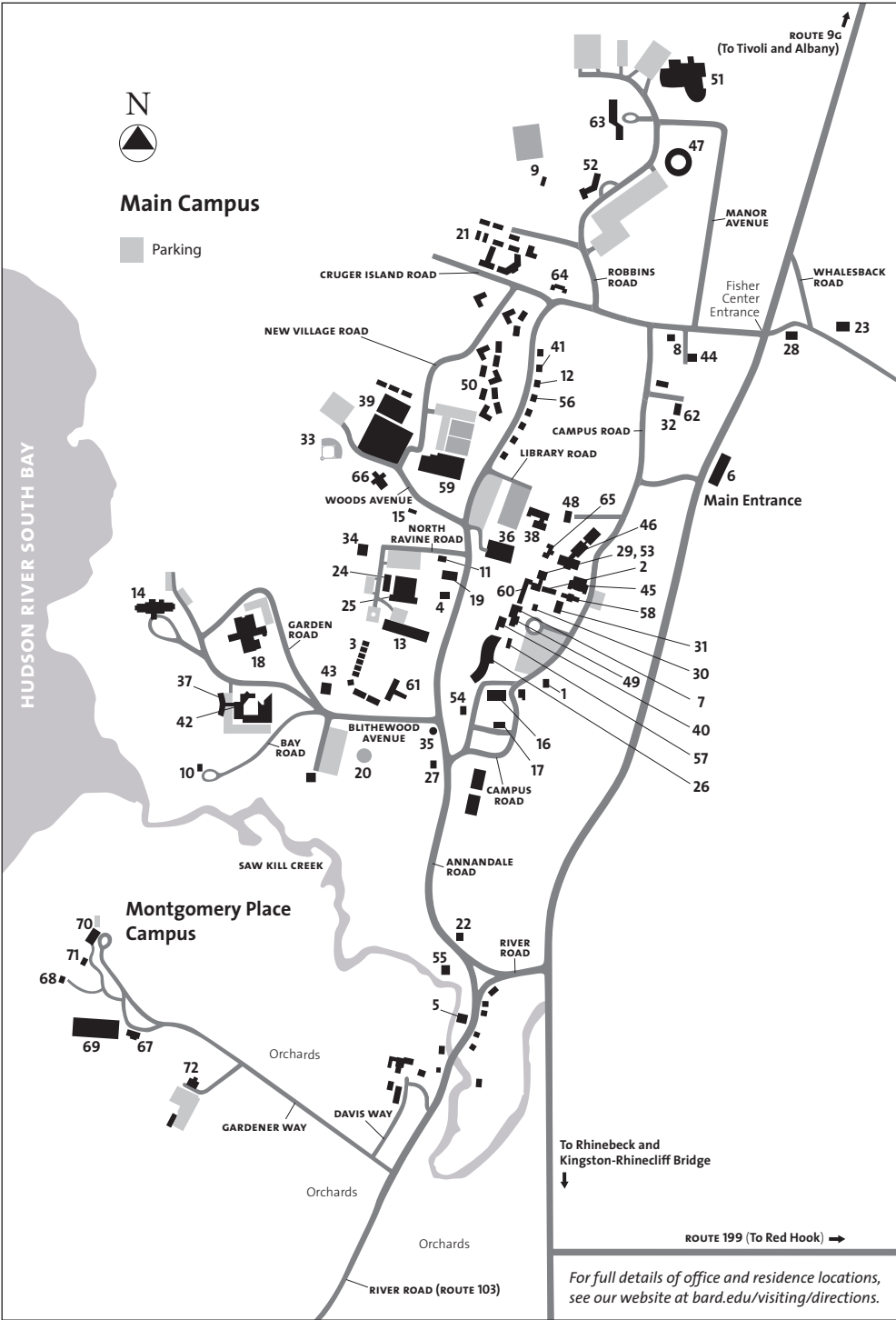
1. Achebe House (offices)
2. Albee (classrooms, offices)
3. Alumni Houses (residence halls)
4. Anna Jones Memorial Garden
5. Annandale Hotel (Publications, Public Relations)
6. Anne Cox Chambers Alumni/ae Center (Development and Alumni/ae Affairs; Bard MAT)
7. Aspinwall (classrooms, faculty offices)
8. Bard College Children's Center
9. Bard College Farm and Barn
10. Bard College Field Station
11. Bard Hall (recital space)
12. Barringer House (Institute for Writing and Thinking)
13. Bertelsmann Campus Center (bookstore, post office, Weis Cinema, Down the Road Café, Career Development, Student Activities, and Trustee Leader Scholar offices)
14. Blithewood (Levy Economics Institute)
15. Brook House (residence hall)
16. Buildings and Grounds (Financial Aid, Student Accounts, Shipping and Receiving)
17. Carriage House (Central Services)
18. Center for Curatorial Studies and Hessel Museum of Art
19. Chapel of the Holy Innocents
20. Community Garden
21. Cruger Village (residence halls)
22. Feitler House (residence hall)
23. Finberg House (residence)
24. Fisher Annex (MFA office)
25. Fisher Studio Arts Building
26. Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation (Bitó Auditorium, Resnick Laboratories)
27. Gahagan House (Title IX/ Gender Equity)
28. Griffiths House (John Cage Trust)
29. Hegeman Hall (classrooms, offices, Bard CEP, Rift Valley Institute, *La Voz*)
30. Henderson Computer Resources Center
31. Henderson Technology Laboratories (Annex)
32. Hirsch Hall (residence hall)
33. Honey Field
34. Hopson Cottage (Admission)
35. Jim and Mary Ottaway Gatehouse for International Study (IILE)
36. Kline Dining Commons (Green Onion Grocer)
37. László Z. Bitó '60 Conservatory Building (Conservatory of Music, The Orchestra Now)
38. Library (Stevenson, Hoffman, Kellogg)
39. Lorenzo Ferrari Field Complex
40. Ludlow (administrative offices, Human Resources)
41. McCarthy House (Hannah Arendt Center, Human Rights Project)
42. Milton and Sally Avery Arts Center (Edith C. Blum Institute, Jim Ottaway Jr. Film Center, Center for Moving Image Arts)
43. Music Practice Rooms
44. Nursery School (Abigail Lundquist Botstein Nursery School)
45. Old Gym (Security)
46. Olin Humanities Building, Auditorium, and Language Center
47. *parliament of reality*
48. President's House
49. Preston Hall (classrooms, offices)
50. Resnick Commons (residence halls): Brown, McCausland, Resnick A-L
51. Richard B. Fisher Center for the Performing Arts (Sosnoff Theater, LUMA Theater)
52. Robbins House (residence hall, Health and Counseling Services)
53. Rose Laboratories
54. Sands House (residence hall)
55. Shafer House (Written Arts)
56. Shea House (Residence Life and Housing)
57. Sottery Hall (Center for Student Life and Advising)
58. South Hall (residence hall)
59. Stevenson Athletic Center
60. Stone Row (BEOP, Learning Commons, residence halls)
61. Tewksbury (residence hall)
62. Tremblay (residence hall)
63. Ward Manor and Ward Annex (residence hall, Manor House Café, BMF office)
64. Ward Manor Gatehouse (Center for Civic Engagement)
65. Warden's Hall (faculty offices, residences): Fairbairn, Hopson, Seymour
66. Woods Studio (Photography)

MONTGOMERY PLACE CAMPUS

67. Coach House
68. Gardener's Cottage
69. Greenhouse and Gardens
70. Montgomery Place Mansion
71. Squash Court (Bard Prison Initiative)
72. Visitor Center

SELECT OFFICE/PROGRAM LOCATIONS

- Admission, Hopson Cottage (34)
 Bard Center for Environmental Policy, Hegeman Hall (29)
 Bard Educational Opportunity Programs (BEOP), Stone Row (60)
 Bard Master of Arts in Teaching Program (Bard MAT), Anne Cox Chambers Alumni/ae Center (6)
 Bard MBA in Sustainability Office, Hegeman Hall (29)
 Bard Prison Initiative, Montgomery Place Squash Court (71)
 Career Development Office, Bertelsmann Campus Center (13)
 Center for Civic Engagement, Ward Manor Gatehouse (64)
 Center for Student Life and Advising, Sottery Hall (57)
 Dean of the College, Ludlow (40)
 Dean of Student Affairs Office, Sottery Hall (57)
 Difference and Media, Albee basement (2)
 Financial Aid, Buildings and Grounds (16)
 Hannah Arendt Center, McCarthy House (41)
 Health and Counseling Services, Robbins Annex (52)
 Human Resources, Ludlow (40)
 Institute for International Liberal Education (IILE), Jim and Mary Ottaway Gatehouse (35)
 Institute for Writing and Thinking, Barringer House (12)
 Learning Commons, Stone Row (60)
 Levy Economics Institute, Blithewood (14)
 Post Office, Bertelsmann Campus Center (13)
 President's Office, Ludlow (40)
 Registrar, Ludlow (40)
 Residence Life and Housing, Shea House (56)
 Security, Old Gym (45)
 Shipping and Receiving, Buildings and Grounds (16)
 Student Accounts, Buildings and Grounds (16)



TRAVEL TO BARD

Bard College is in Annandale-on-Hudson, New York, on the east bank of the Hudson River, about 90 miles north of New York City and 220 miles southwest of Boston. **By train:** Amtrak provides service from Penn Station, New York City, and from Albany to Rhinecliff, about 9 miles south of Annandale. Taxi service is available at the Rhinecliff station. **By automobile:** In New York State, take the Taconic State Parkway to the Red Hook/Route 199 exit, drive west on Route 199 through the village of Red Hook to Route 9G, turn right onto Route 9G, and drive north 1.6 miles. Or take the New York State Thruway (I-87) to Exit 19 (Kingston), take Route 209 (changes to Route 199 at the Hudson River) over the Kingston-Rhinecliff Bridge to Route 9G; at the second light, turn left onto Route 9G and drive north 3.5 miles. **By air:** Bard College is accessible from Kennedy and LaGuardia airports in New York City; and from the airports in Newark, New Jersey, and Albany and Newburgh, New York.



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