

# Bard

FOUNDED 1860



2019-20

## Bard College Catalogue 2019–20

The first order of business in college is to figure out your place in the world and in your life and career. College life starts with introspection, as opposed to a public, collective impetus. We try to urge students to think about their place in the world and to develop a desire to participate from inside themselves.

*—Leon Botstein, President, Bard College*

The Bard College Catalogue is published by the Bard Publications Office.

Cover: The Richard B. Fisher Center for the Performing Arts at Bard College

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

Photos: Peter Aaron '68/Esto

Bard College  
PO Box 5000  
Annandale-on-Hudson, NY 12504-5000

Phone: 845-758-6822  
Website: [bard.edu](http://bard.edu)  
Email: [admission@bard.edu](mailto:admission@bard.edu)

# CONTENTS

<b>Mission</b>	1	<b>Division of Social Studies</b>	155
		Anthropology	156
<b>History of Bard</b>	2	Economics	163
		Economics and Finance	169
<b>Learning at Bard</b>	18	Historical Studies	170
Curriculum	19	Philosophy	185
Academic Programs and Concentrations	24	Political Studies	193
Academic Requirements and Regulations	26	Religion	202
Specialized Degree Programs	30	Sociology	208
<b>Admission</b>	32	<b>Interdivisional Programs and Concentrations</b>	213
		Africana Studies	213
<b>Academic Calendar</b>	35	American Studies	214
		Asian Studies	215
<b>Division of the Arts</b>	37	Classical Studies	216
Art History and Visual Culture	37	Environmental and Urban Studies	217
Dance	47	Experimental Humanities	222
Film and Electronic Arts	50	French Studies	223
Music	57	Gender and Sexuality Studies	223
Photography	67	German Studies	224
Studio Arts	69	Global and International Studies	225
Theater and Performance	72	Global Public Health	227
		Human Rights	228
<b>Division of Languages and Literature</b>	80	Irish and Celtic Studies	234
Foreign Languages, Cultures, and Literatures	81	Italian Studies	234
Literature	96	Jewish Studies	235
Written Arts	118	Latin American and Iberian Studies	236
		Medieval Studies	237
<b>Division of Science, Mathematics, and Computing</b>	124	Middle Eastern Studies	238
Biology	125	Mind, Brain, and Behavior	239
Chemistry and Biochemistry	132	Russian and Eurasian Studies	239
Computer Science	135	Science, Technology, and Society	240
Mathematics	138	Spanish Studies	241
Physics	144	Theology	242
Psychology	146	Victorian Studies	242
Additional Courses in the Sciences	153	Multidisciplinary Studies	243
		Interdisciplinary Curricular Initiatives	243
		<b>The Bard College Conservatory of Music</b>	246

<b>Bard Abroad</b>	252	Bard Microcolleges	305
Study Abroad Programs	253	Clemente Course in the Humanities	306
Student Exchanges	254	Institute for Writing and Thinking	307
Language Intensives	256	Longy School of Music of Bard College	307
<b>Additional Study Opportunities and Affiliated Institutes</b>	257	Community Programs and Services	308
Independent Work	257	International Partnerships	309
Study Away	258	<b>Levy Economics Institute of Bard College</b>	311
Specialized Programs	258	<b>The Bard Center</b>	314
Professional Education	260	Fellows of the Bard Center	314
Preprofessional Preparation	261	Bard Fiction Prize	315
Dual-Degree Programs	261	Distinguished Scientist Lecture Series	315
Affiliated Programs and Institutes	263	Leon Levy Endowment Fund	315
<b>Civic Engagement</b>	268	Cultural Programs	316
<b>Campus Life and Facilities</b>	275	<b>Finances</b>	318
Student Life	276	Financial Aid	318
Student Services and Resources	279	Fees, Payment, and Refunds	326
Residence Life	284	<b>Scholarships, Awards, and Prizes</b>	332
Campus Facilities	285	<b>Faculty</b>	345
Safety and Security	294	Faculty and Faculty Emeritus of Bard College	345
Gender Equity/Title IX	295	Faculty of the Bard College Conservatory of Music	363
<b>Graduate Programs</b>	296	Faculty of the Graduate Programs	366
Bard Center for Environmental Policy	296	Faculty of the Affiliate Programs	373
Bard College Conservatory of Music	297	<b>Honorary Degrees and Bard College Awards</b>	385
Graduate Conducting Program	297	<b>Boards and Administration</b>	392
Graduate Vocal Arts Program	297	Boards	392
Bard Graduate Center	297	Administration	396
Bard MBA in Sustainability	298	<b>Travel to Bard</b>	403
Center for Curatorial Studies	299	<b>Bard Campus Map</b>	404
International Center of Photography- Bard Program in Advanced Photographic Studies	299	<b>Index</b>	406
Levy Economics Institute Graduate Programs in Economic Theory and Policy	299		
Longy School of Music of Bard College	300		
Master of Arts in Teaching Program	301		
Milton Avery Graduate School of the Arts	301		
The Orchestra Now	302		
<b>Educational Outreach</b>	303		
Bard Early College Programs	303		
Bard Prison Initiative	305		

# MISSION

Bard College seeks to inspire curiosity, a love of learning, idealism, and a commitment to the link between higher education and civic participation. The undergraduate curriculum is designed to address central, enduring questions facing succeeding generations of students. Academic disciplines are interconnected through multidisciplinary programs; a balance in the curriculum is sought between general education and individual specialization. Students pursue a rigorous course of study reflecting diverse traditions of scholarship, research, speculation, and artistic expression. They engage philosophies of human existence, theories of human behavior and society, the making of art, and the study of the humanities, science, nature, and history.

Bard's approach to learning focuses on the individual, primarily through small group seminars. These are structured to encourage thoughtful, critical discourse in an inclusive environment. Faculty are active in their fields and stress the connection between the contemplative life of the mind and active engagement outside the classroom. They strive to foster rigorous and free inquiry, intellectual ambition, and creativity.

Bard acts at the intersection of education and civil society, extending liberal arts and sciences education to communities in which it has been underdeveloped, inaccessible, or absent. Through its undergraduate college, distinctive graduate programs, commitment to the fine and performing arts, civic and public engagement programs, and network of international dual-degree partnerships, early colleges, and prison education initiatives, Bard offers unique opportunities for students and faculty to study, experience, and realize the principle that higher-education institutions can and should operate in the public interest.

# HISTORY OF BARD

Bard College has always been a place to think, critically and creatively.

Bard was founded as St. Stephen's College in 1860, a time of national crisis. While we have no written records of the founders' attitude toward the Civil War, a passage from the College's 1943 catalogue applies also to the institution's beginnings: "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 and Margaret 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 their four years of study. In support of this venture, the Bards donated part of their 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 to move toward 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 founders.

**1930s-1960s:** Beginning in the mid-1930s and throughout World War II and the postwar 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 initiatives, as well as in its faculty. During the war, the College welcomed an elite group of soldiers who were 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, paving the way to Bard's 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 her class's 50th anniversary: "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, a hands-on 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, 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. Programs 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. Other programs developed under Bard Center auspices include the Institute for Writing and Thinking, which has had a major impact on the teaching of writing in high

## 4 History of Bard

schools and colleges around the country and internationally; and the Bard Music Festival, which debuted in 1990 and each year illuminates the work and era of a specific composer. The festival's home since 2003 has been The Richard B. Fisher Center for the Performing Arts at Bard College, a venue designed by 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); Bard Prison Initiative (1999); Bard Globalization and International Affairs Program in New York City (2001); Bard High School Early Colleges (BHSEC) in Manhattan (2001), Queens (2008), Newark (2011), Cleveland (2014), Baltimore (2015), and Washington, D.C. (2019); International Center of Photography-Bard Program in Advanced Photographic Studies (2003); 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); Live Arts Bard, a residency and commissioning program of the Fisher Center; Bard MBA in Sustainability (2012); Longy School of Music of Bard College (2012) in Cambridge, Massachusetts; the Levy Economics Institute graduate programs in economic theory and policy (2014); the Center for the Study of Land, Air, and Water (2019); and the Center for the Study of Hate (2019).

Bard has also expanded its presence abroad and furthered its efforts to promote freedom of inquiry internationally. In 1991, under the Program in International Education (PIE), the College began bringing 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 include the Faculty of Liberal Arts and Sciences of St. Petersburg State University (Smolny), the first liberal arts program in Russia, founded as a joint venture of Bard and St. Petersburg State University; Al-Quds University in East Jerusalem, 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; Bard College Berlin: A Liberal Arts University, a partner institution since 2011; and Central European University, a graduate-level, Budapest-based institution that opened a teaching site on Bard's main campus in 2017.

Bard's faculty has also grown in range and distinction, and today boasts eight recipients of MacArthur fellowships: poet Ann Lauterbach, artist Judy Pfaff, photographer An-My Lê, journalist Mark Danner, pianist Jeremy Denk, novelists Norman Manea (emeritus) and Dinaw Mengestu, and filmmaker Charles Burnett. Other award-winning faculty members include writers Nuruddin Farah, Neil Gaiman, Valeria Luiselli, Daniel Mendelsohn, Bradford Morrow, Joseph O'Neill, Francine Prose, Luc Sante, and Mona Simpson; poets Robert Kelly and Dawn Lundy Martin; composers Joan Tower and George Tsontakis; composer and conductor Tan Dun; anthropologist John Ryle; photographers Gilles Peress and Stephen Shore; filmmakers Peggy Ahwesh and Kelly Reichardt; journalist Ian Buruma; foreign policy expert

Walter Russell Mead; mezzo-soprano Stephanie Blythe; and Pulitzer Prize-winning biographer Elizabeth Frank. Noted writers and artists who have spent time at the College include the late Chinua Achebe, widely revered as the founding father of African fiction; Caleb Carr; Teju Cole; Cynthia Ozick; Nobel laureates Orhan Pamuk, José Saramago, and Mario Vargas Llosa; poets John Ashbery and Anne Carson; soprano Dawn Upshaw; and Tony Award-winning choreographer Bill T. Jones.

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, Adrian Grenier '98, and Gaby Hoffmann '04; comedians Chevy Chase '68, Christopher Guest '70, Ali Wentworth '88, and Adam Conover '04; filmmaker Gia Coppola '09; playwrights Sherman Yellen '52, Nick Jones '01, and Thomas Bradshaw '02; 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 Robert B. Sherman '49, Donald Fagen '69 and Walter Becker '71 (founders of Steely Dan), Billy Steinberg '72, and Adam Yauch '86 (a founder of the Beastie Boys); scientist László Z. Bitó '60, who was instrumental in developing a drug used to combat glaucoma; Fredric S. Maxik '86, a leader in environmentally innovative lighting technologies; environmental writer Elizabeth Royle '81; financial entrepreneur and investor Mostafiz ShahMohammed '97; and journalists William Sherman '68, a Pulitzer Prize winner for investigative reporting, Matt Taibbi '92, and Ronan Farrow '04, 2018 Pulitzer Prize winner for public service.

Several 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 more than 500 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. Conservatory graduate Allegra Chapman '10 is founding executive director of Bard Music West, a California-based branch of the Bard Music Festival that debuted to critical acclaim in 2017. Other alumni/ae hold leadership positions with Bard's graduate and affiliate programs, including Nayland Blake '82, chair of the ICP-Bard Program in Advanced Photographic Studies; Rachel Meyer '06, director of the Bard Globalization and International Affairs Program; Valeri Thomson '85, principal of Bard High School Early College Queens; and Dumaine Williams '03, principal of Bard High School Early College Cleveland.

**Recent Initiatives:** Bard made national headlines in 2013 by offering a new application option that bypasses standardized tests and admission processes, enabling motivated students to gain admission through an essay test. The Orchestra Now, which offers experiential orchestra training to postgraduate musicians and leads to a master of music degree, debuted in 2015. In the same year, Bard SummerScape originated a bold new staging of *Oklahoma!* that opened on Broadway in April 2019 and won the Tony Award for Best Revival of a Musical. The first two Bard Microcolleges, building on the Bard Prison Initiative's values and success,

opened in Holyoke, Massachusetts (2016), and at the Brooklyn Public Library (2018). The US-China Music Institute, a partnership between the Bard College Conservatory of Music and the Central Conservatory of Music in Beijing, launched in 2017 and offers a degree program in Chinese instruments, an annual Chinese music festival, a program of scholarly conferences, and a summer academy for high school-age musicians. Central European University (CEU) opened an extension site on Bard's Annandale campus in late 2017 and is offering an Advanced Certificate in Inequality Analysis, together with the Levy Institute, taught by faculty from both institutions. The 2018-19 academic year saw the establishment of an MEd program in environmental education, through the Bard Center for Environmental Policy and Master of Arts in Teaching Program; a BA/MA program with the Bard Graduate Center; and a one-year MA program in economic theory and policy at the Levy Institute.

Bard purchased Montgomery Place, a 380-acre property just south of the main campus, in 2016, and is working on a master plan to integrate the campuses and utilize the new facilities—among them, a 19th-century mansion, coach house, greenhouse, farm, gardens, walking trails, and outbuildings. To date, activities at the Montgomery Place Campus have included lectures, exhibitions, guided walks by Bard horticultural staff, a SummerScape gala and performance, and a salon series presented with Hudson River Heritage. The Bard College Farm is using the greenhouse to start vegetables and flowers from seeds, and several undergraduate courses have been inspired by the history of the property and its significance in American architecture and landscape design.

**Looking Ahead:** A new Bard High School Early College will open its doors this fall in Washington, D.C. Bard is also expanding its presence in China with a new early college program in Sichuan Province that will have a music and arts focus. At the undergraduate level, a program in architectural studies is expected to be introduced in 2020. Two new faculty members are spearheading the development of a curriculum that will address architecture and design in a liberal arts context, with studio courses that provide an interdisciplinary understanding of architectural modes of representation, and expose students to the many dimensions in which architects can act as transformative agents in the world.

## Bard College: A Selective Chronology

- 1860— Bard College is founded as St. Stephen's College by John and Margaret 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 founders. 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 provide 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.
- 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. The Bard Center for Environmental Policy begins. 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 MFA 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 (BM/BA) 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, designed by Rafael Viñoly, opens. The College launches the five-year BS/BA Program in Economics and Finance. The Landscape and Arboretum Program is established to preserve and enhance the Bard campus.
- 2008— Bard High School Early College Queens opens in New York; Bard launches an early college program in New Orleans.
- 2009— Bard partners with Al-Quds University in East Jerusalem to launch 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 marks 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 Newark opens. 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. Live Arts Bard launches. 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 1.25-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 BardWorks, a professional development program for juniors and seniors, debuts.
- 2014— The Center for Moving Image Arts opens. The Levy Economics Institute Master of Science in Economic Theory and Policy welcomes its first students. A fourth BHSEC campus opens in Cleveland, Ohio. Honey Field, a baseball facility, is completed. The Fisher Center's Theater Two is renamed LUMA Theater.
- 2015— New programs include The Orchestra Now, a preprofessional orchestra and graduate program; BHSEC Baltimore; and Bard Academy at Simon's Rock, a college preparatory program for 9th and 10th graders in Great Barrington, Massachusetts.

- 2016— The 150th Anniversary Campaign, the largest fund-raising campaign in the College's history, raises more than \$565 million for scholarships, new buildings and renovations, operating support, and endowment. The College acquires Montgomery Place, an adjacent 380-acre property. Bard Early College Hudson opens. Expansion and renovation projects at CCS Bard and Hessel Museum of Art include the Visible Collections Storage and Living Archive. Bard Microcollege Holyoke opens.
- 2017— New Annandale House, a sustainably built multiuse space, is completed. Bard Early College New Orleans expands to a full-day program; Bard Music West inaugurates its first season, highlighting the work and world of György Ligeti. The US-China Music Institute, a partnership of the Bard College Conservatory and Central Conservatory of Music in Beijing, is established. Central European University opens an extension site on the Bard campus.
- 2018— Bard Microcollege Brooklyn, a joint venture with the Brooklyn Public Library, launches. The Center for Environmental Policy and Bard Master of Arts in Teaching Program initiate an MEd program in environmental education. The Bard Graduate Center offers a 3+2 BA/MA program in decorative arts, design history, and material culture. The Levy Economics Institute's graduate programs expand to include a one-year MA in economic theory and policy. The Levy Institute and Central European University offer an Advanced Certificate in Inequality Analysis.
- 2019— Bard High School Early College DC opens. *College Behind Bars*, a documentary series profiling students of the Bard Prison Initiative, airs on PBS.

## 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: Chapel of the Holy Innocents (left) and Bard Hall, c. 1940s*

Images (above and opposite) courtesy of the Bard College Archives; Helene Tieger '85, archivist



*Top: Blithewood, 1954*

*Bottom: Outdoor seminar with Professor Artine Artinian, early 1950s*



*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, residential college of the liberal arts and sciences, 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 and features such state-of-the-art facilities as the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, Center for Experimental Humanities at New Annandale House, 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 walking or biking distance.

There are approximately 1,820 undergraduates at the Annandale campus, representing all regions of the country. Nearly 11 percent of the student body is international, representing more than 40 countries. Undergraduates share the campus with the students and faculty of a conservatory of music and several graduate programs, which present lectures, concerts, and exhibitions that are open to the entire College community. Affiliated programs and research centers, such as the Levy Economics Institute, Hessel Museum of Art, Human Rights Project, Bard Field Station, 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 approach to learning; 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 (FYSEM), 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. Students who do not complete the program satisfactorily are asked to take one year's academic leave.

**First-Year Seminar: "The Self and the World."** The First-Year Seminar invites students to reflect on how writers and thinkers past and present have grappled with the question of how the self relates to other people and to the wider community. The year-long course is underpinned by two narratives of discovery and (self-)exploration: Homer's ancient Greek epic, the *Odyssey*, and its latter-day adaptation, the Afro-Caribbean epic poem *Omeros* by Derek Walcott (1990). The class also reads, slowly and carefully, a series of touchstone works that grapple with this central question of the self in the world from a range of perspectives: from the fragments of Sappho to the autobiography of Frederick Douglass, and from Dante's *Inferno* to Rabindranath Tagore's classic Bengali novel, *The Home and the World*. The readings in these core works are illuminated by companion texts from Genesis to Marx and Freud. Seminar-style discussion and writing-rich assignments ask students to consider how ideas about "citizenship," both broadly and narrowly defined, have emerged over the centuries as responses to the complex relations between the self and the wider world, providing them with a foundation for their work at the College and for life beyond Bard. In addition to work in the classroom, the whole first-year class comes together in regular forums to engage creatively and critically with the ideas of the course.

**Citizen Science** The Citizen Science program provides students with opportunities to develop their personal science literacy through hands-on, real-world coursework and projects. We ask: What does it mean to be scientifically literate? What is the role of citizens when it comes to

weighing in on important scientific issues? How can citizens find the scientific information they need in order to meet the challenges they face in their lives and respond to the scientific issues of their day? What are the skills needed to interpret scientific claims, and how can we be sure that the conduct, analysis, and interpretation of science are not unduly influenced by political or other potentially distorting factors?

Inspired by stories from places like Flint, Michigan, and Hoosick Falls, New York, Citizen Science tackles urgent questions related to water. Students explore the properties of water, as well as how these properties influence the contamination (and decontamination) of drinking water. Students consider the extent to which problems of contamination are not purely scientific in nature: In what ways are social, historical, and political factors at work even when we think we are engaged in “objective” science? Students participate in the Citizen Science program during January intercession of their first year. Successful completion of the program is a requirement for graduation.

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 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 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 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 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 are expected to moderate during the first semester of residence, and 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. Difference and Justice is the only category that can pair with another distribution requirement, making it possible for the 10 requirements to be fulfilled by completing nine courses. For example, some courses fulfill both the Historical Analysis and the Difference and Justice requirements. So too, students have the option of fulfilling two distribution requirements with one Big Ideas course (see page 243). 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 on 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 Art 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 counterargument.
- **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 between contemporary experience and 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 paying 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 coursework, 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 online at [digitalcommons.bard.edu](http://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, tutorials, Senior Projects, and independent studies. The average class size is 16 in the Lower College and 11 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. Big Ideas courses (see page 243) carry 6–8 credits and may satisfy two distribution requirements. 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.

Attendance Policy

Regular attendance at all scheduled classes is expected. Each member of the faculty is free to set individual policies in the course syllabus, including expectations and requirements about attendance, participation, and any required extra classes or events. Bard College does not offer any distance education or online classes.

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	C Interdivisional
Anthropology	C Social Studies
Art History and Visual Culture	The Arts
Asian Studies	C Interdivisional
Biology	Science, Mathematics, and Computing
Chemistry and Biochemistry	Science, Mathematics, and Computing
Classical Studies	C Interdivisional
Computer Science	Science, Mathematics, and Computing
Dance	The Arts

Program/Concentration		Home Division
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		
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
Global Public Health	C	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		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

Program/Concentration		Home Division
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

# 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)

*At least 64 credits must be earned at the Annandale-on-Hudson campus of Bard College; for transfer students these 64 credits may include approved study at another institution or within the Bard network. At least 40 credits must be outside the major division; 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 Board of 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 that 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/D/fail option may be requested. Students must submit a request before the end of the drop/add period to take a course pass/D/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 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 completes fewer than 12 credits, earns a grade point average below 2.0, or fails FYSEM will be placed on academic probation.
- Students other than first-semester students who are full-time and complete fewer than 12 credits or earn a grade point average below 2.0, will be placed on academic probation.
- A student who has failed to make satisfactory progress toward the degree may be required to take a mandatory leave of absence. Factors taken into account include grades, failure to moderate in the second year, and the accumulation of incompletes and withdrawals. A student on mandatory leave of absence may return to the College only after having complied with conditions stated by the Faculty Executive Committee.
- To be removed from probation, a student must successfully complete at least 12 credits, with a grade point average of 2.0 or above, 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 may also include:

- 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. Students who leave Bard for medical reasons must also submit a physician's statement that they are 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 by notifying the dean of students of their intention to return by the end of the semester immediately preceding the semester 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.

## 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 BS degree in economics and finance and a bachelor of arts degree in another field in the liberal arts or sciences other than economics. The Bard College Conservatory of Music offers a BM and a BA in another field in the liberal arts or sciences other than music.

A Global BA and preprofessional undergraduate and dual-degree options are also available. Bard students may pursue 3+2 and 4+1 dual-degree options including BA/MS programs in economic theory and policy, engineering, environmental policy, climate science and policy, and forestry; BA/MA programs in decorative arts, design history, and material culture, and economic theory and policy; and a BA/MAT program. For a complete list of dual-degree programs, see “Additional Study Opportunities and Affiliated Institutes.”

Bard and its affiliates offer the following graduate degrees: MA, MPhil, and PhD in decorative arts, design history, and material culture; MA in curatorial studies; MBA in sustainability; MS in environmental policy and in climate science and policy; MEd in environmental education; MS and MA in economic theory and policy; MAT; MFA; MM; and an Advanced Certificate in Inequality Analysis.

## 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.

Program	HEGIS Code	Degree/Certificate
<b>Undergraduate</b>		
Arts	1001	BA
Languages and Literature	1599	BA
Science, Mathematics, and Computing	4902	BA
Social Studies	2201	BA
Conservatory of Music	1005	BM
Economics and Finance	2204	BS
Globalization and International Affairs	2201	Certificate
Liberal Arts and Sciences	5649	AA
Returning to College	4901	BA/BS/BPS

**Graduate**

Decorative Arts, Design History,		
Material Culture	1003	MA/MPhil/PhD
Curatorial Studies	1099	MA
Economic Theory and Policy	2204	MA/MS
Environmental / Climate Science Policy	0420	MS/Advanced Certificate
Environmental Education	0420	MEd
Fine Arts	1001	MFA
Fine Arts/Photography	1011	MFA
Inequality Analysis	2204	Advanced Certificate
Music (Graduate Conducting Program)	1004	MM
Music (Graduate Vocal Arts Program)	1004	MM
Music (The Orchestra Now)	1004	MM/Advanced Certificate
Music Education	0832	MAT
Sustainability	0506	MBA
Teaching	0803	MAT

\* Higher Education General Information Survey

# ADMISSION

**[bard.edu/admission](http://bard.edu/admission)**

In selecting an incoming class of students 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 a 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; email: [admission@bard.edu](mailto: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 nonbinding 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](http://bard.edu/admission/applying)). Candidates for whom Bard is the top choice may participate in this daylong, campus-based program. Participating applicants are notified of the admission decision on the next business day. The process can be binding or nonbinding. If a student submits their application as an Early Decision candidate, the process becomes binding, and if a student submits their application as an Early Action candidate, the process becomes nonbinding.

**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 (post-marked). 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** The College encourages applications from students regardless of citizenship or national origin. Candidates whose first language is not English, and who have not spent at least three years of their secondary school education in an institution where the language of instruction is 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](http://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. 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 246 in this catalogue or go to [bard.edu/conservatory](http://bard.edu/conservatory).

# ACADEMIC CALENDAR

2019-20

## Summer 2019

<b>August 9, Friday</b>	Arrival date, financial clearance, and orientation for first-year students
<b>August 12, Monday - August 28, Wednesday</b>	Language and Thinking Program for first-year students

## Fall Semester 2019

<b>August 27, Tuesday</b>	Arrival date and financial clearance for transfer students
<b>August 27, Tuesday - August 28, Wednesday</b>	Orientation for transfer students
<b>August 29, Thursday - August 30, Friday</b>	Matriculation days; advising and registration for new first-year and transfer students
<b>August 31, Saturday</b>	Arrival date and financial clearance for returning students
<b>September 2, Monday</b>	First day of classes
<b>September 11, Wednesday</b>	Drop/add period ends
<b>October 14, Monday - October 15, Tuesday</b>	Fall break
<b>October 25, Friday</b>	Moderation papers due
<b>October 25, Friday - October 27, Sunday</b>	Family Weekend
<b>November 28, Thursday - December 1, Sunday</b>	Thanksgiving recess
<b>December 6, Friday</b>	Last day to withdraw from a course
<b>December 9, Monday</b>	Senior Projects due for students finishing in December
<b>December 11, Wednesday</b>	Advising day
<b>December 12, Thursday</b>	Course registration opens for spring 2020 semester
<b>December 16, Monday - December 20, Friday</b>	Completion days
<b>December 20, Friday</b>	Last day of classes

## Intercession

<b>December 21, 2019, Saturday - January 25, 2020, Saturday</b>	Winter intercession (no classes for sophomores, juniors, and seniors)
<b>January 9, Thursday</b>	First-year students return for Citizen Science
<b>January 10, Friday - January 24, Friday</b>	Citizen Science

## Spring Semester 2020

<b>January 21, Tuesday</b>	Arrival date and financial clearance for new first-year and transfer students
<b>January 22, Wednesday - January 24, Friday</b>	Academic orientation, advising, and registration for new first-year and transfer students
<b>January 25, Saturday</b>	Arrival date and financial clearance for returning students
<b>January 27, Monday</b>	First day of classes
<b>February 5, Wednesday</b>	Drop/add period ends
<b>March 13, Friday</b>	Moderation papers due
<b>March 21, Saturday - March 29, Sunday</b>	Spring recess
<b>April 27, Monday - April 28, Tuesday</b>	Advising days
<b>April 29, Wednesday</b>	Last day to withdraw from a course; Senior Projects due for students graduating in May
<b>May 7, Thursday</b>	Course registration opens for fall 2020 semester
<b>May 13, Wednesday - May 19, Tuesday</b>	Completion days
<b>May 19, Tuesday</b>	Last day of classes
<b>May 21, Thursday</b>	Baccalaureate service and Senior Dinner
<b>May 23, Saturday</b>	Commencement

# DIVISION OF THE ARTS

The Division of the Arts offers programs in art history and visual culture, 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 coursework 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.

Several special curricular initiatives are noted throughout the chapter. Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement. Calderwood Seminars help students translate discipline-specific writing to a general audience.

Division chair: Susan Merriam

## Art History and Visual Culture [arthistory.bard.edu](http://arthistory.bard.edu)

**Faculty:** Susan Merriam (director), Susan Aberth, Ross Exo Adams, Katherine M. Boivin, Laurie Dahlberg, Patricia Karetzky, Alex Kitnick, Julia Rosenbaum, Ivonne Santoyo-Orozco, Olga Touloumi, Tom Wolf

**Overview:** The Art History and Visual Culture Program offers the opportunity to explore visual

material 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 visual material, particularly in introductory courses. Advanced courses provide more focused, in-depth study of subject matter. Bard's proximity to New York City allows for visits to museums and galleries;

courses may be designed in conjunction with current exhibitions. In addition, the art and architecture of the Hudson Valley provide a fruitful resource for study and original research. The program maintains close contact with local institutions so that students have access to 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 and visual culture 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 generally 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 and visual culture 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 and Visual Culture:**

"Cuban Art in the 1980s"

"Gender in Contemporary Iran in the Works of Abbas Kowsari"

"Hazel Larsen Archer and Photography at Black Mountain College, 1933–57"

"Progressive Art Education in the Settlement House Movement"

### **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.

### **History of Photography**

*Art History 113 / Photography 113*

CROSS-LISTED: STS

The discovery of photography was announced in 1839, almost simultaneously by several inventors. Born of experiments in art and science, the medium combines vision and technology. With its uniquely intimate relation to the real, photography has many applications outside the realm of fine art; nevertheless, from its inception it has been a vehicle for artistic aspirations. This survey of photography from its earliest manifestations to the 2000s considers the medium's applications—as art, science, historical record, and document.

### **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.

### **Romanesque and Gothic Art and Architecture**

*Art History 120*

CROSS-LISTED: FRENCH STUDIES, MEDIEVAL STUDIES

This course covers the art and architecture created in Western Europe from around 1000 CE to 1500 CE. Emphasis is placed on an analysis of architecture (religious and secular), sculpture, painting, stained glass, tapestry, and metalwork within a wider cultural context. Topics addressed include the aftermath of the millennium, the medieval monastery, pilgrimage and the cult of relics, the age of the great cathedrals (Chartres, Amiens, Reims, etc.), and late medieval visual culture up to the Reformation.

## **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.

## **Modern Architecture I**

*Art History 125*

CROSS-LISTED: EUS

A history of modern architecture from its emergence in Western Europe during the 18th century to its widespread presence and diversification by the end of World War II. The course pays particular attention 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. Figures discussed include Schinkel, Paxton, Sullivan, Wright, Oud, Corbusier, Mies, and Aalto.

## **Modern Architecture II**

*Art History 126*

CROSS-LISTED: EUS

A survey of the global implications of architectural modernism, particularly as articulated in 20th-century practices and theories. The course covers such movements as brutalism, functionalism, corporate architecture, phenomenology, postmodernism, and deconstruction. It also interrogates the social and political function of the built environment, addressing social housing, third-world development, and urbanism.

## **Art of the Ancient Near East**

*Art History 128*

CROSS-LISTED: CLASSICAL STUDIES

This course examines the art and culture of Mesopotamia, a region corresponding to present-day Iraq, Syria, and Iran. From roughly 3500 BCE to 330 BCE, the first urban societies arose, writing was invented, empires were born, and great power and wealth were amassed. The successive peoples of the region—Sumerians, Babylonians, Assyrians, and Persians—produced a rich visual culture, from carved palace reliefs to ivory, gold, and bronze luxury goods. These works are considered within their social, political, and cultural contexts.

## **Monet to Mug Shots: Introduction to Visual Material**

*Art History 130*

“Visual culture” means both the visual materials produced in a given place and time and the ways we are trained by our culture or society to read images. Students look at, analyze, discuss, and write about visual images of all kinds: artworks, film, television, advertising, and other modes of visual culture. Also considered are the ways one can interpret the messages of different visual communications as well as the reasons why their meanings shift from context to context.

## **Byzantine Art and Architecture**

*Art History 145*

CROSS-LISTED: 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. The class considers architecture, mosaics, textiles, painting, city planning, manuscripts, and a range of other media.

## **Survey of Latin American Art**

*Art History 160*

CROSS-LISTED: LAIS

A survey of 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 Japan

*Art History 193*

CROSS-LISTED: ASIAN STUDIES

The class first studies the Neolithic period and its cord-impressed pottery (Jōmon) circa 2000 BCE, when Japanese cultural and aesthetic characteristics are already observable. 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.

## 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: 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

The contribution of the visual arts to the conceptualization of an American national identity is explored. 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; and the relationship of American art making to European traditions.

## Roman Art and Architecture

*Art History 210*

CROSS-LISTED: CLASSICAL STUDIES

The development of Roman art and architecture is traced from the founding of the city in 753 BCE to the transfer of the capital to the east by Constantine in 330 CE. 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.

## Leonardo da Vinci and Italian Renaissance Iconography

*Art History 216*

The class looks at how Leonardo's oeuvre revolutionized Renaissance iconography, positing that his curiosity about natural phenomenon, coupled with his belief in human capacity, helped transform the parameters of female portraiture and religious images. The first half situates Leonardo's drawings and paintings within contemporary Florentine art; the second half focuses on an in-depth analysis of the *Last Supper*. Primary texts are Leo Steinberg's *Sexuality of Christ* and *Leonardo's Incessant Last Supper*.

## Islamic Art and Architecture

*Art History 217*

CROSS-LISTED: MES

A survey of the evolution of Islamic art and architecture in different regions of the medieval Islamic world—Spain, North Africa, the Middle East, and Central Asia—from the 7th to the 15th century. Issues concerning function, patronage, and the exchange of intellectual and artistic ideas are explored through architecture (palace, mosque, madrasa, tomb) and portable arts (ceramics, metalwork, textiles, books).

## Wild Visions: Picturing Nature

*Art History 223*

CROSS-LISTED: EUS, STS

Early modern artists, scientists, adventurers, and amateurs created a compelling visual record of the natural world, aided in their endeavors by recent technologies (the microscope and telescope) and recording methods (printmaking), while an insatiable audience for images of nature provided a ready market. Nature was celebrated as divine creation and explored as a place of violence and mystery. Although this interest was pan-European, the course focuses on images and objects from present-day Germany, Austria, Belgium, and the Netherlands.

## Art through Nature: Landscape, Environment, and Design in America

*Art History 225*

CROSS-LISTED: AMERICAN STUDIES, EUS, EXPERIMENTAL HUMANITIES

DESIGNATED: ELAS COURSE

How did 19th- and 20th-century Americans understand nature and imagine its role? How

have visions of landscape shaped perceptions about social order, health, identity, and sustainability? The course is structured around historical case studies and focuses on three conceptions of the land: visual representations in the form of landscape painting; physical shaping through landscape design; and preservation in terms of the development of cultural heritage sites. Visits to local sites and New York City.

### 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.

### 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.

### Medieval Art of the Mediterranean World

*Art History 246*

CROSS-LISTED: AFRICANA STUDIES, EUS, MEDIEVAL STUDIES, MES

This course explores connections around and across the Mediterranean from the 4th through the 13th century, and considers art and architecture within dynamic contexts of cultural conflict and exchange. It introduces art traditionally categorized as Early Christian, Byzantine, Romanesque, and Islamic, but also encourages students to question critically these designations. Looking at art created by Christian, Jewish, Muslim, and “pagan” communities, the class examines the role of the Mediterranean Sea as a boundary and a crossroad in the development of urban centers around its periphery.

### 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 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.

### History of the Experiment

*Art History 252*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

The scientific method and the modern form of the scientific experiment are arguably the most powerful 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.

### **Picasso in 20th-Century Art**

#### *Art History 254*

Pablo Picasso (1881-1973) was a major influence on developments in 20th-century art. One class per week examines Picasso's work and his interactions with contemporaries, and the second looks at concurrent developments in European and American modernism, moving through fauvism, expressionism, cubism, futurism, constructivism, Dadaism, surrealism, abstract expressionism, pop art, and minimalism.

### **Outsider Art**

#### *Art History 255*

"Outsider art" is a problematic umbrella under which are grouped various 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.

### **European 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.

### **Manet to Matisse**

#### *Art History 258*

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.

### **New/Old Amsterdam**

#### *Art History 260*

CROSS-LISTED: AMERICAN STUDIES, EUS

DESIGNATED: ELAS COURSE

Amsterdam emerged as a global power in the early 17th century. With the help of the East and West India companies, the Dutch began exploring and colonizing locations throughout the world, including lower Manhattan. Although the Dutch surrendered New Amsterdam to the British in 1664, they maintained a vibrant presence in New York well into the 19th century. The course looks at how images and objects produced during this time shaped ideas about nationhood, citizenship, and early modern science.

### **20th-Century German Art**

#### *Art History 262*

CROSS-LISTED: GERMAN STUDIES

The emphasis is on German art from Jugendstil through expressionism, Dadaism, Neue Sachlichkeit, Nazi and concentration camp art, and post-World War II developments. Artists studied include Ernst Ludwig Kirchner, Wassily Kandinsky, Paul Klee, and Egon Schiele. The course concludes with a look at how more recent artists, such as Joseph Beuys, Bernd and Hilla Becher, Sigmar Polke, and Gerhard Richter, connect to previous German artistic tendencies.

### **Dada and Surrealism**

#### *Art History 265*

A survey of the two major artistic movements following World War I in Europe. Introductory lectures on the earlier modernist movements in Paris, particularly cubism, are followed by a study of the iconoclastic art of Dadaists such as Marcel Duchamp, Man Ray, and Hans Arp. The course concludes with an examination of the surrealist group, including Joan Miró, André Masson, Max Ernst, René Magritte, and Salvador Dalí.

### **Abstract Expressionism and Pop Art**

#### *Art History 266*

This course 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, as well as African American, Asian American, and women artists.

### **Architecture and Mid-Century Modernization**

*Art History 268*

CROSS-LISTED: EUS

This course looks at architecture in the postwar years between 1945 and 1973, a period defined by shifts at a global scale (decolonization, migration, birth of new nation states, urban renewal). How did these shifts shape design and architecture? The class examines architecture from all over the world, including Brasilia, Chandigarh, St. Louis, New York, London, Marseille, and Casablanca.

### **Visual Intelligence**

*Art History 271*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

What does it mean to have visual intelligence?

While we regularly interact with our smartphones and computers, we tend to overlook how much we rely on visual aptitude to interpret what we encounter there. Rarely do we think about how we navigate the visual world based on a shared vocabulary, gained over time, dependent in some cases on formal conventions with long histories. The course examines how images and visual technologies shape modes of seeing, as well as how neuroscientists study visual cognition.

### **European and American Orientalism in Architecture and the Visual Arts, 1830s to 1930s**

*Art History 272*

CROSS-LISTED: MES

From European royal palaces, spas, and street carnivals to American movie theaters, banks, and smoking rooms, the "Orient" has been represented, produced, and consumed in competing and complicated ways. The course examines Western representations of the Orient, analyzing the work of writers, artists, architects, and scholars in the context of encounters between the West and the East, and of the politics and ideology of European exploration, colonization, and imperialism that shaped them at particular historical junctures.

### **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

A study of religious art and architecture in China through its various dynasties. Topics 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, the evolution of Daoist practice, and contemporary popular religion.

### **Modern in America: Art and Social Politics**

*Art History 278*

CROSS-LISTED: AMERICAN STUDIES

The course considers early 20th-century artists and art movements in the United States, from Winslow Homer to Georgia O'Keeffe, the Ashcan School to abstract expressionism. How have artists understood their work as modern? What have artists and critics meant when they talked about realism and abstraction? In a period shaped by two world wars, Jim Crow laws, and women's suffrage, how did artists respond to social injustice and warfare? The class explores these and other questions about art making in the context of social and political events.

### **Animals and Animality in the Visual Culture of Early Modern Europe**

*Art History 282*

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.

### 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: 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 are considered.

### Arts of China

*Art History 290*

CROSS-LISTED: ASIAN STUDIES

This course begins with Neolithic painted pottery, the earliest expression of the Chinese aesthetic, followed by early Bronze Age culture and 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

A survey of contemporary arts in China, from the emergence of a modernist aesthetic in the 19th century (at the end of China's last dynasty) to 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.

### East Meets West

*Art History 293*

CROSS-LISTED: ASIAN STUDIES

A consideration, through art, of the impacts Eastern and Western cultures have had on one another. Broad topics for discussion include the arts of Buddhism and the Silk Road; medieval European borrowings from the East; travelers East and West; Arabs as transmitters of Asian technologies; concepts of heaven and hell; Western missionaries and the introduction of Western culture in India, China, and Japan; chinoiserie in European architecture, gardening, and design; and *japonisme*, the influence of the Asian aesthetic on modern art movements.

### Arts of India

*Art History 295*

CROSS-LISTED: ASIAN STUDIES

Beginning with the most ancient urban civilization, dating to the prehistoric period, the flowering and development of Indian philosophical and religious thought is traced through its expression in the arts, including the culture's unique exploitation of the sensuous as a metaphor for divinity. Other topics studied are the evolution of an iconic tradition and the development of religious architectural forms, narrative painting, and sculpture.

## Contested Spaces

*Art History 307*

CROSS-LISTED: EUS, GSS, HUMAN RIGHTS

During the 19th and 20th centuries, streets, kitchens, schools, and ghettos were spaces of political conflict and social transformation. This course focuses on these spaces of contestation and addresses how objects and buildings in dialogue construct new ideas about class, gender, and race. The first installment is taught in collaboration with the University of Michigan and Michigan State University; the course culminates in a conference that brings the classes together.

## American Photographs

*Art History 310*

CROSS-LISTED: AMERICAN STUDIES

This seminar examines photography in America from a cultural studies perspective, that is, in the context of the history, art, and literature of the 19th and 20th centuries. Topics include the daguerreotype's resonance with transcendental philosophy, the imagistic trauma of the Civil War, Progressive Era "muckraking" and Depression Era propaganda photography, the medium's place in Alfred Stieglitz's literary/artistic circle, Walker Evans's seminal *American Photographs* exhibition, and postwar photographers who reimagined documentary photography as subjective expression.

## Roma in Situ

*Art History 312*

CROSS-LISTED: CLASSICAL STUDIES

Two weeks of walking, looking, and learning in Rome is followed by class discussions about 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 or 236.

## The Portrait and Its Guises

*Art History 314 / Photography 314*

What is the object of a portrait? What constitutes the nature of "likeness" or resemblance? Is it a matter of recording the physical characteristics of a person, or rendering the "inner person" in pictorial form? In addition to considering the ontology of the portrait, this course traces developments in portraiture in the 19th and 20th centuries, a

critical period that encompasses the advent of photography, which ultimately challenged (and changed) the terms of the genre.

## Interior Worlds: Turn-of-the-Century American Decorative Arts and Material Culture

*Art History 315*

Through an engaged-learning experience with three early 20th-century National Park sites (Vanderbilt Mansion, the home of Franklin D. Roosevelt, and Eleanor Roosevelt's cottage at Val-Kill), this seminar explores how interior spaces—their furnishings and decorative objects—tell us stories, assert values, and project identities.

## Multimedia Gothic

*Art History 316*

CROSS-LISTED: EUS, EXPERIMENTAL HUMANITIES, MEDIEVAL STUDIES

Although scholarship on medieval art has often been separated by medium, Gothic church programs were actually multimedia spaces with meaning transcending the individual work of art. The class explores various forms of media, such as stained glass, painting, sculpture, textiles, and metalwork, as they contributed to the dynamic space of the Gothic church. Also addressed: parallels between the explosion of images in the Gothic era and the role of media today.

## Ex Votos

*Art History 324*

An ex voto is a votive offering to a saint or deity, given as a token of gratitude for a miracle performed and, in some cases, as a vow. Almost anything can become a votive object when offered with intent. From archaic Greece to modernity, and from the Himalayan slopes to the forests of Brazil, votive offerings are the most universal practice in the history of mankind.

## Making Publics: Early Modern Art in the Contemporary World

*Art History 326*

DESIGNATED: CALDERWOOD SEMINAR

An examination of how museums, galleries, art critics, and art historians shape popular understanding of art created between 1500 and 1750, with a focus on northern Europe. Through case studies of Bosch, Holbein, Vermeer, Rembrandt, and Rubens, students examine how art historians

and critics translate older works of art, how scholars distill complex academic arguments into accessible prose, how museums use language to engage audiences, and the role of the internet in introducing new constituencies to older works.

### **Visual Culture: Medieval Death**

*Art History 328*

In many ways, 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 seminar looks at visual materials related to the theme of death, including architecture, tomb sculpture, manuscript illumination, and reliquaries. The main focus is on art and architecture produced in Western Europe between 1100 and 1500.

### **Decorative Arts of Later Imperial China**

*Art History 333*

This seminar examines the later history of Chinese ceramics, metalwork, jade, silk, furniture, jewelry, and lacquerwork. Students gain an understanding of the material environment of China's cultural elite during the last four imperial dynasties. The discussion of representative artifacts touches on issues including collecting; ideas of self-cultivation, taste, and decorum; imperial and aristocratic consumption; the iconography and social function of pictorial ornament; art production within an increasingly commercialized society; international trade and the resulting cultural exchange; and connoisseurship.

### **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.

### **Seminar in Contemporary Art**

*Art History 340*

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

### **Minimalism and Postminimalism**

*Art History 344*

A survey of the artworks and writings of key minimalist and postminimalist artists, such as Carl Andre, Lynda Benglis, Eva Hesse, Donald Judd, and Robert Morris, as well as the larger conceptual investments that propelled their work. Other practices examined include Judson Church dance, the Light and Space movement, serial music, and developments in process art.

### **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.

### **Cities and Photography**

*Art History 352*

CROSS-LISTED: EUS

Photography and the city have been inseparable since about 1900. The pairing virtually defined

photography in the 20th century, but today their union is in question, for reasons ranging from the ethical and political to formal exhaustion. The class examines the record and ponders the conundrums. Photographers studied: Annan, Marville, Riis, Atget, Brassai, Abbott, Weegee, Levitt, Arbus, Winogrand, Moriyama, and Shore.

### Fin de Siècle

#### *Art History 360*

Students examine developments in the fine and decorative arts in the late 19th and early 20th centuries, in both Europe and the United States. Topics: the antirealist reaction of artists such as van Gogh, Gauguin, and Beardsley; the development of the Arts and Crafts movement; photography at the turn of the century; fashion of the period; the growth of feminism; and the relationship between the Arts and Crafts movement, Vienna Werkstatte, and Art Nouveau.

### 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 and visual culture. 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 postmodernism are analyzed.

## Dance

**dance.bard.edu**

**Faculty:** Maria Q. Simpson (director), Souleymane Badolo, Jean Churchill, Lindsay Walker Clark, Leah Cox, Peggy Florin

*In residence:* Select faculty from the American Dance Festival (ADF)

**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 2018, the Dance Program began a multiyear partnership with the American Dance Festival. Coordinated by ADF dean and Bard dance faculty member Leah Cox, the partnership brings cutting-edge and diverse dance artists to Bard through undergraduate courses, artist residencies, interdisciplinary collaborations, campus-wide events, and public performances.

**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 repertoire.

**Requirements:** Prior to Moderation, students must take a minimum of 4 credits in technique and 6 credits in 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 movement practices per semester, including three ballet courses; at least one course in a dance form or practice of the African diaspora; three levels of dance composition (if concentrating in performance, two levels); Dance 355, *Materials of Movement*; Dance 335, *Problems in Dance and Performance History: The Postmodern Shift*; 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 (ADF); 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, a 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:**

- "Aligning Queerness, Camp, and Artmaking: A Paradoxical and Personal Essay"
- "And So, We Hold on to This Moment: A Personal Reflection on How Dance and Judaism Have Shaped My Value System"
- "Practicing Engagement: Forming Sharing Communities through Education and Collaboration"
- "So Many (No Need) Choices"

**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 Expressive Body** *Dance 103A*

For students who want to engage in an intense experience of modern-rooted dance forms influenced by those of Western Europe and of the African diaspora. Classes cultivate kinesthetic sophistication, physical creativity, strength, stamina, and collaborative skills, and place equal emphasis on developing skills in improvisation and composition alongside "dancerly" capacities. Part of the Bard/ADF partnership.

#### **Introduction to African Dance** *Dance 103B*

Rooted in contemporary African dance, this course explores movement over/under/inside and outside the tradition. By listening to internal rhythms of the body and the beat of the music, dancers can discover their own musicality and movement language.

#### **Beginning Dance** *Dance 104*

Ballet and modern dance technique classes 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.

## **Hip-Hop**

*Dance 122*

This introduction to hip-hop dance includes a survey of the history, theory, and literature of the genre. Students learn to execute hip-hop groove techniques and styles within social dances, as well as apply these elements to freestyle.

## **Alexander Technique**

*Dance 141*

An introduction to the principles and applications of the Alexander Technique (AT), a method of psychophysical reeducation 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.

## **Intermediate/Advanced Studios**

*Dance 211-212, 311-312*

Intensive technique studies are essential to a serious dance student's training. Intending and current dance majors must register for 2 credits of dance technique each semester. Classes are also open to nonmajors with experience, inclination, and permission of the instructor.

## **Intermediate/Advanced Modern Dance: With and Beyond the Solo Body**

*Dance 215-216*

Classes generate new understandings of what dance can do; hone collaborative skills; and cultivate the ability to sustain intense, in-depth physical investigations in form. Readings, viewings of videos, and/or attendance at live performances are also required. Other Dance 215-216 courses have dealt with finding common ground between hip hop and modern/postmodern dance forms.

## **Contact Improvisation II**

*Dance 222*

Students 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.

## **Research and Practice of African Dance: Burkina Faso**

*Dance 230*

In this course, students move between lecture/discussion and physical practice as they explore the traditional dances of West Africa and their relationship to divination practices and ceremonies. Specifically, the class examines the influence of the traditional dances on contemporary dance in Burkina Faso. *Prerequisite:* at least one 100-level dance class.

## **Moving Consciously**

*Dance 240*

Intended for experienced movers, both dancers and athletes of all kinds, this course dives into the principles of Alexander Technique within a studio setting. Through floor exercises, standing warm-ups, and game-like structures, the class explores how habitual patterns of thought and movement are intimately connected, paying attention to what can be shed in order to allow for more wholeness, efficiency, and support of their three-dimensional selves.

## **Dance Repertory**

*Dance 315-316*

Designed to expose students to the real life demands of a professional dancer, class time is spent in the development and rehearsal of a dance in preparation for a public performance at semester's end. Choreographers consist of faculty and outside guest artists.

## **Cultural Studies of African American Dance Forms**

*Dance 322*

An exploration of African American dances that have captured the imagination of the American public over the last century, focusing on three sites where the dances are routinely found: the club, the stage, and the screen. Using a historical overview of various styles and sites, the class considers who dances, how they move, and how

movement constructs identity. Coursework includes critical engagement with readings, photographs, and videos, as well as movement sessions.

### **Problems in Dance and Performance**

#### **History: The Postmodern Shift**

*Dance 335*

CROSS-LISTED: THEATER AND PERFORMANCE

What is postmodern performance, how does it relate to modern dance, and how does it extend to current performance practices? The 1960s saw a marked shift in creative practices that opened up who could perform and create performance. In this course, the artists and trends that helped usher in that new level of cross-disciplinary collaboration are explored. Also discussed: 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.

### **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.

### **Materials of Movement**

*Dance 355*

The course addresses musculoskeletal anatomy in detail and considers its relationship to movement generally, and dance specifically. Emphasis is placed on the systematic relationships within our moving bodies as we shift between the local and global perspectives. The goal is to present a scientific basis for the human body that enhances the technical and aesthetic growth of dance performance. *Prerequisite:* For moderated students (in any discipline) with an active dance practice..

## **Film and Electronic Arts**

**film.bard.edu**

**Faculty:** Ben Coonley (director), Peggy Ahwesh, Ephraim Asili, Charles Burnett, Jacqueline Goss, Brent Green, Ed Halter, Lisa Katzman, Lisa Krueger-Chandler, Lindsey Lodhi, A. Sayeeda Moreno, Fiona Otway, Laura Parnes, Kelly Reichardt, 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 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: two film history courses and two 200-level film or electronic media production workshops. Upper College students must complete Film 208, *Introduction to 16mm Film*; a 300-level film or electronic media production workshop; a 300-level film history course; Film 405, *Senior Seminar* (no credit); and the Senior Project.

Students on the film history and criticism track are expected to complete the following courses prior to Moderation: three film courses and one 200-level film or electronic media production workshop. Upper College students must complete two 300-level film history courses; a course outside of the program related to proposed Senior Project work; the Senior Project; and additional coursework charted in consultation with the student's adviser.

#### **Recent Senior Projects in Film and Electronic Arts:**

"Cryogen Children," a stereoscopic 3D video installation about the offspring of sperm donors

"it shines a certain way. to a certain place: The Works of Native Filmmakers"

"Structural Mutations: The Films of Toshio Matsumoto and Takashi Ito"

"Water's Edge," a 16mm film essay about finding hope in the face of grief

**Facilities:** The Jim Ottaway Jr. Film Center houses a 110-seat theater equipped with 16mm, 35mm, and 4K digital projection; performance space with digital projection capabilities; shooting studio with a 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 *LGBTQ Archiving*.

#### **Introduction to Documentary**

##### *Film 106*

Topics addressed include the origins of the documentary concept, direct cinema and cinema verité, 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*

Designed for first-year students, this course offers a broad, historically grounded survey of international film aesthetics. Key elements of film form are explored through close analysis of important works by Griffith, Eisenstein, Dreyer, Hitchcock, von Sternberg, Rossellini, Powell, Bresson, Brakhage, Godard, Tarkovsky, and Denis, among other directors. Readings include critical and theoretical texts, and discussions address central issues in the other arts.

#### **History of Film: Silent Era**

##### *Film 113*

This survey course traces the medium of film as an art form from its origins to the end of the silent era, with an emphasis on the American silent comedy, German expressionism, and Soviet and European avant-gardes. Artists screened include the Lumière Brothers, Georges Méliès, D. W. Griffith, Lois Weber, Germaine Dulac, Sergei Eisenstein, Dziga Vertov, Yasujiro Ozu, Carl Dreyer, Fernand Léger, Luis Buñuel, Man Ray, Erich von Stroheim, F. W. Murnau, Charlie Chaplin, and Buster Keaton. Readings consist primarily of classic aesthetic studies from the era.

#### **History of Film: Global Sound to 1980**

##### *Film 114*

The second part of this survey course addresses the global history of cinema from the transition to

synchronized sound in the 1930s to the late 1970s. Students learn how the advent of sound impacted the development of narrative film aesthetics in both popular and art cinema traditions. Classical Hollywood cinema, the “New Waves” of the 1960s, and the politically and aesthetically radical interventions of experimental and documentary filmmakers are explored. Readings include overviews of film history and theoretical texts by André Bazin, Laura Mulvey, James Baldwin, and Susan Sontag.

### **Praxis**

#### *Film 130*

This 2-credit course, designed for first-year students intending to major in Film and Electronic Arts, covers the basics of video production: camera operation, lighting, sound recording, and editing. Participants produce a final project utilizing the techniques covered in class.

*Prerequisite:* one film history course.

### **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”? Students in the course develop strategies for exploiting 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. Students explore

visual storytelling techniques as well as solutions to practical and/or aesthetic problems.

### **Electronic Media Workshop**

#### *Film 207*

An introduction to various elements of video production, with an emphasis on video art and experimentation. Camera and editing assignments familiarize students with digital video technology while investigating various aesthetic and theoretical concepts. The course culminates with the completion of a single-channel video piece by each student. Technology training includes cameras, Final Cut Pro, studio lighting and lighting for green screen, key effects, microphones, and more.

### **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.

### **The Essay Film**

#### *Film 217*

Galvanized by the intersection of personal rumination, research, and the investigation of history, the essay film has been a major stylistic force in nonfiction film production since the 1950s. The form 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 range from Alain Resnais and Agnès Varda to Éric Baudelaire and Laura Poitras.

### **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.

### Internet Aesthetics

#### *Film 220*

This course examines how critical and philosophical approaches to thinking about art's relationship to the internet have evolved along with changes in networked technology since the advent of the World Wide Web. Topics considered: Does art made with, on, or about the internet require new evaluative models? Has the internet altered the relationship between the artist, the artwork, and the audience? How has internet art been curated and exhibited? The class also looks at examples of internet art in relation to literature, cinema, and performance.

### Found Footage: Appropriation and Pranks

#### *Film 221*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

A survey of appropriation in experimental media, from the found footage, cut-up, and collage films of the '50s, through the Lettrists and Situationists, and up to current artistic and activist production efforts such as culture jamming, game hacking, sampling, hoaxing, resistance, interference, and tactical media intervention. Issues regarding gender, media and net politics, technology, copyright, and aesthetics are addressed. Students produce their own work in video, gaming, installation, collage, and/or audio through a series of assignments and a final project.

### Graphic Film Workshop

#### *Film 223*

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

### Ethnography in Image, Sound, and Text

#### *Film 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.

### 3D Animation

#### *Film 225*

In this course, students are introduced to processes for creating moving image artworks using 3D animation software and its ancillary technologies. Topics include the basics of 3D modeling and animation, 3D scanning, and creative use of other technologies that allow artists to combine real and virtual spaces. Readings reflect on the psychological, cultural, and aesthetic impacts of computer-generated imagery in contemporary media. Students are not assumed to have any previous experience with 3D animation.

### 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.

### 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.

## **Film Blackness and Black Aesthetic in Contemporary Cinema**

*Film 237*

CROSS-LISTED: AFRICANA STUDIES

The course examines the philosophy of black aesthetics in relation to the concept of film blackness. Screenings and discussions focus on films made between 1980 and 2017, with an emphasis on films made by members of the African diaspora. Directors studied include Cheryl Dunye, Barry Jenkins, Ava DuVernay, Steve McQueen, Kevin Jerome Everson, Abderrahmane Sissako, Jordan Peele, Raoul Peck, Barbara McCullough, and John Akomfrah. Writers studied include bell hooks, Toni Cade Bambara, and Michael Boyce Gillespie.

## **International Film Noir**

*Film 249*

CROSS-LISTED: ART HISTORY

A look at key noir films made in America, Britain, France, Italy, and Japan during World War II and the postwar era, with a focus on visual style and the way in which these atmospheric, morally ambiguous crime dramas are related to, and comment upon, developments in the larger culture. Attention is paid to the roots of film noir in the visual arts and hard-boiled fiction, its changes over the course of the 1940s and 1950s, and its influence on subsequent filmmaking. Directors studied include Hitchcock, Welles, Ray, Wilder, Lang, and Clouzot.

## **War Crimes in Film**

*Film 252*

Subjects discussed include legal definitions, as applied in war crime trials; the political use of historical atrocities; how 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*. Texts include Christopher Browning's *Ordinary Men*, Paul Aussaresses's *The Battle of the Casbah*, and Seymour Hersh's *My Lai 4*.

## **Feminist Film and Media**

*Film 253*

CROSS-LISTED: GSS

The course engages the main questions and debates of feminist theory across cinema,

television, and new media, with a focus on feminist film practice. Weekly screenings showcase the work of female-identified (and feminist-identified) filmmakers working across narrative, experimental, and documentary filmmaking traditions. Filmmakers and artists discussed include Chantal Akerman, Laura Mulvey, Yvonne Rainer, Yoko Ono, Sara Gómez, Julie Dash, Dorothy Arzner, Agnès Varda, Sally Potter, Carolee Schneemann, Barbara Hammer, Peggy Ahwesh, Zeinabu irene Davis, Sadie Benning, Ngozi Onwurah, and Trinh T. Minh-Ha.

## **Writing the Film**

*Film 256*

CROSS-LISTED: WRITTEN ARTS

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.

## **Documentary in Residence**

*Film 259*

CROSS-LISTED: HUMAN RIGHTS

An introductory video production course for students interested in social issues, reportage, home movies, travelogues, and other forms of the nonfiction film.

## **The American Century**

*Film 268*

CROSS-LISTED: AMERICAN STUDIES

It is a truism that our ideas of American society and history (or myth) have been greatly influenced by Hollywood. This course looks at the way movies, American as well as European and Asian, helped shape the image of the United States in the 20th century. Students are introduced to such iconic films as *Mr. Smith Goes to Washington*, *Dr. Strangelove*, *High Noon*, and *Apocalypse Now*, as well as American movies made from a foreign perspective by non-American directors, including Miloš Forman and Sergio Leone.

## **Documentary Production 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.

### **Advanced 16mm Workshop**

#### *Film 302*

Students explore special effects using a Bolex camera, and learn how to hand process film, shoot sync sound film with an Arriflex SR11 camera, and optically print film. They also have the opportunity to shoot color film, work on collaborative projects, and participate in screenings and discussions that illustrate and exemplify the approaches taught in class. *Prerequisites:* Film 208 and one film history course.

### **Landscape and Media**

#### *Film 307*

The course compares a variety of landscape forms throughout the history of cinema and painting. Through discussion and visits to local sites, the class considers environmental issues, the social uses of land and parks, travel and tourism, and the politics of place. A broad range of tools and techniques are introduced, including panoramas, cartography, image archives, drones, creative geography, and 360-degree cams.

### **Postwar France and Italy**

#### *Film 310*

A survey of four concentrated historical moments of remarkably intense creative activity: the immediate postwar years in Italy, dominated by Rossellini, Visconti, and De Sica; the mid-1950s in France, when Tati and Bresson are most impressive as “classicists”; the late ’50s and early ’60s of the French New Wave, with Godard, Truffaut, Rivette, Varda, Rohmer, Chabrol; and the maturation of a number of key directors in Italy at roughly the same time, best represented by Fellini, Antonioni, Olmi, and Pasolini.

### **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.

### **Rule Breakers**

#### *Film 313*

Students investigate conventions of narrative filmmaking related to shot composition, screen direction, the actor’s gaze, continuity, chronology, sound design, and more. They shoot and edit several scenes/sequences in which they alternately follow, bend, and break these rules to serve various storytelling ends. The goal is for students to become more fluent in the foundational vocabulary of the art form, while developing their own cinematic voice.

### **Film Production: Cinematography**

#### *Film 317*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

A junior-level production workshop designed to give students a more thorough understanding of a wide range of cinematic vocabularies and aesthetics. Short in-class projects explore film stocks, shutter speeds, lighting techniques, and cinematographic strategies for different genres of filmmaking.

### **Harun Farocki: Inextinguishable Fire**

#### *Film 321*

The seminar considers the groundbreaking oeuvre of German filmmaker, teacher, and essayist Harun Farocki. Active from the mid-1960s to his death in 2014, Farocki explored the workings of contemporary image production and optical technologies in a critique of the apparatus of state and corporate power within the global economy.

### **Fictionalizing the Biopic**

#### *Film 322*

Students in this live-action course dramatize the life of a nonfictional person (or persons), concentrating on visual storytelling, sound design, the three-act formula, narrative tropes, and revealing an interior life through the framing and “blocking” of a scene. Working from the documentary *Herb and Dorothy* (about civil servants/art collectors Herb and Dorothy Vogel), each student selects a portion of the documentary to

dramatize, and all students move through the various stages of production: research, storyboarding, casting, location scouting, costume design, set dressing, shooting, sound design, and editing.

### 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.

### Script to Screen

*Film 330*

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

### Avant-Garde Film

*Film 332*

A survey of the avant-garde pioneers of 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). Also considered: the strong graphic/collage cinema of artists like Cornell, Conner, Smith, and Breer; and the anarchic, comic improvisations of Jacobs, Kuchar, and MacLaine. The course ends in the mid-1970s by touching on the revitalization of storytelling through autobiography (Mekas) and feminist/critical narrative (Rainer).

### Queer Cinema

*Film 337*

CROSS-LISTED: GSS

A critical examination of how queer identity has been explored on screen, from the silent era to recent times. Topics include the representation of gay, lesbian, bisexual, and trans characters in classic Hollywood and European cinema; theories

of camp, gender subversion, and other forms of articulating queer sensibility within historically heteronormative frameworks; the pioneering work of openly queer 20th-century filmmakers; the role of cinema in activism around such issues as AIDS, feminism, and trans visibility; and the mainstreaming of queer images in the 21st century.

### Cinematic Naturalism in the West and Its Literary Roots

*Film 339*

This seminar for Upper College students surveys a number of highly influential films from the 1920s to the 1970s that bear a strong relationship to realism/naturalism, among them works by Griffith, Stroheim, Vidor, Renoir, Rossellini, Visconti, Olmi, Cassavetes, Loach, and Burnett. Also explored are complementary literary works such as Eliot's *Adam Bede*, Zola's *Germinal*, Hardy's *Far from the Madding Crowd*, Dreiser's *Sister Carrie*, Gorky's *The Lower Depths*, and Hurston's *Their Eyes Were Watching God*.

### 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.

### Auteur Studies: Andrzej Wajda and the Cinemas of Central Europe

*Film 358*

The primary subject of this seminar is Andrzej Wajda, a Polish filmmaker whose rich body of work has become a paradigm for international art cinema. Among other things, the class examines the histories of the major cinemas of Central Europe; their relationship to artistic, theatrical, and literary movements; and the links between major Central European auteurs and their influence on subsequent generations. Other directors studied: Krzysztof Kieślowski, Krzysztof Zanussi, Miloš Forman, Věra Chytilová, Miklós Jancsó, and Béla Tarr.

## Defining Black Cinema

### *Film 363*

What constitutes black cinema? Films made by filmmakers representative of the African diaspora or themed around issues related to the African diaspora? A film that features black actors, or a set of formal concerns and approaches that separate black cinema from dominant modes of production? This course explores these and related questions of historical representation, cultural identity, and stylistic innovation. Filmmakers covered include Oscar Micheaux, Spencer Williams, Ousmane Sembène, Melvin Van Peebles, Spike Lee, and Madeline Anderson, among others.

## Personal Narratives

### *Film 364*

This course explores the process of forming a narrative film around personal experience. Charles Burnett's films provide a touchstone for exploring a multitude of approaches: autobiography, observations of one's social environment, and the use of a literary work as source material. Students write a short screenplay that grows out of their individual experiences, observations, or influences. In the second part of the course, students direct and edit short dramatic films and study the directing styles of several filmmakers, including Cassavetes, Dash, Jarmusch, Akerman, and Burnett.

## American Innovative Narrative

### *Film 366*

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 considered include Shirley Clarke, Michael Roemer, Adolfo Mekas, Curtis Harrington, Monte Hellman, Robert Frank, Yvonne Rainer, Charles Burnett, Julie Dash, David Lynch, Richard Linklater, Susan Seidman, and Jim Jarmusch.

## The Vampire: Blood and Empire

### *Film 376*

The vampire as a cinematic trope is reinvented with each era as a means to address prevalent fears and desires, and as a marker of social change. A mutable in-between creature, the vampire offers specific lessons regarding genre, character, and

style, as well as a critical analysis of feminism, race, spirituality, genetics, and otherness. In the first half of this production class, students compose short videos in response to assigned texts, locations, and film fragments; in the second half, they produce an ambitious final project.

## 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](http://music.bard.edu)

**Faculty:** James Bagwell (director), Thurman Barker, Leon Botstein, Teresa Buchholz, Danielle Dobkin, John Esposito, Kyle Gann, Luis Garcia-Renart (emeritus), Christopher H. Gibbs, Marka Gustavsson, Sarah Hennies, Erica Kiesewetter, Peter Laki, Erica Lindsay, Ilka LoMonaco, Renée Anne Louprette, Blair McMillen, Rufus Müller, Raman Ramakrishnan, Matt Sargent, Whitney Slaten, Patricia Spencer, I Ketut Suadin, Erika Switzer, David Sytkowski, Richard Teitelbaum, Joan Tower, George Tsontakis

**Overview:** Performance, creativity, and historical study in the areas of classical music (including new music), jazz, world music, and electronic music, among others, are the primary focuses of the Bard Music Program. Students may take private lessons in voice, composition, and on many instruments, in a range of styles. Performance opportunities are frequent, and include Moderation and senior recitals; chamber music and ensemble concerts; Indonesian gamelan and other world-music ensembles; and, for composers, a concert of student works by a professional ensemble every semester. All senior musicians are eligible to perform with or have their work played by The Orchestra Now, the College's in-house graduate orchestra, at the annual Commencement concert.

Bard offers a state-of-the-art electronic music studio with a wide range of software and analogue instruments and a variety of performance spaces across campus, including installation rooms, a recital hall, a converted garage, and the acoustically magnificent Sosnoff Theater at the Richard B. Fisher Center for the Performing Arts. Performances at other venues in the Hudson Valley are common. Some students pursue Senior Projects in music history, theory, or ethnomusicology, and in hybrid areas, combining performance with research or with other disciplines.

In addition to the BA program in music, the Bard College Conservatory of Music (see page 246) 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 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 coursework and is free to take music courses in areas 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 between eight and 10 specific requirements, depending on their area of study. The requirements include courses in both music theory and history; one class in composition or, with the approval of the adviser, 4 credits in an equivalent course involving personal musical creativity; and a performance class, accompanied by two semesters' worth of private lessons (performance class may be replaced by some other class involving public performance). Generally, half of these requirements should be 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 written for a class serves for students pursuing those fields. The Senior Project consists of two concerts of approximately 45 to 60 minutes each. Composers may replace one concert with an orchestral work written for performance during the Commencement concert. 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:**

"Invisible Forces: Music and Magic in Early German Romantic Opera"

"A Little Bit of a Whole 'Bunch'," *"Misah Ivrit: A Hebrew Mass and the Intersection of Worlds,"* and "Separation," two concerts and an orchestral piece

"Something that just hovers . . .": Charting Feldman's *Neither*"

"*When We Dead Awaken*: A Chamber Opera in Two Acts," an adaptation of the play by Henrik Ibsen, translated by William Archer

**Courses:** Music Program offerings are grouped under the headings of courses, workshops, and ensembles. Courses cover specific material and one-time-only registration is anticipated; workshops are project oriented, allowing a student to enroll repeatedly in the same one. Courses, workshops, and ensembles are open to music majors and nonmajors alike. Some 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 Compositions, and Voice and Vocal Repertoire for Singers and Pianists.

### **Bard College Community 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 1 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, Eastern European Music, Electric Guitar, Electro-acoustic, Georgian Choir, Jazz Orchestra, Jazz Vocal, Percussion, and Wind and Strings.

### **Introduction to Music**

*Music 112*

The Western symphony orchestra can have as many as 100 members, with a well-defined hierarchy and well-established customs, conventions, rules, and regulations. The music written for orchestra—symphonies, concertos, tone poems, etc.—is diverse, colorful, and exciting, animating communities of music lovers around the world. This course explores the institution of the orchestra and the music written for it, through reading and, most importantly, listening.

### **History of Music on the Stage: *Poppea* and *Hamilton***

*Music 121*

Opera as “high art” is often seen in contrast to the Broadway musical as a form of public entertainment. Yet in mid-17th-century Venice, at the beginning of its history, opera was showbiz par excellence. Operas by Cavalli, Saccati, and Monteverdi (and their production and reception) more closely resemble today’s Broadway musicals than contemporary opera. This course offers a comparative study of Monteverdi’s *L’incoronazione*

*di Poppea* (1642) and Lin-Manuel Miranda’s *Hamilton* (2015), works that are both based on a historical narrative and offer the audience an irresistible musical-dramatic experience.

### **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.

### **Introduction to Electronic Music**

*Music 139*

This course focuses on the creation of original work through the use of digital and analogue 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 analogue synthesis techniques using the vintage Serge modular synthesizer.

### **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.

### **Big Brother Is Listening: Music and Politics through the Ages**

*Music 145*

The course explores two kinds of political music: music written in support of a state or regime, and music written in protest against a state or regime. After surveying examples from the Middle Ages through the classical era, the class moves to more

recent points in time to investigate political music under modern democratic and totalitarian governments. Both classical and popular genres are considered.

### **Jazz Histories of Sound and Communication**

*Music 146*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

Jazz history is plural, beginning with histories of African descendants in the New World. These histories foreground assertions of jazz as both an American sound and the sound of something broader. Through the framework of exploring the history of jazz, the course surveys the development of musical aesthetics set within specific social contexts that reveal how improvisation wields the production and reception of sounds and communications within and beyond the bandstand.

### **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*

An introduction to the basic harmonic structures of the blues and the Tin Pan Alley songs that modern jazz musicians used as vehicles for improvisation. Basic keyboard skills are learned, including transposition. The course includes a short historical survey of blues and jazz, from ragtime to the swing era, to better understand the practice of the technical/aesthetic fundamentals specific to jazz as a 20th-century African American music.

### **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.

### **Gender and Sexuality in Italian Opera**

*Music 209*

CROSS-LISTED: GSS

From its earliest beginnings in Italy, opera has been a drama of identities in which characters, from lovers to mythological figures, declare their identities through song. Gender and sexuality played a crucial role in these identities and were often quite fluid: men playing women's parts, women dressed as men, women dressed as men dressed as women. And countless plots had homoerotic overtones. This course explores gender and sexuality in 17th- and 18th-century works such as Monteverdi's *L'Orfeo*, Handel's *Giulio Cesare*, and Mozart's *Le nozze di Figaro*.

## The Roaring Twenties

### *Music 210*

The class explores music of the 1920s in New York, Paris, Berlin, Vienna, and Petrograd/Leningrad, with an emphasis on the relationships among composers and other artists and musical institutions in their historical and social contexts. Topics include the meaning of the term “avant-garde” and interactions between Western and non-Western art forms. Composers studied: Gershwin, Copland, Stravinsky, Milhaud, Weill, Schoenberg, Berg, and Shostakovich.

## Jazz in Literature I-II

### *Music 211-212*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

Gary Giddens’s *Visions of Jazz* and Robert Gottlieb’s *Reading Jazz* are studied, in order to bring attention to important literature on jazz, and to consider its historical influence on culture, race, tradition, and our social experience. The class also considers its connections with writers like Albert Murray, Ralph Ellison, and Eudora Welty, who attempt in their works to illuminate the significance of the potential musicians inherit and the creative options they exercise.

## Sounds of a World in Uproar

### *Music 213*

Nineteen-sixty-eight was a year of world-wide student protests, wars, and assassinations. It was also a banner year in music—in classical, jazz, and rock alike. By focusing on a single year (allowing for a few side glances a couple of years ahead and back), the course attempts to place the music in a broad historical, political, and artistic context. Seeking to transcend conventional boundaries of genre, the class considers artists ranging from Stockhausen and Ligeti to the Beatles and Rolling Stones (and beyond).

## 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.

## Topics in Music History: American Opera Narrative

### *Music 223*

Since the 1934 premiere of Virgil Thomson and Gertrude Stein’s *Four Saints in Three Acts*, the most interesting American operas have veered away from European conventions. American composers often constructed works that sidestepped theatrical realism (e.g., Harry Partch’s vernacular dance plays, Meredith Monk’s nonverbal *Atlas*, Philip Glass’s *Einstein on the Beach*) or distanced themselves from Europe in subject matter (George Gershwin’s *Porgy and Bess*, John Adams’s *Nixon in China*). The course weaves between these traditions, looking for links that define an American approach to opera.

## 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.

## 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, as are contrapuntal concepts and 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.

## Interaction between Music and Film: A Historic Overview

### *Music 230*

CROSS-LISTED: FILM AND ELECTRONIC ARTS

A look at the use of music in film from the silent era through the present. The class examines how music was incorporated into such films as *Citizen*

*Kane* (Welles), *Rhapsodia Satanica* (Oxilia), *King Kong* (Cooper), *Black Orpheus* (Camus), *Singin' in the Rain* (Donen), *On the Waterfront* (Kazan), *Forbidden Planet* (Wilcox), *A Woman is a Woman* (Godard), *2001: A Space Odyssey* (Kubrick), *Easy Rider* (Hopper), and *Pulp Fiction* (Tarantino). While the main focus is historical, specific techniques used to heighten storytelling are also addressed.

### Evolution of the Sonata

#### Music 233

Sonata form, which began in the early 18th century, is the most important collective achievement in European music, and it continues to influence the way much music is written today. This course starts with the primitive binary forms of Kuhnau and Sammartini, and proceeds through works of C. P. E. Bach, Haydn, Mozart, Clementi, Dussek, Beethoven, Hummel, and Schubert.

### Music, Sexuality, and Gender

#### Music 236

CROSS-LISTED: ANTHROPOLOGY, GSS

The class investigates how modern gendered subjectivities are negotiated through musical practices such as composition, performance, and consumption, with examples from opera, popular music, folk music, and indigenous musics.

### Introduction to Analogue 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 analogue hardware of their own and/or virtual analogue synthesizers available online. Both compositional and improvisational approaches are encouraged.

### Bartók and Stravinsky

#### Music 245

An investigation of the music of Béla Bartók and Igor Stravinsky, two of the greatest composers of the 20th century. Both were influenced, albeit

in different ways, by folk music; both exhibited neoclassical tendencies, again in very different ways; and both ended up in the United States and died in New York City. The class explores their respective cultural milieus in Budapest, St. Petersburg, Paris, and New York, and analyzes their most important compositions, comparing and contrasting them at each stage of their careers.

### Ethnography: Music and Sound

#### Music 247

CROSS-LISTED: ANTHROPOLOGY, EXPERIMENTAL HUMANITIES

How have recent ethnomusicologists and anthropologists written about traditional and popular musics around the world? Students discuss chapters from recent book-length examples of musical ethnography, continually assessing how writing represents and analyzes local and global practices of production, circulation, and consumption, as well as how such works participate in emergent scholarly traditions.

### Postmodern Music, Postmodern Listening

#### Music 250

Postmodern has been a notoriously difficult term to apply in music with any consistency. The late theorist Jonathan Kramer advanced a view that postmodern is less a musical attribute than a style of listening. This course uses his posthumous book *Postmodern Music, Postmodern Listening* as a text, and explores questions such as: Can music reorder our sense of linear time? How do we know when to listen ironically? Is postmodern music inherently a critique of modernism or a new historical period?

### Electronic 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.

### **Special Topics in Ethnomusicology: Loudspeakers as Culture**

*Music 253*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

How do loudspeakers construct musical culture? How does listening to a loudspeaker reorganize social behavior? The course looks at the importance of loudspeakers from the perspectives of ethnomusicology, sound studies, and audio science, and considers the relationship between music, technology, and culture. Themes include critical organology, intersections of local and global influences, manufacturing and nationalism, cultural imperialism, strategies of resistance, generational change, race and class, gender and power, digital technology, fidelity and loss as technological and cultural ideas, and ethnographic inquiry.

### **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.

### **Topics in Music Software: Video Game and Media Composition**

*Music 262*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Students learn how to integrate sound and music into interactive experiences, primarily using the Unity game engine and editor, a tool that allows users to publish stand-alone applications on multiple platforms, including desktop, mobile, web, and virtual reality. They also learn basic programming concepts. Specific topics include contrasting sample-based versus procedural sound design, musical cues that adapt to user input, algorithmic or generative music, and techniques for designing convincing spatial audio.

### **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 the late 18th and 19th centuries. 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: John Coltrane**

*Music 266*

An immersion in the music of a jazz master. The course includes readings, recorded music, and films. Coltrane's music is also performed in a workshop setting by students and the instructor. Visiting artists play and discuss the music. *Prerequisite: Jazz Harmony II* or permission of the instructor. Other repertory subjects have included bebop masters, Thelonious Monk, and American popular song.

### **Literature and Language of Music: 20th and 21st Centuries**

*Music 268*

A survey of Western art music of the last 100 years. Using the *Oxford History of Western Music* (College Edition), the class studies the major trends and composers of the era, with an emphasis on active, critical listening and

discussion. Parallel phenomena in literature and the visual arts are explored as time permits.

### **Sound Studies / Critical Listening**

*Music 269*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

From the perspective of both ethnomusicology and the audio sciences of sound reproduction, this course provides an introduction to the interdisciplinary field of sound studies. Throughout, it engages how critical listening techniques and features of sound studies discourses can be mutually informative for musicians, sound artists, listeners, writers, and cultural theorists who are interested in identifying the significance of musical or extramusical sounds within specific social contexts. Students discuss articles and chapters that focus on prominent keywords within sound studies discourse.

### **J. S. Bach's Musical Imagination**

*Music 277*

J. S. Bach has long dominated concert programs and music history curricula as the foremost representative of Baroque music. This fact has distorted how we see Bach and the music of his age. In an attempt to put Bach back into his own time, the course looks at the musical and cultural contexts in which he worked. Bach's sonatas, concertos, suites, organ works, and cantatas are compared with those of his contemporaries; vocal music, theoretical issues, and questions of a more aesthetic nature are also addressed.

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

*Music 283*

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. Each class meeting focuses on works composed in a separate decade in the 20th and 21st centuries, including music by Igor Stravinsky, Charles Ives, Miles Davis, and Philip Glass, among others.

### **The Arithmetic of Listening**

*Music 304*

The human ear can distinguish about 250 pitches per octave, so why do we satisfy ourselves with only 12? This course, on the mathematics of harmony and the history of tuning, ponders that question, looking first at the development of scales and harmony from the ancient Greeks through the tuning arguments of the period between the 15th and 18th centuries. The second half explores modern experimental tunings, including quarter-tone music, 72-tone music, and just intonation, as well as pitch tendencies of Indian, Thai, Indonesian, and Arabic musics.

### **Vocal Pedagogy**

*Music 309*

Designed for students who wish to work in vocal teaching or coaching, and for advanced vocal students interested in exploring their own voice in more depth. The emphasis is on practical application, although basic anatomy and physiology are also covered. Students learn to listen differently to the voice, identify physiological influences while producing sound, and remedy imbalances through posture and positions of head and tongue. Physiological aspects addressed include breathing, vocal registers, the Valsalva maneuver, and vocal approximation. *Prerequisite:* two years of vocal training.

### **Musical Offering and the History of Bach Interpretation**

*Music 311*

An exploration of *Musical Offering*, one of the final, enigmatic works by Johann Sebastian Bach, consisting of 10 canons, two majestic fugues, and a sonata. The class analyzes the movements and reads 18th-century documents and modern interpretations of the piece to understand the historical background, Bach's compositional mechanisms, and different perspectives of interpretation. The history of Bach performance from the 19th century to the present is also addressed.

### **19th-Century Harmony**

*Music 319*

This course traces the development of harmony, the most important ongoing innovation in 19th-century music, in historical context. After

starting with Field and Chopin, the class weaves back and forth between the so-called “Music of the Future” (Berlioz, Liszt, Wagner, Bruckner, Mahler) and the “New German” composers (Mendelssohn, Robert and Clara Schumann, Brahms), before ending at the dawn of the 20th century with Scriabin, Debussy, and Schoenberg. Students look at form, orchestration, and Roman numeral analysis of augmented sixth chords, borrowed chords, enharmonic modulations, and chromatic voice leading.

### History of Electronic Music

*Music 326*

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.

### A History of Rhythm: Finding the Beat in European Music, 1000–2000 CE

*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

Music from the Baroque era is full of wild things—furious gods, enraged lovers, clashing armies, hideous villains, and chaotic storms, to name just a few. This course explores a variety of French, German, and Italian compositions that embrace these more volatile and violent aspects of Baroque culture. Particular emphasis is placed on

the mythological origins and literary inspirations for these musical works. Each week, students synthesize diverse materials and contribute to class discussions by offering analyses and opinions on reading and listening assignments.

### Jazz: The Freedom Principle I, II, III, IV

*Music 331, 332, 335, 349*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

Segments of this survey of jazz history include the big band or swing era (1927–1942), with emphasis on bandleaders such as Jimmie Lunceford, Benny Goodman, Tommy Dorsey, Teddy Wilson, Count Basie, and Duke Ellington; modern jazz from 1937 to 1950, with a focus on Charlie Parker, Dizzy Gillespie, and Max Roach; the cross-pollination of postbop with free jazz in the period from 1958 to the mid-1960s (Cecil Taylor, Ornette Coleman, Art Blakey, Thelonious Monk, John Coltrane, Miles Davis, Eric Dolphy, Charles Mingus, and Horace Silver); and jazz from 1952 to the early '70s, with a look at the extreme shifts in jazz styles from cool to hard bop to the avant-garde (Stan Getz, Lee Konitz, Hank Mobley, Anthony Braxton, and Muhal Richard Abrams).

### Introduction to Experimental Music

*Music 340*

An overview of the experimental tradition, from Henry Cowell's radical innovations in the early 20th century through those of his students, particularly John Cage. The primary focus, however, is on the development of new forms, media, and social organizations in the 1960s and '70s, such as the Fluxus movement's text-based “event” pieces; minimalist works by La Monte Young, Terry Riley, Steve Reich, and Philip Glass; and the influence of “open form” and “free jazz” in the work of Anthony Braxton and others.

### “Viva La Libertà!” Mozart's Operas 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.

### Topics in Music Software

#### *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 Arranging Techniques

#### *Music 356*

This accelerated seminar focuses on the various techniques used in writing for jazz ensembles, from trios to large 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.

### Analysis of 20th-Century Modernist Music

#### *Music 359*

Unlike that of earlier eras, 20th-century music is highly contextual, and no particular method of analysis applies to every example. Techniques helpful for earlier music, particularly Roman numeral analysis, are rarely of use here. Instead, students learn to deduce what kind of analysis is appropriate by looking for both small- and large-scale patterns. Works considered: Bartók's *Music for Strings, Percussion and Celesta*; Stockhausen's *Gruppen*; Babbitt's *All Set*; Crawford's *String Quartet*; Stravinsky's *Le Sacre du Printemps*; Satie's *Socrate*; Ives's *Concord Sonata*; and Feldman's *Rothko Chapel*.

### Topics in Music Production: Electronic Music in Live Performance

#### *Music 361*

Students learn techniques essential for live electronic performance through hands-on tutorials with common mixing consoles, speaker

arrays, microphones, and audio interfaces. Using these techniques, they develop new live electronic compositions and improvisations; through peer response, they then refine their compositional ideas, while evaluating the technical strategies of their performance.

### Composition Techniques for Musicians and Orchestrations Tool Kit

#### *Music 364*

This multifaceted workshop is designed to help composers, conductors, and instrumentalists prepare for original chamber and orchestral works. Students model the composition techniques of historical masters in order to enhance their own work, and offer works to review as well, including conductor's and performer's score study.

### 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 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.

## Chamber Jazz Composition Workshop

*Music 370*

The workshop combines genres and instrumentations found in both jazz and classical orchestration, and explores the possibilities for melding traditional chamber instrumentation with that of the jazz ensemble. For students who have completed *Jazz Composition I* and *II*, as well as *Jazz Arranging Techniques*, or with the permission of the instructor.

## Photography photo.bard.edu

**Faculty:** Stephen Shore (director), David Bush, Laurie Dahlberg, Tim Davis, Barbara Ess, 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 inter-dependent 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 and visual culture 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:

"A Doctrine of Signatures," an evaluation of medical imagery

"I Have Never Stepped in the Same River Twice"

"The Interesting Narrative Life of Objects"

"What I See Now," a collection of iPhone photographs taken between 2017 and spring 2018

**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 dark-room 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.

### 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 and Instagram

### *Photography 107*

With more than 700 million monthly users, Instagram has become one of the most ubiquitous means of visual communication. A growing number of artists are exploring Instagram as a platform for artistic expression. This course examines the history of "notational photography" and Instagram's relation to the Polaroid and other instantaneous photographic media. It then explores strategies—the visual notation, scrapbook, visual diary, curated feed, and use of serial imagery—for using Instagram as a medium of communication.

## 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. Areas explored include transparencies, color negatives, and type-C prints. Admission by portfolio.

## Your Life in Politics

### *Photography 207*

We live in a time of great disorientation and upheaval, and artists are feeling the need to look outward and readdress their times. The course considers past and contemporary political art, looking at the work of activists, photojournalists, cool observers, regime propagandists, and radical social critics. Weekly projects and a collaborative class action ask: How can art be subversive? How can it gather hidden information? How can it document? How can it organize?

## Photography and Sculpture

### *Photography 208*

Photography is no longer just a two-dimensional medium. Artists are using a full range of sculptural tools to deepen and complicate their practices. This course, for photography and studio arts majors, examines the ways photography collides with physical materials, engages the built and the observed, and complicates the idea of display. Assignments investigate techniques to make lens-based sculpture and produce work that surrenders the wall to employ the physical world.

## 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 Portrait and Its Guises

### *Photography 314 / Art History 314*

See Art History 314 for a full course description.

## Art and the Uses of Photography

### *Photography 316*

In this study of photography as a material or tool in art making, emphasis is placed on developing

ideas and using simple, direct photographic means to express them. Students create a body of work with snapshots, slides, laser Xeroxes, Polaroids, photcollage, and other basic forms. The class visits New York galleries and museums to consider the use of photographic-based work in contemporary art practice.

### Senior Seminar

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

## Studio Arts

[studioarts.bard.edu](http://studioarts.bard.edu)

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

**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 and visual culture 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*; *Digital 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 eli-

gible 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, digital, 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:

"All at Once," a series of paintings that explore memory

"The Interaction of Movement and Sound"

"Prayer for the Inner Child"

"The Unquiet Hand," an emotional record through the medium of textile

**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.

### Digital I: Digital to Physical

*Art 100*

DESIGNATED: ELAS COURSE

An introduction to digital image creation and manipulation for display in print and on screen. With Adobe Photoshop and Illustrator at the center, the class explores the possibilities of creating imagined and composite landscapes that are feasible only through digital fabrication. Coursework fosters a body of work consisting of online sketchbooks, site-specific installation, digital collage, gifs, large-scale printing, and laser cutting.

### Painting I

*Art 101-102*

Instruction emphasizes the acquisition of a basic visual vocabulary, with assignments focusing on value contrast, warm and cool contrast, creating

tonality, understanding the expressive and structural possibilities of the materiality of paint, and how all of these elements factor in the composition of form and space. While much of the work is done from observation—still life, landscape, and model—assignments also incorporate abstraction.

## **Sculpture I**

### *Art 105-106*

The definition of sculpture is always expanding to absorb new materials and strategies. It can include objects, actions, time-based media, sound, and light. This course introduces the language of contemporary sculpture through building objects and installations, looking at slides and videos, drawing, writing, verbal critique, and discussion. Students explore how meaning is communicated through sculpture, using materials including wood, fabric, clay, metal, and found objects.

## **Drawing I**

### *Art 107-108*

This course emphasizes the study of drawing as a tool for articulating what the eyes, hand, and mind discover when coordinated. Students primarily work from life, forms from nature, and still life in order to gain fundamental and essential drawing skills. Line, shape, value, gesture, volume, weight, composition, and space form the basis for translating 3D to 2D, and these are addressed through assignments and readings.

## **Printmaking I**

### *Art 109-110*

The goal of the course is to give students a solid foundation in the methods and terminology of intaglio (etching), from drypoint, etching, and aquatint to wiping and printing. Original prints, as well as reproductions, provide a historic background to printmaking and show how artists have used these techniques throughout the centuries.

## **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.

## **On Paper**

### *Art 125*

From the use of papyrus in 2700 BC up to the present, paper has been an integral component in the creation and distribution of art and information. Yet it is often overlooked as an artistic medium. This course explores the vast technical and conceptual possibilities of this ephemeral material, pushing paper “craft” into a series of thoughtful and challenging artworks in two and three dimensions. Techniques include large-scale collage and assemblage, weaving, papermaking, hand and laser papercutting, embossing, and pulp drawing and casting.

## **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 postinternet art.

## **Digital II: Manufacturing Dissent**

### *Art 200*

DESIGNATED: ELAS COURSE

In a political moment rife with anxiety, it is a challenge to channel concern and outrage into a force for good. The class explores visual and active strategies for responding to our unique political moment, surveying a range of visual devices for articulating concern, dissent, anger, hope, and curiosity. Students use text and image to generate energetic messaging campaigns and create site-specific, user-activated works.

## **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 *Painting II* courses have also addressed abstraction, materials, and transitions.

### **Sculptural Ceramics**

#### *Art 205*

Classes cover the fundamentals of ceramics, concentrating on hand-building and the basic aspects of casting. Different clay bodies and glazes are explored, as are firing temperatures and tools. Students build ceramic objects and explore using clay with other materials and time-based disciplines such as performance and video. No prior experience with clay is necessary, however students must have taken a Sculpture I class.

### **Sculpture II: Casting**

#### *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. Other recent *Sculpture II* classes have investigated interactive strategies, environmental site installation, steel, and the artist's process.

### **Drawing II: Works on Paper**

#### *Art 207-208*

Students are introduced to a range of materials and explore their use through a variety of prompts and directives. Each assignment requires a degree of self-determination in terms of aesthetic terrain, whether from the imagination, life, and/or researching the unlimited world of images online. *Prerequisite:* *Drawing I*, *Painting I*, or permission of the instructor. Other recent *Drawing II* classes have explored mixed media, the figure, and drawing from nature.

### **Printmaking II: Experimental Printmaking, "Multiples"**

#### *Art 209-210*

The course covers nonintaglio techniques such as large-scale woodblock and collagraph; explores the use of the laser cutter and digital tools; and opens up the process to drawing, painting, and sculpture. The focus is on the development of projects that utilize

printmaking as part of a larger process rather than just for the creation of a printed edition. Themes explored in other *Printmaking II* courses include silkscreen and intaglio.

### **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.

### **Digital III**

#### *Art 300*

Graphic novels, large-scale sculpture, and urban painting are addressed as examples of artworks that exist as virtual presentations of potentially physical objects. Class assignments also explore 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.

### **Advanced Studio**

#### *Art 301*

Designed for students who have completed Level I and II courses in painting, sculpture, or drawing/mixed media, with the expectation that juniors will begin to craft a work ethic and ongoing studio practice. The course is demanding, with each student vigorously developing a body of work and presenting work for class critiques.

### **Painting III: The Mural**

#### *Art 302*

Large-scale studio painting, political banners, and mural painting are investigated in this course. Students go through the mural-making process from idea to execution, making scale drawings, discussing budgets, and considering site specificity. Acrylic, oil, and spray paint can be used, depending on preference and the project. Painting experience required.

### **Sculpture III: Installation**

#### **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 Bard's UBS Gallery. Students are treated as working artists and are expected to install three site-specific projects of their own inspiration. 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. *Prerequisite:* a minimum of two 200-level studio arts courses.

### **Drawing III: Drawn and Quartered**

#### **Art 307-308**

Designed to explore the multifaceted nature of drawing, the course examines the formal, conceptual, expressive, and narrative potential of the medium. Through a series of projects, students investigate various material means (charcoal, pencil, pastel, ink, watercolor) and their application to image and abstraction, a single drawing versus a series, and color versus black-and-white.

*Prerequisites:* *Drawing II* and/or *Painting II*, and permission of the instructor.

### **Printmaking III: Photographic Printmaking Processes (Photogravure to Photopolymer)**

#### **Art 310**

The first part of the semester focuses on a hands-on experience of the history of photography, with photogravure (the only continuous-tone photographic process) at its center. Students also explore halftone techniques such as photo etching, screen printing, and photopolymer, with excursions into nonsilver photo processes such as

cyanotype, gum bichromate, and carbon printing. The second part is dedicated to the realization of student projects.

### **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](http://theater.bard.edu)**

**Faculty:** Gideon Lester (director), Jorge Ignacio Cortiñas, Liza Dickinson, Miriam Felton-Dansky, Jack Ferver, Neil Gaiman (on leave 2019-20), Lynn Hawley, Chiori Miyagawa, Emilio Rojas, Jonathan Rosenberg, David Szlasa, Jean Wagner

**Overview:** The Theater and Performance Program aims to develop innovative thinkers and artists who use 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, dramatic structure, and world theater. Technique courses include skills-based classes in playwriting, directing, acting, voice, movement, performance, and composition. Creative practice and research comprises productions, 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: *Introduction to Playwriting*; *Introduction to Acting: The Actor and the Moment*; *Introduction to Theater and Performance*; *Introduction to Theater History: Great Theaters of the World*; and *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:

**1. Participation in the Senior Project Festival:**

Proposals are considered for a limited number of 25-minute slots in the Senior Project Festival, which is produced at the Fisher Center with budgetary and technical support from Fisher Center staff. Proposals must include two to four collaborators who are senior Theater and

Performance majors and who intend to use the work as their Senior Project. Collaborators may propose a production of an existing play (whole or in excerpt), a new play to be written by one of the collaborators, or a performance created through some other collaborative process. In this third category, the proposal must set out a clear plan for the creative process and give a detailed description of each collaborator's role in that process. For all of these categories, each collaborator should submit their own proposal, written in consultation with their fellow collaborators and advisers.

The artistic project must be accompanied by a 15- to 20-page paper, in which the student analyzes the project's artistic goals and accomplishments and situates the project in relation to its theoretical and/or historical contexts. Individual collaborators on a project must each produce their own written component, with clear analysis of the roles they played in the creative process.

**2. Independent theater/performance project:**

Students may self-produce theater/performance projects in the Old Gym or another space on or off campus. Students forgo technical support from the Fisher Center, but still receive budgetary support. These proposals may represent one Senior Project or the work of multiple collaborators, and the proposed performance should be 25 minutes in length. Each independent project must also be accompanied by a 15- to 20-page paper, in accordance with the guidelines listed above.

**3. Research paper:** Students may write 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.

**Recent Senior Projects in Theater and Performance:**

"Detachment, Discovery, and Failure: An Analysis of the Process and Production of *The Jewish Wife* by Bertolt Brecht"

"Dinner in America: An Exploration of Theater Culture and Representation"

"Reflections on *the dreamer examines his pillow*,"  
Scene 1

"Turned On: An Exploration of Intimacy in the Age of Technology"

**Facilities:** The Fisher Center's state-of-the-art facilities include studios, workshops, and two theaters, including the flexible LUMA Theater, which seats up to 200.

### **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**

*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.

### **Introduction to Theater and Performance**

*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*

CROSS-LISTED: WRITTEN ARTS

Students initially experiment with different forms and then focus on developing a one-act play, with sections of the work in progress presented for class discussion. Participants also read a wide range of dramatic literature, from the 20th century to today. *Prerequisite:* Theater 107, or a screenwriting or poetry workshop.

### **Intermediate Acting: Scene Study I**

*Theater 209*

Students discover their unique process as an actor through rehearsal and performance of scenes primarily from modern and contemporary American theater. The course also explores the

different ways an actor approaches—and mines—a text; effective rehearsal methods; and how to ask questions about character, develop circumstances, and tell a story through action. *Prerequisite:* Theater 110.

### **Writing Plays Using Facts and Data**

*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.

### **Design Studio**

*Theater 224*

An introduction to the development and implementation of design techniques for the stage. Through a series of case studies, students explore the history and semiotics of scenic, lighting, and new media design, and watch production recordings from Ralph Lemon, Julie Taymor, Big Art Group, Robert Wilson, and others. In parallel practical units, the class studies the basics of scenic design, from rigging and carpentry to rendering, lighting, and projections.

### **History of East Village Performance**

*Theater 229*

CROSS-LISTED: ART HISTORY, DANCE, GSS

An examination of the work and legacy of performance artists who emerged from New York's East Village in the 1980s and early 1990s, including Karen Finley, Jack Smith, Ishmael Houston-Jones, Charles Atlas, Ethyl Eichelberger, Klaus Nomi, and Carmelita Tropicana. Also considered are the political, economic, and cultural conditions that gave rise to this artistic movement, which straddled the spheres of theater, performance, visual art, dance, and experimental film and video.

### **Power and Performance in the Colonial Atlantic**

*Theater 236 / History 236*

CROSS-LISTED: AMERICAN STUDIES, EXPERIMENTAL HUMANITIES

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 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 to 1825).

### **Performance Composition**

*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.

### **Introductory Voice for Actors**

*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* as the second in a sequence

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.

### **Chance in Performance**

#### *Theater 247*

The notion of chance has been used to describe a wide range of artistic practices, including the ready-made, collage, participatory work, and indeterminacy in composition and/or performance. This course covers the major historical, theoretical, and practical issues surrounding the use of chance in artistic production. Students explore distinct and overlapping movements in which chance has figured, beginning with Dada and Duchamp, and including Cage/Cunningham, Fluxus artists, Nature Theater of Oklahoma, and Eve Sussman.

### **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.

### **Clown**

#### *Theater 252*

In each performer there is a clown. It exists on the other end of the tether that begins with generosity, honesty, vulnerability, and desire to be up on the stage and give to the audience what you value. The clown cannot be crafted but must be discovered. This course uses a pedagogy developed by Jacques Lecoq in his Paris school that helps the performer become more physically alive, grandly expressive, and ferociously honest on the stage. *Prerequisite:* Theater 110.

### **The Politics of Interactive Performance**

#### *Theater 253*

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

What is the difference between creating art with communities and creating art about communities? Does a socially engaged artist necessarily produce socially engaged art? This seminar explores the political potential of contemporary interactive and socially engaged performance. Students read and present in class on the subjects of participatory art, relational aesthetics, social practice, and interactivity, studying the work of artists and collectives such as Hiwa K, Guillermo Gómez-Peña, Center for Political Beauty, and Rirkrit Tiravanija, among others.

### **Physical Theater**

#### *Theater 255*

This course gives students the tools to find truthful physical expression of their characters, and to build strength and mobility as they create nuanced performances. Participants learn to slough off habitual behavior and postural "holds" through a warm-up that uses aspects of Graham, Alexander, and Release techniques. Improvisation exercises build kinetic awareness and hone intuitive prowess, and, finally, the class explores scene work to find a character through movement and remain present at each moment of a performance. *Prerequisite:* Theater 110.

### **Gender Theater**

#### *Theater 261*

CROSS-LISTED: GSS

How can we use the tools of theater to interrogate the way we perform gender—our own and other people's? This creative practice course explores and challenges normative notions of gender. Through improvisation and performance exercises, students examine overt and covert societal rules surrounding the gender binary.

### **Advanced Acting: Scene Study II**

#### *Theater 307-308*

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.

## 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*; *Ibsen*; *Jacobean Theater*; *Japanese Theater*; *Musical Theater*; *New Works on Stage*; *Performance Art in Theory and Practice*; *Philosophies of Acting*; *Shakespeare*; *Solo Performance*; *Stanislavsky, Brecht, and Grotowski*; *Tennessee Williams*; *Theater of the Absurd*; and *Yiddish Theater*.

## Theatrical Adaptation

### Theater 316

Adapting classic and contemporary fiction to a theatrical form is a creative process that integrates the original intention of the material with the theater artist's imagination. This advanced studio course explores the process of adapting nondramatic sources for the stage. The first half of the semester focuses on improvisations and composition exercises. Students then select a contemporary or classical text as the basis for a longer adaptation, which they write and stage.

## 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.

## Brecht and His Legacy

### Theater 326

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. This seminar explores Brecht's writings for the theater and his theatrical legacy, and locates his aesthetics in arenas such as feminist and queer performance texts, documentary and political drama, post-colonial drama, and contemporary critiques of capitalism. Other writers and artists investigated include Heiner Müller, Peter Weiss, Caryl Churchill, and Augusto Boal.

## Visual Performance

### Theater 328

Commitment and courage are more important than technique in this advanced course. Working individually and collaboratively, students develop performance material based on autobiography; specific characters, artists, or historical figures; or dreams, fairy tales, and myths. The process includes viewing and discussion of performance documentation, imagery, and writing by performers, artists, creators, and filmmakers who have found inspiration articulating the possibilities of character delineation from specific sources, including the Wooster Group, Charles Ludlam, Dina Martina, Isaac Julien, Kazuo Ohno, and Eleanor Antin.

## One-to-One Performance

### Theater 330

CROSS-LISTED: HUMAN RIGHTS

One-to-one performance—a single performer engaging with a single audience member—has been a popular trend in the last decade, raising questions about the politics and aesthetics of spectatorship and participation. In this advanced studio, students create one-to-one performances on the subject of borders, in conjunction with the Live Arts Bard Biennial on borders and migration. Artists studied include Adrian Howells, Franko B, Leena Kela, Oreet Ashery, and Brian Lobel.

## 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 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 Abramović.

### **Advanced Acting: Rehearsal Technique**

*Theater 344*

Students in this studio class explore techniques tailored to specific acting opportunities. How does preparing an audition monologue differ from rehearsing a scene for audition purposes? How does the style of a play dictate the choices made in approaching rehearsal? Students prepare material from a wide variety of theatrical texts to rehearse with the instructor and perform in scheduled showings.

### **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.

### **Adapting Shakespeare**

*Theater 347*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, WRITTEN ARTS

This intensive writing and performance workshop explores the history and practice of adapting Shakespeare's plays into a variety of genres and

styles. Using *A Midsummer Night's Dream* as the primary text, the class unpacks Shakespeare's dramatic strategies (juxtaposition, comic tropes and conventions, extremity, fantasy) and examines existing adaptations in film, poetry, graphic novels, plays, musicals, and television. Students also create their own responses to the play in a variety of genres.

### **Performing Photography**

*Theater 348*

CROSS-LISTED: PHOTOGRAPHY

The photograph has always been an unstable document. Caught between then and now, here and there, it slides between presence and absence, attesting to a world beyond the present moment. Performance, on the other hand, is often thought of as pure presence—an ephemeral medium that resides wholly in its enactment. This class challenges both presumptions, inviting students to explore the history and theory of performance and photography.

### **South African Theater**

*Theater 352*

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

The theater of contemporary South Africa is inextricably linked to its history and politics. This course divides that history into two periods: the years of apartheid from the election of the National Party government in 1948 to the release of Nelson Mandela from prison in 1990; and the postapartheid years. Theater makers studied include Athol Fugard, Mbongeni Ngema, Percy Mtwa, Barney Simon, Pieter-Dirk Uys, John Kani, Mpumelelo Paul Grootboom, Zakes Mda, Aubrey Sekhabi, Lara Foot, Yaël Farber, and William Kentridge.

### **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.

### **Live Art Installation**

#### *Theater 354*

Working individually and collaboratively, students in this advanced studio course develop projects at the intersection of performance and installation. Participants are encouraged to locate and amplify their singular artistic voices, exploring techniques from live art, text, movement, video, sound, installation, and performance. They also study the work of pioneering artists from across genres, including Jerome Caja, Colette, the Cockettes, Derek Jarman, Cindy Sherman, Nina Simone, Benjamin Smoke, and Elizabeth Swados.

### **Activating Public Space through Pageant Puppetry**

#### *Theater 356*

A parade, a festival, a happening, though momentary, can shape our perception of a shared space and alter how we see ourselves as part of a community. This course explores how artists can animate public space through performance, imprinting a neutral site with lasting narratives, memories, and microhistories. In addition to exploring hands-on techniques for creating an art parade in a public space, a major focus of the class is the conceptualization, design, construction, and staging of a community-based procession.

### **New Play Development: The Writer and the Director**

#### *Theater 357*

Playwrights are often paired with directors who are tasked with helping them realize their vision, although other collaborative models exist. In this workshop, playwrights and directors are paired up to develop new works generated by the writer, with students exploring the rules of engagement and the collaborative nature of the process, as well as its limits. The course culminates in stage readings of new work generated in the course. *Prerequisite:* Theater 107 or Theater 203.

### **Junior/Senior Seminar: Creative Producing for the Performing Arts**

#### *Theater 370*

CROSS-LISTED: DANCE

This course provides students with the knowledge and skills to evolve their creative imaginations and launch a creative practice after graduation. Topics include budgeting, grant writing, and crafting an articulate artist's statement. Guest speakers and the producing resources of Bard's Fisher Center for the Performing Arts offer a range of perspectives. (The course is identical to Dance 350, *Junior/Senior Seminar in Dance*, and alternates with it annually.)

### **Sex and Violence in the Politics of Performance**

#### *Theater 375*

This course explores different approaches artists and theorists have taken to the continuum of pleasure and pain as a political practice in theater and performance since the 1960s. It also questions the ways sex and violence have been used to subjugate the body, defining the limits of what a body can be or do. Works by Schneemann, Baraka, Abdoh, Rosenblit, Butler, Nietzsche, Freud, Kipnis, and Moten, among others.

### **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.

# 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 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.

Several special course series are noted throughout the chapter. Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; Thinking Animal Initiative courses introduce ways of thinking about animals that encourage interdisciplinary connections; and Calderwood Seminars help Upper Class students think about translating discipline-specific writing to a general audience.

Division chair: Nicole Caso

## Foreign Languages, Cultures, and Literatures

### flcl.bard.edu

**Faculty:** Melanie Nicholson (director) and Stephanie Kufner (coordinator), Matthew Amos, Franco Baldasso, John Burns, Nicole Caso, Odile S. Chilton, Robert L. Cioffi, Lauren Curtis, Ziad Dallal, Elizabeth N. Holt, Franz R. Kempf, Marina Kostalevsky, Lu Kou, Patricia López-Gay, Kassandra Miller, Oleg Minin, Karen Raizen, Dina Ramadan, James Romm, Nathan Shockey, Wakako Suzuki, Éric Trudel, David Ungvary, Olga Voronina, Marina van Zuylen, Thomas Wild, Li-Hua Ying

**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 its use 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 offers the Bard community many different ways to explore foreign languages and cultures outside the regular language and literature classes. See [flcl.bard.edu/resources/center](http://flcl.bard.edu/resources/center) for more details.

Most of the languages taught through the Foreign Languages, Cultures, and Literatures (FLCL) Program offer an intensive format that allows students to complete the equivalent of one and a half years of language study within just a few months. Such courses include a one- or two-month summer or winter program in a country where the target language is spoken. After studying abroad, students demonstrate an impressive increase in linguistic capacity. They also gain cultural knowledge, and the exposure to

different manifestations of cultural activity makes them aware of the interrelatedness of diverse disciplines. Most students choose to continue their path toward linguistic and cultural fluency by taking courses at the intermediate and advanced levels.

**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 (typically involving critical interpretation and translation) or any combination of literary and nonliterary expressions of a given culture.

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

"Bodies Inscribed in the Landscape: Poetic 'Exhumations' of Chile and Argentina's *Desaparecidos*"

"Love, Loss, and Liminality: Classical and Medieval Perspectives on Orpheus and Eurydice"

"Mexican Nationalism in Ignacio Manuel Altamirano's *Clemencia*"

"Questioning Authority: An Exploration of Montaigne and Borges"

## 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. Classroom time is devoted to conversation and grammar exercises stemming from DVDs and other materials. Emphasis is also placed on authentic resources that derive from current cultural contexts, realities, and creative work of the Arab world.

**Intermediate Arabic***Arabic 201-202*

The class focuses on the functional use of Arabic in a natural communication setting. The basic language skills—reading, speaking, listening, and writing—are dealt with simultaneously. Aspects of Arab culture and differences between Modern Standard Arabic and the spoken language are highlighted.

**Advanced Arabic***Arabic 301-302*

Students read selections from Arabic literary journals, with a focus on the poetry and prose of the 1950s and 1960s; develop their literary and critical vocabularies in Arabic; and refine their writing. The primary textbook is *The Connectors in Modern Standard Arabic*.

**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 (eight hours per week) in the spring and a summer immersion program (six weeks) in China.

**Intensive Beginning Chinese***Chinese 106*

The course focuses on both the oral and written aspects of the language, giving students a basic understanding of standard Chinese and the ability to engage in simple conversations. A summer immersion program in China follows (financial aid is available to cover part of the costs).

**Intermediate Chinese I-II***Chinese 201-202*

For students who have taken one year or more of basic Chinese and want to expand their linguistic proficiency and cultural knowledge. Audio and video material that presents real-life situations supplements the primary textbook. Daily practice, frequent quizzes, homework assignments, and tutorials are built into the course. Chinese 202 emphasizes communicative activities and

language games. Texts also include newspapers, journals, and fictional works.

**Exotic Landscapes: Travel and Travel Writing in China's Borderlands***Chinese 216*

CROSS-LISTED: ASIAN STUDIES, EUS, HUMAN RIGHTS, LITERATURE

Representations of China's borderlands (Mongolia, Tibet, Xinjiang, Yunnan, etc.) and its ethnic minorities are explored through Western and Chinese travel writings. The focus is on two periods, the first between 1850 and 1911, a time of extensive and often violent encounters between China and the West; and the early 1980s to the present. Authors include Sven Hedin, Isabella Bird, Archibald J. Little, Alexandra David-Neel, George E. Morrison, Ma Jian, and Sun Shuyun.

**Modern Chinese Fiction***Chinese 230 / Literature 230*

See Literature 230 for a full course description.

**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 are mostly selected from Chinese newspapers.

**Theater and Performance in the Chinese-Speaking World***Chinese 311*

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 among the state, politics, identity, and performance, and looks at how, despite state efforts to define artistic creativity, the theater has always defied the status quo.

**Reflections of China in Film***Chinese 403*

With the primary goal of enhancing speaking, listening, reading, and writing skills, this course examines films from China, Taiwan, and Hong Kong, exploring such topics as the origin of Chinese cin-

ema, nationalism and revolution, cinematic representation of contemporary and historical themes, the search for roots in the post-Mao era, the Fifth Generation and experimental fiction and film, Hong Kong popular culture in the commercial age, feminism and sexuality, and representations of exile, diaspora, and the new immigrants. Conducted in Chinese.

## **Lu Xun and the Modern Chinese**

### **Short Story**

*Chinese 405*

An advanced language course that involves close reading of stories by major 20th-century writers, including Lu Xun, Eileen Chang, Shen Congwen, Ding Ling, and Bai Xianrong. 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. Conducted in Chinese.

## **Performing Chinese: Culture, Identity, and Politics**

*Chinese 415*

How does performance in everyday Chinese society shape one's identity, culture, and political affiliation? Can a person of non-Chinese origin who speaks and writes the language claim to be Chinese? How does one perform "Chinese-ness"? This course examines the relationship between the individual, state, and society, with a focus on the ways that language, politics, and culture shape identity. Texts include newspaper articles, films, political treatises, and plays that have shaped and/or divided Chinese communities.

## **Classics**

### **Introduction to Greek Tragedy**

*Classics 111*

An introduction to the texts and traditions of Greek tragedy, which flourished in Athens during the fifth century BCE. Close study of the major plays of Aeschylus, Sophocles, and Euripides (in English translation) gives students familiarity with the genre of tragedy as a complex art form and, in particular, as a vehicle for the transmission of core Western values—moral, political, and aesthetic.

### **The Greek World: An Introduction**

*Classics 115*

This introductory course explores the social, cultural, and political history of the Greek world from its earliest beginnings in the Bronze Age to the "renaissance" of Greek literature and culture under the Roman Empire. The class examines the creation of political forms (from democracy to tyranny), contacts and conflicts between Greece and the East, the rise and fall of world empires, and the invention of literary genres. Materials studied include vase paintings, inscriptions, and texts by Aeschylus and Aristophanes. All readings in English.

### **The Roman World: An Introduction**

*Classics 122*

An exploration of the social, cultural, and political history of Rome, tracing its evolution from a small city-state to a dominant imperial power that still influences the language we speak, the art we make, and the laws we follow. The class considers a range of literary, visual, and material primary sources: inscriptions, coins, wall paintings, archaeological data, and texts such as Vergil's *Aeneid*, Livy's *History of Rome*, and Pliny's *Letters*.

### **Homer for Beginners**

*Classics 130*

CROSS-LISTED: LITERATURE

The *Iliad* and *Odyssey* of Homer (c. eighth century BCE) are the twin pillars upon which the Western literary tradition stands. Between them, they explore issues of human life and civilization that have remained central ever since: mortality and heroism; the relationships between the human and the divine, men and women, free will and fate; the confrontation between European and other cultures; and the nature of poetry, tragedy, and comedy. This course consists of an intensive reading of both epics in their entirety.

### **Vergil for Beginners**

*Classics 142*

What is the greatest long poem in the Western tradition? Far more voices, over far more centuries, have spoken for Vergil's *Aeneid* than for Homer's *Iliad*, Dante's *Commedia*, or Milton's *Paradise Lost*. The class reads the *Aeneid* twice; the first time in Robert Fitzgerald's 1983 translation and, after a break, in the 2017 translation by

David Ferry. Between readings, students consider the historical background of the poem's composition and read Vergil's earlier works, the *Eclogues* and *Georgics*.

### Alexander the Great

*Classics 201 / History 201*

See History 201 for a full course description.

### Early Greek Philosophy and Science

*Classics 209*

CROSS-LISTED: PHILOSOPHY

This course looks at the principal pre-Socratic philosophers—Parmenides, Empedocles, Heraclitus, Anaxagoras, Democritus—with respect to developments in Greek religion and science as well as to the history of philosophy. Scientific themes include astronomy and the theory of evolution.

### Gender and Sexuality in the Ancient World

*Classics 211 / History 211*

See History 211 for a full course description.

### Herodotus and Thucydides

*Classics 232*

CROSS-LISTED: HISTORICAL STUDIES

Herodotus and Thucydides are generally called historians, but the word only begins to describe them. Herodotus uses the chronicle of the Persian Wars to explore geography, anthropology, religion, and ethical philosophy; Thucydides weaves into his account of the Peloponnesian War debates on foreign policy, political science, justice, and morality. The two address themselves to timeless concerns of democracies and hegemonic powers. Works are read in their entirety, with attention paid to the questions they raise in both ancient and modern contexts.

### The Fall of the Roman Empire

*Classics 236*

At the end of the third century AD, the Roman Empire stretched from Spain to Asia Minor. It was so vast that its administration was divided into eastern and western zones. Two hundred years later, the empire lost control of most of its western provinces. The events associated with these losses constitute the "Fall of the Roman Empire." This course explores the causes behind the collapse and assesses the afterlife of Roman culture

in the "Barbarian" West. Readings (in English) from Gregory of Tours, Boethius, Augustine, and Sidonius Apollinaris.

### 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.

### Poetry and Athletics

*Classics 275*

The meanings to be seen in athletics have stirred the meditations and praises of poets in many cultures and genres. This course looks at the strange intersections of the physical, social, and sacred we still recognize in sports. Readings include case studies of the wedding of poetry to athletics in still thriving Oceanic cultures; victory odes for the ancient Greek games, principally those of Pindar; and sports poetry in Europe and the Americas, ranging from bullfighting and capoeira to baseball.

### The Invention of Difference

*Classics 322*

The literatures of the classical world—the Persian Empire, Egypt, Ethiopia, and India—were concerned with the representation of other peoples, places, and cultures. How did ancient writers think about difference? What is the relationship between structures of power and the literature of difference? This seminar explores the invention of difference in texts such as the *Odyssey*, Aeschylus's *Persians* and *Suppliant Women*, Euripides's *Helen* and *Iphigenia among the Taurians*, and Aristophanes's *Acharnians*, among others.

### Greek and Roman Epic

*Classics 333*

Epic poetry was the most prestigious form of poetic expression throughout antiquity, and a grasp of its history, techniques, themes, structure, and ideologies is essential to any serious understanding

of the classical—and indeed the Western—literary tradition. This course examines the evolution of the epic in the Greek and Roman worlds from its origins as an oral genre in the Archaic Greek period to its final efflorescence in the Late Antique period (late fourth to early fifth century).

## Ancient Greek

### Beginning Ancient Greek I-II

#### Greek 101-102

This two-semester sequence is designed for students with no experience of ancient Greek to read authors such as Homer, Sophocles, Euripides, Plato, and Herodotus in the original language. Grammatical exercises and drills are combined with developing skills for translating, reading, and interpreting Greek literature: students begin reading short selections from classical authors by the end of their first semester, and longer passages throughout the second semester.

### 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: Introduction to Classical Authors and Genres

#### Greek 201

Designed for students reading continuous Greek for the first time, the course builds reading fluency and provides an introduction to several major authors and genres of Greek literature of the fifth and fourth centuries BCE. Texts include selections from Plato, Demosthenes, Sophocles, Euripides, and other classical authors. *Prerequisite:* successful completion of Greek 102, or permission of the instructor.

### Intermediate Greek II: Plato's *Symposium*

#### Greek 202

Students read in Greek most of Plato's great dialogue on Eros, and all of it in English. For comparison, they also read Xenophon's *Symposium* in English. Plato's Greek text is studied in a recent edition by Louise Pratt, *Eros at the Banquet*, and supplemented by the same author's *The Essentials of Greek Grammar: A Reference for Intermediate Readers of Attic Greek*. Discussion ranges from correct translation and analysis of grammatical points to analysis of the dialogue as both philosophy and literature.

### 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). Part II looks at lyric poetry by Sappho, Alcman, Anacreon, Solon, and Simonides.

### Advanced Greek: Euripides's *Bacchae*

#### Greek 305

Performed posthumously in 405 BCE, the *Bacchae* narrates the return of Dionysos, the Greek god of theater, wine, and ecstasy, to his birthplace in Thebes. The tragedy is both a traditional story of homecoming and vengeance and an innovative exploration of the nature of divinity and myth, self and society, and tragedy itself. The class further develops reading fluency while gaining a range of critical approaches to the play. *Prerequisite:* Greek 201-202 or permission of the instructor.

### Advanced Greek: Aristophanes's *Frogs*

#### Greek 315

Aristophanes's comedies, at once bawdy and wordy, revolutionary and reactionary, combine mass entertainment with social commentary on Athens in the fifth century BCE. Students read (in the original Greek) Aristophanes's *Frogs*, in which the god Dionysus descends to the underworld to choose one of the recently deceased tragic playwrights, Aeschylus or Euripides, to return to help the city in crisis. The class also develops further reading fluency in Greek and research skills in the classics. *Prerequisite:* Greek 201-202 or permission of the instructor.

## Latin

### Beginning Latin

#### *Latin 101-102*

This two-semester sequence brings 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 a wide range of Latin literature.

### Basic Intensive Latin

#### *Latin 106*

Students learn to read authors such as Vergil, 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

#### *Latin 201-202*

This course solidifies students' knowledge of Latin vocabulary, morphology, and syntax, and helps them build interpretative tools for reading and engaging with Latin literature. Readings include portions of Vergil's *Aeneid*.

### The Age of Nero

#### *Latin 208*

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

### Advanced Latin I: Vergil

#### *Latin 301*

An examination of the works that launched Vergil's poetic career: the *Eclogues* and *Georgics*. *Eclogues*, a collection of 10 short poems that inspired the European tradition of pastoral poetry, conjures a fictional world in the Italian countryside that the author uses to interrogate his own volatile political situation. *Georgics* also

uses a rustic backdrop to explore political and philosophical themes. The class also studies Vergil's innovative reworking of Greek poetic traditions in these poems.

### Advanced Latin II: Ovid's *Metamorphoses*

#### *Latin 302*

Students in this advanced course read selections from Ovid's *Metamorphoses*, a beguiling (anti-) epic of change, which encompasses the history of the world from its origins in Chaos to Julius Caesar. The focus is on the work's approach to narrative and myth; its assimilation of multiple generic forms, from tragedy to pastoral; and its explanations of the world as the Romans knew it. In addition to further improving students' reading fluency in Latin, emphasis is placed on developing a range of critical approaches to Ovid's work.

### Ovid in Exile

#### *Latin 310*

In 8 CE, Rome's most famous poet, Ovid, was banished by Augustus to the furthest frontier of the Roman Empire, the Black Sea. There he embarked upon his final work: a series of texts that grapple with the fraught relationship between the artist and imperial power, and express his state of geographic, political, and cultural exclusion. The class reads the third book of *Tristia* ("Lamentations") in Latin, along with as many selections from the rest of the corpus as time allows. *Prerequisite*: Latin 201-202 or permission of the instructor.

### Horace's Odes

#### *Latin 312*

The class reads a selection of Horace's *Odes*, four books of Latin lyric that range from the funny to the philosophical, and considers the poetry's relationship to Greek and Roman literary traditions, Horace's other works, and his cultural and historical contexts. *Prerequisite*: Latin 201-202 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 one-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 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*

This course explores 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. The class considers the interaction between the French and their cinema in terms of historical circumstances, aesthetic ambitions, and self-representation. Conducted in French.

### Introduction to French Thought

#### *French 221*

This course traces the major intellectual conflicts that have shaped *la pensée française* from

Montaigne to Deleuze. Authors are often paired to encourage students to think dialectically on topics such as humanism/antihumanism (Montaigne and Rabelais), the mind/body question (Descartes and Racine), enlightenment/anti-enlightenment (Voltaire and Rousseau), the French Revolution (Sieyès and Olympe de Gouges), Romanticism (Sand and Madame de Staël), modernity and its enemies (Baudelaire and Haussmann), and literature and science (Balzac and Zola), among others. In French.

### Quarrels of the Ancients and the Moderns: Past, Present, and Future in the French Literary Tradition

#### *French 235*

The "*querelle des anciens et des modernes*," the conflict that raged at the heart of French letters from the late 17th century to the early 18th, pitted those who found the ancient Greeks and Romans to be untouchable in terms of artistic merit against those who considered contemporary innovations to be a progression beyond the inheritance of antiquity. This course explores the roles played by the past, present, and future in the French literary tradition, with a focus on several authorial oppositions: Corneille/Racine, Voltaire/Rousseau, Balzac/Flaubert, and Sartre/Blanchot.

### Topics in French Literature

#### *French 240*

The class explores the ways in which, over the past three and a half centuries, literature (novels, short stories, poems, plays, essays) has attempted to grasp its own essence. Why literature? How can literature serve as a response to a problem (be it personal or political), or, taken from another angle, why is the questioning at the heart of literature often seemingly the sole solution? Readings from Diderot, Rousseau, Stendhal, Balzac, Nerval, Baudelaire, Mallarmé, Breton, Sartre, and Duras. 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.

### **"Passions du Réel": Literature and Tyranny of Fact**

*French 315*

CROSS-LISTED: LITERATURE

For the last few decades in France, the "call of the real" (Forest) has presented itself to many writers as nothing less than an ethical imperative. But how does one write the real? How can one reconcile the desire to document, to bear witness to what is there or memorialize what is already vanishing, with the formal and aesthetic issues at the core of what we consider to be properly literary? The class examines "factographic" texts by Augé, Bailly, Bove, Clerc, Ernaux, Perec, Rolin, and Vasset, among others.

### **Survey of 20th- and 21st-Century French Poetry**

*French 324*

This survey of major trends in modern and contemporary French poetry provides students with the opportunity to practice close reading, examines the precarious nature of modern French verse, and considers the many accounts of a "crise de vers" (crisis) in 20th- and 21st-century poetry, as well as the fate of a rather emaciated and breathless lyrical "I." Works by Alféri, Apollinaire, Aragon, Bonnefoy, Breton, Cadot, Cendrars, Collobert, Éluard, Guillevic, Jaccottet, Michaux, Ponge, Roche, Roubaud, Tarkos, and many others. Conducted in French.

### **Autrement Dit: Paroles des Femmes**

*French 325*

This course introduces a variety of women's voices in 20th-century French literature and cinema. Texts by Colette, Simone de Beauvoir, Maryse Condé, Marguerite Duras, Annie Ernaux, Anne Hébert, Catherine Millet, Amélie Nothomb, and Nathalie Sarraute. Screenings of films by Chantal Akerman, Catherine Breillat, Claire Denis, Marguerite Duras, and Agnès Varda. *Prerequisite:* four years of French.

### **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 Montaigne, Beckett, Aristotle, Marx, Nietzsche, Pascal, Lafargue, Stendhal, and Proust.

### **Literature of Private Life**

*French 354*

CROSS-LISTED: GSS, LITERATURE

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.

## **German**

### **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.

### Intermediate German

#### *German 201-202*

Designed to deepen the proficiency gained in *Intensive German*, this course increases students' fluency in speaking, reading, and writing, and adds significantly to their working vocabulary. Discussions focus on questions around multiculturalism and migration in Germany, and readings include *Soharas Reise* by Barbara Honigmann.

### Madness

#### *German 220 / Literature 220*

See Literature 220 for a full course description.

### *The Ring of the Nibelung*

#### *German 287*

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, and the anonymous authors of the medieval *Nibelungenlied* and Old Norse *Poetic Edda*.

### 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.

### Life and Other Dreams

#### *German 314*

There is waking life, and then there is another "stage" on which dreams take place, as Sigmund Freud wrote in *The Interpretation of Dreams*. Students read influential and compelling dream narratives, with a focus on German-language literature and culture. How are dreams narrated, and how is their relation to the rest of life

conceived? What is the logic of dreams according to Freud? Texts range from Genesis to works by Freud, Kafka, Adorno, Mann, and Benjamin.

### Words and Flowers: The Poem between Myth and Botany

#### *German 322*

Literature draws on the world of flowers and trees to create meaning. What kinds of lives do these neglected protagonists lead in literary texts? When one names a flower, what kind of knowledge is tacitly imparted? How do folklore, local life, mysticism, and observation of the natural world interact in literature? The course focuses on modern German-language poetry, and includes close readings of poems by Celan, Goethe, Heine, and Hölderlin. In German.

### Confronting Injustice

#### *German 324*

##### CROSS-LISTED: HUMAN RIGHTS

This course looks at literary representations of and confrontations with injustice in the 19th and 20th centuries. Texts include works by Heinrich Heine, Rosa Luxemburg, Else Lasker-Schüler, Franz Kafka, Gerhard Hauptmann, Bertolt Brecht, Paul Celan, and the Book of Job in conversation with selections from Margarete Susman's study of Job's legacy. Topics discussed also include representations of perseverance against anti-Semitism, workers' struggles, and the relation of the individual to the law.

### German Theater between Moral Institution and Participatory Happening

#### *German 325*

After an overview of pivotal moments in the history and poetics of German theater (Lessing, Schiller, Hauptmann), the class examines specific developments in modern and contemporary theater. These include the new aesthetics of expressionist theater and Max Reinhardt's work at the Deutsches Theater, Bertolt Brecht's development of the epic theater before and during World War II, and postwar efforts to stage *Vergangenheitsbewältigung* ("coming to terms with the past" of the Third Reich and Holocaust). Conducted in German.

## 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.

## 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

An exploration of foreignness in modern German literature and opera (Lessing, Mozart, Novalis, Heine, Kafka, Frisch); contemporary films (Bohm, Fassbinder, Akin); and works of non-natives writing in Germany today (Tawada, Ören, Özdamar, Schami). Students discuss issues such as multiculturalism, homogeneity, and xenophobia with the goal of approaching cultural difference in what Claire Kramsch calls “a spirit of ethnographic inquiry rather than in a normative or judgmental way.” Conducted in German.

## Contemporary German Literature and Film

### 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.

## Baroque Mourning and Melancholy:

### Text and Image

#### German 428

Writers in 17th-century Germany inherited and transmitted medieval and Renaissance theories of affect during a time of political and religious tumult. Twentieth-century readers of Walter Benjamin's decisive study, *The Origin of the German Mourning Play*, have looked to the Baroque as a primal scene of modernity—and yet few have read Benjamin's sources. Class readings include works from the German Baroque period in dialogue with passages from Benjamin's study, as well as texts by Gryphius, Lohenstein, Luther, Benjamin, Panofsky, and Sebald.

## 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 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.

## Italian Crimes / Italian Fictions

### *Italian 222*

Crime fiction in Italy is called *il giallo*, after the color of the popular books that invaded the Italian market in the 1930s. The genre has become a major player in Italian self-representation even beyond Hollywood clichés. The course approaches modern Italian novels, including Sciascia's *A Ciascuno Il Suo* and Moravia's *Il Conformista* (and their filmic adaptations) with a focus on the fascist mentality, the evolution of mafia as a modern global enterprise, social and gender exclusion, and other issues. In Italian.

## 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, and 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 interpretations.

## Migrant Nations of Italy

### *Italian 228*

This course aims to enhance students' oral and written production in Italian by focusing on a key political and social phenomenon of modern Italy: migration and its cultures. By working with original materials by Leonardo Sciascia, Igiaba Scego, Amara Lakhous, and Cesare Segre, among others, students investigate the problems, pitfalls, and memories of a country striving to become an inclusive multicultural society. Taught in Italian.

## Renaissance Theater

### *Italian 232*

The course aims to enhance students' oral and written production in Italian through an

exploration of the Renaissance's diverse theatrical traditions—from Harlequin's mask to learned comedy, operatic gesture to tragic endings. Through texts, music, and performance, the class puts the Italian Renaissance into dialogue with broad theatrical traditions, ancient and modern. Texts include Machiavelli's *La Mandragola*, pastoral plays, excerpts from epic texts, and stage directions for commedia dell'arte productions.

## Italy and Exile

### *Italian 236*

Students enhance their oral and written production in Italian through the lens of exile, a crucial aspect of Italian consciousness from the medieval period to today. The course explores the idea of exile broadly, as both exile from a place and exile to another place, in selected works ranging from Dante to the 21st century. Texts include excerpts from Dante's *Comedy*, Machiavelli's *The Prince*, Antonio Gramsci's political writings, the prison letters of Nicola Sacco and Bartolomeo Vanzetti, and Igiaba Scego's novel *La mia casa è dove sono*.

## The Birth of the Avant-Garde: Futurism, Metaphysics, Magical Realism

### *Italian 318*

In 1909 Filippo Tommaso Marinetti, an Italian poet stationed in Milan but born in Alexandria, founded in Paris the modern avant-garde with the publishing of his first futurist manifesto. Futurism's claims of refashioning Western culture from its very foundations rapidly spread all over the world. Engaging with both the literature and art of the Italian avant-gardes, this course unravels the intricate, yet fascinating, knot of aesthetics and politics at the core of modernism.

## 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, writing, 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*

The first part of this two-semester sequence builds upon the foundational knowledge acquired in the first year of Japanese language study. Students develop their abilities in the four primary skills: listening, speaking, writing, and reading. Coursework consists of extensive study of basic grammar, language lab work, conversation practice, and simple composition exercises. The second semester accelerates the acquisition of Chinese characters and introduces more complex grammatical patterns and expressions.

### 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. *Prerequisite:* Japanese 202 or the equivalent.

### Advanced Japanese II

#### *Japanese 302*

In this continuation of Japanese 301, students concentrate on complex grammatical patterns while further accelerating the acquisition of characters and advanced vocabulary. They build oral skills through debate on relevant social topics and through individual research presentations. Composition is also emphasized. Conducted in Japanese. *Prerequisite:* Japanese 301 or equivalent.

## 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 descriptions of the Faculty of Liberal Arts and Sciences (Smolny) and Bard's study-abroad programs and summer language intensives in St. Petersburg, 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.

### Russian Intensive

#### *Russian 106-107*

Designed for beginners who have had little or no prior knowledge of Russian, the course focuses on the fundamentals of the spoken and written language, and introduces students to Russian culture. Creative expression in autobiographical and fictional compositions is also encouraged. In addition to regular class meetings, students are required to attend a weekly one-hour tutorial. Students who complete the intensive can apply for a 4-credit summer program in St. Petersburg.

### 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.

### **Continuing Russian**

*Russian 206-207*

Students continue refining and engaging their practice of speaking, reading, and writing Russian. Advanced grammar topics are addressed through a variety of texts and contexts.

### **An Appointment with Dr. Chekhov**

*Russian 220*

CROSS-LISTED: LITERATURE

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.

### **Contemporary Russian Fiction**

*Russian 2245 / Literature 2245*

An examination of the diverse world of contemporary Russian literature from the late Soviet and post-Soviet periods to the present. Readings include 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 two decades. Discussions focus on issues of narrative strategy, a reassessment of Russian history, religion and spirituality, cultural identity, and the changing relationship between Russian literature, the state, and society. In English.

### **Art of the Russian Avant-Garde (1900-34)**

*Russian 225*

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE

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.

### **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.

### **Russian Opera: Staging History, Shaping Myths**

*Russian 327*

CROSS-LISTED: MUSIC

An exploration of Russian history through the medium of Russian opera, which absorbed and confronted, transformed and blended the creative achievements of the Old World with the unique Russian experience. In the 19th century, opera became a powerful agent in Russia’s search for national identity. Operas studied: Glinka’s *A Life for the Tsar*, Mussorgsky’s *Boris Godunov* and *Khovanshchina*, Rimsky-Korsakov’s *The Tsar’s Bride*, Tchaikovsky’s *The Queen of Spades* and *Eugene Onegin*, Prokofiev’s *War and Peace*, and Shostakovich’s *Lady Macbeth of Mtsensk*.

### **Between Friends:**

#### **Letters of Russian Writers**

*Russian 328*

This advanced-level course looks at everyday life, literature, and the culture of the times through the letters of famous Russian writers of the 19th century, including Pushkin, Gogol, Tolstoy, Dostoevsky, and Chekhov. Conducted in Russian.

### **The Grammar of Poetry:**

#### **Advanced Russian in Analytical Context**

*Russian 329*

This course offers a practical approach to the fundamentals of Russian grammar and syntax through reading and analyzing poetic texts by Pushkin, Lermontov, Tyutchev, Blok, Akhmatova, Mandelstam, Tsvelaeva, Pasternak, Mayakovsky, Brodsky, and others. Also addressed: the history of Russian versification, the technical aspects of poetry, and translation of selected poems. Special attention is paid to principles of phonetics, intonation, and poetry recitation.

**Russia and Its Theater***Russian 330*

CROSS-LISTED: THEATER AND PERFORMANCE  
Designed for students with at least two years of study in Russian or for heritage speakers who wish to practice reading, writing, and speaking the language. With a focus on select 19th- and 20th-century prose and poetic texts, the course builds vocabulary and improves students' ability to communicate in Russian. Texts by Pushkin, Gogol, Turgenev, Dostoevsky, Tolstoy, Chekhov, Sologub, Bunin, and Blok.

**Translation: Russian to English***Russian 390*

A practical and theoretical course consisting of regular weekly readings and translations of a variety of literary texts. Students also work on an independent project throughout the semester. Texts include short stories and poems by Bunin, Chekhov, Babel, Tolstaya, Dovlatov, Akhmatova, Pasternak, and others.

**Kino Po-Russian: Advanced Russian through Film***Russian 418*

This creative exploration of the Soviet cinematic canon also offers an in-depth study of Russian idiom, grammar, and syntax. Films discussed include Grigoriy Aleksandrov's *Circus*, Nadezhda Kosheverova and Mikhail Shapiro's *Cinderella*, Vladimir Menshov's *Moscow Does Not Believe in Tears*, Eldar Ryazanov's *The Irony of Fate*, and Andrei Tarkovsky's *The Mirror*. Listening comprehension, reading, and writing assignments alternate with discussions and reenactment exercises.

**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*

In this course, students continue to refine their mastery of the four basic skills: reading, writing, speaking, comprehension. The textbook offers an integration of literature, culture, and film. The study of visual and written texts focuses on critical thinking, interpretation, speaking, and writing skills. *Prerequisite:* Spanish 201 or the equivalent.

**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.

**Cultures and Societies of Latin America and Spain***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.

### **Reading the Beast: Bestiaries and Beast Fables in Modern Literature**

*Spanish 238*

DESIGNATED: THINKING ANIMALS INITIATIVE

What place do animals hold in our conception of the world in the 21st century? How do cultural representations of animals, particularly in literature, reflect (or fail to reflect) our interactions with the flesh-and-blood creatures that have inspired them? The bestiary and the beast fable are two traditional ways humans have used animals to tell stories about themselves. This course examines the surprising reemergence and reconfiguration of these modes in texts by Apollinaire, Borges, Cortázar, Lispector, Monterroso, Neruda, and Sedaris.

### **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.

### **20th-Century Spanish American Short Stories**

*Spanish 241*

CROSS-LISTED: LAIS, LITERATURE

An exploration of the major themes and styles of short stories by key Spanish American writers in English translation. These authors include Jorge Luis Borges, María Luisa Bombal, Juan Rulfo, Elena Garro, Gabriel García Márquez, Luisa Valenzuela, and Roberto Bolaño, among others. The class examines detective fiction, fantastic literature, and examples of magical realism, as well as writing that addresses politics, the effects of colonial history on the present, and representations of desire and gender relationships.

### **Intermediate Spanish for Heritage Speakers** *Spanish 248*

This course is 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. The intermediate level assumes some prior study of Spanish.

### **The Afterlives of Federico García Lorca** *Spanish 266*

Federico García Lorca is Spain's most widely read 20th-century poet and playwright. His works are virtually untranslatable and hermetically personal, and yet they continue to draw the interest of loyal readers around the globe. This course looks at Lorca's work from his early classicist texts to his late avant-garde production, including *Gypsy Ballads*, *Poet in New York*, and plays like *Blood Wedding* and *The House of Bernarda Alba*. Also addressed is Spain's culture and politics in the years leading up to Lorca's assassination in 1936.

### **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.

## Perceptions of Reality in 20th-Century Latin American Literature

### *Spanish 320*

This course addresses different mechanisms that representative Latin American writers of the 20th century—Vicente Huidobro (Chile), César Vallejo (Peru), Alejandra Pizarnik and Jorge Luis Borges (Argentina), Carlos Fuentes (México), Gabriel García Márquez (Colombia), and Cristina Peri Rossi (Uruguay)—have used to perceive reality, rethink the limits of language, and experiment with new forms of representation.

## 20th-Century Latin American Novel

### *Spanish 323*

With the publication of Cortázar's *Rayuela* (Hopscotch, 1963) and García Márquez's *Cien Años de Soledad* (One Hundred Years of Solitude, 1967), the Latin American novel achieved an international reputation and readership. This course analyzes several novels of the "boom" period to determine the reasons behind their critical acclaim and popular appeal, as well as select post-boom works. Authors may also include Allende, Arenas, Asturias, Carpentier, Fuentes, Peri Rossi, Puig, Skármeta, and Valenzuela. In English, with concurrent reading tutorial in Spanish.

## The Broken Voice: Surrealist Poetry and Crisis in Spain

### *Spanish 324*

CROSS-LISTED: LAIS

Spanish poetry in the late 1920s and early 1930s—between the Great War (1914–18) and that somber prelude to the Second World War, the Spanish Civil War (1936–39)—was torn between its allegiance to the dehumanizing principles of the avant-garde and the growing pressures of political commitment. Against this backdrop, surrealism emerged as the last expression of the European intelligentsia and its promise to suture all wounds. Readings include works by Lorca, Alberti, Cernuda, and Aleixandre.

## The Art of Writing Spanish Worlds

### *Spanish 341*

An introduction to the art and craft of creative writing in Spanish, with a focus on contemporary narrative fiction. The heart of the class is the writing workshop. Assigned readings and weekly

exercises help students expand their narrative writing command and critical skills in the Spanish language. Readings include works by Bolaño, Schweblin, Fernández Cubas, and Navarro.

## Engaging the Other in Latin American Theory

### *Spanish 345*

Encounters among multiple cultures have made Latin America a fertile terrain for theorizing about the self and the other. This seminar traces various ways in which the other has been addressed in 20th- and 21st-century writings by a vast array of thinkers, including Fernando Ortiz, Ángel Rama, Néstor García Canclini, Antonio Cornejo Polar, Walter Mignolo, and others.

## True Fictions: Life Narration

### *Spanish 348*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

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 as they study in depth a selected number of masterpieces, including works by Miguel de Cervantes, Calderón de la Barca, Teresa de Jesús, Cadalso, Larra, Galdós, Unamuno, Lorca, and Laforet. Conducted in Spanish.

## Literature

[literature.bard.edu](http://literature.bard.edu)

**Faculty:** Marisa Libbon (director, fall) and R. Cole Heinowitz (director, spring), Jaime Alves (MAT Program), Franco Baldasso, Thomas Bartscherer, Alex Benson, Jonathan Brent, Mary Caponegro, Nicole Caso, Maria Sachiko Cecire, Robert L. Cioffi, Lauren Curtis, Deirdre d'Alberty, Mark Danner, Adhaar Noor Desai, Nuruddin Farah, Peter Filkins, Elizabeth Frank, Derek Furr (MAT Program), Stephen Graham, Donna Ford Grover, Elizabeth N. Holt, Michael Ives, Thomas Keenan, Robert Kelly, Franz R. Kempf, Marina Kostalevsky, Ann Lauterbach, Peter L'Official, Patricia López-Gay, Joseph Luzzi, Daniel Mendelsohn, Alys Moody, Bradford Morrow, Matthew Mutter, Melanie Nicholson, Joseph O'Neill, Francine Prose, Dina Ramadan, Susan Fox Rogers, James Romm, Justus

Rosenberg, Nathan Shockey, Karen Sullivan, Wakako Suzuki, Éric Trudel, David Ungvary, Marina van Zuylen, Olga Voronina, Thomas Wild, Daniel Williams, 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 and concentrations such as Africana Studies, Asian Studies, Classical Studies, Gender and Sexuality Studies, Medieval Studies, and Middle Eastern Studies.

**Requirements:** A student planning to major in the Literature Program must take Literature 201, *Narrative/Poetics/Representation*, 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 and one language instruction course 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 and the two short Moderation papers required of all students. 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, 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 seminars and are strongly encouraged to take one world literature course and one junior seminar. All students must complete a Senior Project and enroll in Literature 405, the yearlong *Senior Colloquium*, in order to graduate.

#### **Recent Senior Projects in Literature:**

"The Architecture of Confinement: An Exploration of Spatial Boundaries in Wright, Poe, and Foucault"

"Crossing the Border into Poetry: Documenting the Undocumented and the Trauma of Migration in Javier Zamora's *Unaccompanied*"

"Delineate the Spiritual: An Examination of Metaphysics in the Works of Donne, Herbert, and Milton"

"Rebuilding Stories: The Lost Metropolis of Zora Neale Hurston, a Literary Architect"

#### **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 relationships between global sociopolitical issues and literary form. Topics also include the Eastern and Western epic; 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 continents and centuries; and theories of "world literature" from Goethe to Casanova and Moretti.

#### **Technologies of Reading: Human and Machine Approaches to Literature**

*Literature 120 / Computer Science 120*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Concurrent developments in literary studies regarding "close" and "distant" reading methods and natural language processing (NLP) have sparked exciting collaborations between literary scholars and computer scientists. But there is a longer history of scholarly activity combining humanist and computational approaches to literature. This course charts the contours of this history, stretching back to the early 20th century.

**Women and Leadership***Literature 131*

DESIGNATED: ELAS COURSE

This 2-credit course explores some of the stories that circulate around women and power, from both academic and real-world perspectives. What does it mean to lead? How do we use a language of empowerment? Why has the United States embraced certain narratives of gender equity and success as opposed to those being created in other countries and cultures? The class engages with stories from across disciplines (the military, higher education, STEM, the arts) and from a broad range of perspectives.

**The Perils of Plot: *Don Quixote*, *Madame Bovary*, *Northanger Abbey****Literature 141*

Stories can be addictive, distracting us from our anxieties and often driving us to identify with the unlikely of characters. This course looks at the dangers and seductions of empathy and identification in fiction—Do we want reading to release us from our passions or let them flow unpredictably? Will we ruin the aesthetic experience if we keep our distance from character and plot?—in three novels that embody, while playing out, the causes and consequences of escapism: Cervantes's *Don Quixote*, Flaubert's *Madame Bovary*, and Austen's *Northanger Abbey*.

**The *Canterbury Tales****Literature 142*

CROSS-LISTED: MEDIEVAL STUDIES

An instant classic after Chaucer's death in 1400, *The Canterbury Tales* inspired "fan fiction" almost immediately and has since been enshrined within the literary canon. But *The Canterbury Tales* is also one of the most radically experimental works written in English. By turns beautiful and dirty, politically risky and calculatedly evasive, poetry and prose, the *Tales* tests, negotiates, and worries over the ways in which language—written, spoken, read, overheard—constructs reality. Following Chaucer's lead, the class grapples with how literature can influence social change.

**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.

**Narrative / Poetics / Representation***Literature 201*

What does it mean to study literature today? How do poetry, fiction, creative nonfiction, and drama differ from other forms of expression? How can we read those differences—the small, unexpected ways that literature can transform everyday life and everyday language—in connection with larger cultural, political, and aesthetic questions? This course emphasizes the practice of close textual analysis, introduces foundational methods in literary studies, and lays the groundwork for further investigations across a range of literary forms, national traditions, historical moments, and social identities.

**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: J. M. Barrie, Diana Wynne Jones, C. S. Lewis, Toni Morrison, J. K. Rowling, and others.

### **Religion and the Secular in Literary Modernism**

*Literature 2035*

CROSS-LISTED: AMERICAN STUDIES, RELIGION

The course examines how a number of writers have framed the relationship between religion and modern literature, as well as the modernist attraction to paganism and the occult, on one hand, and to mystical and ascetic attitudes and methods of renunciation, self-erasure, and apophysis, on the other. Texts by Talal Asad, James Baldwin, Willa Cather, J. M. Coetzee, Paul Celan, T. S. Eliot, Mohsin Hamid, James Joyce, Flannery O'Connor, Salman Rushdie, Wallace Stevens, Jean Toomer, Nathanael West, and Virginia Woolf.

### **Comparative Literature I, II, III**

*Literature 204A, 204B, 204C*

In Literature 204A, 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*, Christine de Pizan's *Book of the City of Ladies*, and François Villon's *Testament*. Literature 204B considers the crisis of authority in Spanish and French classical drama and the influence of *commedia dell'arte* on Italian theater and of idealist philosophy on the emergence of German Romanticism. Authors include Montaigne, Castiglione, Molière, Madame de La Fayette, Goldoni, Sor Juana Inés de la Cruz, Descartes, Rousseau, Schiller, and Goethe. The third section examines the peculiar Euro-American literary transformation from Romanticism to modernity. With an emphasis on the relation between the self and others, the class considers readings from Apollinaire, Balzac, Baudelaire, Chekhov, Dostoevsky, Flaubert, Goethe, Gogol, Hoffmann, Hofmannsthal, James, Kafka, Lautréamont, Mallarmé, Novalis, Rilke, Schlegel, Schiller, Wilde, and Woolf.

### **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.

### **The Arabic Novel**

*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, occupation and liberation, religion vs. secularization, and Islam and the West.

### **Other Romanticisms**

*Literature 2064*

It is only in recent decades that studies of Romantic poetry have looked beyond the Big Six: Blake, Coleridge, Wordsworth, Shelley, Keats, and Byron. Yet between the 1780s and the

1830s, Britain witnessed an explosion of writing by figures generally excluded from the canon, including women, proletarians, people of color, peasants, and those deemed insane. This course explores the works of this “other” Romantic tradition. Authors include George Crabbe, Robert Burns, Mary Prince, Thomas Beddoes, Letitia Elizabeth Landon, Isaac d’Israeli, and William Hazlitt.

### **Mass Culture of Postwar Japan**

*Literature 2081*

CROSS-LISTED: ASIAN STUDIES

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 multi-media art, focusing on works of “lowbrow” and “middlebrow” culture that structure the experience of everyday life.

### **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*.

### **Future Black**

*Literature 211*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

How do we imagine the future of blackness? How have we done so in the past, and how might these visions be useful in our present? This course examines how African American and black diasporic communities have used science fiction, fantasy, cosmology, and mythology as arenas

in which to conjure long-lost pasts, alternate realities, and worlds yet to come. Authors and artists studied may include Octavia Butler, George Clinton, Samuel Delany, W. E. B. Du Bois, Kiese Laymon, Audre Lorde, Sun Ra, Ishmael Reed, and Tracy K. Smith.

### **Russian Laughter**

*Literature 2117*

CROSS-LISTED: RES

The class examines how authors as distinct as Dostoevsky and Bulgakov create comic effects and utilize laughter for various artistic purposes. Also examined are some of the major theories of laughter developed by Hobbes, Bergson, Freud, Bakhtin, and others. Readings begin with an 18th-century satirical play by Fonvisin and end with *Moscow to the End of the Line*, Erofeev’s contemplation on the life of a perpetually drunk philosopher in the former Soviet Union.

### **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 class examines how authors have created, defined, and complicated the traditions of literature within which they participate. Writers likely to include Douglass, Du Bois, Toomer, Hurston, Ellison, Baldwin, Morrison, and Whitehead.

### **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.

## Romantic Literature

### Literature 2156

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 explores the fate of 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*.

## 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

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.

## Madness

### Literature 220 / German 220

What are the stakes of representing madness? Can we grasp madness in a rational manner? Does a certain kind of exploration of madness offer a way to think about the mass appeal of nationalism or fascism? Authors whose works spur discussion of these and other questions include Kafka ("The Judgment" and *Diaries*), Goethe (*Faust I*), Freud (*The Wolf-Man*), Breton (*Nadja*), Hölderlin (selected poems), Rimbaud ("The Drunken Boat"), Foucault (*History of Madness*), Beckett (*Murphy*), Celan (selected poems and prose), and Sebald (*The Emigrants*).

## 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), Taško Georgievski (Macedonia), Ivo Andrić (Serbia), and Herta Müller (Romania).

## Sexuality 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.

### **Arabic Literature, World Literature, and the Untranslatable**

*Literature 221*

CROSS-LISTED: MES

Arabic literature has primarily been received through the lens of "world literature," a category viewed by some as a means of concealing asymmetrical linguistic power relations and furthering the power of English as a literary language. This course assesses different understandings of "world literature" by pairing Arabic literary texts with a diverse selection of theoretical material, and examining the problems and politics of translation. Works by Ahmad Faris al-Shidyaq, Tayeb Salih, Naguib Mahfouz, Mohamed el-Bisatie, and theorists Emily Apter, Gayatri Spivak, Pascal Casanova, and David Damrosch.

### **Building Stories**

*Literature 2213*

CROSS-LISTED: AMERICAN STUDIES, EUS

This course explores 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.

### **American Existentialisms**

*Literature 224*

CROSS-LISTED: AMERICAN STUDIES

The French existentialists were not impressed by Americans. Simone de Beauvoir said Americans had no "feeling for sin and remorse" and Albert

Camus complained that they "lacked a sense of anguish about the problems of existence." This course challenges these assertions, unearthing a rich existentialist current in American writing from Emily Dickinson to Richard Wright, Carson McCullers, and Walker Percy.

### **Life in the Medieval Church**

*Literature 2241*

CROSS-LISTED: MEDIEVAL STUDIES

The history of the Church in the Middle Ages is largely the history of changing answers to questions such as: Should one remove oneself from the corruption of the world or attempt to reform it? Should one study classical literature and philosophy, in the hope that they will strengthen one's faith, or avoid them, for fear they will weaken it? What should the role of women be in the spiritual, intellectual, and institutional fabric of Christianity? Readings are drawn from biblical, patristic, Benedictine, Cistercian, Dominican, Franciscan, and other sources.

### **Contemporary Russian Fiction**

*Literature 2245 / Russian 2245*

See Russian 2245 for a full course description.

### **Strange Books and the Human Condition**

*Literature 225*

This course involves the close reading of books so peculiar as to verge on "outsider" literature, by authors such as Jane Bowles, Felisberto Hernandez, Robert Walser, and Hans Christian Andersen. Admission is by email application.

### **Labor and Migration in Arabic Literature**

*Literature 227*

CROSS-LISTED: HUMAN RIGHTS, MES

Questions of migration, exile, and displacement have been central to the postcolonial Arabic literary tradition. Tayeb Salih's *Seasons of Migration to the North*, widely considered the most important Arabic novel of the last century, charts Mustafa Sa'eed's journey further and further from Sudan and the possibility of homecoming. The course focuses on Arabic literary production from the second half of the 20th century, and asks how such works produce a language and aesthetic of displacement and estrangement that challenges the hegemony of national boundaries.

### **The Arab Renaissance, or *Nahdah* as Empire** *Literature 228*

CROSS-LISTED: MES

As the Ottoman empire waned, and the French and British extended their imperial presence into the Middle East and North Africa, private Arabic newspapers and journals began to publish a range of texts invoking a sense of *nahdah*, or rise, renaissance, and awakening. Students in this course read short stories, novels, anecdotes, and essays translated from the Arabic, alongside critical and historical work. Authors studied include Ahmad Faris al-Shidyaq, Adelaide Bustani, Muhammad al-Muwaylihi, Jurji Zaydan, and Mayy Ziyadah.

### **Primo Levi: Scientific Imagination and the Holocaust** *Literature 229*

CROSS-LISTED: HUMAN RIGHTS, ITALIAN STUDIES, JEWISH STUDIES

For his unique testimony, Primo Levi is acclaimed as the most influential writer of the Holocaust. But his works, from autobiographical accounts to sci-fi and fantastic tales, also daringly attempted to bridge scientific and literary imaginations. In addition to Levi's works, the class reads texts by others who questioned the epistemological status of scientific knowledge and its relation to power, life, and imagination, including Georges Canguilhem, Georges Perec, Italo Calvino, Giorgio Agamben, and Carlo Rovelli.

### **Modern Chinese Fiction** *Literature 230 / Chinese 230*

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.

### **Voices of Modern Ireland** *Literature 230I*

CROSS-LISTED: ICS

Students in the course read the works of James Joyce, Samuel Beckett, and Edna O'Brien, as well

as less familiar individuals who have written or spoken of the modern Irish experience.

Through novels, poetry, diaries, music, film, and journalism, the class encounters artists, politicians, immigrants and emigrants, and "ordinary people." Themes include the individual and the nation, religion and secularity, isolation and globalization, conflict in the North, and what it means to be a part of modern Ireland.

### **Faulkner: Race, Text, and Southern History** *Literature 230G*

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.

### **Art, Aesthetics, and Modernism in the Arab World** *Literature 231*

CROSS-LISTED: ART HISTORY, MES

Spanning the first seven decades of the 20th century, and drawing on artistic movements from Marrakesh to Khartoum, the course traces the debates and discourses that shaped the development of modern art in the Arab world. Selecting from art criticism, manifestos, artists' correspondence, diary entries, and guest-book comments, the class considers Arab artists' and critics' varied engagements with a global modernism. Readings in English; students with Arabic (or French) proficiency have the opportunity to work with documents in the original language.

### **Toward the Condition of Music: Poetry and Aesthetics in Victorian England** *Literature 231B*

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, Mograbi, 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.

### **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 and the digital landscape. Students also work *with* media, in order to assess their positions as users, consumers, and potential producers of media.

### **Revolutionary Thought and Poetry**

#### *Literature 238*

CROSS-LISTED: GERMAN STUDIES, JEWISH STUDIES

An examination of revolutionary writings in European contexts and literary texts in dialogue with them. Works by Gustav Landauer, Rosa Luxemburg, Peter Kropotkin, Bertolt Brecht, René Char, and Paul Celan animate class conversations. Topics include the horizons of Jewish culture and anti-Semitism, reflections on poetic language and experience, the stakes of literary resistance,

and the changing relation of literature with revolutionary thought between the end of the 19th century and the period after the great catastrophes of the 20th century.

### **Fantastic Journeys and the Modern World** *Literature 2404*

Fantastic literature, as Italo Calvino has noted, takes as its subject the problem of “reality.” This course addresses questions of identity, meaning, and consciousness in the literature of the fantastic of Eastern Europe and Russia from the early 20th century to the 1960s. Authors studied include S. Ansky, Karel Čapek, Viktor Erofeyev, Franz Kafka, Daniil Kharns, Vladimir Mayakovsky, Yuri Olesha, and Bruno Schulz.

### **Sex, Lies, and the Renaissance** *Literature 241*

CROSS-LISTED: ITALIAN STUDIES

How did the Renaissance, a time of ongoing cultural experimentation and radical change, shape the world we live in today? The course reconstructs the Renaissance in all of its complexity and influence, with topics such as Machiavelli’s masterpiece on the relation between deceit and power in the *Prince*; the work of Leonardo, Michelangelo, and Botticelli, and the birth of the modern “artist”; and new paradigms for gender and sexuality in women writers and artists, including Vittoria Colonna and Artemisia Gentileschi.

### **Race, Class, and Gender in Modern Japan** *Literature 242*

A look at how Japanese cultural productions have represented race, class, and gender, based on the premise that film and literature are never simply diversions, but instead provide us with stories, images, and scripts that enable us to understand social identities, cultural ideologies, community formations, and institutional arrangements. The class considers both old genres and new media, including works by Oe Kenzaburo, Kirino Natsuo, Ri Kaisei, Hirabayashi Taiko, Hayashi Fumiko, and Imamura Shohei.

### **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 communication 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.

### **Palestinian Literature in Translation** *Literature 245*

CROSS-LISTED: HUMAN RIGHTS, MES

A survey of Palestinian literature, from the early Arabic press in Palestine to contemporary fiction. Authors: Ghassan Kanafani, Emile Habiby, Samira Azzam, Anton Shammas, Mahmoud Darwish, Sahar Khalifeh, Fadwa Tuqan, and Elias Khoury.

### **Theater and Politics:** **The Power of Imagination** *Literature 2481*

CROSS-LISTED: GERMAN STUDIES, THEATER AND PERFORMANCE

How do theater and politics interrelate? What is the role of the imagination in challenging the realities of our world? This course addresses these questions along four major themes: war and violence (Heinrich von Kleist’s *Amphitryon* and *Penthesilea*); revolution (Georg Büchner’s *Woyzeck* and *Danton’s Death*); populism (in works by Bertolt Brecht and Tankred Dorst); and migration and transformation (in projects such as Rimini Protokoll, which blurs the lines between theater, performance, reportage, and political activism).

**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*.

**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 consideration of historical context and the continuum of conventions and expectations that the texts enact—and sometimes pointedly break. Texts also include Chaucer's *The 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 17th- and 18th-century literature in England during a vital transition between a period of dissent, struggle, and war to an achieved modernity—a nation of divergent identities in compromise. Works by Milton, Donne, Jonson, Marvell, Behn, and Sterne, among others. Literature 252 explores developments in British literature from the late 18th century through the 20th—a period marked by the effects of the French and American Revolutions, rapid industrialization, the rise and decline of empire, two world wars, the development of regional identities within Britain, and growing uncertainty about the meaning of "Britishness" in a global context.

**Shakespeare***Literature 2501*

Before Shakespeare was an icon, an industry, and required reading in high schools throughout the world, he was merely one of dozens of poets and playwrights working in London around the turn of the 17th century. The course offers an unfiltered view of Shakespeare's works by performing close

readings grounded in attention to historical conditions. Texts include the sonnets, *Richard III*, *Love's Labour's Lost*, *Macbeth*, *As You Like It*, *Othello*, and *Cymbeline*. Philosophical texts, theater history, film, and performance work are also considered.

**Barbarians at the Gate: Degeneration and the Culture Wars of the Fin de Siècle***Literature 2507*

This course tracks the idea of degeneration—the nightmare offspring of Darwinian progress—from the 1857 prosecution of Baudelaire's *Flowers of Evil* to the trials of Oscar Wilde (for gross indecency) and Alfred Dreyfus (for treason) in the mid-1890s. Using Max Nordau's *Degeneration* as a focal point, the class explores the prevalent late 19th-century identification of new literary forms with madness, criminality, and perversion. Readings include works by Ibsen, Stevenson, Nietzsche, Hardy, Wilde, Huysmans, and Wells.

**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 Little Chinese Seamstress*, Momaday's *The Way to Rainy Mountain*, and Ouologuem's *Bound to Violence*, among others.

**Isaac Babel and the Aesthetics of Revolution***Literature 253*

CROSS-LISTED: HUMAN RIGHTS, JEWISH STUDIES, RES

Isaac Babel was one of the most perplexing geniuses of 20th-century literature. He enlisted as a Jew in the anti-Semitic Cossack division of the Red Cavalry in 1920 and soon thereafter became one of the most famous writers in Soviet Russia, and he escaped the fury of the Great Terror of 1937–38 only to be shot as a traitor in 1940. This course attempts to unravel Babel's many paradoxes through readings of *Red Cavalry*,

1920 *Diary*, and *Odessa Stories*, as well as critical and historical texts.

### **The Rise of Fiction in Enlightenment Britain** *Literature 256*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

This course locates the 18th-century novel in relation to other Enlightenment forms of supposition. From the scientific hypothesis, to historical conjecture, to the national lottery and other games of chance, 18th-century British society witnessed the proliferation of many forms of make-believe. By gathering together discussions of these different forms, the course challenges the typical division between imaginative and scientific types of supposition. Texts by Margaret Cavendish, Isaac Newton, Eliza Haywood, Daniel Defoe, Horace Walpole, Laurence Sterne, Adam Smith, Maria Edgeworth, and Jane Austen.

### **American Literature I, II, III, IV** *Literature 257, 258, 259, 260*

CROSS-LISTED: AMERICAN STUDIES

Early American writing is a field of myriad, unstable genres and literary forms, and class readings set gothic novels alongside political tracts, captivity narratives alongside hymn texts, and lyric poems alongside works of natural history. Authors include Charles Brockden Brown, Álar Núñez Cabeza de Vaca, Olaudah Equiano, Cotton Mather, Mary Rowlandson, and Phillis Wheatley, among others. The second section focuses on the mid-19th century, with the Fugitive Slave Act of 1850 serving as a historical touchstone. The figure of the fugitive provides an approach to the themes of transience, transgression, and retreat that preoccupy many of the authors studied, including Emily Dickinson, Frederick Douglass, Margaret Fuller, Nathaniel Hawthorne, Herman Melville, John Rollin Ridge (*Yellow Bird*), and Henry David Thoreau. Literature 259 examines the major authors, movements (realism, naturalism, regionalism, modernism), and historical contexts of the period between the late 19th century and World War II. Writers likely to include Henry James, Willa Cather, Edith Wharton, Ernest Hemingway, Gertrude Stein, F. Scott Fitzgerald, Ezra Pound, T. S. Eliot, Jean Toomer, and William Faulkner. In Literature 260, students explore the role of literature in articulating, galvaniz-

ing, or criticizing the various social and political upheavals between World War II and the wars in Iraq and Afghanistan. Works by John Ashbery, James Baldwin, Joan Didion, Allen Ginsberg, John Hersey, Norman Mailer, Toni Morrison, Frank O'Hara, and Philip Roth, among others.

### **Introduction to Literary Theory** *Literature 2607*

If literary theory rigorously questions things we take to be common sense—what precisely do we mean by “authors” and “texts,” for instance?—it also provides a space for the critical, creative linking of the literary to the social. For example, how do questions of racial difference intersect with models of narrative voice? Texts by 20th- and 21st-century theorists including Walter Benjamin, Judith Butler, Henry Louis Gates Jr., Edward Said, Eve Kosofsky Sedgwick, and Gayatri Spivak.

### **What Is a Character?** *Literature 263*

We have a complicated relationship with fictional characters. We are often drawn to them more than anything else in encounters with literature, theater, or film, but we also know, consciously or unconsciously, that they remain exactly what their name implies: circumscribed by typography, scriptedness, and the page or screen. This course studies the history of fictional characters in Western literature, starting in classical Greece and Rome, moving through medieval and Renaissance texts, and arriving at a discussion of character in the novel and in contemporary media.

### **Victorian Poverty in Paint and Print** *Literature 265*

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE, VICTORIAN STUDIES

In Dickens's *Our Mutual Friend*, Mr. Podsnap quotes Jesus out of context by saying, “For ye have the poor always with you” in order to justify his own indifferent wealth. This course explores the myriad ways that Victorian writers, thinkers, politicians, and artists responded to seemingly timeless but persistently present poverty and its effect on the “Condition of England.” Texts and paintings may include works by Dickens, Carlyle, Ruskin, Mill, Engels, Mayhew, Barrett Browning, Gaskell, Rossetti, Morris, and Wilkie.

## Disability and Queer Aesthetics

Literature 266

CROSS-LISTED: GSS

In his seminal book *Disability Aesthetics*, Tobin Siebers argues that “aesthetics track the emotions that some bodies feel in the presence of other bodies.” Taking this as but one definition of the aesthetic, this course considers the role of embodiment in the creation of aesthetic categories, movements, and styles. What bodies and objects have been excluded? Does the identity of the creator matter or only the form of the object? Texts by Shakespeare, Donne, Dickens, Wilde, Swinburne, Whitman, Woolf, Highsmith, Baldwin, Bechdel, and others.

## The Neuro-Novel

Literature 267

CROSS-LISTED: EXPERIMENTAL HUMANITIES, MBB

A literary genre has materialized over the past 15 years that is concerned with the workings and misfirings of a mind, as well as emerging ideas about accessing and dramatizing interiority. This course explores how fiction considers what is problematic about a direct identification between mind and brain. Texts include Ian McEwan’s *Enduring Love* and *Saturday*, Jonathan Lethem’s *Motherless Brooklyn*, Mark Haddon’s *The Curious Incident of the Dog in the Night-Time*, and Rivka Galchen’s *Atmospheric Disturbances*.

## Ethics and Aesthetics in British Modernism

Literature 269

Does poetry, as W. H. Auden once said, “make nothing happen,” or is “the theory of poetry,” as Wallace Stevens wrote, “the theory of life”? Through an extensive study of four major British modernists—D. H. Lawrence, Virginia Woolf, W. B. Yeats, and Auden—this course examines the capacity of modern literature to both articulate and realize a comprehensive vision of life in its ethical, aesthetic, and political dimensions.

## Asian American Literature

Literature 270

CROSS-LISTED: AMERICAN STUDIES, ASIAN STUDIES

This course explores a range of “Asian American” fiction, a category that ties together a wide variety of communities and cultures. The class

looks at the ways in which Asian American literature is inseparable from its historical context, such as the experience of exclusion, internment, war, postcolonialism, and political activism. Authors include Miné Okubo, Carlos Bulosan, John Okada, Viet Thanh Nguyen, Elaine Castillo, Kao Kalia Yang, Thi Bui, Akhil Sharma, Krys Lee, Chang-Rae Lee, and Frank Chin.

## Representing Ambition: Social (Im)mobility in the 19th-Century French Novel

Literature 274

CROSS-LISTED: FRENCH STUDIES

Marrying for money, killing for fame, renouncing love for social status—just a few of the dilemmas encountered in the great age of the French novel. Discussions include the ways in which the new self-made protagonists have internalized notions of prestige, humiliation, and recognition to the point of ruining their lives and the lives of others. Readings include Balzac’s *Lost Illusions*, Stendhal’s *The Red and the Black*, Flaubert’s *Madame Bovary*, and Maupassant’s *Bel Ami*.

## Auto/Biography

Literature 275

The class investigates the ways in which authors in different periods and cultures have written about peoples’ lives, whether others’ or their own. Students consider the place of biography and autobiography in literature, conventions that give such works their shape, and the influence of politics, psychology, and culture. Texts by/about Suetonius, Augustine, de Pizan, Vasari, Woolf, Selassie, Patti Smith, Menchú, Satrapi, and others.

## Chosen Voices: Jewish Authors

Literature 276

CROSS-LISTED: JEWISH STUDIES, RES

An examination of 19th- and 20th-century 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 notions of Jewish identity and stereotypes, “apartness” and “insideness,” Jewish humor, and the consequences of a particular author’s decision to write in Hebrew, Yiddish, or a language such as Russian, German, or English. Authors: Rabbi Nachman of Bratslav, Peretz, Aleichem, Babel, Kafka, Schulz, Levi, Singer, Malamud, Paley, Appelfeld, and Wagenstein.

## 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.

## Beyond the Work Ethic: The Uses and Misuses of Idleness

Literature 3013

The useful, Schiller wrote in *On the Aesthetic Education of Man*, divorces leisure from labor and turns life into a series of utilitarian dead ends. Yet the impulse to play, to engage in moments of being or seemingly evanescent conversation, has often been condemned as dangerously close to the decadent and idle. Readings include critiques of “pure” work and texts that explore resistance to work, the philosophical ramifications of laziness, and tensions between work and conversation as social and cultural phenomena.

## 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 *Pnin*, both of which first appeared in story-length installments in the *New Yorker*. The class also studies Nabokov's correspondence with *New Yorker* editors Katharine 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.

## Soundscapes 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 Cage, Dickinson, Dunbar, Faulkner, Hurston, Keller, and Thoreau, 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.

## Poetic Lineages

Literature 3036

CROSS-LISTED: WRITTEN ARTS

T. S. Eliot famously remarked, “What happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it.” This seminar explores the transhistorical dialogue within Anglo-American poetry and poetics, tracing various poetic lineages from the Romantic era to the present moment. Writers considered include Coleridge, Shelley, Keats, Emerson, Dickinson, H.D., Olson, Spicer, Duncan, Coolidge, and Prynne.

## Poetics of the City: The New York School of Poetry and Criticism

Literature 3041

CROSS-LISTED: WRITTEN ARTS

After World War II, American artists began to respond to a new cosmopolitan energy as the locus for creating new forms. The New York School of poetry, named after its counterpart in visual arts, drew an eclectic group that included O'Hara, Ashbery, Guest, Koch, Jones (Amiri Baraka), and Schuyler. The course asks how the urban environment affects ideas of narrative, community, domesticity, nature, and place in a poetics of the city. Second-generation

poets Berrigan, Notley, Padgett, Brainard, and Waldman are also considered.

### 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.

### 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.

### Extraordinary Bodies: Disability in American Fiction and Culture

*Literature 3048*

CROSS-LISTED: HUMAN RIGHTS

An investigation of the histories of people with disabilities in this country and of how those histories are documented in literary and nonfiction texts across three centuries. Though the course is primarily a study of literary texts, it also considers social and medical models of disability as well as current issues in disability activism and the implications of such activism for young people in the nation's educational, social, and cultural institutions.

### African American and Caribbean Neo-Slave Narratives

*Literature 305*

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

This course engages students in sustained literary analysis of "neo-slave narratives" while also addressing the major ideas of "critical race theory." Neo-slave narratives are texts by contemporary writers who seek to reimagine experiences of enslavement, often from multiple perspectives. The goal is to arrive at a more complex understanding of the history of slavery and race in America and its impact on our lives. Texts by Maryse Condé, Fred D'Aguiar, Caryl Phillips, James Baldwin, Richard Dyer, Ian F. Haney López, Paulo Freire, and others.

### Black Feminist Theory and Practice: New Interdisciplinary Approach

*Literature 306*

CROSS-LISTED: AMERICAN STUDIES, GSS

This interdisciplinary seminar introduces past and contemporary expressions of black feminist thought through works of literature, visual culture, music, and theoretical texts from a variety of disciplines. Texts by Harriet Jacobs, Ida B. Wells, Gayl Jones, Sherley Anne Williams, Suzan-Lori Parks; screenings of *Monster's Ball*, *Girl 6*, *The Watermelon Woman*, *Without You I'm Nothing*; and clips from *Gone with the Wind*. Students also engage with music and visual texts by Billie Holiday, Nina Simone, Cassandra Wilson, and Beyoncé.

### 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 Better Self

### Literature 310

William Wordsworth's narrative poem *The Prelude* includes as a subtitle "Growth of a Poet's Mind." The bildungsroman—the story of personal development—reached an apex in the British Empire of the 19th century across genres and forms. This course looks at why that was so, and puzzles through the ethical stakes inherent in the form. Texts: *The Prelude*; *The History of Mary Prince: A West Indian Slave*; selections from autobiographies of factory workers; Eliot's *The Mill on the Floss*; Dickens's *Great Expectations*; and Wilde's *The Picture of Dorian Gray*.

## Writing Darkness: Narratives of Captivity

### Literature 3100

CROSS-LISTED: HUMAN RIGHTS

Writing from prison is writing from extremity. Carving sentences from isolation, deprivation, emotional and physical torture, the prison memoirist struggles to describe credibly a world far outside most readers' experience. These stories, whether of concentration camp, gulag, or penitentiary, are vital to understanding modern writing and the experience of modernity. Texts by Jack Henry Abbott, e. e. cummings, Fyodor Dostoevsky, Jean Genet, Eugenia Ginzburg, Billy Hayes, Primo Levi, Naguib Mahfouz, Xavier de Maistre, Nadezhda Mandelstam, Marquis de Sade, Aleksandr Solzhenitsyn, and Malcolm X.

## A Fly in the Buttermilk: Home and Abroad with James Baldwin

### Literature 312

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

During his travels as a literary expatriate, James Baldwin remarked to a friend who had urged him to settle down that "the place in which I'll fit will not exist until I make it." This course uses Baldwin's work and career to "travel" from America abroad and from region to region, exploring critical issues in the fields of American and African American literature, including race and ethnicity, gender, language, identity, technique, and questions of canon formation.

## 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.

## Literary Responses to Totalitarianism

### Literature 313

CROSS-LISTED: HUMAN RIGHTS

Students read novels, stories, memoirs, poems, and plays that describe the experience of human beings suffering—or thriving—under totalitarian regimes. Among the writers studied are Roberto Bolaño, Nadezhda Mandelstam, Peter Handke, Gitta Sereny, Primo Levi, Philip Roth, Norman Manea, Zbigniew Herbert, Wallace Shawn, Nuruddin Farah, and Jung Chang. Narrative structure and literary style are considered, as well as historical and political content.

## The Geography of Unease

### Literature 3139

CROSS-LISTED: FRENCH STUDIES, GSS, HUMAN RIGHTS

Using literary and philosophical texts, this course explores the tenuous process of passing from one condition to another. Whether this integrative process involves race, country, sexuality, gender, or socioeconomics, it explodes the notion of a stable and unchanging self and focuses on border zones of culture and being. Readings from Bourdieu, Rancière, Larsen, Howells, Ernaux, Foucault, Eribon, Glissant, Fanon, and Rankine.

## Women's Bodies / Women's Voices

### Literature 314

CROSS-LISTED: GSS, VICTORIAN STUDIES

Explaining his own poetic ventriloquizing of Sappho, Victorian poet Algernon Charles Swinburne wrote, "It is as near as I can come; and no man can come close to her." This course interrogates what it meant to write in a woman's

voice, to write of a woman's body, and to work as an embodied female artist in the years between 1840 and 1930 in Great Britain. Authors include Charlotte and Emily Brontë, Thackeray, Martineau, Robert Browning, Wilde, Woolf, Ford, Yeats, and Hall, among others.

### **Women on the Edge**

*Literature 3143*

CROSS-LISTED: GSS

The class considers numerous experimental female authors and their predecessors, with an emphasis on formal innovation, especially as it intersects preoccupations of sexuality and gender. Authors may include Dorothy Richardson, Nathalie Sarraute, Djuna Barnes, Clarice Lispector, Marguerite Young, Kathy Acker, Annie Ernaux, Jacqueline Woodson, Carmen Maria Machado, Helen DeWitt, Elfriede Jelinek, Angela Carter, Rikki Ducornet, Jeanette Winterson, Jaimy Gordon, and Renata Adler, among others. Some familiarity with Virginia Woolf and Gertrude Stein is assumed but not a prerequisite.

### **T. S. Eliot and the Poetics of Modernity**

*Literature 3149*

CROSS-LISTED: AMERICAN STUDIES

The poetry, philosophy, and cultural criticism of T. S. Eliot serve as a framework for exploring the multiple intellectual challenges of modernity. The course investigates the cultural contexts out of which literary modernism arose; specific influences on Eliot's early work (Baudelaire, Pound, Freud); the ongoing tensions he strived to negotiate, among them tradition versus poetic innovation and the desire for psychological and cultural integration versus the acknowledgement of fragmentation; and the vagaries of his reputation in the 20th and 21st centuries.

### **Proust: *In Search of Lost Time***

*Literature 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 in which Proust's masterpiece reflects 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.

### **Hannah Arendt: Political Thinking and the Plurality of Languages**

*Literature 318*

CROSS-LISTED: GERMAN STUDIES, PHILOSOPHY, POLITICAL STUDIES

This seminar explores Arendt's pivotal work *The Human Condition*. Topics discussed include her rethinking of the political: her reflections on concepts such as action, speech, power, plurality, freedom, world, labor, work, and the private and public spheres. Her poetics are also considered. Arendt's deliberations were written in conversation with philosophers, political thinkers, and poets, and students are able to research her personal library, hosted at Bard, and examine the actual books she used, including her underlining and marginalia.

### **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 Aleksandar 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*.

### **(Un)making the Canon: Texts and Contexts in English Literature**

*Literature 320*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, MEDIEVAL STUDIES

Why are some texts deemed canonical and others not? How and when and under what (or whose) auspices does this process occur? In the case of early English texts, did their contemporary readers hold them in the high regard we do? In branding these texts literary and cultural masterpieces, are we ignoring their meanings to earlier readers? This course takes a fresh look at the "must reads" of early English literature,

including *Beowulf*, Chaucer's *Canterbury Tales*, and *Sir Gawain and the Green Knight*.

### Dante

*Literature 3205 / Italian 3205*

CROSS-LISTED: ITALIAN STUDIES, MEDIEVAL STUDIES

What makes Dante's *Divine Comedy* so essential to our lives today, even though it was written seven centuries ago? The fascinating world of Dante's epic poem is explored in all its cultural and historical richness, as the class considers Dante's relation to his beloved hometown of Florence, his lacerating experience of exile, and his lifelong devotion to his muse Beatrice, among other issues. Course/readings in English.

### Writing Africa

*Literature 3212*

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

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.

### Representing the Unspeakable

*Literature 322*

CROSS-LISTED: GSS, HUMAN RIGHTS

What means do writers use to demonstrate conditions that defy our comprehension? This seminar focuses on how literary works find a language to describe emotions and experiences that usually cannot be translated into everyday speech; and how figurative tropes, such as description and metaphor, can evoke powerful states of physical difference and illuminate the distinction between the human and the nonhuman, success and failure. Texts include Shelley's *Frankenstein*; Kafka's *The Metamorphosis*; Haddon's *The Curious Incident of the Dog in the Night-Time*; and Erpenbeck's *Go, Went, Gone*.

### Beyond *Lolita*: Nabokov and the Language of Desire

*Literature 323*

This Junior Seminar considers the eroticism of Nabokov's masterwork not only as a matter of plot, characterization, or dialogue, but also as a linguistic phenomenon. *Lolita* was written in English, Nabokov's adopted language. The class investigates how his complicated relationship with the language influenced his techniques and stylistic choices, as well as strategies of narrative concealment used to seduce, mislead, and even morally blind his reader.

### 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.

### Banned Books and Other Literary Scandals

*Literature 326*

What do books as diverse as Gustave Flaubert's *Madame Bovary*, J. D. Salinger's *Catcher in the Rye*, Vladimir Nabokov's *Lolita*, and George Orwell's *Animal Farm* have in common? At one point they were all banned for their controversial content. This course explores the complex universe of the banned or forbidden book, as we see how writers from James Joyce to Alice Walker have been barred from literary circulation because of their alleged threats to accepted views on sex, politics, religion, and social identity.

### 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.

### **Translation Workshop**

#### *Literature 331*

This workshop explores both the process of translation and ways in which meaning is created and shaped through words. Class time is divided between a consideration of various approaches to the translation of poetry and prose, comparisons of solutions arrived at by different translators, and the students' own translations of poetry and prose of their choosing. *Prerequisite:* one year of language study or permission of the instructor.

### **The Art of Misbehaving in Renaissance England**

#### *Literature 3315*

English Renaissance literature 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.

### **Renaissance Rebels**

#### *Literature 3316*

The Renaissance was an age of humanism and republicanism. It was also an age of censorship, persecution, and tyranny. This course explores the relationship between literature and rebellion in early modern England. From scatological verse libel to subversive autobiography, English literature challenged the social, religious, and political norms of the day. Through literature, marginalized individuals and groups—women, religious dissidents, commoners—made their voices heard. Literary works are read in dialogue with selected texts of social and political theory.

### **Innovative Contemporary Fiction**

#### *Literature 333*

Students have the opportunity to interact with several leading contemporary writers, who visit class to discuss their work, answer questions, and give a public reading. Time is also devoted to key novels and short story collections by innovative fiction writers of the past couple of generations, with a particular emphasis on pioneering practitioners such as Cormac McCarthy, Angela Carter, Jeanette Winterson, William Gaddis, Kazuo Ishiguro, Michael Ondaatje, Ian McEwan, and Jamaica Kincaid.

### **Postfantasy, Fabulism, and the New Gothic**

#### *Literature 334*

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.

### **Extinctions**

#### *Literature 336*

CROSS-LISTED: ANTHROPOLOGY, EUS  
"Extinction" can describe more than one kind of calamity: species death, the disappearance of ways of life, the loss of languages. When and why did this trope—suggesting some vital flame snuffed out—become key to how we talk about the realities of biological, cultural, and linguistic precarity? How does one narrate the end, not of an individual organism, but of a form of life? For answers, the class looks to early works of natural history; ethnographic studies of populations on the edge; and to literary works, from Romantic-era poetry to science fiction.

### **Writing after Modernism: Quixote, the Boom, and the Postmodern Play**

#### *Literature 339*

How to account for the rise of an artistic movement that seizes on the innovations of modernist

giants Joyce, Faulkner, and Woolf, and pushes them further in boldly vertiginous directions? The “Boom” dominated Latin American letters for scarcely 20 years and yet it produced a score of masterpieces whose reverberations are still being felt. This seminar examines some of the Boom’s antecedents (Cervantes’s woeful knight and Borges’s fictional mazes) and its classics, from Carpentier, Cortazar, Donoso, Fuentes, García Márquez, and Vargas Llosa.

### **American Literature and the Reinvention of the Human**

#### *Literature 340*

The 20th century saw a surge in the cultural prestige and moral authority of psychiatry, sociology, and anthropology. These disciplines, rather than religion or literature, established the principal vocabularies through which human identity and the prospects for social change were articulated. This course combines the study of American literature and intellectual history, and explores the ways in which literature both appropriated and resisted this cultural transformation. Writers considered: Baldwin, Auden, Nabokov, Wright, O’Connor, Bellow, Heller, Dreiser, and McCarthy.

### **The Book before Print**

#### *Literature 341*

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 illuminated 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.

### **Literature and the Apocalypse**

#### *Literature 342*

Almost from the time people began using styluses on clay tablets they wrote to depict the end of the world. This course looks at apocalyptic writing from its emergence in the sacred books of the Middle East to its contemporary efflorescence in novels, poetry, and film. Texts include *Gilgamesh* and associated works, John’s Revelation, and the

*Book of Daniel*; Mary Shelley’s *The Last Man* and Jefferies’s *After London*; and more contemporary works by Beckett, DeLillo, Porter, Saramago, and Vargas Llosa, among others.

### **Literature Live**

#### *Literature 344*

DESIGNATED: CALDERWOOD SEMINAR

The course examines culturally significant literary works produced in the United States today. Texts are explored both for their literary merit and their social impact. Students are expected to produce a body of writing in the style of the “public intellectual,” the critic or commentator who is able to communicate ideas in an accessible style (no academic jargon), and maintain a weekly blog. Authors studied likely to include Jonathan Franzen, Jhumpa Lahiri, Claudia Rankine, Adelle Waldman, Leslie Jamison, and Dave Eggers.

### **Difficulty**

#### *Literature 345*

What do we mean when we say a piece of writing is “difficult” or “easy?” In what sense is, say, a children’s tale less difficult than a modernist poem? Students examine a variety of texts and think about the roles a reader might assume in order to productively receive a “difficult” or “easy” text: decoder, philologist, ideologue, psychoanalyst, aesthete, etc. In this way, the course lays a foundation for literary theory and develops strategies for engaging with writings deemed too forbidding (or simple) for our attention.

### **European Encounters**

#### *Literature 346*

Europe was a continent of immigrants long before today. This course looks at how modern European identities and divisions were forged out of the migration of peoples in the pre-Modern period and their interaction with others. Readings are drawn from the entire medieval period and from Ireland to the Middle East. They include origin myths, Roman accounts of “barbarians,” Jewish and Muslim descriptions of Christian Europe, Crusade narratives, exploration accounts, legal texts, treatises, and letters.

### The Late Novels of Henry James

#### Literature 347

It is no exaggeration to claim that modernism in Anglo-American fiction begins with the late novels of Henry James (1843–1916). In their innovative representations of the complexities of consciousness, these novels break ground later excavated by Woolf, Joyce, Proust, and Faulkner. Students read one or two early short works and James's middle-period masterpiece, *The Portrait of a Lady* (1881), before plunging into his three difficult but resplendent masterworks: *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904).

### Journalism between Fact and Fiction

#### Literature 351

CROSS-LISTED: HUMAN RIGHTS, WRITTEN ARTS  
Journalism, by definition, belongs to the here and now, to the everyday (the “*jour*” in journalism), while literary writing would seem to have higher aspirations. But sometimes journalism and literature converge. This course seeks to complicate the opposition between literature and reportage, fiction and fact, news and opinion, and explore what constitutes very fine writing at its most informative. Texts considered include works by Orwell, Buruma, Steinberg, Baldwin, Lindquist, Appiah, Mendes, and Boo.

### 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.

### 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.

### Global Cultural Cold War

#### Literature 354

CROSS-LISTED: AFRICANA STUDIES, GIS, LAIS, MES  
In the wake of World War II, the Americans and Soviets vied for global cultural influence as part of the decades-long Cold War, with both Cominform and the CIA's Congress for Cultural Freedom facing off in a propaganda war. Students read diplomatic history, archival documents, and recent scholarship on the cultural Cold War alongside journal excerpts and novels by Arthur Koestler, Tayeb Salih, Richard Wright, Allen Ginsberg, Ghassan Kanafani, Layla Baalbaki, Chinua Achebe, Gabriel García Márquez, Ngugi wa Thiong'o, Marlon James, and Viet Thanh Nguyen.

### 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

The class examines fiction by Mann, Kafka, Nabokov, Camus, Singer, Kundera, and Naipaul both for its literary value and as a reflection of the issue of exile—estrangement as a fact of biography and a way of life. The topics of foreignness and identity (ethnic, political, sexual), rejection and loss, estrangement and challenge, and protean mutability are discussed in connection to relevant social-historical situations

(war, expulsion, migration) and as major literary themes.

### **Squaring the Circle: The Literature of Investigation**

*Literature 359*

DESIGNATED: CALDERWOOD SEMINAR

This course circumnavigates the detective novel as a literary genre, reflecting upon class, race, and gender with readings from a wide variety of novels, stories, and theoretical essays. It offers hypothetical and practical studies in questioning, puzzling, and deducing. Through weekly writing assignments—on plot, perspective, motivation, characterization, and cultural assumptions—students translate their critical insights into a language accessible to nonacademics.

### **Memorable 19th-Century Novels**

*Literature 3640*

CROSS-LISTED: FRENCH STUDIES, RES

Through close critical reading, students in this course seek to isolate stylistic, thematic, ideological, and other possible factors that explain why the following novels have become part of the literary canon: Dostoevsky's *Crime and Punishment*, Stendhal's *The Red and the Black*, Flaubert's *Madame Bovary*, Balzac's *Pere Goriot*, Fontane's *Effi Briest*, and Tolstoy's *War and Peace*. Prior knowledge of European 19th-century general history is recommended but not required.

### **Bring the Pain: Black Satire and Critical Humor**

*Literature 367*

CROSS-LISTED: AMERICAN STUDIES, THEATER AND PERFORMANCE

This seminar examines the politics of black satire as a performative medium, and traces a genealogy of black comedic performance practices in the tradition of African American satire and politically insurgent humor. Students explore multiple modes of satirical performance in relation to critical aesthetic movements from the 19th century to the present day. Theories of humor and signifying (by Ellison, Gates, Watkins, Freud) are placed in conversation with the performances of Williams and Walker, Simone, Pryor, Beatty, Rock, Chappelle, and others.

### **Sex in Theory: Queer/Crip Studies Today**

*Literature 376*

CROSS-LISTED: GSS

According to queer theorist Michael Warner, "the appeal of 'queer theory' has outstripped anyone's sense of what exactly it means." Through readings of foundational texts of the past 30 years, this course examines the many things that "queer theory" could possibly mean and how it might be useful in the study of cultural—and particularly, literary—artifacts. Rather than study queer theory in a vacuum, the class traces its antecedents in feminist methodologies and its continued life, particularly in the realms of disability theory and studies of embodiment more generally.

### **Ralph Waldo Ellison**

*Literature 378*

CROSS-LISTED: AMERICAN STUDIES

Many Ellisons are contained within the author of *Invisible Man*, one of the greatest novels of the 20th century—novelist, essayist, musician, critic, mechanical tinkerer, Bard professor. Despite a wealth of other writing, Ellison published only one novel in his lifetime. This course uses Ellison's work and career to explore critical issues in American and African American literature, and the *Invisible Man* as a structural road map in considering the literary, philosophical, and vernacular traditions that influenced its composition.

### **Poetry and Attentiveness**

*Literature 380*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, WRITTEN ARTS

Poetry invites us to attend to the world, and to our experience of the world, in profound and often revelatory ways. Students in this course, which meets once a week for seven hours, read and respond to an eclectic list of poets including Basho, Hughes, Keats, Moore, O'Hara, and several poets of the Chinese Tang Dynasty. They also consider the question of attentiveness itself—what does it mean to truly "pay" attention?—through writing about their efforts to immerse themselves in what they read and experience.

## Different Voices, Different Views from the Non-Western World

*Literature 389*

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, Mahasweta Devi, Mahmoud Darwish, and Tayeb Salih.

## Ten Plays That Shook the World

*Literature 393*

CROSS-LISTED: THEATER AND PERFORMANCE

A close reading of plays considered milestones in the history of theater. The class 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.

## 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.

## Written Arts

[writtenarts.bard.edu](http://writtenarts.bard.edu)

**Faculty:** Dinaw Mengestu (director), Ian Buruma, Mary Caponegro, Benjamin Hale, Michael Ives, Robert Kelly, Ann Lauterbach, Valeria Luiselli, Dawn Lundy Martin, Wyatt Mason, Daniel Mendelsohn, Bradford Morrow, Joseph O'Neill, Philip Pardi, Francine Prose, Susan Fox Rogers, Luc Sante, Mona Simpson

**Overview:** Bard's Written Arts Program encourages students to experiment with their own writing in a context sensitive to intellectual, historical, and social realities, and the past and current literary landscapes. Writing so pursued then becomes part of a humanist education, in which the private effort of the writer addresses and becomes part of the world's discourse. It is expected that Written Arts students are also passionate readers. The program is staffed 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 seminars in genres such as fiction, poetry, nonfiction, and translation are offered every semester at several levels. Nonmajors and majors are encouraged to apply.

**Requirements:** Students hoping to moderate into Written Arts are required to take five courses in the Division of Languages and Literature prior to Moderation. 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 must have excelled in their Written Arts courses in order to successfully moderate into the program. All students moderating into Written Arts are strongly encouraged to study a foreign language.

*Fiction/Nonfiction:* Students hoping to moderate into fiction or nonfiction must take the following classes: Literature 201, *Narrative / Poetics / Representation*; one course in the English, American, or comparative literature sequence; a Written Arts course in their discipline (fiction or nonfiction) at the 100–200 level; and two more courses in the Division of Languages and Literature.

*Poetry:* Students hoping to moderate into poetry must take the following classes: Literature 201, *Narrative / Poetics / Representation*; one course in the English, American, or comparative literature sequence; a Written Arts poetry course at the 100–200 level; and two more courses in the Division of Languages and Literature.

Students who have moderated into fiction and nonfiction are strongly encouraged to take an upper-level writing seminar in Written Arts prior to the start of their Senior Project. Students who have successfully moderated into poetry are encouraged to take a second course at the 200–300 level in the writing or analysis of poetry. Students are allowed to take only one Written Arts course in any given semester, and are prohibited from taking a course in Written Arts the year of their Senior Project.

#### **Recent Senior Projects in Written Arts:**

- “Coney Island Caviar,” a time-traveling historical fiction novella
- “Lost Girls,” a story about love and faith, and refusing to sacrifice one for the other
- “The Psyche behind the Performance: Portraits of Classical Musicians”
- “Under Normal Circumstances,” a collection of short stories

**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*).

#### **Fiction Workshop I**

*Written Arts 121*

Over the course of the semester, students read works that reflect a range of aesthetic approaches to fiction and participate in exercises designed

to isolate particular aspects of story-making. Emphasis is on the evolution of narrative from causal elements as well as the development of technique. Student fiction is critiqued in a workshop format. For first-year students.

#### **Principles of Prose**

*Written Arts 122*

This course presents the breadth of formal possibilities available to writers of short nonfiction. Students read and comment on pieces by Montaigne, De Quincey, Hazlitt, Baudelaire, Poe, Dreiser, Twain, Woolf, Lawrence, Wilson, Orwell, Didion, McPhee, Ozick, and others. Workshopping these established writers allows the class to learn what a piece of nonfiction writing is as well as how to workshop something. Students also complete short writing exercises throughout the semester. Enrollment is limited to first-year students.

#### **Poetry Workshop I**

*Written Arts 123*

Open to students who have never had a workshop in poetry. Attention is mainly on the student's own production; the individual's awareness of what sorts of activities, rhythms, and tellings are possible in poetry; and how poets go about learning from their own work. Readings are undertaken in contemporary and traditional poetry, in order to develop familiarity with poetic form, poetic movement, and poetic energy. Attendance at various evening poetry readings and lectures is required.

#### **The Arc of the Short Story: Conversations with Authors**

*Written Arts 125*

This course critically engages with a vast range of short stories from a writer's perspective. Discussions focus on the architecture of stories, with special attention paid to how authors have employed this narrative form to address their own moral, political, and aesthetic concerns. Also investigated is how writers across the globe—Chekhov, García Márquez, de Maupassant, and Danticat, among others—have subverted conventions in order to create texts that challenge our understanding of what constitutes a story.

## **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.

## **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 Hells Angels. The fine line between factual reportage and fictional imagination is explored in the work of Ryszard Kapuscinski and Curzio Malaparte.

## **Reading as Writing as Reading: Exploring the Contemporary**

### *Written Arts 227*

Reading and writing are joined at the mind through the eye, ear, and heart; how we write is informed by what we read. The hope is that, by reading various writings, students explore the possibilities of form in relation to their chosen subject matter. Form, by definition, involves limits. The poetic line is one simple limit; tone and cadence and diction are aspects of formal limits. Then there are imposed limits, like the decision to use only nouns beginning with the letter "M."

## **Mysteries of Narrative**

### *Written Arts 228*

Mystery once referred primarily to religious ideas, but in the 20th century, the word began to be used in reference to more prosaic things, like whodunits. Why and what is a reader tempted to know or expect to be revealed? When do the "tricks" of withholding information annoy, and when do they compel? Students read stories, novels, and case histories to see how writers have borrowed, avoided, or disguised the structures of

mystery, and think about techniques they might integrate into their own work.

## **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. Students examine the elements of that architecture by asking what, in the most concrete terms, makes a poem a dynamic, saturated language event. The workshop introduces them to such aspects of poetic form as 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.

## **Reading and Writing the Birds**

### *Written Arts 231*

Students become familiar with approximately 100 local birds by ear and by sight, then write about the birds using both experience and research. To guide their writing, they read narratives of bird discovery and adventure from Alexander Wilson, John James Audubon, Olive Thorne Miller, Florence Merriam Bailey, Roger Tory Peterson, and Kenn Kaufman. A good pair of binoculars is suggested.

## **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.

## **A Special Way of Being Alive: How and Why to Write Literary Criticism**

### *Written Arts 239*

How does one, when given 5,000 words of real estate in, say, the *New Yorker* or *Harper's*, write an essay—on deadline—that engages a new work and offers an opinion of the 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, among

others, Johnson, Hazlitt, Wolff, Wilson, McCarthy, Sontag, Updike, and Gay, and complete a long-form literary criticism of their own.

### Hybrid Narratives

*Written Arts 245*

While we often divide literature into distinct categories—poetry, fiction, nonfiction—writers have always strayed across these boundaries, borrowing from other forms and genres to create hybrid texts that are a product of multiple literary styles, techniques, and traditions. In this course, students read from a broad range of classical and contemporary writers whose work is a deliberate hybrid of form, style, and genre. They are also expected to write short, critical responses throughout the semester, as well as generate a substantial body of creative text.

### The Adventure

*Written Arts 315*

Is the adventure an archaic form of writing, and of seeing? What space—psychological, political, cultural, geographic—remains for the adventure in hypermodern times? Readings embrace or refuse the idea of the thrilling yarn, and students write fiction that investigates this territory. Authors may include Borges, Portis, Cusk, Melville, Stevenson, Sarrazin, Wright, and Bunyan.

### Reading and Writing the Personal Essay

*Written Arts 318*

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, and how the form can fracture from linear narrative to collage.

### American Revolutionary Poetics: Poetries and Movements that Changed the World

*Written Arts 321*

CROSS-LISTED: AFRICANA STUDIES

A studio course in which the craft of writing poems is at the center of students' creative practice. Moving from the late 18th-century black poetry that claimed Negro subjectivity to the

Harlem Renaissance, Beat poets, and beyond, the class considers how poetry, in its different way of knowing, can change belief systems and the world. Authors include Wheatley, Douglass, McKay, Hughes, Brooks, Clifton, Ginsberg, Waldman, Rankine, Myung Mi Kim, and others.

### Fiction Workshop III

*Written Arts 324*

A workshop in prose fiction for advanced students, who are expected to submit at least two works of fiction and critique their peers' writings. This course is restricted to students who have taken at least one previous Written Arts workshop (in fiction, poetry, or nonfiction).

### 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.

### Writing and Resistance

*Written Arts 326*

CROSS-LISTED: HUMAN RIGHTS

Our current political reality demands that we return to the problematic relationship between literature and politics. With renewed awareness of the role language plays in constructing and reshaping our reality, the class reads a broad range of texts, asking: How can resistance, protest, ideological critique, and indoctrination inhabit a piece of fiction? How can the imagination take part in the events of the day? Students read works by Shelley, Swift, Ehrenreich, Baldwin, Kafka, Bolaño, Lessing, and Spark; and write "political" stories and essays of their own.

### The Poetic Sequence

*Written Arts 328*

From T. S. Eliot's canonical *The Waste Land* (1922) to Layli Long Soldier's 2017 debut collection *Whereas*, modern and contemporary poets have

found in the sequence or serial poem formal ways to shift tone and focus while maintaining common thematic elements. Students read some of these works—by Stein, H.D., Stevens, Rich, Ashbery, Scalapino, Waldrop, others—and discuss their narrative coherence and sonic impact, and how the use of fragment, repetition, and variation opens the possibilities of meaning.

### **Blown Deadlines:**

#### **A Course in Journalistic Writing**

*Written Arts 330*

The root of the word “journalism” suggests writing that is disposable; yet, in every era, writing that was supposed to serve only a passing moment has endured. This workshop explores great examples of deadline writing, from the old guard (Johnson, De Quincey, Baudelaire, Twain, Orwell) to the recent past and present (Didion, Mailer, Boo, Sullivan). Forms encountered—and attempted—include the personal essay, critical essay, narrative with argument, profile, and satire.

#### **Advanced Contemporary Poetics**

*Written Arts 332*

CROSS-LISTED: AFRICANA STUDIES

This course investigates the evolving fields of poetry and poetics through a critical and creative lens, with a particular eye to poetics, practices, and theories as they are put forth by writers of color. The class thinks and works across genres, mediums, and disciplines. Readings from Myung Mi Kim, Simone White, Susan Sontag, Douglas Kearney, Hoa Nguyen, John Cage, Ellen Gallagher, and Adrienne Kennedy.

#### **Writing the Roots**

*Written Arts 334*

What can a word tell us about its thing? The poet Charles Olson used to talk about “running a word,” tracing it back to its sources. Etymology reveals social and physical conditions in history which in turn condition what words mean to us, how we think with them, how we use them. A small conference group investigates by writing from and through what the words can teach us.

#### **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.

#### **Language as Poetry**

*Written Arts 337*

Ordinary speech is the well-spring of poetry in English, from Chaucer to our day. With a focus on the poetics of listening—to speech, text, silence—the course emphasizes writing as a way of knowing and writing as a daily practice.

#### **Reading and Writing the Hudson:**

##### **Writing the Essay of Place**

*Written Arts 338*

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.

#### **Location, Location, Location**

*Written Arts 339*

The dimension of the setting—geophysical, cultural, atmospheric—is an essential and often neglected aspect of fiction writing, in part because of the difficulty of descriptive writing. In this workshop, students read a variety of short texts, fictional and nonfictional, by Capote, Dickens, O'Connor, Calvino, Davis, and others. They also create written work that explores the power of environment, be it the mountaintop, the boulevard, or the void.

#### **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.

### **Poetics of Space: Language and Visuality** *Written Arts 341*

Poets, critics, novelists, and philosophers have long pondered the mystery of how writing conveys a sense of space, or place, and the objects found in it. Beginning with the grapheme and glyph, the class examines linguistic figures such as image, metaphor, simile, and metonymy; reads varieties of description and depiction; and inquires about mimesis and ekphrasis. The course also considers the difference between a blank page and a screen, and the possible connection between the aesthetics of the visual and the Western bourgeois culture of desire.

### **On Description: Writing the World** *Written Arts 343*

CROSS-LISTED: LITERATURE

What do we mean by representation today, when so much of daily life is spent in relation to a dematerialized digital world? Students read passages from disparate sources, historical and contemporary, in which writers vividly convey persons, places, and things. How did Proust describe a landscape? How does Nathaniel Mackey capture the sound of jazz? They listen to music, look at pictures, walk through their surroundings, and write descriptions of what they experience, noting the ways that mood and memory affect what we perceive and how we write.

### **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.

### **The Long Story: Reading, Writing, Revising** *Written Arts 350*

Students read, reread, discuss, and respond in writing to a number of short stories, analyzing how the story functions and how they can adapt the writers' forms, styles, and approaches in their own work. The class starts with works in translation by Chekhov, Tolstoy, and Flaubert; then moves to Hawthorne, Munro, Trevor, and Yiyun Li. Weekly essays are expected, as are long-term writing projects (short stories, personal or critical essays, etc.).

### **Senior Colloquium: Written Arts** *Written Arts 405*

The Senior Colloquium is an important supplement to the Senior Project. The primary purpose is to guide seniors, both practically and philosophically, in the daunting task of creating a coherent and inspired creative work of high quality within a single academic year. Emphasis is on demystifying the project process, including its bureaucratic hurdles; exploring the role of research in the creative realm; and helping students use each other as a critical and inspirational resource during this protracted, solitary endeavor.

### **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 nonmajors—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 Biochemistry, 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 and biochemistry, 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.

Several special course series are noted throughout this chapter. Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; the Thinking Animal Initiative introduces ways of thinking about animals that encourage interdisciplinary connections; and Calderwood Seminars help students translate their specialty (biology, art history) to nonspecialists through different forms of public writing. For more information on these interdisciplinary curricular initiatives, see page 244.

Division chair: Kristin Lane

## Biology

### [biology.bard.edu](http://biology.bard.edu)

**Faculty:** Felicia Keesing (director), Heather Bennett, Cathy Collins, M. Elias Dueker, Brooke Jude, Craig Jude, Arseny Khakhalin, Gabriel G. Perron, Bruce Robertson, 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 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 college-wide distribution requirements, First-Year Seminar, and Citizen Science, biology majors must complete a Senior Project of original scientific research; at least 6 credits of 100-level coursework (from among courses numbered above 140); Biology 201, *Genetics and Evolution*; Biology 202, *Ecology and Evolution*; Biology 244, *Biostatistics*; two courses outside of the Biology Program within the Division of Science, Mathematics,

and Computing; at least two 300-level biology courses with labs; and 4 credits of 400-level biology seminar courses.

#### Recent Senior Projects in Biology:

- "Aerosolization of bacteria and toxins from harmful cyanobacteria blooms"
- "Determining the thermal niche of soil-borne seed fungi"
- "A metagenomic study of apple and cider microbiomes to reveal Hudson Valley terroir"
- "Multitrophic effects of migratory birds on herbivorous insects in a shrub community"

**Facilities:** Biology equipment includes standard and real-time PCR machines, tissue culture facilities, growth chambers, fluorescence microscopes, a confocal microscope, 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, conservation biology, cell biology, animal behavior, virology, metagenomics, and cancer biology. Upper College courses emphasize exposure to experimental techniques, examination of the primary literature, and written and oral presentation of scientific material.

**Microbes in the Environment***Biology 111*

Bacteria, viruses, and other microbial species are present and persist in all environments (aquatic, soil, skin, gut) and climates (temperate to extreme). Some microbes can be pathogenic and cause disease while others are essential for maintaining the health of an individual or ecosystem. Case studies include Ebola, influenza, *Bacillus anthracis*, and *Vibrio cholerae*. *Prerequisite*: passing score on Part 1 of the Mathematics Diagnostic.

**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 and Alzheimer's, among others. Laboratory work introduces students to human physiology as it relates to disease. *Prerequisites*: high school biology and chemistry.

**Genetics and Identity***Biology 115*

This course explores the biological bases of three aspects of the human condition, which are, to varying degrees, also social constructs: race, gender, and sexuality. A particular focus is on human evolution and our current understanding of how genetics and the environment interact to generate the variation we observe in these human characteristics.

**Botany for Herbivores***Biology 117*

CROSS-LISTED: EUS

DESIGNATED: ELAS COURSE

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.

**Conservation Biology***Biology 118*

CROSS-LISTED: EUS

In this course, students investigate ways in which fundamental principles of ecology, evolution, and genetics can be applied to conserving biodiversity. After looking at global patterns of biodiversity, focusing on current threats to diversity and the ecosystem consequences of species extinctions, the class examines the importance of maintaining genetic diversity within and among populations, population dynamics and species interactions, and potential solutions for meeting conservation challenges. *Prerequisites*: passing score on the Mathematics Diagnostic and experience in high school biology.

**Often Awesome: The Science and Humanity of Amyotrophic Lateral Sclerosis (ALS)***Biology 119*

A look at the science behind Amyotrophic Lateral Sclerosis, with a focus on the journey of one man from diagnosis through death, as told through his own words and those of his loved ones. Topics discussed include genetic testing and opportunistic infections. In the lab, students examine the causes and complications of ALS, including respiratory function, nerve conduction, and physiological response to stress.

**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: GPH

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. This course explores the potential factors contributing to the obesity epidemic, including

behavior, evolution, genetics/physiology, and microbiome. Lab work investigates the influence of genetics on obesity as well as the efficacy of interventions. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

### **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.

### **Mammals**

#### *Biology 152*

Mammals have two notable features: they produce milk to feed their offspring and they maintain a constant internal body temperature, though doing so requires them to eat with near comical frequency. Some of our mammalian relatives lay eggs, others produce venomous saliva, and yet others live in ant-like colonies with a single queen surrounded by a worker caste. This course explores the ecology, behavior, physiology, diversity, and evolution of mammals, as well as what they can teach us about life on Earth in the 21st century.

### **Global Change Biology**

#### *Biology 153*

CROSS-LISTED: EUS, GPH

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 plants perform these tasks. Lab work includes field explorations of local ecosystems.

### **Food Microbiology**

#### *Biology 157*

DESIGNATED: ELAS COURSE

Designed for intended biology majors, the course looks at the microorganisms that inhabit, create, or contaminate food. The first half introduces topics in food safety such as food spoilage, foodborne infections, and antibiotic resistance. In the second half, students learn how to harness the capabilities of the many microbes present in our environment to turn rotting vegetables or spoiling milk into delicious food. They also learn how to design, conduct, and analyze simple experiments while working with microbiology techniques, including DNA sequencing.

### **Case Studies in Medical Biology**

#### *Biology 158*

To fully understand the major systems of the human body, in the context of both healthy and diseased states, one must examine aspects of the biological, chemical, and physical properties contributing to their function. This course utilizes MCAT-style questions and case studies as a platform to learn scientific theories and principles in basic biology, genetics, molecular biology, biochemistry, physiology, and other subdisciplines. In laboratories, students gain hands-on experience in testing these principles. They also practice evaluating evidence and interpreting and presenting data.

### **Principles of Developmental Biology**

#### *Biology 159*

Developmental biology seeks to understand how complex organisms go from a single cell to highly developed and specialized entities. The course explores how organisms used in scientific research, often referred to as model organisms, develop from fertilization, including the early cellular divisions, to the formation of tissue layers and then to specialized organs. Select topics highlight fundamental concepts in this broad and rapidly evolving field.

**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.

**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.

**Methods in Field Ecology***Biology 166*

This 2-credit course provides students with essential skills for future coursework or research in ecology. Skills are learned through a series of individual and collaborative field studies that test core hypotheses in the science of ecology, with a special focus on Hudson Valley ecosystems. Field techniques include time budgets, point counts and transects of wild birds, line transects of amphibians and plants, sweep netting and pitfall trapping of insects, seine netting of fish, and acoustic sampling of insects and birds.

**Genetics and Evolution***Biology 201*

CROSS-LISTED: GPH, MBB

The course takes a modern approach to the study of genetics: 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*

CROSS-LISTED: EUS

DESIGNATED: ELAS COURSE

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.

**Biology Seminar***Biology 208*

This 1-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.

**Biostatistics***Biology 244*

CROSS-LISTED: EUS, GPH, MATHEMATICS

An introduction to the statistical methods biologists use to describe and compare data. Topics covered include elementary probability and statistics, characteristics of frequency distributions, hypothesis testing, contingency tests, correlation and regression analysis, different ways to compare means, nonparametric tests, and multivariate tests. Biology students should take this course before their senior year, if possible. *Prerequisites:* passing score on Part I of the Mathematics Diagnostic and one introductory biology course.

**Biochemistry***Biology 301*

CROSS-LISTED: MBB

Students are introduced to protein structure, enzyme mechanisms and kinetics, coenzymes, thermodynamics, central metabolic pathways, biological membranes, DNA structure and replication, and ribosomal translation. An emphasis is placed on integrating knowledge of fundamental organic chemistry into a biological

context. Laboratory work provides practical experience in the topics covered.

## **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. Also covered are the various mechanisms involved in the regulation of gene expression. Lab work 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.

## **Plant Ecology**

### *Biology 308*

A study of plant populations and communities through the lens of key species interactions, such as herbivory, competition, pollination, plant-fungal mutualisms, and plant-pathogen interactions. The class also explores the ways species diversity is generated and maintained at local and landscape

spatial scales, and how plant community ecology theory can be applied to habitat restoration.

*Prerequisite:* Upper College standing in biology.

## **Field Ornithology**

### *Biology 311*

CROSS-LISTED: EUS

DESIGNATED: ELAS COURSE

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.

## **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.

## **Animal Behavior**

### *Biology 316*

CROSS-LISTED: MBB

Have you ever asked yourself, why did that animal do that? There are many levels at which we could seek answers, running from proximal mechanisms (firing neurons and hormonal stimuli) through ultimate mechanisms (evolutionary selective pressures, which produce adaptive behaviors through natural selection). This course is primarily about the latter. Students seek answers as to why organisms evolve various mating strategies and how organisms use signals, among other questions. For moderated biology students or with permission of the instructor.

## **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.

### **Metagenomics**

#### *Biology 340*

DESIGNATED: ELAS COURSE

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.

### **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.

### **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 Conservation Biology**

#### *Biology 408*

CROSS-LISTED: EUS

The once entirely scientific field of conservation biology has found itself becoming highly interdisciplinary. Successful conservation ventures still require notable expertise in ecological, evolutionary, and behavioral sciences but they also need to integrate economic, psychological, sociological, and political considerations in order to be successful. This course focuses on case studies in the conservation of plant and animal species, as it explores the interplay and relative importance of these different disciplines in the success or failure of conservation ventures.

### **Advanced Seminar in Urban Ecology**

#### *Biology 415*

Urban development, among the most pervasive forms of land cover change, poses significant challenges to many organisms, including humans. This seminar focuses on determining patterns of abundance and distribution of organisms in urban ecosystems, behavioral and evolutionary responses that facilitate adaptation to urban environments, and interactions between organisms and between humans and nature in urban environments. As a capstone project, students identify a gap in our understanding of basic or applied urban ecology, and design a research proposal targeting a funding agency to carry out the work.

### **Topics in Computational Neuroscience: Analysis of Biological Neural Networks**

#### *Biology 417*

CROSS-LISTED: MBF

The brain consists of multiple functional regions that each host multiple neural networks, which in turn are built of anything from dozens to millions of neural cells. To understand how brains work we need to know how individual neurons within these networks are connected and how their properties are tuned to make the network function as it should. In this seminar, students read and present primary papers that use imaging, electrophysiology, advanced statistical analysis, and modeling to study how neural networks are tuned and shaped in various biological systems.

## Plant-Fungal Interactions

*Biology 418*

CROSS-LISTED: EUS

Plant-fungal interactions play a major role in maintaining diversity in natural systems and are central to modern agricultural practices. Some plant-fungal interactions are context dependent, shifting on a continuum between mutualism and parasitism depending on environmental conditions. As a consequence, anthropogenic changes in climate and land use may alter the very nature of plant-fungal interactions and their effect on ecosystem function. In this course, students explore the evolutionary and ecological importance of these interactions.

## Biotechnology and Infectious Disease

*Biology 419*

As world populations rise, so do pathogens capable of causing human disease. To manage this increase in infectious disease cases, current biotechnological advances can be used to design more effective methods for detecting, treating, and preventing infectious diseases. Readings address all angles of disease management, including the development of assays for low-level detection, application of nanosized agents for drug delivery, and design of novel vaccines for emerging infectious diseases. *Prerequisite:* Biology 201 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.

## Global Change and Health

*Biology 428*

Rapid environmental changes, including temperature, atmospheric gas, moisture, and land use changes, have had serious impacts on human, animal, and plant health. This upper-level seminar uses primary scientific literature to explore the impacts of these changes on the health of animals (including humans) and plants, including direct effects on physiology and the transmission of disease. Students lead discussions of recent primary literature, participate in group work, and write analyses and proposals.

## 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.

## Distilling Biotechnology

*Biology 432*

DESIGNATED: CALDERWOOD SEMINAR

Tissue and organ generation, CRISPR genome editing, the creation of synthetic genomes and the use of modified viruses to cure deadly disease are all biotechnological advances that a few decades ago would have read as science fiction. The course examines these 21st-century realities while also addressing ethical concerns. *Prerequisites:* junior or senior standing and Moderation in biology, or permission of the instructor.

### Advanced Community Ecology: Diversity Biology 433

CROSS-LISTED: EUS

Biodiversity is widely used in science media, but what is biodiversity, really, and is it beneficial to society? This course relies on student-led discussions of the primary literature to explore definitions and metrics of diversity, focusing on leading theories that guide our current understanding of the mechanisms that maintain diversity. Students also become familiar with computational tools for quantifying and comparing diversity across systems and spatial scales.

### Alzheimer's Disease: Past, Present, and Future Biology 436

Alzheimer's disease affects millions worldwide and costs billions of dollars to treat, making it an enormous public health issue. This course looks at the molecular underpinnings and genetic basis of Alzheimer's, and the public health effects of the disease. *Prerequisite:* Moderation in biology or permission of the instructor.

## Chemistry and Biochemistry chemistry.bard.edu

**Faculty:** Swapan Jain (director), Craig Anderson, Christopher LaFratta, Emily McLaughlin, Atahualpa Pinto, Miles Arthur White

**Overview:** The Chemistry and Biochemistry Program 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, biochemistry, and engineering subfields. During their course of study, students receive research training alongside faculty 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. Students are expected to follow the standard divisional procedure for Moderation and to fulfill the college-wide distribution and First-Year Seminar requirements. To graduate, students must successfully complete Chemistry 311, 312, 350, and 360; one elective at the 400-level; and the Senior Project. Students interested in pursuing a biochemistry track must complete the core courses noted above, Chemistry 390 (*Biochemistry*), two biology laboratory electives, and the Senior Project.

### Recent Senior Projects in Chemistry and Biochemistry:

- "Augmenting mask-based lithography with direct laser writing to increase resolution and speed"
- "Four-membered cannabinoid ring formation:  
The synthesis of cannabicyclol via [2+2] photocycloaddition using UV and visible light"
- "Synthesis and characterization of DNA-functionalized carbon nanotubes and their interactions with small molecules"
- "Synthesis, characterization, and photophysical properties of cyclometalated N-heterocyclic carbene platinum (II) complexes"

**Faculty/Student Publications:** Undergraduate students have the opportunity to work on research projects with members of the program faculty. Recent publications that have featured student coauthors include the following:

- "A ruthenium platinum metal complex that binds to sarcin ricin loop RNA and lowers mRNA expression." *Chemical Communications* 54 (2018); 8987-90
- "Augmenting mask-based lithography with direct laser writing to increase resolution and speed." *Optics Express* 26 (2018); 7085-90
- "Investigation of liver alcohol dehydrogenase catalysis using an NADH biomimetic and comparison with a synthetic zinc model complex." *Polyhedron* 114 (2016); 145-51
- "Synthesis and characterization of water-soluble, heteronuclear ruthenium(III)/ferrocene complexes and their interactions with biomolecules." *Journal of Inorganic Biochemistry* 144 (2015); 41-50

**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 ultra violet/visible spectrophotometers; a polarimeter; two micro-wave reactors; a Dionex high-performance liquid chromatograph; two PTI fluorescence spectrometers; a CombiFlash® chromatography system; Isothermal Titration Calorimeter; Raman Spectrometer; Agilent ICP-Optical Emission Spectrometer; BASi Potentiostat; CHI Potentiostat; Ultrafast Ti:Sapphire Laser; 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*. At least one advanced elective course is offered each semester, covering topics such as organic synthesis, nucleic acids, organometallics, nanotechnology, and biochemistry.

## Art and Science of Fermentation

### *Chemistry 123*

Have you ever wondered how milk gets converted to yogurt and cheese? What causes dough to rise during the process of baking? Why kimchi is sour in taste? How yeast is responsible for the alcohol present in beer and hard cider? This laboratory course, designed for nonmajors, explores the different types of fermentation processes at the heart of many food items. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic or permission of the instructor.

## 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/biochemistry.

## 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.

## 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 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 analytical, 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).

### **Molecular Machines**

#### *Chemistry 461*

An exploration of the design principles of artificial molecular machines, with a focus on analyzing the common molecular-level design principles—ratcheting mechanisms—that occur in both biological machines and artificial systems. Topics range from the historical development of molecular machines to more recent examples of artificial motors, ribosomes, pumps, and the development of new nonequilibrium materials. *Prerequisite:* Chemistry 202 or permission of the instructor.

### **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.

## Computer Science

cs.bard.edu

**Faculty:** Keith O'Hara (director), Sven Anderson, Robert W. McGrail, Kerri-Ann Norton

**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 that students can learn by building, and by participating in research projects in laboratories devoted to cognition, computational biology, robotics, and symbolic computation.

The curriculum is designed to offer many opportunities for students whose interest in computing 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 141, 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 college-wide distribution and First-Year Seminar requirements. To graduate, a student in the program must take Computer Science 301, 305, a statistics course such as 275; one systems course such as 226, 326, 327; 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:

"Dynamic Difficulty Adjustment in Procedural Content Generation"  
 "An Implementation of the Solution to the Conjugacy Problem on Thompson's Group V"  
 "Is There Joy beyond the Joystick? Immersive Potential of Brain-Computer Interface"  
 "Training Neural Networks to Pilot Autonomous Vehicles: Scaled Self-Driving Car"

**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: Computer Science 141/143, *Object-Oriented Programming*; Computer Science 145, *Discrete Mathematics*; Computer Science 201, *Data Structures*; Computer Science 275, *Statistics for Computing*; Computer Science 301, *Algorithms*; Computer Science 305, *Design of Programming Languages*; 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 *Bioinformatics*.

### 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 Diagnostic.

### **Technologies of Reading: Human and Machine Approaches to Literature**

*Computer Science 120 / Literature 120*

See Literature 120 for a full course description.

### **Foundations of Mind, Brain, and Behavior**

*Computer Science 131*

CROSS-LISTED: MBB, PHILOSOPHY, PSYCHOLOGY

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**

*Computer Science 141*

This course, intended for students with prior programming experience, introduces the methodologies of object-oriented design and development via guided student work, solving interesting problems drawn from arenas such as graphics and animation, simulation, and/or internet applications. Good programming and documentation habits are emphasized.

### **Object-Oriented Programming with Robots**

*Computer Science 143*

CROSS-LISTED: MBB

Students learn how to move from an informal problem statement 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.

### **Programming Nature: Modeling Biological and Physical Systems**

*Computer Science 210*

Students in the course, who should have prior programming experience, develop the necessary tools for modeling biological and physical objects that can move, interact, divide, and evolve, with a specific application of simulating biological cells. They learn how to pose a question about a natural system, develop a set of rules, and implement simulations to formulate predictions about the dynamics of that system. *Prerequisite:* Computer Science 143 or permission of the instructor.

### **Bioinformatics and Beyond:**

#### **Programming for Biology**

*Computer Science 220*

In this course, students are introduced to the basics of bioinformatics and biological statistical analysis; develop the necessary tools for analyzing and aligning biological sequences, building phylogenetic trees, and using statistical tests; and learn how to develop a hypothesis, test their hypothesis, and statistically analyze their data. *Prerequisite:* Computer Science 141 or 143, or Biology 244.

### **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.

### **Principles of Computing Systems**

*Computer Science 226*

As programs scale up from a single author, user, and computer to those designed, written, maintained, and used by multiple people that run on many computers, considerations beyond algorithms alone are magnified. This course takes a systems perspective to the study of computers. Students explore computers from the ground up, using a variety of programming languages and tools, such as the command line, debuggers, and version control. *Prerequisite:* Computer Science 141 or permission of the instructor.

### **Introduction to Automated Deduction**

*Computer Science 230*

Topics covered include propositional, first-order, and second-order logic; satisfiability and term unification; logical resolution; and Horn clause programming. Term rewriting systems, lambda calculus and type theory, and general automated theorem proving may also be addressed.  
*Prerequisite:* Computer Science 145 or the equivalent.

### **Introduction to Artificial Intelligence**

*Computer Science 251*

CROSS-LISTED: MBB

The course emphasizes elements of artificial intelligence that are compatible with biologically based intelligence (e.g., neural computation). Techniques explored include automated reasoning, machine learning, evolutionary learning, heuristic search, and behavior-based robot control. Application examples are drawn from robotics, game play, logic, visual perception, and natural language processing.

### **Statistics for Computing**

*Computer Science 275*

An introduction to the basics of probability and statistical analysis. Students learn theory and implementation of statistical inferences used in computer science research, starting with fundamentals in counting and probability distributions, and covering Monte Carlo simulation, Bayesian inference, confidence intervals, t-tests, analysis of variance, and clustering. By the end

of the course, they understand how to set up computational experiments, classify data, and determine the appropriate statistical test for their experiments. *Prerequisite:* Computer Science 141 or equivalent.

### **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.

### **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. *Prerequisite:* Computer Science 145 or Mathematics 261.

### **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.

**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.

**Computer Networks***Computer Science 335*

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.

**Biologically Inspired Machine Learning***Computer Science 352*

CROSS-LISTED: MBB

Machine learning is a field in which algorithms learn to improve themselves based on their interactions

with an environment. This course investigates a broad array of techniques from machine learning and statistical pattern recognition. Topics addressed include unsupervised learning, clustering, dimensionality reduction, supervised learning, neural networks, reinforcement learning, and learning theory. Applications are drawn from computer vision, speech recognition, autonomous navigation, natural language processing, and data mining. *Prerequisites:* Mathematics 142 and Computer Science 201.

**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](http://math.bard.edu)

**Faculty:** John Cullinan (director), Ethan Bloch, Matthew Junge, Mary C. Krembs (MAT), Stefan M. Mendez-Diez, Lauren Rose, Silvia Saccon, Steven Simon, Japheth Wood

**Overview:** The Mathematics Program has three main functions: to provide students in the program 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 college-wide 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 242, *Elementary Linear Algebra*, or Mathematics 245, *Intermediate Calculus* (or Physics 221, *Mathematical Methods I*); and Mathematics 261, *Proofs and Fundamentals*. By graduation, a student must have completed: Mathematics 242, *Elementary Linear Algebra*; Mathematics 245, *Intermediate Calculus* (or Physics 221, *Mathematical Methods I*); 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:**

"Applications of Equivariant Topology in

Cascading Makeev Problems"

"Centroidal Voronoi Tessellations with Few Generator Points"

"Exploring Sequences of Tournament Graphs with Draws"

"The Mathematics of Cancer: Fitting the Gompertz Equation to Tumor Growth"

#### **Elementary Statistics**

##### *Mathematics 102*

An introduction to core ideas in statistics that are needed to make sense of what is found in media outlets, online surveys, and scientific journals. Most concepts are introduced in a case-study fashion; statistical software is used to analyze data and facilitate classroom discussions. Primary

goals are to foster statistical reasoning and assist in making informed conclusions about topics involving data. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

#### **Quadrivium: Mathematics and Metaphysics in the Premodern World**

##### *Mathematics 103*

What does the "music of the spheres" sound like? What influence did astrology have on mathematics? Why does Newton's rainbow have seven colors? These questions are addressed by the quadrivium, a term coined by the sixth-century philosopher Boethius for the mathematical program of the medieval university. This course explores how mathematics was seen as the structure of everything. Readings from Plato, Euclid, Boethius, Ptolemy, al Khwarizmi, Fibonacci, Oresme, Kepler, others. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

#### **Data and Decisions**

##### *Mathematics 104*

This course examines applications of mathematics to a number of topics related to data and decision making. Topics are chosen from three relevant areas of mathematics—voting systems, networks, and statistics—that involve extracting information from various types of data. No particular mathematical preparation is needed beyond basic algebra and a willingness to explore new ideas, construct convincing arguments, and use a spreadsheet. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

#### **Time, Space, and Infinity: Mathematical Perspectives on Philosophical Paradoxes**

##### *Mathematics 105*

If time is composed of moments with zero duration, is change an illusion? Beginning with Zeno's ancient paradoxes, fundamental problems on the nature of time and space—and related ones regarding infinity—have bedeviled thinkers throughout the contemporary period. This course provides a beginner-friendly tour of some of mathematics' most profound discoveries (irrational numbers, limits, uncountability) and the concerns that arise in answering such intractable questions. *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.

**Chance, Skill, and Uncertainty***Mathematics 107*

Some of the most sought-after numbers are the probabilities of future events—their values underlie the profits of insurance companies and casinos, while incorrectly assessing them can contribute to medical misdiagnosis, wrongful incarceration, and financial crashes. This course touches on selected probability paradoxes and philosophical interpretations, along with physical theories of information, entropy, and quantum mechanics that illuminate the question of what probabilities signify. *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. *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.

**Calculus I***Mathematics 141*

The basic ideas of differentiation and integration of functions of one variable are discussed. 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.

**Mathematics Seminar***Mathematics 208*

Students are exposed to a broad range of ideas in modern mathematics through a series of weekly talks by visiting speakers and Bard faculty. The talks address subjects of current research interest or topics not typically covered in Bard mathematics courses. Graded pass/fail. *Prerequisite:* at least one 200-level mathematics course.

**Problem Solving, Engagement, and the Culture of Mathematics***Mathematics 209*

DESIGNATED: ELAS COURSE

In this 2-credit course, students investigate problem-solving techniques in mathematics, and use them to develop an activity or project that involves mathematical reasoning, analytical thinking, and open-ended exploration. The course also addresses the culture of mathematics, looking at the factors that lead to lower rates of participation by women and minorities in mathematics and other STEM fields. The class visits local schools and the National Museum of Mathematics.

*Prerequisite:* Mathematics 142 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, the divergence theorem, and power series. *Prerequisite:* Mathematics 213.

### **Elementary Linear Algebra**

#### *Mathematics 242*

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

### **Intermediate Calculus**

#### *Mathematics 245*

A continuation of the study of calculus begun in Mathematics 141-142. Topics covered include double and triple integrals in curvilinear coordinates, sequences and series, power series, and an introduction to ordinary differential equations. *Prerequisite:* Mathematics 142 or permission of the instructor.

### **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.

### **Scientific Computing**

#### *Mathematics 301*

The course explores the theory of numerical computation, as well as how to utilize the theory to solve real problems using the computer software package MATLAB. Students learn how to use MATLAB by solving eigenvalue problems before moving on to curve fitting using least squares and polynomial interpolation, among other numerical methods for solving differential equations. *Prerequisites:* Mathematics 213 and 241, and either Computer Science 143 or Physics 221.

### **Computational Geometry**

#### *Mathematics 303*

Computational geometry is a branch of mathematics and computer science devoted to the study of algorithms and the appropriate data structures to solve geometric problems on (often large) data sets. This course focuses on combinatorial computational geometry, also called algorithmic geometry. Topics may include Voronoi diagrams, convex hull calculations, and line segment intersections. *Prerequisites:* Mathematics 213, 241, and either Mathematics 261 or Computer Science 201.

### **Advanced Calculus**

#### *Mathematics 312*

This course treats the differential and integral calculus of several variables from an advanced perspective. Topics may include the derivative as a linear transformation, change of variables for multiple integrals, parametrizations of curves and surfaces, line and surface integrals, Green's theorem, Stokes's theorem, the divergence theorem, manifolds, tensors, differential forms, and applications to probability and the physical sciences. *Prerequisite:* Mathematics 241 or Physics 222, or permission of the instructor.

### **Mathematical Modeling**

#### *Mathematics 314*

What is a mathematical model? And how can it be used to help solve real-world problems? This course provides students with a solid foundation in modeling and simulation, advancing understanding of how to apply mathematical concepts and theory. Topics may include modeling with Markov chains, Monte Carlo simulation, discrete dynamical systems, differential equations,

game theory, network science, and optimization.  
*Prerequisite:* Mathematics 213.

### Game Theory

*Mathematics 315*

Game theory, a mathematical approach to modeling situations of conflict and cooperation, has applications to many fields, including economics, biology, and psychology. This course introduces game theory from a mathematical perspective; topics include mathematical models of games, two-person games, mixed strategies, and Nash equilibria. Additional topics may include continuous games, dynamic games, and stochastic games. *Prerequisites:* Mathematics 213 and 261.

### 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.

### Differential Equations

*Mathematics 321*

An introduction to the theory of partial differential equations, with a focus on the derivation and solutions of the main examples in the subject rather than on the existence and uniqueness theorems and higher analysis. Topics include hyperbolic and elliptic equations in several variables, Dirichlet problems, the Fourier and Laplace transform, Green's functions, and numerical and approximation methods. *Prerequisites:* Mathematics 213 and 241, or permission of the instructor.

### 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 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*

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 Linear Algebra***Mathematics 331*

The main focus of this course is the study of vector spaces and linear maps between vector spaces. Topics covered also include linear independence, bases, dimension, linear maps, isomorphisms, matrix representations of linear maps, determinants, eigenvalues, inner product spaces, and diagonalizability. *Prerequisites:* Mathematics 261 and either Mathematics 213 or 242, or permission of the instructor.

**Abstract Algebra***Mathematics 332*

An introduction to modern abstract algebraic systems, including groups, rings, fields, and vector spaces. The course focuses primarily on a rigorous treatment of the basic theory of groups (subgroups, quotient groups, homomorphisms, isomorphisms, group actions) and vector spaces (subspaces, bases, dimension, linear maps). *Prerequisites:* Mathematics 213 and 261, or permission of the instructor.

**Philosophy of Mathematics***Mathematics 336 / Philosophy 336*

See Philosophy 336 for a full course description.

**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.

**Galois Theory***Mathematics 430*

The goal of this course is to develop the Galois theory of fields, a theory that connects groups, rings, fields, and vector spaces in the study of roots of polynomials. Toward that end, the class develops the theory of field extensions, including algebraic extensions, automorphisms of fields, splitting fields, and separable extensions, with some surprising applications. *Prerequisite:* Mathematics 332.

**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:** Paul Cadden-Zimansky (director), John Cullinan\*, Matthew Deady, Gidon Eshel\*, Hal Haggard, Antonios Kontos, Christopher LaFratta\*, Simeen Sattar\*, Shuo Zhang

\* *affiliated faculty*

**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 appropriate 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 college-wide 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 221 and 222, *Mathematical Methods of Physics I and II*; Physics 303, *Mechanics*; Physics 312, *Electricity and Magnetism*; Physics 314, *Thermal Physics*; Physics 321, *Quantum Mechanics*; and the Senior Project.

### Recent Senior Projects in Physics:

"Complex Semiclassics: Classical Models for Tunneling Using Complex Trajectories"  
 "A Detection Algorithm for Microlensing Events in Wide-Field Surveys"  
 "A Study of Neural Networks for the Quantum Many-Body Problem"  
 "Understanding, Designing, and Building a Hydroelectric Generator"

**Courses:** In addition to the core required courses, electives include courses or tutorials in laboratory (*Optics, Introduction to Electronics*) or theoretical (*General Relativity, Condensed Matter Physics*) subjects, and other advanced studies.

## 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.

## Time Examined: Its Physical Nature and Measurement

Physics 125

St. Augustine famously proclaimed "What, then, is time? If no one asks of me, I know; if I wish to explain to him who asks, I know not." Fifteen hundred years later, Einstein revolutionized physics by recognizing that time is malleable: he showed that simultaneity depends on how you are moving, and that clocks in motion or acted on by gravity measure time differently. This course

examines the evolving understanding of the nature of time. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

### **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.

### **Astronomy**

#### *Physics 145*

Have you ever looked up at the night sky and wondered what you were seeing? Astronomy, one of the oldest of the natural sciences, studies planets, stars, galaxies, and the universe as a whole, from its earliest time to the present day. Topics discussed in this course include the solar system, history of astronomy, telescopes, the sun, galaxies, and cosmology. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

### **Introduction to Electronics**

#### *Physics 210*

A survey of the foundations of analog and digital electronics. Students use resistors and capacitors to construct DC and AC circuits, such as voltage dividers and filters, and then move on to employing solid-state diodes and transistors to make power supplies, amplifiers, oscillators, operational amplifiers, and timers. The last part of the course explores implementing the Boolean algebra and logic gates realized in integrated circuits for information processing and computer architecture. *Prerequisites:* at least one physics course above 140 and permission of the instructor.

### **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*

This is the second part of a two-part introduction to mathematical topics and techniques that are commonly encountered in the physical sciences, including complex numbers and analytic functions, Fourier series and orthogonal functions, standard types of partial differential equations, and special functions. *Prerequisites:* Mathematics 141 and 142, or the equivalent.

### **Optics**

#### *Physics 230*

From observing the cosmos to single cells, understanding optics is what has allowed us to visualize the unseen world. This laboratory course provides an overview of the theoretical techniques and experimental tools used to analyze light and its properties. Through the manipulation of light using lenses, polarizers, and single-photon detectors, students learn the physics that underlies microscopes, spectrometers, lasers, modern telecommunication, and human vision. *Prerequisite:* Physics 142 or permission of the instructor.

### **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.

### **Astrophysics**

#### *Physics 250*

An introduction to modern astrophysics, from the solar system to the basic ideas of cosmology. Beginning with methods of measuring astronomical distances and the laws of planetary motion,

the class studies the cosmos using classical mechanics, special relativity, and basic quantum mechanics. Topics may include the life cycle of stars, star classification, black holes, galaxies, dark matter, the search for alien life, the Big Bang theory, and dark energy. *Prerequisite:* Physics 241.

### **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*

This course studies the thermal behavior of physical systems, employing thermodynamics, kinetic theory, and statistical mechanics. Thermodynamical topics include equations of state, energy and entropy, and the first and second laws of thermodynamics. Both classical and quantum statistical mechanics are covered, including distribution functions, partition functions, and the quantum statistics of Fermi-Dirac and Bose-Einstein systems. Applications include atoms, molecules, gases, liquids, solids, and phase transitions. *Prerequisites:* Physics 141-142; Mathematics 141-142.

### **Quantum Mechanics**

#### *Physics 321*

Quantum mechanics is our most successful scientific theory: spectacularly tested, technologically paramount, and conceptually revolutionary. The course first establishes the structure of quantum

mechanics in the context of its simplest case, the so-called qubit, and refreshes the mathematical apparatus required to formulate quantum mechanics. Also explored: phenomena such as contextuality, entanglement, and nonlocality; systems of qubits; applications of quantum mechanics; and the path integral formulation of quantum mechanics. *Prerequisites:* Physics 241, 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. *Prerequisite:* Physics 241, Physics 303, or Mathematics 241, or permission of the instructor.

## **Psychology**

### **psychology.bard.edu**

**Faculty:** Sarah Dunphy-Lelii (director), Justin Dainer-Best, Justin Hulbert, Thomas Hutcheon, Kristin Lane, Richard Lopez, Frank M. Scalzo, Stuart Stritzler-Levine (emeritus)

**Overview:** The mission of Bard's Psychology Program is to serve a foundational role in engaging the College and broader community with the science of human behavior. The program provides a thorough foundation in empirical methodology and analysis, and offers opportunities to participate in meaningful research and laboratory experiences.

The Psychology Program cultivates an environment where teaching and research mutually inform one another by supporting faculty research; providing opportunities for students to become engaged in research during the academic year and summer; encouraging students to gain internships and externships; and hosting speak-

ers from other institutions. All program courses strive to introduce students to foundational content in psychology's subfields (social, cognitive, developmental, and abnormal psychology, as well as neuroscience); take a multilevel approach to answering psychological questions; engage students in integrative, critical thinking about the mechanisms underlying human thought and behavior; educate students in the process of science as it applies to human behavior; and prepare students to excel in their chosen place in an interdependent global society.

**Areas of Study:** The program provides grounding in the areas of abnormal psychology, cognitive psychology, developmental psychology, neuroscience, and social psychology. In brief, abnormal psychology is both an applied discipline and a research-oriented science that pertains to the study of psychopathology (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 (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:** In order to sit for Moderation in psychology, students must take 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 4-credit course in biology, chemistry and biochemistry, computer science, mathematics, or physics; two 300-level courses following Moderation (preferably both completed before the Senior Project begins); 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 (220–229); in Cluster C, a core course in cognitive psychology or neuroscience (230–239).

All requirements for the major (including the nonpsychology Science, Mathematics, and Computing course) must be completed for a letter grade (i.e., not P/F).

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: 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 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.

#### **Recent Senior Projects in Psychology:**

"The Adaptation of a Prenatal Postpartum Depression Intervention for Orthodox Jewish Women"

"Do You Chill When I Chill? Exploring Strong Emotional Responses to Unfamiliar Musical Traditions"

"Lost in Translation: The Conceptual-Empirical Language Barrier between Criminal Law and Psychology"

"Pronounceability and Visual Recognition Processing: The Role of Phonology in Word Identification under the Mixed-Case Situation"

**Courses:** The course descriptions that follow are listed numerically, from introductory 100-level courses to 300-level Upper College courses and seminars.

### History and Systems 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.

### 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 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*

This course examines various forms of adult psychopathology (i.e., psychological disorders) within the contexts of theoretical conceptualizations, research, and treatment. Potential causes of psychopathology, diagnostic classifications, and treatment applications are addressed. Adult forms of psychopathology that receive the primary emphasis of study include the anxiety, mood, eating, and substance-related disorders.

### Personality Psychology

#### *Psychology 212*

The class 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*

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.

## Child Development

### *Psychology 224*

CROSS-LISTED: GSS

What environments promote optimum development for children? This specialized course prepares students to understand the biological, motor, perceptual, cognitive (including intelligence), language, emotional, social, and gender development of children, from conception through early adolescence. Child development history, theory, and research strategies are discussed, as are the effects of family, peers, media, and schooling.

## Cognitive Psychology

### *Psychology 230*

CROSS-LISTED: MBB

Cognitive psychology is the study of mind: how we perceive the world, remember, represent knowledge, acquire new information, become aware of our emotions, make plans, reason, and use language. This course examines the empirical foundations that determine our understanding of mind, including classic research designs, recent

advances in computational modeling, philosophical perspectives, and changes in cognition throughout the life span. Also considered is the neural underpinning of these topics. *Prerequisite:* Psychology 141 or Computer Science 131.

## 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.

## Drugs and Human Behavior

### *Psychology 237*

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.

**Human Memory***Psychology 243*

CROSS-LISTED: MBB

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.

**Advertising and Consumer Behavior***Psychology 262*

The average American will spend two years of his/her life watching ads on TV or online. 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, ads 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*

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.

**Current Treatments of Psychological Disorders***Psychology 319*

Psychotherapy has changed significantly over the past 50 years. Newer therapies, grounded in clinical psychological science, place a greater emphasis on the biopsychological bases of behavior, present functioning, achieving change within shorter time periods, and demonstrating treat-

ment efficacy. This course focuses on common treatments for common mental illnesses, including anxiety and mood disorders, personality disorders, and substance use disorders. *Prerequisites:* Moderation in Psychology and a course in either adult or child abnormal psychology, or permission of the instructor.

**The Medial Temporal Lobe Memory System***Psychology 330*

CROSS-LISTED: MBB

The medial temporal lobe is central to the acquisition, storage, consolidation, and retrieval of memories of events. This seminar explores the development of this brain region—over the life span and evolution—in the context of the theories and tests developed to explain the cognitive processes supported by the hippocampus and surrounding cortex. From mapping space to linking together (or, conversely, separating) different aspects of experience, discussions consider data from animal and computer models, case studies, and cognitive neuroscience experiments.

**Cognitive Aging***Psychology 332*

CROSS-LISTED: MBB

Healthy aging is associated with changes in the efficiency of cognitive and neural processes. While particular processes decline (such as attention and memory), others improve (such as emotion regulation). This course examines current theoretical accounts of cognitive aging with a primary focus on identifying and evaluating the strategies older adults implement to deal with age-related changes in cognition. Age-related diseases (e.g., Alzheimer's) are also addressed. *Prerequisite:* Moderation in psychology or MBB, or permission of the instructor.

**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 Social Psychology of Emotion, Cognition, and Bias**

*Psychology 336*

CROSS-LISTED: MBB

There is a common misconception that cognition and emotion are two opposing psychological processes. Cognition is often thought of as cold, rational, and accurate; emotion as irrational and biased, something that spoils our otherwise accurate cognitive processes. This course explores how emotions and cognition interact to influence our thoughts, perceptions, and behavior.

### **Predicting Behavior: Using Linear Regression Analysis in Psychological Research**

*Psychology 341*

One of the primary goals of the science of psychology is to understand and predict human behavior. Linear regression is an important statistical tool as it allows for the estimation of the relationship between two or more continuous variables and the translation of this relationship into prediction. In this seminar, students are introduced to the development, theory, and use of simple and multiple linear regression in the context of psychological research, and get hands-on experience conducting their own regression analyses on existing data sets.

### **No Train, No Gain: Using Brain Training to Prevent Cognitive Decline**

*Psychology 346*

CROSS-LISTED: MBB

The finding that the brain changes as a function of experience and that this neuroplasticity extends beyond critical periods in development raises the possibility that behavioral interventions might be able to improve cognitive processes such as attention and memory. This course evaluates the evidence in favor of so-called "brain training," with an emphasis on behavioral interventions designed to delay or prevent cognitive declines associated with dementia and healthy aging.

### **The Work and Legacy of Stanley Milgram**

*Psychology 348*

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.

### **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 Caucasian 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.

### **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.

### **Wild Chimpanzees: Social Behavior in an Evolutionary Context**

*Psychology 363*

DESIGNATED: THINKING ANIMALS INITIATIVE

As our closest living phylogenetic relative, the chimpanzee is one of the best tools we have for understanding our own evolution. This course explores the methods and findings of research devoted to chimpanzee natural social ecology, collected from the field over the past 60 years. Readings on the complex behavior of apes living in the wild are augmented with studies reporting competencies of these animals living in captivity. *Prerequisite:* Psychology 141 or Biology 202.

### **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 gain experience working in a cognitive neuroscience laboratory. The class uses controlled experiments and brain-wave recordings to investigate the cognitive processes that allow for the adaptive encoding, consolidation, retrieval, and forgetting of associative memories. Students participate in all phases of the research process, including experiment design, stimulus development, programming, data collection, analysis, and presentation.

### **Developmental Psychology: Advanced Methodology**

*PSY DEV*

CROSS-LISTED: MBB

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*

The course involves 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.

### **The Story of Water: From Drops to Drips** *Science 122*

What journey has a drop of water taken to get to our tap? How can we determine if toxic or harmful contaminants are present? This course addresses the composition of natural waters and the analytical methods used to assess water quality. Foundational principles of chemistry are used to explore the weird and wonderful properties of water, which make life, as we know it, possible. Integrated laboratory work focuses on the analysis of water quality parameters as a means to understand and evaluate water treatment.

### **Paints and the Examination of Paintings** *Science 123*

Students investigate the composition of pigments, dyes, and paints; the chemistry underlying selected techniques (e.g., Attic vase and fresco painting); and scientific methods for examining paintings. As light, atoms, and molecules are central to paints and techniques for examining paintings, the course begins with these foundational topics. Laboratory work includes synthesis and analysis of pigments and dyes, and preparation of binders and paints.

### **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.

### **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.

### **Thinking about Thinking: Models of Reality**

*Science 150*

CROSS-LISTED: STS

How have we learned to make sense of the physical world? The answer is far from obvious. Indeed, most of our knowledge is counterintuitive. We know the Earth goes around the sun, not the converse, but that's not the way it seems. Seeing is often misleading, and our contemporary grasp of reality is rooted instead in deep thinking and testable models. Students grapple with five transformative ideas that have changed the way we see the world, focusing on what it means to explain something quantitatively and how we test the validity of that explanation.

### **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.

### **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. Topics 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, atomic, and optical theories. In addition to primary sources, readings include works by Overbye, Fölsing, 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.

Several special interdisciplinary initiatives are noted throughout the chapter. Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; Thinking Animal Initiative courses introduce ways of thinking about animals that encourage interdisciplinary connections; Courage to Be seminars address the practice of courageous action in the 21st century; and Calderwood Seminars help Upper Class students think about translating discipline-specific writing to a general audience.

Division chair: Tabettha Ewing

## Anthropology

[anthropology.bard.edu](http://anthropology.bard.edu)

**Faculty:** Yuka Suzuki (director), Michèle D. Dominy, Jeffrey Jurgens, Laura Kunreuther, Gregory Duff Morton, John Ryle, Sophia Stamatopoulou-Robbins  
*Archaeologist in Residence:* Christopher R. Lindner

**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 reproductivity, 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); a required seminar on contemporary cultural theory; an additional 300-level course; and the Senior Project.

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 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:

“Event, Narrative, File: Ethnography of a Nonprofit Mental Health Clinic for Children”  
 “Fashioning Seoul: Everyday Practices of Dress in the Korean Wave”  
 “Musical Infrastructures and Techniques of Survival in Dakar”  
 “(Un)packing the Natural: Exploring Tactics of Empowerment for Girls through Outdoor Education”

**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 purpose 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*

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.

### Cultural Politics of Empire: From the Raj to Humanitarian Aid

*Anthropology 207*

No other colony was more prized or the object of more fantasy than India, the "Jewel in the Crown." While the course focuses on British rule in India, it frames the discussion within broader perspectives of colonialism and empire, including Edward Said's analysis of Orientalism, critical responses to it, and the ideology of liberalism that underwrote the colonial project. Also examined are new forms of rule that followed in the postcolonial period, namely the rise of development and humanitarian aid.

### Historical Archaeology: Early Germans and African Americans near Bard

*Anthropology 212*

CROSS-LISTED: AMERICAN STUDIES, EUS

DESIGNATED: ELAS COURSE

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.

### The Modern Dinosaur

*Anthropology 216*

CROSS-LISTED: EUS, STS

Since their ascendancy in global popular culture, dinosaurs have come to constitute a category of charismatic animals unmatched by contemporary living species. This course explores the dinosaur as object of scientific inquiry and as popular culture icon, with a focus on competitive exploration for fossils at the turn of the 20th century, rivalries between paleontologists, the rise of dinosaur philanthropy in natural history muse-

ums, and how new discoveries provoked parallel shifts in meaning and representation.

### Asia in the Anthropocene

*Anthropology 217*

CROSS-LISTED: ASIAN STUDIES, EUS, STS

The Anthropocene identifies a new geological epoch, a period in which human activities are scaled up to become the dominant force in shaping the global environment. The course looks at how this framework reorients our basic assumptions about nature and the physical world, and considers case studies from Asia—a region assumed to hold much of the world's environmental future in its hands. Specific topics: green building in South Korea, urban agriculture in Japan, giant panda conservation in China, and wind farms in the Philippines.

### The Rift: Anthropology, History, Politics, and the Natural World in Eastern Africa

*Anthropology 218*

CROSS-LISTED: AFRICANA STUDIES, EUS,

HUMAN RIGHTS

Africa's Great Rift Valley is the heart of a region of spectacular ecological diversity and a wide range of human cultures and modes of existence, from pastoral nomadism to urban life. The eastern branch of the Rift Valley was the site of the emergence of the human species. Today the lands that border the Rift exemplify the divisions and difficulties that confront Africa as a whole. This course examines the ways of being that endure, as well as versions of modernity emerging from war and demographic transformation.

### Divided Cities

*Anthropology 219*

CROSS-LISTED: EUS

This course examines modern cities and everyday urban life, particularly in cities that are spatially and socially divided. The class investigates how cultural differences and political economic inequalities are reflected in geographic boundaries and other aspects of the built environment. Also addressed is how state agencies, real estate developers, activists, and residents make and remake city spaces in ways that create, reinforce, and challenge existing forms of difference and inequality. Case studies include Berlin, Rio de Janeiro, Shanghai, and Johannesburg.

### **State Phobia: Theories and Ethnographies of Statehood Today**

*Anthropology 221*

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

How does the state as a modern political form shape culture, and vice versa? Why do groups (e.g., queer, indigenous) seek recognition from the state while simultaneously mocking or being suspicious of it? The course explores how scholars define the modern state and critique its effects on contemporary societies and culture. Students then read various ethnographies, investigating the unlikely relationships between corruption, borders, railroads, time, insanity, sexuality, and science, on the one hand, and the effects of statehood and state-making, on the other.

### **Conservation Anthropology**

*Anthropology 223*

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS, STS

Conservation anthropology focuses on the cultural, politico-economic, and legal aspects of human transformation of the natural world and its biological resources and organisms. By drawing on environmental anthropology, cultural ecology, and multispecies ethnography, it examines the interplay of nature and culture, and investigates global threats to sustainability and biodiversity. The class considers case studies that analyze the complex movement of flora, fauna, fungi, and microbes, as well as present practices for habitat preservation and ecological restoration.

### **A Lexicon of Migration**

*Anthropology 224 / GIS 224*

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

Migration is one of the most important and contested features of today's interconnected world. It has transformed most, if not all, contemporary nation-states into pluralist, postmigrant, and/or super-diverse polities. And it affects everyone, regardless of migratory status. This course examines the history of migration from local, national, and global perspectives, with an emphasis on the uneven economic and geopolitical developments that have produced specific forms of mobility into and through the United States.

### **Culture and Globalization in Japan**

*Anthropology 226*

CROSS-LISTED: ASIAN STUDIES, GSS

Through its mercurial transformations, from postwar 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.

### **Economic Anthropology**

*Anthropology 228*

By considering economic questions across the full sweep of human experience, economic anthropology provides fresh insight into basic concepts. This course considers exchange theory, money and markets, the debate between the substantivists and formalists, analysis of inequality in production, and the new "generating capitalisms" approach, as well as anarchists, South Pacific canoe trading, British shoppers, and the anxieties of entrepreneurialism. As it makes the familiar seem strange, the class opens up new possibilities for understanding the circulations that we set into motion every day.

### **Crime in Latin America: An Ethnographic Approach**

*Anthropology 231*

CROSS-LISTED: GIS, HUMAN RIGHTS, LAIS

From San Salvador to Rio de Janeiro, a number of Latin American cities now proclaim themselves to be "the most violent city in the world." This course considers the recent wave of violence perpetrated by non-, para-, and state actors through an ethnographic perspective, and places these ethnographies into conversation with social scientific approaches to crime, violence, and human rights. Readings examine crime in post-civil war San Salvador, the mirroring of criminal and state enterprises in Brazil, and surveillance technologies in Mexico City, among other issues.

### **Problems in Human Rights**

*Anthropology 233 / Human Rights 233*

See Human Rights 233 for a course description.

### Language, Culture, Discourse

*Anthropology 234*

CROSS-LISTED: GSS

Language is one of the fundamental ways of understanding the world in culturally specific ways, and helps to create social identities like gender, race, ethnicity, class, and nationality. The course begins with the assumption that language and culture are inseparable, and introduces students to theoretical and ethnographic approaches that demonstrate this connection in different ways. Topics include how authority is established through specific forms of speech and the relationship between language and social hierarchies.

### Anthropology of Death: A Four-Field Approach

*Anthropology 236*

CROSS-LISTED: HUMAN RIGHTS

An exploration of the diverse ways humans experience death, how the (social and biological) fact of death organizes societies, and how dead persons continue to affect the living. By looking at the ritualization, medicalization, and politicization of death, the class seeks to complicate popular ideas of death as a universal experience. As students explore these anthropological approaches to mourning and burial, they deepen their understanding of ethnographic, archaeological, and physical anthropological methods and theories.

### Confronting the Crisis: Refugees and Populism in Europe

*Anthropology 237*

CROSS-LISTED: HUMAN RIGHTS

Since 2015, more than two million people from Syria, Iraq, Afghanistan, and other countries have traveled to Europe, seeking refuge. This course examines the varied ways their presence has come to be viewed as a "crisis." Topics include the surveillance, security, and bureaucratic management employed by members of the European Union to prevent and regulate refugees' entry; techniques with which state agencies have sought to both govern and care for refugees; and populist rhetoric that has targeted them as threats to national and European integrity.

### Myth, Ritual, and Symbol

*Anthropology 238*

CROSS-LISTED: RELIGION, SOCIOLOGY

How are systems of thought, symbolic forms, and ritual practice formulated and expressed across time and space? This course examines various theoretical approaches used by anthropology and comparative sociology in analyzing symbolic representations, actions, and systems. The primary focus is on non-Western conceptual systems and religions, and includes "primitive rationality," the interpretation of myth, and the analysis of ritual and religious practice, including witchcraft, spirit possession, and prophetic and revitalization movements.

### Action Research: Social Service, Community Organizing, and Anthropology

*Anthropology 239*

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

Action research aims to produce locally based knowledge with practical and immediate importance to someone: for example, to a nonprofit, mayor, business, or union. This course combines classroom readings with weekly work in community organization. In class, students read from traditions that grapple with problems at the intersection of social science and social change, including texts by Vico, Marx, Scheper-Hughes, Hale, Perry, and Speed, and consider influences from constructivism, pragmatism, collaborative anthropology, and militant anthropology.

### Social Class: Global Politics, Global History

*Anthropology 241*

This course aims to reveal anthropology's roots, as a field, in the general project to account for modern inequalities in wealth. Is there such a thing as social class? If so, what makes it different from caste, estate, gender, and race? How do people come to accept classed inequality, and under what conditions do they rise against it? The class seeks answers by using anthropological tools, including archaeology, ethnography, and linguistic analysis. Readings range from Marxists on African lineage systems to Labov on speech in New York department stores.

### **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.

### **South Asian Modernities**

#### *Anthropology 246*

CROSS-LISTED: ASIAN STUDIES, GIS, GSS  
Through an emphasis on the lived experience of modernity in several South Asian countries (India, Pakistan, Nepal, Bangladesh, Sri Lanka), students explore the varied, and often contradictory, forms of social life in the region. The course is structured around the themes of personhood, community and difference, and South Asia's relation to the global world, and considers conceptual problems such as the modernity of tradition and the legacy of colonial construction of social scientific knowledge.

### **Travel, Tourism, and Anthropology**

#### *Anthropology 249*

CROSS-LISTED: ASIAN STUDIES  
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.

### **The Animal in Anthropology**

#### *Anthropology 252*

CROSS-LISTED: EUS  
DESIGNATED: THINKING ANIMALS INITIATIVE  
From Lewis Henry Morgan's portrait of the American beaver to E. E. Evans-Pritchard's account of the cattle beloved in Nuer society,

animals have figured prominently in anthropological writings since the discipline's inception. This course traces anthropology's engagement with animals over the past century, focusing on their role as repositories of totemic power, markers of purity and pollution, and mirrors of social identity; practices such as whaling, hunting, and captive animal display; and the entanglements between human and nonhuman beings.

### **The Stranger in Latin America**

#### *Anthropology 254*

CROSS-LISTED: LAIS

What happens to classic accounts of Latin America if we read them by tracking the figure of the stranger? This course aims to provide an alternative view of two tropes that have structured much recent scholarship about Latin America: the encounter and the other. Students assess the stranger at the moment of conquest and as a problem in newly colonized societies, strangers as rulers, otherworldly strangers, strangers and enslavement, strangers in the city, migratory strangers, violence and the stranger, and the welcome given to strangers.

### **Ethnographies of Economic Growth:**

#### **Anthropology and the Problem of Progress**

#### *Anthropology 260*

CROSS-LISTED: GIS

When we say that some nations are richer than others, what does that mean? Is there such a thing as progress? What does GDP really measure? Growth is a master concept stretching across the social sciences, and this course explores the concept through ethnographies of mining projects in Indonesia, anti-growth politics in France, the GDP of ancient Rome, and British merchant-ambassadors to China. Students also engage with broader policy frameworks, ecological approaches, feminist critiques, the happiness paradox, de-growth, and the struggle to reform GDP.

### **Anthropology of Violence and Suffering**

#### *Anthropology 261*

CROSS-LISTED: ASIAN STUDIES, GIS, GSS, HUMAN RIGHTS, STS

The course looks at 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 post-colonial situations.

### **Youth and Youth Politics**

*Anthropology 266*

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

Since the 18th century, childhood and youth have often been understood as times of happiness, innocence, and closeness to nature distinct from adulthood. Yet many young people live in conditions of violence, toil, and poverty. How did ideas about a separate and happy childhood become so prevalent, and how do they compare with young people's actual experiences? This course examines young people in a variety of historical and geographic contexts. Students also conduct fieldwork on some aspect of youth cultural production on or near the Bard campus.

### **Postapartheid 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 considers topics such as kinship, nationalism, violence, technology, war, race, gender, sexuality, environmentalism, fossil fuels, and genetics.

### **The Edge of Anthropology**

*Anthropology 280*

Although "ethnography" and "fieldwork" are terms that have become widely used in other disciplines, anthropologists are still at the cutting edge of research-based factual writing, usually about small-scale societies, both those on the periphery of the world system and those at the heart of it. The course examines a range of genres and techniques used to convey the lived experience of other cultures. Texts by Bronislaw Malinowski, Claude Lévi-Strauss, Oscar Lewis, Ruth Landes, Carlos Castaneda, Michael Taussig, Leni Riefenstahl, Katherine Boo, and others.

### **Science, Technology, and Democracy**

*Anthropology 313*

CROSS-LISTED: STS

We tend to think of scientists and engineers as occupying relatively apolitical positions. While debates over government funding priorities or diversity in the laboratory occasionally pop up, we usually imagine scientists in the laboratory striving for the discovery of objective truths and engineers seeking new solutions to technical problems. By contradistinction, this course begins from the premise that science and technology are inherently political acts, and seeks to understand how the existence of these expert communities affect and are affected by democratic politics.

### **Toxicity and Contamination**

*Anthropology 319*

CROSS-LISTED: EUS, HUMAN RIGHTS, STS

Footage shows mushrooms growing out of school walls after the 2014 discovery of disease-causing

organisms in the drinking supply of Flint, Michigan. Photographs of two-headed Iraqi babies circulate with captions about their mothers' exposure to unidentified toxic chemicals following the U.S.-led invasion of Iraq. Widespread calls to close New York's Indian Point nuclear facility by 2021 remind us that we live exposed to nuclear leakage, usually without knowing it. This seminar investigates controversies around exposure to toxicity and contamination, from Hiroshima to Flint.

### **The Voice in the Machine**

*Anthropology 320*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS

The voice, it is assumed, provides unmediated access to the self and a direct way of making one's desires and ideas known. But the immediacy of the voice often depends upon technologies that make specific voices audible. Students explore a range of conduits that re-present an original voice through technological (radio, telephone captioning, voice recorders) and human (translators, voice-over artists, spirit possession, stenographers) means.

### **Doing Ethnography**

*Anthropology 324*

CROSS-LISTED: EUS, HUMAN RIGHTS

DESIGNATED: ELAS COURSE

What are the ethical stakes, practical questions, and methodological tools that we use when we practice ethnography? This course is a survey of, and practicum in, ethnographic field methods, including participant observation; interviewing; archival research; and visual, sonic, textual, and spatial analysis. Also addressed: the challenges of doing fieldwork in a variety of contexts; emergent ethnographic forms and methods, such as multi-sited ethnography, critical moral anthropology, and indigenous methodologies and critiques; and the ethical aspects of conducting fieldwork.

### **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 include the politics of knowledge, state power, sustainable development, mapping, corporations and conservation, and multilateral environmental governance. Readings drawn primarily 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.

### **The Interview: Reportage, Human Rights, Literature, Ethnography, Film**

*Anthropology 351*

DESIGNATED: ELAS COURSE

The interview is central to the practice of a wide range of disciplines and genres, including ethnographic fieldwork, human rights research, investigative journalism, creative nonfiction, and documentary film. Interview-based research forms a basis for the understanding of culture, the construction of complex narratives, and specialist forms such as life histories, testimonies, and confessions. This course combines critical analysis of interview-based writing (and audio and video recording) with the development of technical interviewing skills.

### **Anthropology of Brazil: Utopia, Not Paradise**

*Anthropology 354*

CROSS-LISTED: GIS, LAIS

A gigantic economy that leads the globe in citrus, poultry, and passenger jets. A society stricken with one of the world's worst rates of income inequality. Land half-covered in forest. Home of the largest city in the Southern Hemisphere. The source of an epic literature that is hung on strings

in markets and sold for pennies. Brazil, as an idea, inspires contradictory visions. This course explores the notion of Brazilian civilization, tracing the travails of emperors, socialists, plunderers, and castaways through anthropological texts, history, poetry, and primary sources.

### Culture, Mediation, Media

#### *Anthropology 356*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Just as culture is being reshaped by everyday media practices, media itself has reshaped our idea of culture and humanity. Looking broadly at the concept of “mediation,” this course addresses contemporary theories and ethnographies of media and technology through examples such as the use of cell phones to organize political protest, the use of photography to link national with personal identity, and social networking sites that produce new forms of public intimacy.

## Economics

[economics.bard.edu](http://economics.bard.edu)

**Faculty:** Sanjaya DeSilva, (director), Kris Feder, Liudmila Malysheva, Michael Martell, Aniruddha Mitra, Dimitri B. Papadimitriou, Pavlina R. Tcherneva, Leanne Ussher, 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 BS degree in economics and finance and a BA degree in any other program. For more

information on the Program in Economics and Finance, see page 169.

**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:

“Analyzing Bitcoin Price and Investor Attractiveness”

“Institutionalized: How Racial Wealth Inequality Creates a Cycle of Mass Incarceration”

“Pulling on Threads: Why South Asia Was Unable to Undergo Labor-Intensive Industrialization”

“Understanding the Shifting U.S. Retail Environment: A Theoretical Economic Cause and Affect Analysis (1996–2018)”

**Courses:** Students usually 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 coursework. 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.

## 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.

## 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. The 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.

### **Early History of Economic Thought**

*Economics 210*

CROSS-LISTED: GIS, STS

In this survey of economic thought through the early 20th century, the class considers the “laissez faire” physiocrats; classical political economy, shaped by philosophers like Hume, Mill, and Smith; how the use of calculus transformed the methods and models of economic theory; and the genesis of neoclassical economics, which dominates the discipline today. Questions posed include: What problems did economic philosophers seek to resolve? How did theory respond to changing economic and political environments? Which ideas remain at the core of economic thought, and which have been jettisoned?

### **History of Economic Thought: 20th Century**

*Economics 211*

Students explore 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: schools of thought such as the New Keynesians, Post Keynesians, and New Classics; and issues like the business cycle, unemployment, free markets, and the role of governments.

### **Health Economics**

*Economics 212*

The course covers theories of the production, supply, and demand for health and health care services, with a special emphasis on the theoretical implications for U.S. policy. The determinants and implications of health care services are approached through neoclassical as well as heterodox schools of economic thought. The course endeavors not to provide a set of “facts” regarding health provisioning in different contexts, but to equip students with the analytical tools necessary for intellectual engagement in research and debates surrounding the economics of health.

### **Economic Transition from Socialism to a Market-Based Economy**

*Economics 213*

CROSS-LISTED: GIS, RES

This course investigates the causes of the collapse of the socialist system in the countries of the former Soviet Union, and Central and Eastern Europe, and then identifies similarities and differences in the economic environments of these seemingly homogeneous countries. Students analyze the economic challenges associated with the transition process as well as policy tools that the countries have used to address these challenges. The impact of the economic transformation on social indicators, such as income distribution, poverty, education, and health, is also addressed.

### **Labor Economics**

*Economics 214*

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.

### **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 considered: 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? 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

A survey of the events and circumstances that shaped the economic landscape of modern Asia. The course begins in the 19th century, when European contact initiated a process of dramatic change, Japan began a process of modernization, China confronted a series of internal conflicts and external threats, and much of the rest of the continent was absorbed into the colonial economy. Attention is also paid to the trajectories of economic change during the 20th century and various economic models pursued in the region.

## Economic Development

### *Economics 221*

CROSS-LISTED: AFRICANA STUDIES, ASIAN STUDIES, EUS, GIS, HUMAN RIGHTS, LAIS, STS

After introducing various definitions of economic development, the course is divided into three parts: the first explores key manifestations of development, such as economic growth, industrialization, urbanization, globalization, inequality, and poverty; the second looks at institutional determinants of development, including markets, political systems, and culture; and the third part deals with policies designed to address specific development goals, such as providing education, promoting gender equity, or expanding access to financial markets. *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.

## Socially Responsible Investing

### *Economics 228*

CROSS-LISTED: ECONOMICS AND FINANCE

Corporate environmental, social, and governance (ESG) criteria have grown in recent decades both as important parts of a company's operations and as investment criteria for profiteers and human rights advocates alike. In this 2-credit course, students learn about socially responsible investing, the interaction of institutions with corporate finance, and leveraging change through investing and stakeholder engagement. They also design their own company engagement plan.

## Introduction to Econometrics

### *Economics 229*

CROSS-LISTED: ECONOMICS AND FINANCE, EUS, GIS

The course explores 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. *Prerequisites:* 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 Aging

*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.

## Behavioral Economics

*Economics 243*

CROSS-LISTED: PSYCHOLOGY

An introduction to behavioral economics, which combines the use of economic tools with insights

from psychology to better understand human behavior. The two primary findings of behavioral economics, that people are not always fully rational and that people are usually nice, is applied to understand phenomena such as cooperation, behavior in the context of risk, determinants of happiness, savings and planning behavior and more, with the primary goal being to better understand and design public policy. *Prerequisite:* Economics 100 or permission of the instructor.

## 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

The seminar focuses on two broad research questions: Why have so many developing countries (e.g., Mexico, Turkey, China, South Africa, Malaysia) found it difficult to transition from middle-income to high-income economies, a phenomenon known as the “Middle Income Trap”? Why have many developing countries struggled to deliver basic public services (e.g., education of girls, clean water, malaria vaccines) to a large portion of their populations? The class examines these questions from historical, institutional, microeconomic, and macroeconomic perspectives. *Prerequisites:* Economics 100 and 229.

### **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*

In 2014, President Obama bemoaned that in the United States women get paid 77 percent of the wages earned by men for comparable work, a claim that involves comparing two population means and tested using sample data. The comparison seems straightforward, but other

factors—how sample data are collected, which individuals choose to participate in the labor market, variations in education—are likely to affect the sample means. Econometrics allows analysts to isolate the effect of the wage gap due to gender alone. This course helps students develop the skills of a thoughtful data detective.

### **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. Moderated Environmental and Urban Studies students may enroll with permission of the 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.

### **Seminar in Discrimination**

*Economics 338*

This course explores the process through which differences in earnings manifest, as well as the impact of these differences on wealth and well-being. Particular attention is paid to the role of discrimination in generating unequal outcomes in labor markets.

## 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 they pertain to these questions.

## Contemporary Developments in Finance *Economics 390*

CROSS-LISTED: ECONOMICS AND FINANCE

This seminar contrasts the 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.

## Corporate Finance

*Economics 391 / 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.

## Economics and Finance [economics.bard.edu/econfinance](http://economics.bard.edu/econfinance)

**Faculty:** Pavlina R. Tcherneva (director), Sanjaya DeSilva, Kris Feder, Aniruddha Mitra, Dimitri B. Papadimitriou

**Overview:** The Bard Economics and Finance Program, established in the fall of 2007, is a five-year BS/BA dual-degree program. Students receive both a BS degree in economics and finance and a BA degree in an academic program other than economics. The 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 BS/BA program requires 160 credits; the student must fulfill all general educational requirements of the College's BA program. The BS degree will not be awarded unless the student also receives the BA degree. However, a student may elect to step out of the program, continuing in the BA program. Hence, the dual-degree program is structured to allow all requirements for the BA 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 Investments; 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 Economic Assumptions by the Social Security Administration"
- "A Microdata Analysis of the Gender Pay Gap in South Korea"

"Testing the Predictive Power of Equity Valuation Metrics: A Minskyan Approach"

## 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 / Economics 391*

See Economics 391 for a full course description.

## Historical Studies

[historicalstudies.bard.edu](http://historicalstudies.bard.edu)

**Faculty:** Robert J. Culp (director), Richard Aldous, Myra Young Armstead, Leon Botstein, Omar Cheta, Christian Ayne Crouch, Jeanette Estruth, Tabettha Ewing, Cecile E. Kuznitz, Ellen Condliffe Lagemann, Sean McMeekin, Gregory B. Moynahan, Joel Perlmann, Miles Rodríguez, 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, drama, literature, 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:**

"Knowledge and Power in Occupied Japan: U.S.

Censorship of Hiroshima and Nagasaki"

"Pageantry: From Medieval to Modern"

"South Side, World Wide: The Fusion of History and Fiction in Richard Wright and James T. Farrell's Chicago"

"Troubled Waters: Drinking Water Quality, Environmental Justice, and the Politics of Permissibility in Newburgh, New York"

**Courses:** The course descriptions begin with 100-level introductory classes and continue 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*.

## Revolution

### *History 1001*

The class analyzes 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.

## Europe from 1350 to 1815

### *History 101*

Who made “Europe?” How did power, wealth, and literacy spread north and westward from the ancient Near Eastern and Mediterranean worlds? How did two new religions, Christianity and Islam, become established politically? How, despite recurring famines and epidemics, did the “Little Ice Age” (1300–1815) yield the Renaissance, the scientific revolution, and the Enlightenment? What is the connection between the Atlantic slave trade and the Industrial Revolution? Students read historians and historical sources to debate answers to these and other questions.

## 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: An Introduction to the Urban Histories of Lagos, Nairobi, and Johannesburg

CROSS-LISTED: AFRICANA STUDIES, EUS, GIS  
*History 112*

This course 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 postindependence era, looking at each of the cities through the perspectives of the people who participated in their construction.

## Inclusion at Bard

### *History 117*

DESIGNATED: ELAS COURSE

Colleges have clearly served as stepping-stones, remediating against racial inequalities by providing pathways toward upward mobility for blacks and other minorities. At the same time, recent disclosures by Brown and Georgetown Universities of, respectively, a founder's fortune made in the trans-Atlantic slave trade and the sale of slaves to pay off antebellum debts exemplify the role played by institutions of higher learning in reproducing racial and other social hierarchies. This course explores how these contradictory dynamics have manifested themselves at Bard by reviewing the College's evolving admission policies and the experiences of alumni/ae of color.

## Modern Latin America since Independence

### *History 120 / LAIS 120*

See LAIS 120 for a full course description.

## The United States in the 20th Century

### *History 121*

CROSS-LISTED: AMERICAN STUDIES, GIS

Four decades into the 20th century, *LIFE* magazine editor Henry Luce declared it the “American Century.” This course explores the different meanings Americans and people elsewhere have ascribed to Luce's term. Over the last century, the United States has changed in dramatic ways (global power, demographics, economics), while continuing longer-standing trajectories (sense of mission, racialized citizenship, socioeconomic inequality). Themes include the Gilded Age, imperialism, world wars, women's rights, the New Deal,

Cold War, Civil Rights Movement, expansion of the federal government, and American popular culture.

### **The Widow at Montgomery Place in the 19th Century**

*History 123*

CROSS-LISTED: AMERICAN STUDIES

DESIGNATED: ELAS COURSE

In 1802, Janet Montgomery began to convert her 380-acre riverfront property from a “wilderness” into a “pleasure ground.” This transformation reflected prevailing ideas about the ideal aesthetic relationship between humans and nature as well as emerging notions regarding scientific agriculture. Development of the property also mirrored contemporary social and cultural conventions, as the estate was populated by indentured servants, tenants, slaves, free workers, and elites. This course approaches Montgomery Place as a laboratory for understanding social hierarchies, cultural practices, and evolving visions of nation and “place.”

### **The Pacific World**

*History 125*

CROSS-LISTED: AMERICAN STUDIES, ASIAN STUDIES, GIS, HUMAN RIGHTS

The Pacific Ocean covers a third of the Earth’s surface. Home to over a thousand languages and thousands of years of rich histories, the Pacific has been, and continues to be, one of the most diverse regions of cultural, social, economic, and environmental interaction. This seminar begins with the settlement of the Pacific Islands from Southeast Asia more than 40,000 years ago and ends with a critical analysis of debates about the geostrategic and economic significance of the Pacific today.

### **Introduction to Modern Japanese History**

*History 127*

CROSS-LISTED: ASIAN STUDIES, GIS, GSS

In the mid-19th century, Japan 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, Constitutional Convention, Cherokee removal, internal slave trade and “Market Revolution,” Mexican-American War, and Reconstruction.

### **The Mystery of History**

*History 132*

CROSS-LISTED: AMERICAN STUDIES

In “whodunnits,” the criminal has to be discovered; in police procedurals, another popular mystery genre, we know who did it, but need to find the facts that will lead to an arrest and conviction. Students become detectives as they take on a broad range of issues in American history: Were there really witches in Salem? How did the revolutionary generation square their call for liberty with their dependence on slavery? Were Sacco and Vanzetti robbers and murderers or the victims of a political prosecution?

### **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.

### **Imperial Chinese History**

*History 135*

CROSS-LISTED: ASIAN STUDIES

China’s imperial state, sustained in one form or another for over two millennia, was arguably

history's longest continuous social and political order. This course explores the transformations of imperial China's state, society, and culture from their initial emergence during the Zhou period (1027–221 BCE) through the end of the Qing dynasty in 1911, when a combination of imperialism and internal stresses destroyed the imperial system. Readings in philosophy, poetry, fiction, and memoir are supplemented with a rich array of visual sources.

### **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.

### **A Haunted Union: 20th-Century Germany and the Unification of Europe**

*History 141*

CROSS-LISTED: GERMAN STUDIES, HUMAN RIGHTS

A history of the German-speaking lands from Napoleon's dissolution of the Holy Roman Empire in 1806 through the development of the German state in 1871, the cataclysmic initiation by this state of the two 20th-century World Wars, and the creation of the new political entity of the European Union. 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.

### **European Diplomatic History**

*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 powerful 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.

### **Apartheid in South(ern) Africa**

*History 158*

CROSS-LISTED: AFRICANA STUDIES, GIS, HUMAN RIGHTS

Apartheid was a political beast that ravaged southern Africa from the late 18th century until 1994's democratic election of South Africa's first black president, Nelson Mandela. However, recent economic struggles and the perceived failings of the African National Congress are shedding new light on apartheid's legacies of inequality and South Africa's long-standing regional dominance. This course uses primary-source documents to explore apartheid's philosophical, economic, and social origins within political institutions and daily life from the time of the Great Scramble for Africa (1881–1914).

### **Modern France**

*History 159*

CROSS-LISTED: FRENCH STUDIES, HUMAN RIGHTS

The French nation gave birth to itself in 1789 but would be reborn as demographic and economic changes, brought about through colonial relations, forced new ideas about France's political identity. This survey of French politics, society, and economy in the 19th and 20th centuries—from the French and Haitian Revolutions to the fall of France in Indochina—also addresses how the rise of the French intellectual, reformulation of gender roles, and resistance in overseas territories somehow created one of the most strongly articulated modern identities in Europe.

### **Jews in the Modern World**

*History 181*

CROSS-LISTED: JEWISH STUDIES

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.

### **Inventing Modernity: Peasant Commune, Renaissance, and Reformation in the German and Italian Worlds, 1291-1806**

*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

An introduction to the major transformations of the Middle East from the late 18th century to the present. Topics include reform movements in the Ottoman Empire, European imperialism, nationalist movements (including the Arab-Israeli conflict), political Islam, military intervention, and the Arab Spring (and its aftermath). The course emphasizes the interactions among society, culture, and politics, with particular attention paid to such social and cultural aspects as gender, labor, popular culture, and forms of protest.

### **The Age of Extremes: Modern European History since 1815**

*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 / Classics 201*

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 examines the ancient sources concerning Alexander and 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.

### Russia under the Romanovs

*History 203*

CROSS-LISTED: GIS, RES

A survey of Russian history during the reign of the Romanov dynasty from 1613 until the abdication of Tsar Nicholas II in 1917. Key themes include military history and imperial expansion, autocracy and its critics, Russia's allegedly "belated" economic modernization, serfdom and land reform, the long-running argument over Russian identity between "Westernizers" and Slavophiles, and the origins and nature of Russian political radicalism.

### 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.

### Environmentalism of the Poor

*History 204*

CROSS-LISTED: EUS

Who is an environmentalist? What is environmentalism? The American tradition features Henry David Thoreau, Teddy Roosevelt, Rachel Carson, and the Sierra Club, and favors myths of wilderness. After readings by economist Joan Martinez Alier, historian Ramachandra Guha, and environmentalist-humanist Rob Nixon on various people's movements around the world, the class considers the environmentalism of the disadvantaged in the United States, including Native Americans, African Americans, Latinx, and the working classes.

### Crusading for Justice: On Gender, Sexuality, Racial Violence, Media, Rights

*History 210*

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

This course focuses on the activism of journalist Ida B. Wells, daughter of two American slaves, who exposed lynching as state-sanctioned, extralegal violence against black men and women, and challenged legal double standards that erased the victimization of black women and the sexual agency of white women. In Wells's work, we see more than a century of black feminist thought, critical race theory, and civil and human rights activism.

### Gender and Sexuality in the Ancient World

*History 211 / Classics 211*

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.

### 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 politics; the roles of Jews and Judaism; monuments and their meanings; and the transformations of the Mediterranean, Near East, northern Atlantic, and Europe between 200 and 1000 CE.

### High Middle Ages

*History 2111*

CROSS-LISTED: MEDIEVAL STUDIES

With a focus on Europe and the Middle East (with glances to Asia and North Africa) from the first millennium through the 14th-century Black Death, the course 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, each of whom have shaped the discourse and practice of U.S. foreign affairs.

### **Plague!**

*History 2116*

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.

### **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 cadres 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.

### **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, and the politics of exhibition and archiving. 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.

### **Immigration in American Politics, Past and Present**

*History 213*

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

Dreamers and DACA (Deferred Action for Childhood Arrivals), illegal aliens, dangerous Muslims, fear for jobs, "populism" gone rampant. During and since the 2016 presidential election, immigrants and immigration policy have played a central role in American political debate (with many apparent parallels in Europe). This course tries to specify what is novel in the American case—and what is not so new. Class readings focus on historical accounts of the immigrant in American politics as well as emerging understandings of the present instance.

## The Making of the Atlantic World

*History 2133*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, FRENCH STUDIES, HUMAN RIGHTS, LAIS  
The “Atlantic World” encompasses the histories of the peoples, economies, ideas, and products that interacted in the oceanic basin in the early modern period. This was an international arena that shaped or destroyed communities, and developed as a result of voluntary and involuntary movement. Students consider the histories of the actors and agents who shaped or were shaped by Atlantic systems, as well as the implications of how we write or remember that history.

## Zionism and Jewish Nationalism

*History 2141*

CROSS-LISTED: JEWISH STUDIES

With a focus on Zionism and other forms of Jewish nationalism, the course explores the European background of these movements as well as ideologies such as political, cultural, labor, religious and revisionist Zionism; territorialism; and socialist and liberal diaspora nationalism. Also addressed are the answers proposed by each movement to the questions: What is the most effective means of securing the rights of Jews as a stateless minority? How should Jews relate to the other groups among whom they live? Do Jews need a territory of their own, and if so, why?

## 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.

## North America and Empire

*History 218*

CROSS-LISTED: AMERICAN STUDIES, GIS, HUMAN RIGHTS

A look at the rise of the United States from hemispheric to global power over the course of the 20th century. Two world wars, a global depression, and the Cold War, as well as a series of smaller but no less violent conflicts, dominated U.S. foreign relations during that time. The course concludes with a consideration of America’s role in a world marked by the rising influence of China, India, and nongovernmental actors.

## The Past and Present of Capitalism in the Middle East

*History 219*

CROSS-LISTED: MES

The primary focus is capitalism as it was understood and practiced in the Middle East during the periods of European colonization and postcolonial nationalism. Hence, the course addresses differences based on citizenship status, class, geography, nationality, political affiliation, religion, and socio-economic background. Additionally, students engage critically with questions of difference and inequality between colonial and nationalist rulers, colonized populations, and ethnic and religious minority groups.

## **Famine**

### *History 220*

CROSS-LISTED: EUS, HUMAN RIGHTS

Are famines inevitable? For Robert Malthus, 18th-century clergyman and political economist, famines were (along with war and plague) natural curbs to overpopulation, necessary because humans reproduce faster than their food supply. For Amartya Sen, 20th-century philosopher and economist, famines result from social and economic policies, not food shortages. To understand what causes famines, the class examines famines globally, from premodern times to the present. Readings from Malthus and Sen, plus historians William Chester Jordan, Mike Davis, Robert Conquest, Frank Dikötter, Rob Nixon, and Cormac Ó Gráda.

## **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.

## **Contemporary Russia**

### *History 2241*

After exploring 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.

## **Migrants and Refugees in the Americas**

### *History 225*

CROSS-LISTED: AMERICAN STUDIES, GIS, HUMAN RIGHTS, LAIS

The Wall. Raids. Deportations. Separation of Families. Sanctuary. Refugee Resettlement. These words—usually confined to policy, enforcement, and activism related to migrants and refugees—have exploded into the public view. Focusing on south-north migration from Latin American regions, the course looks at the history of migrant and refugee human rights over the last three decades, with readings including migrant, refugee, and activist narratives and an array of historical, legal, political, and other primary sources.

## Law in the Middle East: From Ottoman Edicts to Contemporary Human Rights

*History 2255*

CROSS-LISTED: HUMAN RIGHTS, MES

This course examines how law was constituted and applied among 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.

## From Missionaries to Marines: The United States in the Middle East from the 19th Century to the Present

*History 226*

CROSS-LISTED: AMERICAN STUDIES, GIS, HUMAN RIGHTS, MES

Popular perceptions of American involvement in the Middle East coalesce around three issues: oil, the Israeli-Palestinian conflict, and 9/11. This course questions whether this articulation of the United States' presence in the Middle East fully reflects American interests in the region. It also explores how U.S. policy has oscillated between disengagement and intervention.

## Dominion: Empire and Environment in Modern History

*History 227*

CROSS-LISTED: EUS

How have empires shaped the environment? And how, in turn, have human and nonhuman environments affected the course of empires? Students consider the interplay between empire and the environment from a global perspective. Topics discussed: how European settlers changed the natural environment of New England, why the Chinese government decided to build gigantic dams, and what the history of empires can tell us about contemporary debates on human-made climate change. Guest speakers join the conversation throughout the semester.

## 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. 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.

## China in the Eyes of the West

*History 2301*

CROSS-LISTED: ASIAN STUDIES, GIS

European Enlightenment thinkers viewed the Qing dynasty (1644–1911) as the world's most enlightened despotism, but by the turn of the 20th century most Western thinkers considered China to be the "sick man of Asia." This course reconstructs the visions of China formulated by Europeans and Americans during the 19th and 20th centuries, and explores how those visions changed over time. Texts include popular histories, news reports, travel writing, academic works, novels, photographs, films, websites, and blogs.

## 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.

## China's Environment

*History 2308*

CROSS-LISTED: ASIAN STUDIES, EUS, GIS

The fate of the global environment depends in large part on how China handles its environmental challenges. The country's coal consumption is

the single largest contributor to global climate change, and domestic environmental problems like desertification, air pollution, and a rapidly degrading water supply threaten to undermine its economic growth and political stability. This course explores the economic, social, cultural, and political dynamics that have generated the current crisis, and analyzes how and why the government has dramatically shifted its approach to emerge as a leader in climate change mitigation.

### **The Political History of Common Sense** *History 231*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, FRENCH STUDIES, HUMAN RIGHTS  
This course broadens understanding of modern democracy by locating populism and its tensions with myriad forms of expertise, such as orthodox religious authorities, Enlightenment thought, abolitionism, and state forms of information gathering and knowledge production. Opposition to book learning and intellectualism may only be as old as the wide-scale presence of books, intellectuals, and experts in social life. So however seemingly universal and transhistorical folk knowledge, proverbial wisdom, and, especially, common sense are presented, their meaning, significance, and practice have changed over time.

### **How to Wage War in Colonial America** *History 231S*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, FRENCH STUDIES, HUMAN RIGHTS, LAIS  
Colonial America existed in a constant state of war. This course examines formal and informal conflicts from the 16th to the early 19th century, looking at well-known engagements like the so-called French and Indian War as well as lesser-known episodes, such as the French and Abenaki raid on Deerfield in 1704. Students learn how European and indigenous American rules of violence developed, shifted, and adapted in response to the Columbian Exchange, and how war came to shape contemporary American identity.

### **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 representations of American cities.

### **American Indian 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.

### **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 World War I in 1914 to the fall of the Berlin Wall in 1989, with a brief epilogue on the post-Cold War era.

### **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.

### **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.

### **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.

### **American Environmental History**

*History 280*

CROSS-LISTED: AMERICAN STUDIES, EUS

For centuries, nature has played a pivotal role in the imagination of America. At the same time,

Americans have dramatically reshaped their own environment and those of places far beyond. This seminar explores the environmental history of North America, with a special focus on the 19th and 20th centuries. Topics include settler colonialism, Native American resistance, railroads, meat production, conservation, environmental disasters, dams, nuclear energy, space travel, environmentalism, and contemporary debates about the Anthropocene.

### **The Civil War and 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.

### **The Second World War**

*History 301*

CROSS-LISTED: GIS, POLITICAL STUDIES

The class examines the Second World War in all its manifold dimensions, from causes to consequences, covering all major fronts. Students taking the course as a Major Conference are strongly encouraged to use the resources of the FDR Library in Hyde Park, New York.

### **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.

### Political Ritual in the Modern World

*History 3103*

CROSS-LISTED: ANTHROPOLOGY, ASIAN STUDIES, GIS, HUMAN RIGHTS, SOCIOLOGY

Bastille Day, the U.S. presidential inauguration, the Olympic opening ceremony, 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. Topics covered include 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.

### Orwell and His World

*History 311*

Since George Orwell's death in 1950, *Animal Farm* and *1984* between them have sold more than 40 million copies, and "Orwellian" has become, in the words of one linguist, "the most widely used adjective derived from the name of a modern writer ... even nosing out the rival political reproach 'Machi avellian,' which had a 500-year head start." This course looks at Orwell in the context of the tumultuous 1930s and 1940s, examining his take on British and international politics, culture, and society through his fiction, nonfiction, letters, and diaries.

### Resistance and Collaboration in the Holocaust

*History 3133*

CROSS-LISTED: GERMAN STUDIES, HUMAN RIGHTS, JEWISH STUDIES

The class considers the concepts of resistance and collaboration, in particular as they apply to the actions of victims and bystanders during the Holocaust. The class examines patterns of reaction—passive, armed, cultural, and spiritual resistance—and the range of behaviors among bystander groups, including collaboration, inaction, and rescue. By reading a number of scholars with widely varying views, such as Hannah Arendt, Yehuda Bauer, and Isaiah Trunk, students grapple with the issues on theoretical, empirical, and ethical levels.

### How to Read and Write the History of the Postcolonial World

*History 3138*

CROSS-LISTED: GIS, MES

The primary goal of the course is to think about historical narratives of the postcolonial worlds as constructed artifacts and as products of certain intellectual environments. Each class meeting explores an influential school of historical writing, such as the French *Annales* or Italian microhistory. Discussions revolve around the possibilities and limits of writing history in light of the existent historical sources, academic and disciplinary norms, other disciplinary influences (especially from literature and anthropology), and present political considerations.

### 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.

### Jamestown: An American Horror Story

*History 3145*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EXPERIMENTAL HUMANITIES, GIS, HUMAN RIGHTS

Jamestown, the first permanent English locality in the Western Hemisphere and the model for all future English colonial ventures, is a settler story from hell. Cannibalism, starvation, constant war with First Nations, slavery, and ecoterrorism—Jamestown had it all. This seminar investigates historiographical trends centered on Jamestown's changing place in American narratives and then turns to early Virginia primary sources (oral, visual, textual, archaeological) as students learn strategies to retrieve and reconstruct different historical voices, especially those of enslaved and indigenous peoples.

## Africa and the Post Colony: A Study in Method and Social Movements

*History 3148*

CROSS-LISTED: AFRICANA STUDIES, GIS, HUMAN RIGHTS

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 post-independent 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 Suburban Ideal

*History 319*

CROSS-LISTED: AMERICAN HISTORY, EUS

Once a marker of refinement and status in the American mind, suburban life morphed to become synonymous with oppressive conformity, racial exclusion, and gender restrictions. Some of these characterizations continue today, but have been complicated by the rise of the boutique city even as blacks, new ethnic groups, and working class people are voluntarily and sometimes involuntarily reshaping the landscape between urban centers and the countryside. Readings explore the complexities of suburbia in the United States from 1830 to the present. Open to Upper College students only.

## On the Move: U.S. Policy from 1890 to the Present

*History 321*

CROSS-LISTED: AMERICAN STUDIES

Immigrants, workers, soldiers, suburbanites, activists. Over the last century, Americans were on the move. In this research seminar, students take an in-depth look at the history of the United States in the long 20th century with an emphasis on movement. Social movements discussed include populism, workers' rights, progressivism, pacifism, indigenous rights, women's rights, civil rights, LGBTQ rights, religious fundamentalism, conservatism, and Black Lives Matter. Other movements are also explored, including colonialism, migrations, and social mobility.

## Captive Children and Empire

*History 322*

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

An examination of the contemporary reality and afterlives of prominent captive children, including Native American Powhatan Pocahontas, English settler-colonist Esther Wheelwright, and Ethiopia's Prince Alamayu. Through archival detective work and a consideration of changing media representations, students learn how to recover the lived experiences of children and teens who were “spirited away” and consider how these histories shape current dialogues and representations of imperial encounter, colonial legacies, child rights, and family separation.

## The Great War in World History

*History 3224*

This seminar looks at 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 various 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.

## Vikings

### *History 323*

CROSS-LISTED: MEDIEVAL STUDIES

Who were the Vikings? When and how did they stop being Vikings? What was their impact on the medieval world? To answer these questions, students in this Upper College seminar examine archaeological evidence, documents, and modern scholarship.

## **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.

## **Topics in American Immigration History and Policy**

### *History 324*

The course touches on the entire history of American immigration, but focuses on the period since 1870. Topics considered include policy debates over restricting immigration and the distinctive dynamics of Mexican immigration. Class readings consist of primary source documents as well as the work of historians and social scientists. Students prepare an extended research paper on a topic of their choice, usually based heavily on documents from the relevant period.

## **Jewish New York, 1881-1924**

### *History 328*

CROSS-LISTED: AMERICAN STUDIES, EUS, JEWISH STUDIES

Between 1881 and 1924, approximately 2.5 million Jews left Eastern Europe; one million of them settled in New York, transforming the city into the largest Jewish community in the world and laying

the groundwork for the communal and cultural patterns that mark American Jewish life to this day. The course looks at East European Jewish society, the experience of migration, and issues including family and gender roles, religious life, the American Jewish labor movement, and the development of American Yiddish culture.

## **Spectacular History: From Minstrelsy to Reality TV**

### *History 330*

CROSS-LISTED: AMERICAN STUDIES

This course traces the ups and downs of the spectacle in American culture from the end of the Civil War to the present. What caught the eyes of Americans over this century and a half has a lot to tell us about popular culture, performance, and the media, but also about economics, race, and violence. Students encounter the American spectacular in a variety of forms and places, including show stages, courtrooms, postcards, novels, advertisements, television, and videos.

## **Latin America: Race, Religion, and Revolution**

### *History 331*

CROSS-LISTED: HUMAN RIGHTS, LAIS

This seminar studies the violent interactions between race, religion, and revolution in Latin America from the early 20th century to the present. Students investigate how racial concepts formed and became fixed ideas through distinct revolutionary-inspired debates on interracial mixture and indigenous rights, and then consider the simultaneous rise of wars and conflicts over religious meanings and faiths. The latter part of the course focuses on Guatemala, which combined extreme violence over race, religion, and revolution, and focused global attention on indigenous and human rights.

## **Grand Strategy of the Byzantine Empire**

### *History 332*

CROSS-LISTED: GIS, MEDIEVAL STUDIES, RES

Taking as its foil the Edward Gibbon classic, *The History of the Decline and Fall of the Roman Empire*, the class investigates the hidden strengths of Byzantium—especially the underrated arts of diplomacy, deterrence, and strategic flexibility—that allowed an allegedly “decadent” empire to survive for so long.

### ***Finnegans Wake*: Vico, Joyce, and the New Science**

*History 334*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, ICS, STS

In 1725, Giambattista Vico presented a “New Science” of poetic imagination intended to recontextualize the established foundations of the natural sciences of Descartes and Bacon. In 1939, with much of the world on the verge of war, James Joyce presented an immersive demonstration of Vico’s science in *Finnegans Wake*. By turns confusing, hilarious, and profound, Joyce’s “vicociclotometer” provided a reorientation in myth and history of the relation of ancient and modern life, religion, and politics. The class uses the “exception” provided by both texts to look at the norms of modern intellectual history.

### **Islamic Empires: The Ottomans, Safavids, and Mughals (1500-1850)**

*History 336*

CROSS-LISTED: MES

A look at the history of three empires of Islam during the early modern period, covering an area stretching from the Balkans to the Middle East, Iran, and India. Topics include the varieties of Islamic rule; relations between diverse populations (Muslims, Jews, Christians, Zoroastrians, and Hindus) as well as urban, rural, and nomadic communities; incorporation of the Islamic world into the global world economy; and transimperial networks of commerce and knowledge.

### **The Politics of History**

*History 340*

CROSS-LISTED: GIS, HUMAN RIGHTS

What are the origins of history as a modern discipline? How have particular modes of history developed in relation to nationalism, imperialism, and the emergence of the modern state? How have modern historical techniques served to produce ideology? This course addresses these and other questions through readings that offer diverse perspectives on the place of narrative in history, the historian’s relation to the past, the construction of historiographical discourses, and the practice of historical commemoration. Writers discussed include Hayden White, Dominick LaCapra, Michel Foucault, G. W. F. Hegel, Walter Benjamin, and Joan Wallach Scott.

### **Education in Colonial Africa: Theory, Meaning, Fiction**

*History 341*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, JEWISH STUDIES

What might provide a window into the multiple layers of consciousness, types of identities, and fractured and unpredictable loyalties of Africans under colonial rule? Schools anywhere are sites bristling with these variegated exercises of power and shaping of consciousness—all the more so in colonial Africa. This advanced seminar engages key texts on theories of empire together with African-authored memoirs and works of fiction that feature the experience of education. Additional readings from analytical monographs.

## **Philosophy**

[philosophy.bard.edu](http://philosophy.bard.edu)

**Faculty:** Daniel Berthold (director), Thomas Bartscherer, Norton Batkin, Roger Berkowitz, James Brudvig, Jay Elliott, Garry L. Hagberg, Michelle Hoffman, David Shein, Kathryn Tabb, Robert Tully, Ruth Zisman

**Overview:** The philosophy curriculum is designed to provide students in any field a general understanding 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, philosophy of mind, philosophy of language, and aesthetics. 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, styles of inquiry, and common themes of philosophical concern in texts ranging from Platonic dialogues to contemporary 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:**

"The Connected Society: Reflections from a Digitalized Life"

"Everyone and No One: Forgiveness, Politics, and God in Hegel's *Philosophy of Freedom*"

"The Objectivity of Subjectivity: The Dialectics of Marx, Lenin, and Brecht"

"Poetic Possibilities: Poetry and Experience in Emerson, Nietzsche, and Freud"

**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*

Themes covered include the nature of reality and our capacity to know it, ethics and justice, and conceptions of how one should live. Readings 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.

#### **Three Philosophical Problems**

##### *Philosophy 111*

Philosophers attempt to formulate general questions about ourselves, each other, and our place in the world—and give reasoned answers to them. The course introduces major approaches to three such questions: How do we know what we know? What sorts of things exist? What sorts of things are we?

#### **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, biology, and other fields.

### **"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 they have been posed and answered throughout history.

### **Introduction to Ethics**

#### *Philosophy 124*

CROSS-LISTED: HUMAN RIGHTS

An introduction to the major texts, figures, and ideas 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, and terrorism. 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?

### **Rhetoric and Reasoning**

#### *Philosophy 126*

In the domain of arguments, rhetoric and reason coexist in an eternal tension. From the standpoint of logic, an argument aims to *prove* that its conclusion is true. On the side of rhetoric, the person making an argument aims to *persuade* others to accept the conclusion. Some arguments are logically valid but fall flat; some arguments are highly convincing but logically worthless. This course encourages an appreciation of the richness of meaning and seeks to inculcate an analytical understanding of an argument's working parts.

### **Philosophy and Human Rights**

#### *Philosophy 130*

CROSS-LISTED: HUMAN RIGHTS

From the right to life, liberty, and the pursuit of happiness to freedom of expression and peaceful assembly, the language of rights permeates our understanding of political life, citizenship, and personhood itself. Yet the foundation, function, and limits of human rights remain deeply puzzling and highly contested. What is the relationship between human rights and human nature? Between human rights and morality? Can any human right truly be universal? This course attempts to answer such questions by exploring the philosophical underpinnings, justifications, and criticisms of human rights.

### **Theory of Knowledge**

#### *Philosophy 135*

What characteristics make it appropriate or desirable to believe certain things—reliability, our belief that something is likely to be true, or something else? What should we do when our beliefs conflict with others'? How does membership in a cultural group impair or facilitate our having or sharing knowledge? How is transmission of knowledge affected by bias? This introduction to current topics in epistemology considers these and other questions.

### **Other Animals**

#### *Philosophy 140*

CROSS-LISTED: EUS

DESIGNATED: THINKING ANIMALS INITIATIVE

We humans have learned to think of ourselves as animals, and to think of our pets, laboratory subjects, wild animals, and those we slaughter for meat as "other animals." Yet the lives of these other animals remain profoundly mysterious to us. Can we understand their thoughts, desires, and lives? What do we owe them by way of justice, love, or sympathy? This course approaches these questions through works of philosophy, poetry, fiction, and history.

### **Introduction to Feminist Ethics**

#### *Philosophy 153*

CROSS-LISTED: GSS

Feminist movements and theories suggest that difference matters when it comes to ethical life, and that attending to the question of a good life

requires engaging with the realities of sexism and other forms of oppression. Feminist ethics thus redresses some blind spots of traditional moral theory, and develops its own concepts of ethical agency, moral responsibility, and how to live well. This course maps the contributions of feminist ethics, with special attention paid to issues of gendered embodiment, sexuality, and power as they impact ethical theory and practice.

### **History of Philosophy I**

#### *Philosophy 203*

The history of philosophy is more than a survey of old ideas: it is a challenging encounter with radically alien modes of thought and a journey of self-discovery in which we uncover the origins of many of our most cherished assumptions. This course, the first of a two-semester sequence, moves from ancient Athens to medieval Baghdad, focusing on the emergence of philosophy in antiquity and its complex dialogue with revealed religion in the first millennium CE. Figures discussed: Plato, Aristotle, Epicurus, Epictetus, Sextus Empiricus, Plotinus, Ibn Sina, and Al-Ghazali.

### **History of Philosophy II**

#### *Philosophy 2044*

This course, the second part of a two-semester sequence, brings the history of philosophy into the present through a discussion of key figures such as Descartes, Hume, Kant, Hegel, Marx, Fanon, and Beauvoir. Central topics to be discussed include relationships between mind, body and society; the possibility of scientific and other forms of knowledge; the impact of capitalism, colonialism, and feminism on philosophy; and the emergence of distinctively modern forms of philosophical writing and practice.

### **Body and World: Self and Social Sense-Making**

#### *Philosophy 219*

Our everyday accounts of action, social norms, language, and even intelligence take conceptual rationality as the essential feature of human life. A good deal of recent philosophy, though, explores the possibility that we might not be “rational all the way out” and that we use concepts to supplement other, embodied ways of knowing, being, and being with others. Students examine conceptual and nonconceptual ways that we

make sense of reality. Texts by Dreyfus, Merleau-Ponty, Butler, Kristeva, Foucault, Todes, others.

### **History and Philosophy of Evolutionary Biology**

#### *Philosophy 221*

CROSS-LISTED: HISTORICAL STUDIES, STS

In this survey of evolutionary theory from the 18th century to the 20th, topics 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. Philosophical debates surrounding questions on adaptationism, genetic determinism, evolutionary ethics, and evolutionary progress are also considered. A recurring theme is the reception of Darwinian evolution, both among scientists and the broader public.

### **H. L. Dreyfus: Skillful Coping, Robust Realism, and the Limits of the Mental**

#### *Philosophy 224*

Is thinking the essential feature of human life, or do we use concepts to supplement other embodied ways of knowing? If there are both conceptual and nonconceptual ways that we make sense of reality, might we need a more robust form of realism? This course explores the work of Hubert L. Dreyfus, who spent more than 50 years challenging the limits of our beliefs about perception, action, and human intelligence, while clarifying and putting into conversation continental and analytical-philosophical traditions.

### **Chinese Philosophy**

#### *Philosophy 225*

CROSS-LISTED: ASIAN STUDIES

An overview of pre-Qin philosophical thought in China. Texts from the major schools—not only Confucianism and Daoism, but also “Legalism,” Mohism, and the School of Names. Discussion includes questions in ethical and political philosophy, as well as questions about the nature of the world, the self, and language.

### **Philosophy and the Arts**

#### *Philosophy 230*

This course explores the ways that philosophers have approached the nature and value of art, beginning with Plato’s account of representation

and the place of art in society. The class then turns to questions raised by painting, photography, film, and music, and to broader topics that cut across art forms: Are serious (or “high”) and popular (or “low”) art to be understood and evaluated differently? What, if anything, do the various items and activities that we classify as “art” have in common? Readings from Hume, Kant, Cavell, Adorno, and Benjamin.

### **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*

CROSS-LISTED: LITERATURE

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.

### **Nature, Sex, and Power: New Materialisms**

*Philosophy 241*

CROSS-LISTED: GSS

Oppositions between matter and consciousness, nature and culture, and body and mind structure much of the Western philosophical tradition. Recent work in feminist philosophy, science studies, and political theory, however, offers a different picture, grouped under the heading of “new materialisms.” The course considers current scholarship on materiality, with special attention paid to the operations of matter and meaning, nature and consciousness, as they bear down on questions of political agency, sexual difference, and sexuality. Texts by Barad, Bennett, Butler, Chen, DeLanda, Haraway, Wilson, others.

### **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.

### **Marx, Nietzsche, Freud**

*Philosophy 245*

CROSS-LISTED: GERMAN STUDIES, HUMAN RIGHTS

A comprehensive introduction to the works of Karl Marx, Friedrich Nietzsche, and Sigmund Freud, three German-language thinkers who revolutionized modern philosophy. Writing from the mid-19th century through the 1930s, Marx, Nietzsche, and Freud each worked to reformulate notions of selfhood and subjectivity, history and politics, God and religion, art and interpretation. The course brings these thinkers into conversation with one another and examines the ways in which their writings form the basis of contemporary critical thought.

### **Philosophy of Mind**

*Philosophy 247*

CROSS-LISTED: MBB

This course examines the nature of the mind, including the relationship between the mental and the physical; consciousness; and mental abilities,

like perception, memory, and intention. Readings begin with texts from the early modern period, but emphasize more contemporary philosophical work. Recent relevant work in the sciences is also considered.

### **Popular Sovereignty in Theory and Practice** *Philosophy 254*

CROSS-LISTED: HUMAN RIGHTS, POLITICAL STUDIES

Popular sovereignty posits that legitimate political authority rests with the people, the very people who are subject to that same authority. It is the principle underlying the idea of a government of, by, and for the people. The class examines the ancient origins of popular sovereignty; philosophical arguments, both ancient and modern, for and against it as a governing ideal; and the relationship between this principle and the practice of representational democracy in a constitutional republic such as the United States.

### **Environmental Ethics** *Philosophy 256*

CROSS-LISTED: EUS

Students undertake a philosophical investigation of ecological life by exploring human relations to what David Abram has called "the more-than-human world." The class considers concepts of nature and humanity's place within it that frame our current situation; a range of approaches to environmental ethics; and the connection between the ethical and the political, analyzing ecological harm with an eye to systems of domination and the demands of global justice.

### **Science and Social Values** *Philosophy 258*

CROSS-LISTED: STS

When and how did the concept of objectivity arise in science? Is science value-free? If social values cannot be eliminated from science, how do we adjudicate between competing values and determine which are beneficial or harmful to science? How do we accommodate different perspectives? Students use historical and present-day case studies in science, technology, and public health to illustrate the dilemmas that arise.

### **Bioethics** *Philosophy 269*

CROSS-LISTED: STS

An introduction to the ethical issues that arise in the context of health care, including such difficult issues as abortion, euthanasia and physician-assisted suicide, embryonic research, cloning, genetic enhancement, patient autonomy, the moral status of animals, and access to care. Students consider major ethical theories that have implications for these cases as well as fundamental moral questions: When does life begin? What is death? Is there a moral difference between killing and letting die? Why is death bad? Why is killing wrong?

### **Topics in the Philosophy of Language** *Philosophy 271*

CROSS-LISTED: MBB

The semester is devoted to a close reading of *Naming and Necessity*, a transcript of Saul Kripke's ground-breaking lectures at Princeton University in 1970. For historical background, the class studies Gottlob Frege's "On Sense and Reference" and Bertrand Russell's "On Denoting." Students also consider contemporary extensions of Kripke's work, especially that of David Kaplan. *Prerequisites:* one prior course in philosophy (preferably Philosophy 237) and permission of the instructor.

### **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.

### **Nineteenth-Century Continental Philosophy** *Philosophy 313*

CROSS-LISTED: GERMAN STUDIES

Readings from Hegel, Marx, Kierkegaard, and Nietzsche. The class focuses on how these writers explored the nature of consciousness, reality, value, and community; on their distinctive

styles of authorship; and on their conceptions of the nature and role of philosophy itself.

### **The Bad, the Ugly, and the Sick: Negative Foundations of Ethics**

*Philosophy 316*

The class takes up many of the central questions of ethics: How should we organize our lives? What rules of thumb should we apply in difficult situations? Is virtue possible, and how is it different from vice? But there is a special angle under which these questions are addressed: What should we *not* do and why? How do we deal with an offense or an enemy? Readings drawn from philosophy, psychology, and cultural studies.

### **Citizens of the World—Ancient, Modern, Contemporary**

*Philosophy 322*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, HUMAN RIGHTS, LITERATURE

First attributed to the fourth-century philosopher Diogenes, the concept of global citizenship has a complex history and urgent relevance to the present moment. The course, taught simultaneously in Berlin and Annandale, explores a tension at the heart of the idea of global citizenship: the relationship between the particularity that defines membership in a given cultural and political community and the universality that characterizes the human condition. Texts by Plato, Aristotle, Sophocles, Ibn Tufayl, Kant, de Tocqueville, Nietzsche, Arendt, Coetzee, and Appiah.

### **Philosophers of Christianity**

*Philosophy 327*

CROSS-LISTED: THEOLOGY

Key contributors to the development of theology crafted their thought in active dialogue with philosophical traditions of their eras. Examples include Origen the Platonist, Augustine the Stoic, Aquinas the Aristotelian, Friess the Kantian, Whitehead the Hegelian, and Marion the Wittgensteinian. The seminar investigates how such theologians were influenced by, and influenced, the philosophical discourse of their times, while shaping the articulation of faith.

### **Spinoza's Ethics**

*Philosophy 335*

Spinoza's notorious *Ethics*, published posthumously and banned upon its release in 1677, methodically addresses classical philosophical questions, including the nature of God, human knowledge, and how one might live well. However, his conclusions are far from orthodox, as he famously identifies nature with God and reinserts humanity firmly within the laws of nature. This seminar pays special attention to Spinoza's ethical theory: What makes an ethics, and what roles do the affects, passions, and *conatus* (or striving) play in this unique ethical system?

### **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.

### **Metaphysics**

*Philosophy 342*

This course engages with central issues in the metaphysics of space and time. Does space exist in its own right or are there merely spatial relations between material objects? Is the present time objectively special? Are dinosaurs and Martian outposts real but merely temporally distant? Is time travel possible? What is time? What is space? What makes them different? Where does the direction of time come from?

### **Plato's Republic**

*Philosophy 343*

CROSS-LISTED: CLASSICAL STUDIES

Everyone is talking about the collapse of democracy into demagoguery and tyranny, but Plato got there first, writing more than 2,000 years ago in the *Republic* that a tyrant always poses as a "friend of democracy" who wants only to "make the city safe." Plato's aim is to explain how societies come to be dominated by self-destructive

myths, images, and fantasies. In his view, a proper explanation of how societies go wrong requires a reexamination of everything we think we know about power, truth, and desire.

### **Pragmatism**

#### *Philosophy 350*

A detailed examination of the content and methods of a number of classic works of American philosophy, emphasizing issues in epistemology. Texts by Peirce, William James, Royce, Dewey, Santayana, Mead, and more recent writers. The investigation of these works involves problems in the philosophy of religion, ethics, aesthetics, philosophy of language, philosophy of education, and social and political philosophy.

### **Lost in Translation? Daoism and Philosophy of Language**

#### *Philosophy 352*

CROSS-LISTED: ASIAN STUDIES

With a focus on the *Dao De Jing* and *Zhuangzi*, this course tackles questions of understanding others, theoretical concepts in different systems of thought, whether it is possible to say something in one language that it is not possible to say in another, and the ineffability of certain philosophical ideas. Many of these ideas are presented through analytic philosophy and the reflections of those who work on Chinese thought.

### **Introduction to Caribbean Philosophy**

#### *Philosophy 361*

CROSS-LISTED: LAIS

The aim of the course is *doing* philosophy and not just knowing philosophers, an important distinction in areas with a legacy of epistemological colonialism. Threads of analysis unique to this geography include the idea that philosophy is a contextual project rooted in a specific place rather than an abstract, ideal theory; the effect of colonialism on culture and education; and the analysis of “modernity” as a European project. Texts by Édouard Glissant, Wilson Harris, Eugenio María de Hostos, Julia de Burgos, and Frantz Fanon.

### **Speech and Act: The Philosophy of J. L. Austin**

#### *Philosophy 362*

A detailed investigation of the work of J. L. Austin, one of the central and most original exponents of

20th-century linguistic philosophy, beginning with *Sense and Sensibilia* and a consideration of relations between language and problems of perception and perceptual knowledge. Other readings include his philosophical papers; the influential *How to Do Things with Words*; and selected writings of Paul Grice and Stanley Cavell that are in the Austinian tradition.

### **The Philosophy of Nietzsche**

#### *Philosophy 375*

This course focuses on two intertwined works that Nietzsche wrote between 1882 and 1887: *The Gay Science* and *Thus Spoke Zarathustra*. Themes include perspectivism, literary experimentalism, philosophy (and life) as art, the diagnosis of modernity as cultural nihilism, the recovery of the body, the central role of the unconscious, the overman, and the death of god. Additional readings from Blanchot, Deleuze, Derrida, Foucault, Heidegger, and Lampert. *Prerequisite*: previous courses in philosophy.

### **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 *The Blue Book*, *Philosophical Investigations*, and *Tractatus Logico-Philosophicus*.

### **The Philosophy and Literature of Jean-Paul Sartre**

#### *Philosophy 389*

Readings are drawn from a variety of Sartre’s philosophic texts, including *Being and Nothingness*, *Existentialism Is a Humanism*, and *Anti-Semite and Jew*, as well as a number of his novels and plays, including *The Wall*, *No Exit*, *The Flies*, and *Nausea* (along with Albert Camus’s review). The relation between the two genres is explored, including the extent to which the philosophic and literary productions complement each other.

## Political Studies

### politicalstudies.bard.edu

**Faculty:** Michelle Murray (director), Kellan Anfinson, Sanjib Baruah, Jonathan Becker, Roger Berkowitz, Omar G. Encarnación, Simon Gilhooley, Samantha Hill, Frederic C. Hof, Christopher McIntosh, Walter Russell Mead

**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 overlap with one another and other fields. Students are encouraged to combine courses in political studies with relevant courses in related disciplines, such as history, economics, and sociology.

**Requirements:** Prior to Moderation, a student must have taken five courses in the program, including three 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 another 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:

“Donald Trump and the Spectacle of the Modern American Presidency”

“A Phenomenology of Homelessness: Hannah Arendt in Conversation with the Syrian Refugee Crisis”

“Securing a Seat at the *Table des Grands*: French Identity and the Application of Identity Management Strategies in Postwar France”

“The State and Domestic Violence: The Limitations of India’s Dowry Prohibition Laws”

**Courses:** Political Studies offers a core curriculum comprising the following courses: *Political Theory*, *Comparative Politics*, *American Politics: Issues and Institutions*, *Political Economy*, *The Quest for Justice: Foundations of the Law*, and *International Relations*. The program also offers a wide range of courses in area studies (Western Europe, Latin America, and the Middle East most notably) 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. Students examine the key institutions of liberal democracies, democracies constructed after dictatorships (Germany, Japan), and federalism as an emerging trend in contemporary regional politics.

**Political Economy***Political Studies 109*

CROSS-LISTED: GIS, HUMAN RIGHTS, SOCIOLOGY

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.

**Political Theory***Political Studies 115*

In this survey of Western political thought, the class examines themes such as justice, freedom, and equality through the writings of thinkers from Plato to Malcolm X. In each case, students attend to the particular crises these theorists addressed in their work—e.g., civil war, revolution, democracy, capitalism—and learn how the authors used their concepts and ideas to address the problems of their day.

**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: Russia***Political Studies 124*

CROSS-LISTED: GIS, RES

Following an introduction to core concepts of U.S. global strategy, this 1-credit course uses Russia to explore the many factors that policy makers must take into account. These include Russian motivations and policies; the internal situation in countries like Ukraine and Syria; the role of actors like the European Union, Turkey, China, Japan, and Iran; the military equation; and the nature of American interests as they are affected by Russia. Students look at current U.S. policy and leading alternatives, and are challenged to propose an American strategy for Russia.

**Human Rights in Global Politics***Political Studies 145*

CROSS-LISTED: GIS, HUMAN RIGHTS

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” rights and beyond (cultural self-determination, economic sustainability, and sexual freedoms, among others).

**Contested Jerusalem***Political Studies 155*

CROSS-LISTED: HUMAN RIGHTS

Held in Jerusalem in coordination with Al-Quds Bard, the January course is open to students who have taken *Dictators, Democrats, and Demagogues: Comparative Politics of the Middle East and North Africa* (Political Studies 237) and any other Bard and Bard network students who apply to be considered. The course explores the many overlapping and adversarial claims to this small city at the center of competing religious, political, and historical narratives, and considers how it is affected by and affects the politics in the region.

### **The Quest for Justice: Foundations of the Law**

*Political Studies 167*

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

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*

CROSS-LISTED: HUMAN RIGHTS

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.

### **Global Citizenship**

*Political Studies 207 / GIS 207*

CROSS-LISTED: 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.

### **Civic Engagement**

*Political Studies 209*

CROSS-LISTED: AMERICAN STUDIES

DESIGNATED: ELAS COURSE

The historical, philosophical, and practical elements of civic engagement are explored, as is the underlying question of what it means to be an engaged citizen in the early 21st century. Students examine notions of personal responsibility, civic duty, political participation, and social justice, along with modes of community engagement on governmental, nonprofit, and association levels. While the focus is local, national and international issues and comparisons are considered. A fieldwork component contextualizes in-class study.

### **North Africa and the United States: Case Studies in Foreign Policy Challenges**

*Political Studies 212*

CROSS-LISTED: AFRICANA STUDIES, GIS

North Africa is often neglected by U.S. policy makers until dramatic events require attention. This course examines five policy challenges that the United States has faced in the region, highlighting key aspects in the history, formulation, and implementation of American foreign policy, and exploring specific aspects of U.S. relationships with Morocco, Algeria, Tunisia, Libya, and Egypt. Students engage in simulations and meet with guest lecturers who have been or are currently in policy-making positions.

### **U.S.-Latin American Relations**

*Political Studies 214*

CROSS-LISTED: AMERICAN STUDIES, GIS, HUMAN RIGHTS, LAIS

An overview of U.S.-Latin American relations from the early 19th century (and the advent of the Monroe Doctrine) to the present. The course is divided into three sections: the years between 1821 and 1940, with an emphasis on American military interventions intended to establish economic and political hegemony across the region; the Cold War era, during which perceived threats from Marxist-inspired revolutions led to

covert U.S. actions in several countries; and post-Cold War issues such as economic integration, narco-trafficking, immigration, and the War on Terror.

### **Western European Politics and Society**

*Political Studies 215*

CROSS-LISTED: GIS

Today, the nations of Western Europe are involved in a common project of transnational government, although they each possess their own governance systems, economic priorities, and political cultures. Focusing especially on France, Germany, Italy, and Britain, the class explores how each state was formed; how they were transformed by experiences of continental war and revolution; how nationalism intersects with transnational government; and how Europe is struggling to cope with new challenges like immigration, xenophobia, and the decline of the welfare state.

### **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.

### **Tragedy and Political Theory**

*Political Studies 228*

CROSS-LISTED: CLASSICAL STUDIES

In ancient Greece, going to the theater was understood to be part of a democratic, civic education. This seminar examines how the classical tragedy provides ways of thinking through fundamental political questions—How can we uphold justice in uncontrollable, unpredictable circumstances? Is obeying the law more important than doing the right thing?—and considers “tragic thought” within political theory. Readings include ancient and modern texts by Sophocles, Thucydides, Aristotle, Nietzsche, and Arendt.

### **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.

### **Dictators, Democrats, and Demagogues: 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.

### **The Courage to Judge**

*Political Studies 240*

DESIGNATED: COURAGE TO BE SEMINAR

If we are in a world, as many fear, where truth no longer matters and cultural criticism is dictated by internet mobs, how are we to judge? With the appearance of totalitarianism in the middle of the 20th century, Hannah Arendt argued that the traditional moral categories of good and bad have lost their relevance, and the inability to discern fact from fiction paves the way for the emergence of fascist propaganda and rhetoric. This course examines the concept of judgment and its evolution in the Western tradition of political theory.

### **Constitutional Law: Theory and Comparative Practice**

*Political Studies 243 / Human Rights 243*

An introduction to constitutional theory and practice in comparative context. The first part of the course looks at the history of the idea of constitutionalism in Ancient Greece, 18th-century England, France, and the United States; the remainder is devoted to a critical examination of the contemporary workings of constitutional law, focusing primarily on decisions of the highest courts of the United States, India, and South Africa relating to human rights issues. Beyond legal cases, readings include Aristotle, Montesquieu, Bodin, Arendt, and the Federalist Papers.

### **What Is Democracy?**

*Political Studies 252*

CROSS-LISTED: HUMAN RIGHTS

What is democracy? What are its benefits and perils? Who ought to be included in “the people”? These questions have preoccupied political theorists since ancient times. In recent years, they have also taken on urgency as democracy has become conflated with individual liberty and the free market. The course examines classical accounts of democracy by canonical theorists and looks at the way American and European radicals—socialists, feminists, black nationalists—transformed democracy into a fighting creed for greater political inclusion, participatory citizenship, and economic equality.

### **Russian Politics: Origins of Contemporary Russia**

*Political Studies 255*

CROSS-LISTED: GIS, RES

In the 1980s and 1990s, Soviet and Russian society underwent catastrophic turmoil, simultaneously experiencing a democratic revolution, the dissolution of an empire, and societal collapse. The end of the communist project in Russia did not lead to a standard normalizing “transition” to liberal democracy, but instead produced an increasingly authoritarian regime. Why did the Soviet Union collapse? Why did the democratic revolution fail? How did the most left-wing country in the world become one of the most right-wing countries? The course explores these and other questions.

### **Nations and Nationalism**

*Political Studies 257*

CROSS-LISTED: GIS

From the election of Donald Trump to the rise of ethnonationalist parties across Europe and beyond, nationalism has become a driving force in international politics. Nationalism, of course, is not a new phenomenon. Throughout the 20th century, it was a central factor in domestic and international politics, with the concept of the nation-state becoming the dominant ordering principle in world politics. This course examines the emergence of nations, their social and political construction, and the intersection of nationalism and race, ethnicity, culture, gender, postcoloniality, and subjectivity.

### **All Politics Is Local**

*Political Studies 270*

DESIGNATED: ELAS COURSE

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; and potential areas for security and cooperation within the region as well as with major players internationally.

**Diplomacy and International Politics:  
Arab-Israeli Conflict Resolution Efforts,  
1948-2018**

*Political Studies 273*

CROSS-LISTED: GIS, HUMAN RIGHTS

This course explores the history, complexity, and changing nature of diplomacy. Students gain an understanding of the structures of diplomacy—diplomatic corps, embassies, consulates, envoys, nontraditional diplomats—and the evolution of these components as new diplomatic tools have appeared, including public diplomacy, cyber diplomacy, expeditionary (combat zone) diplomacy, and Track II diplomacy. Using case studies drawn from 70 years of diplomatic efforts to mitigate and ultimately end the Arab-Israeli conflict, the class is exposed to real-world diplomacy under complex and contentious circumstances.

**(Super) Heroic Politics**

*Political Studies 275*

DESIGNATED: COURAGE TO BE SEMINAR

Heroes have been a feature of Western culture stretching back to classical times. Yet their role in the political order is frequently not aligned with the common good. This course looks at recent superhero movies (and works of political theory) and examines their potential for or against democratic practices: Do superheroes function as good ethical and political role models? Or are they disempowering, teaching audiences to trust in the strengths of exceptional individuals (or exceptional states) instead of their own capacities?

**American Protest: Disobedience, Dissent,  
and Resignation**

*Political Studies 284*

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: COURAGE TO BE SEMINAR

What does it mean to engage in political protest? What motivates us to move into the public sphere of politics? What does it mean to act from a

moral center? This course strips down conventional notions of political protest within the American context to critically consider what motivates us to engage or disengage with politics. Texts by Tillich, Fromm, Arendt, Thoreau, Adorno, Dickinson, Paine, King, 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 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.

**Totalitarianism**

*Political Studies 290*

CROSS-LISTED: GIS, HUMAN RIGHTS

“Totalitarianism” is a conceptual lodestar of 20th-century politics. It is supposed to point to everything that contemporary American and European political culture is not—terroristic, homogeneous, authoritarian, ideologically manipulative, and unfree. Yet critics have used the concept to describe regimes as different as the Soviet Union, Nazi Germany, Maoist China, ISIS, and occasionally even the United States. What is totalitarianism? The class engages this question by studying specific cases—especially Nazi Germany, Vichy France, and Mussolini’s Italy—alongside theoretical works.

**Rationality and the State: From  
Enlightenment to Climate Change**

*Political Studies 313*

CROSS-LISTED: EUS, SOCIOLOGY

The course looks at competing theoretical designs aimed at ensuring that state policies attend to the findings of science. The class begins with Francis Bacon and the Enlightenment in France (the Encyclopedists) and Scotland (Adam Smith and Adam Ferguson); considers Karl Marx, Friedrich Engels, and John Stuart Mill as representative 19th-century thinkers; and works through a

number of 20th-century writers, including Walter Lippman, John Dewey, Karl Mannheim, and Charles Lindblom.

### **Political Economy of Development**

*Political Studies 314*

CROSS-LISTED: GIS, HUMAN RIGHTS

This 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.

### **Critical Security Studies**

*Political Studies 324*

As the principal rationale for war, the quest for security influences states’ behavior in the international system as well as the structure of state and society relations in domestic politics. Too often, however, the meaning of security is taken for granted in the study of international relations, with individuals, societies, and states homogenized into one coherent model that focuses exclusively on the threat, use, and control of military force. This seminar interrogates this narrow concept of security by engaging with a diverse literature termed “critical security studies.”

### **The Death of Man: 20th-Century French Political Thought**

*Political Studies 325*

CROSS-LISTED: FRENCH STUDIES, HUMAN RIGHTS

At the beginning of the 20th century, French thinkers believed in man as a rational, rights-bearing creature. By mid-century, that belief was dead. Two world wars, anticolonial resistance, and totalitarianism would shatter their faith in humanity’s capacity for reason, self-improvement, and progress. This course surveys 20th-century French political thought from the perspective of “the death of man.” Topics also include such turning points in French history as the Algerian war, May 1968, and the birth of *Le Front National*.

### **Nuclear Proliferation**

*Political Studies 326*

In January 2018 the Bulletin of the Atomic Scientists moved its Doomsday Clock to two minutes to midnight, reflecting the group’s assessment that the danger of a nuclear catastrophe was as high as it had been during the height of the Cold

War. With the possibility of nuclear war on the Korean peninsula, a new nuclear arms race between the United States and Russia, and new nuclear powers emerging, nuclear proliferation has become an increasingly urgent threat to global security. This seminar examines nuclear proliferation and various policy tools available to manage its spread.

### **Global Crisis of Democracy**

*Political Studies 330*

CROSS-LISTED: GIS, HUMAN RIGHTS

This seminar examines what is ailing democracy around the world, after decades of expansion. It begins with the so-called third wave of democratization, which brought democracy to some three dozen nations between 1974 and 1992 in Western Europe, Latin America, Central and Eastern Europe, Asia, and Africa, and then looks at the postwar economic boom, international human rights regime, globalization, the failure of democracy to reach the Middle East, the uneven legacy of the third wave, and challenges to democracy in the developed West.

### **The Politics of Globalization**

*Political Studies 334*

CROSS-LISTED: GIS, HUMAN RIGHTS, SOCIOLOGY

Until the financial crisis of 2008, it was common for advocates of free markets to argue that globalization is a positive force that can generate employment and raise living standards. Critics argue that the transformations captured by the term “globalization” are best seen as a phase in the history of capitalist development. The course considers these arguments through discussion of texts by Arjun Appadurai, Eric Cezdyn, James Ferguson, Thomas Friedman, David Harvey, Karl Polanyi, Saskia Sassen, Joseph Stiglitz, Imre Szeman, and Karl Marx.

### **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 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.

### **American Foreign Policy Tradition**

*Political Studies 347*

CROSS-LISTED: HISTORICAL STUDIES

A chronological and thematic overview of American foreign policy that illustrates how foreign policy and domestic politics have been closely linked throughout American history, and how ideological and interest-based politics have shaped the policy process over time. Students review the national security strategy statements of the Obama and Trump administrations to gain insight into the ideological differences between the two presidencies. Texts include Walter Russell Mead's *Special Providence: American Foreign Policy and How It Changed the World* and works by James Chace and George Kennan.

### **Ideology in America:**

#### **From Jefferson to Trump**

*Political Studies 351*

CROSS-LISTED: AMERICAN STUDIES

The successes of Donald Trump and Bernie Sanders during the 2016 election cycle once again brought the issue of ideology to the fore. This course looks at Jeffersonian republicanism, antebellum slavery, abolitionism, progressivism, Cold War neoconservatism, and neoliberalism, and considers whether any of these impulses amount to an ideology and what, if any, legacy they left for subsequent American political thought.

### **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.

### **Anglo-American Grand Strategy**

*Political Studies 354*

The American world system that exists today is version 2.0 of the liberal capitalist system first built by Great Britain. Both the British and U.S. builders of these systems developed a distinct style of strategic thought around the needs of a maritime, global, and commercial system. This grand strategy involved domestic social organization as well as foreign policy and war. Students consider these strategies from the time of the Spanish Armada through the Cold War, and analyze contemporary U.S. policy in light of three centuries of Anglophone world power.

### **The Politics of Desire: From Antigone to #Metoo**

*Political Studies 355*

From Hegel to Deleuze, many political thinkers have employed the language of desire within the tradition of Western political thought in order to think about questions of political subjectivity. This course looks at how the language of desire is embedded in the theoretical frameworks we use to approach questions of knowledge, power, and pleasure. Readings begin with Sophocles's *Antigone* and include works by Hegel, Deleuze, Kant, Lacan, Butler, Freud, and Foucault.

### **The Individual and American Democracy**

*Political Studies 356*

CROSS-LISTED: AMERICAN STUDIES

Since its formation, and even before, the United States has been associated with the individual. At the same time, the assumption that the "people" govern the country has informed political life. Balancing the interests of the one against the many has therefore emerged as an important theme within American political thought. This course examines the ways in which the concept of the individual has informed thinking about American democracy and vice versa. Authors include Crèvecoeur, de Tocqueville, the abolitionists, Hayek, and Du Bois.

### **Radical American Democracy**

*Political Studies 358*

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS, PHILOSOPHY

This seminar explores the essence of democracy as a specifically modern way of life, rather than a

form of government. To do so, it turns to great thinkers of American democracy, such as Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Ralph Ellison, W. E. B. Du Bois, and Hannah Arendt. The course seeks to understand the democratic spirit of radical individualism that has proven so seductive and powerful since its modern birth in the American Revolution.

### **Times of War: Political Violence, Sovereignty, and Temporality in International Politics**

*Political Studies 362*

CROSS-LISTED: GIS, HUMAN RIGHTS

Countless acts of political violence occur at the macro, micro, and structural levels, yet only some get linked together across time and understood as a “war.” What makes a time of war different from a time of peace? How does temporality operate to allow us to see, for example, the war on terrorism as one continuous war, rather than a series of unrelated operations and assassinations? Students explore the conceptions of war and time that animate international politics and inform the practice of international relations.

### **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.

### **Afro-Modern Political Thoughts**

*Political Studies 367*

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

Among the traditions of modern political thought, none theorizes freedom as convincingly as Afro-modern political theory. This seminar examines the meaning of freedom in black political thought and intellectual history. Students read both classic

works and contemporary social criticism, with particular attention paid to W. E. B. Du Bois, his critics, and his relation to other black intellectuals at home and abroad. The goal is to use Afro-modern political thought as point of observation, to better see the broader shape of 20th-century radical politics.

### **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 U.S. 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 examines 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. The class gains an understanding of the relevance of great power politics to international order and learns 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.

## The American Presidency

### *Political Studies 378*

CROSS-LISTED: AMERICAN STUDIES, HISTORICAL STUDIES

An examination of the development of the U.S. presidency, with special attention given to the Jeffersonian and Progressive Eras; the expansion of executive power under Franklin Roosevelt; how modern presidents contend with multiple and, at times, conflicting roles and responsibilities (party leader, chief executive, commander in chief, media celebrity); and the problem of contemporary presidential power.

## Religion

[religion.bard.edu](http://religion.bard.edu)

**Faculty:** Shai Secunda (director), Bruce Chilton, Richard H. Davis, Nora Jacobsen Ben Hammed, Hillary Langberg, David Nelson, Dominique Townsend

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

**Requirements:** Program majors are required to take three courses in religion prior to Moderation and three elective courses in religion thereafter. In total, courses must be taken in at least three of the religious traditions offered in the Bard curriculum: Buddhism, Christianity, Hinduism, Islam, and Judaism. After Moderation, enrollment in *Sacred Pursuits* is required of juniors, while seniors must enroll in *Religion Colloquium* both semesters in addition to the Senior Project.

Requirements for concentration in the program include any two courses in religion prior to

Moderation, and two elective courses in religion thereafter. In total, courses must be taken in at least two different religious traditions.

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

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:

"Guru Nanak: Life, Lessons, and Relevancy"

"The Holy Ghoul and Lalla: Bhakti and Medieval Poetics"

"Image of Yoga: Instagram, Identity, and Western Imagination"

"What Is to Be Done? Contesting Modernity in Sayyid Qutb and Ali Shariati's Islamic Revival"

### Buddhism

#### *Religion 103*

CROSS-LISTED: ASIAN STUDIES, THEOLOGY

For more than 2,500 years Buddhist thought and practice have revolved around the problem of suffering and the possibility of liberation. Across diverse cultural landscapes, Buddhism comprises a wide array of philosophical perspectives, ethical values, social hierarchies, and ritual technologies. This course offers an introduction to Buddhism's foundational themes, practices, and worldviews within the framework of religious studies.

### Creating Judaism

#### *Religion 104*

CROSS-LISTED: JEWISH STUDIES, MES

For millennia, Jewish communities have flourished around the globe and a dizzying variety of Jewish

traditions have developed in these different places and during different times. This course introduces foundational practices, ideas, and expressions of Judaism while grappling with both its inner diversity and its dissimilarity from surrounding non-Jewish communities. The course considers the history of rabbinic Judaism in ancient and medieval times, Hasidism, Haskala (Jewish Enlightenment), modern European and American denominations, Zionism, and contemporary “cultural” Judaism.

## **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**

### *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.

## **The Bible**

### *Religion 112*

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

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 the texts—as compositions that took shape over time—has been increasingly appreciated. This seminar involves understanding the social histories of Israel and the early church as they shaped biblical texts. It also attends to the various meanings inherent within the scriptures.

## **Introduction to Christianity**

### *Religion 118*

CROSS-LISTED: THEOLOGY

The purpose of this seminar is to enable us to understand how Christianity developed through systemic changes, and to read selected authors against the background of that evolution.

## **Jewish Thought and Practice**

### *Religion 125*

CROSS-LISTED: JEWISH STUDIES

This course uses the study of Jewish ritual practice as a lens through which to examine the diverse and complex system of belief and thought that is at the heart of Judaism. Through close reading of both biblical and rabbinic texts, the class pays special attention to how the rabbinic revolution following the destruction of the Second Temple in 70 CE altered the way of life that seems to be portrayed in the Hebrew Bible.

## **Jewish Magic**

### *Religion 135*

CROSS-LISTED: JEWISH STUDIES

Despite conceiving of itself as a monotheism deeply opposed to magic and witchcraft, Judaism boasts a robust tradition of incantations and magical practices. This course employs different tools drawn from the study of religion, anthropology, sociology, and gender to make sense of the widespread and diverse magical traditions of a supposedly antimagical religion.

**Sanskrit***Religion 140 / Classics 140*

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*

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.”

**Asian Humanities Seminar***Religion 152*

CROSS-LISTED: ASIAN STUDIES

A survey of canonical philosophical, religious, and literary texts from China, India, Tibet, and Japan, from the fourth century BCE to the 18th century. Across this reach of time and space, the course explores how these works formulate conceptions of self, society, and the good life. By focusing on Asian traditions, students develop an understanding of the diversity of world thought and literature.

**Digital Dharma: Buddhism and New Media***Religion 211*

CROSS-LISTED: ASIAN STUDIES, EXPERIMENTAL HUMANITIES

Today, many Buddhist teachers and institutions use digital technologies to reach huge followings and disseminate Buddhist texts, practical and ethical instructions, and iconic imagery to students across the globe. Students analyze the history and use of Buddhist text and images, how Buddhist teachers are using new technologies to instruct students and attract new disciples, how social media platforms shape teachers’ messages, and the social and political risks and benefits of digital expressions of Buddhism. *Prerequisite:* one previous course in Buddhist studies.

**Jewish Mysticism***Religion 216*

CROSS-LISTED: JEWISH STUDIES, THEOLOGY  
Where is God? What is love? What is evil? These are questions that have preoccupied the Jewish mystical tradition, beginning with its late antique visionary origins and continuing with the poetic meditations of the Zohar, systematic speculations of Lurianic Kabbalah, and the heretical ecstasies of false messiahs, the Hassidic movement, and intersections with New Age. Readings from primary texts (in translation), secondary works of scholarship, especially by Gershom Scholem, and important tertiary texts, such as the correspondence between Scholem and Hannah Arendt.

**Zoroastrianism***Religion 227*

CROSS-LISTED: ASIAN STUDIES, MES, THEOLOGY  
This multifaceted course examines the literature, history, ritual, myth, theology, and identity of the Iranian religion Zoroastrianism—a dynamic tradition that intersected with Judaism, Christianity, and Islam, as well as with political entities including the Sasanian, Roman, and Abbasid Empires, and British colonialism. The primary focus is on ancient Zoroastrianism and the classical textual tradition, especially the Avesta and Middle Persian literature. Zoroastrianism in colonial India, the Islamic Republic of Iran, and across the diaspora is also explored.

**Devotion and Poetry in India***Religion 228*

CROSS-LISTED: ASIAN STUDIES

Bhakti means “participation in” or “devotion to” god. From 700 CE to 1700 CE, 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

Students read primary and secondary materials as they examine the Persian tradition within literary, political, social, economic, and interrelated modes. Representations of Iran in film are also critiqued within a broader conversation about media representations of the Iranian people.

## Great Jewish Books

*Religion 231*

CROSS-LISTED: JEWISH STUDIES, LITERATURE

Since the Middle Ages, Jews have been known as a people of the book—though what that means depends on period, place, and perspective.

This course investigates some 20 “great” Jewish books, from antiquity to the postmodern; considers relevant theoretical issues of canon and intertextuality; and asks whether we can or should conceive of a Jewish textuality. Works/ authors studied include biblical books, rabbinic texts, Iberian poetry, Hasidic homilies, Maimonides, Herzl, Levi, Ozick, and Ginsberg.

## Introduction to Christianity in Revolutions

*Religion 232*

DESIGNATED: COURAGE TO BE SEMINAR

Christianity has both promoted and resisted revolutions during the course of its history. This course seeks to understand why and how that process has unfolded. The method of the seminar is to understand how Christianity developed through systemic changes and to read selected authors against the background of that evolution. Students are required to attend three lectures in the Arendt Center’s Courage to Be Lecture Series.

## Introduction to Sufism

*Religion 236*

CROSS-LISTED: LITERATURE, MES

A survey of the concepts, themes, and varieties of expression within the traditions of Sufism. The course explores the foundations of Sufism within Islamic and mystical forms of thought and practice, as well as the interplay between Sufi thought and literary forms, including narrative and lyric poetry, through the writings of Rumi, the Persian mystic poet and teacher.

## Contemporary Islam

*Religion 237*

CROSS-LISTED: ASIAN STUDIES, EXPERIMENTAL HUMANITIES, HUMAN RIGHTS, MES

This course examines how Muslims have shaped and reacted to contemporary global experience. Various modalities of Muslim life are explored, including intellectual and political reactions to modernity, war, and empire; and aesthetic production in the fields of literature, film, and music. Students interrogate the ways that traditional practices of or related to Islam have confronted or accommodated contemporary trends around issues of justice, gender, freedom, and equality.

## Midrashic Imagination

*Religion 239*

CROSS-LISTED: JEWISH STUDIES, LITERATURE

An introduction to Midrash, a classic type of Jewish literature produced in Palestine and Mesopotamia from around 200 CE to 800 CE. Despite its antiquity and position within a relatively unknown literary tradition, the form, content, and imaginative world of Midrash have proven strangely compelling to contemporary readers. In the 1980s and 1990s, scholars claimed to have found within Midrashic hermeneutics approaches that recall developments in comparative literature, such as deconstruction and intertextuality.

## Collaboration with West Point: Equality

*Religion 240*

CROSS-LISTED: THEOLOGY

The meaning and nature of equality reaches into every area of human culture, from local politics to jurisprudence, literature, the military profession, and religious institutions. This project, a collaboration between Bard College and the U.S. Military Academy at West Point, includes parallel seminar courses at both institutions, using common materials, as well as four joint sessions.

## Hinduism in the Epics

*Religion 242*

CROSS-LISTED: ASIAN STUDIES, CLASSICAL STUDIES

The Indian epics have long been one of the major ways that the teachings of the Hindu tradition are transmitted. Students read the Mahabharata

(including the Bhagavad Gita) and the Ramayana, with a view to the role of the epics in Hindu ritual and devotional life. In addition, the course examines the various ways these texts have been retold and performed.

### **Yogis, Monks, and Dharma Kings: Religious Cultures of Early India**

*Religion 244*

CROSS-LISTED: ASIAN STUDIES, CLASSICAL STUDIES

Mahatma Gandhi spoke of early India as the “nursery of religions.” Certainly the millennium of classical India (500 BCE to 500 CE) was a time of intense religious innovation during which Buddhism and Jainism were established and the older Vedic order was transformed into Hinduism. Religious seekers pioneered the spiritual techniques now practiced in the United States, after considerable alteration, such as yoga, meditation, and mindfulness. Texts include Buddhist sutras, Vedic Upanishads, the edicts of Emperor Ashoka, and Hindu epic poetry; archaeological remains are also studied.

### **Women and Religion in Classical Judaism**

*Religion 256*

CROSS-LISTED: GSS, JEWISH STUDIES, MES

An examination of the religious life of Jewish women in Palestine and Mesopotamia during late antiquity, Judaism’s formative period. The class grapples with the methodological challenges involved in reconstructing female religious experience in a patriarchal society, from which little material or literary culture produced by women has survived. Readings (in translation) from the Talmud, Hebrew liturgical poetry, synagogue inscriptions and art, Greek writers like Philo of Alexandria and Josephus, and more.

### **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.

### **Jesus**

*Religion 274*

CROSS-LISTED: THEOLOGY

Recent study of the material and cultural contexts of ancient Israel has advanced critical understanding of Jesus, but the religious context of Jesus and his movement has received less attention. This course investigates Jesus, not just as a product of first-century Galilee but also as a committed Israelite, and analyzes the visionary disciplines that lie at the heart of his announcement of the divine kingdom, his therapeutic arts, and his parabolic actions and sayings, as well as his death and resurrection.

### **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.

### **Visual Religion: Vision, Icon, Temple**

*Religion 316*

In many religious traditions, gods and goddesses are visible beings who present themselves to their devotees in visions, icons, and grand image-filled temples. Other traditions consider the embodiment of God in material form as a sacrilege. This course examines the practices, issues, and debates surrounding divine icons and the religious arts in a comparative perspective, from the earliest recorded image practices of ancient Mesopotamia to contemporary icons, posters, and visual rituals in Hinduism and Catholicism.

### **Sacred Pursuits**

*Religion 317*

This course, required for all religion majors, introduces theories and methods relevant to the academic study of religion. Course readings

include both historical and contemporary studies that demonstrate a variety of approaches to interrogating religion as an object of study. Central themes include religious experience, ritual experience, modernity, ritual practice, gender, tradition, and secularism.

### **Meditations, Perceptions, Words: Poetry in Buddhist Literature**

*Religion 327*

CROSS-LISTED: ASIAN STUDIES

This seminar explores poetry from Buddhist cultures, including Indian, Chinese, Japanese, and Tibetan literary traditions. The focus is on poems that are emblematic of Buddhist themes, such as impermanence, interdependence, perception of the present moment, renunciation, and empathy. Students also read poems from Christian, Hindu, Jewish, and Islamic traditions to situate Buddhist poetry within a wider context of religious literature.

### **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, examining Buddhist conceptions of history and Buddhist visions of the geographical layout of the world.

### **Qur'an**

*Religion 334*

CROSS-LISTED: MEDIEVAL STUDIES, MES

The class explores Qur'anic text and different translations, 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?

### **How We Write about Death and Dying**

*Religion 335*

DESIGNATED: CALDERWOOD SEMINAR

Students cultivate writing and editing skills with a focus on public writing about death and dying. Through weekly exercises, they practice a range of genres, including op-ed, book and film review, memoir, and obituary. Readings are drawn from secular and religious literature, with a focus on Buddhist writing about death and dying.

### **Talmud**

*Religion 340*

CROSS-LISTED: JEWISH STUDIES, MES

Even more than the Bible, the Talmud has traditionally been the nerve center of the classical Jewish canon. While the Talmud was composed during a specific period (third to seventh century) and place (Sasanian Mesopotamia), it has been read in many contexts since, from Baghdad to Bard. Often classified as a work of law, it is perhaps best described based on what it does: unrelenting interpretive and intertextual weaving. This course tackles the Talmud and Talmudic process through close readings of sample passages (in translation).

### **How to Die Well: Buddhist Approaches to Death and Dying**

*Religion 349*

CROSS-LISTED: ASIAN STUDIES, PHILOSOPHY

Many Buddhist practices are designed to help people approach the process of dying in a pragmatic and beneficial manner. Students critically analyze texts and practices associated with intermediary states of consciousness, including dreaming and the "in-between" states surrounding death; accounts of those who claim to have died and come back to life; Buddhist hospice practices; and texts that usher the recently deceased toward a good rebirth. *Prerequisite:* at least one prior Buddhist studies course.

### **Yoga: From Ancient India to the Hudson Valley**

*Religion 355*

CROSS-LISTED: ASIAN STUDIES

Yoga originated in ancient India as a loose set of ascetic practices for spiritual seekers who had renounced worldly life. Today, yoga has become a popular form of exercise, practiced by some 36

million Americans. This seminar tracks the early development and modern transformations of yoga, and addresses topics such as Hindu and Buddhist forms of meditation, the growth of new forms of tantric yoga in medieval India, early Western perceptions of exotic yogis, and the culture and economy of yoga in the contemporary United States.

### **Sanctuary: Theology and Social Action** *Religion 358*

CROSS-LISTED: THEOLOGY

DESIGNATED: ELAS COURSE

Sanctuary has played a pivotal role in recent discussions about immigration to the United States. But the application of the practice and concept of sanctuary applies to a much wider spectrum of activity within the history of many religions. The purpose of the course is to investigate the roots of sanctuary, and to engage with its practice within the local community in fields such as education, medicine, work, and the environment, as well as immigration.

### **Religion Colloquium**

This colloquium, open to all students but required of religion moderants, 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, Anna Gjika, Peter Klein, Allison McKim, Joel Perlmann

**Overview:** Sociology at Bard aims to provide an understanding of the structure and processes of society—from everyday interactions among friends to social transformations of global magnitude. Sociology students learn to systematically examine a wide array of social phenomena, including social inequality, political and social movements, race, gender, economic systems, law, technological change, culture, media, religion, environmental risks, cities, family structures, and

criminal justice. The Sociology curriculum offers students a theoretical and methodological foundation for conducting social research and thinking rigorously about important social issues. The most wide-ranging of the social sciences, sociology situates the economic, cultural, and political aspects of human communities within the complex whole of social life and its historical foundations. With its diverse array of topics, theories, and methodologies, the sociological perspective teaches people to examine the social world in a way that is both rigorous and flexible.

**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 10-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 based on their own original sociological research.

### **Recent Senior Projects in Sociology:**

“Changing the Narrative for the Culture: A Sociological Analysis of Black Identity in Historically Black Colleges and Universities”  
 “The Experiences of Highly Educated Nigerian Immigrants in the United States”  
 “Health as an Individualized Project: Gender Bio-Authenticity and Responsibilization Governance in Functional Medicine Discourse”  
 “The South Bronx: Exploring the Critical Role of Neighborhood Attachment in Education, Financial Security, and Aspirations”

**Courses:** The Sociology curriculum offers students a theoretical and methodological foundation to examine important social issues. Courses in the program expose students to quantitative, qualitative, and historical research. Students learn to use research to inform policy, and they use social theory to engage profound questions about the nature of social life. Through this training, students acquire skills in conducting systematic social research. Recent courses include:

## Introduction to Sociology

### *Sociology 101*

CROSS-LISTED: AMERICAN STUDIES

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.

## Sociology of Gender

### *Sociology 135*

CROSS-LISTED: ANTHROPOLOGY, GSS

This course investigates 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. It 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.

## Israeli Society at the Crossroads

### *Sociology 140*

CROSS-LISTED: GIS, JEWISH STUDIES, MES

Modern Israel is a diverse society characterized by profound tensions between contending political ideologies, ethnic groups, economic interests, and religious beliefs. This course provides students with the knowledge and analytical tools needed to understand these emerging trends. Selected topics include the "New Jew" and Israeli identity, socialism and capitalism, religiosity and secularism, militarism and democracy, immigration and integration, national identity and minority rights, inequality and the "start-up nation," gender roles, and family patterns.

## Culture, Society, and Economic Life

### *Sociology 141*

An introduction to sociological principles and perspectives through a focus on the economy, beginning with the question: why would sociologists study the economy? Students explore three classical answers to this question from foundational thinkers Karl Marx, Max Weber, and Émile Durkheim. Most class time, however, is spent with contemporary authors in the developing field of economic sociology, which looks at the ways the economy is embedded in worldviews, moral frameworks, and social-relational structures.

## Global Challenges of the 21st Century

### *Sociology 142*

CROSS-LISTED: GIS

Since the 1970s, globalization has been celebrated as a solution to worldwide inequalities and criticized as the key cause for the decay of national values, growing economic instability, and the dispersal of local cultures. This course provides a foundational understanding of how global issues appear, change, and are contested over time and in different parts of the world.

## **Introduction to Research Methods**

### *Sociology 205*

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

Students are introduced to the various research methods developed in the social sciences, with an emphasis on quantitative methods. Topics covered include: 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*

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, Du Bois, Marx, and Weber, and contemporary traditions such as conflict theory, rational choice, and feminist theory.

## **Contemporary Immigration**

### *Sociology 214*

Why do immigrants come to the United States? Where do they come from, geographically and socially, and how do they handle cultural differences? What is the economic and cultural impact of immigrants on American society? This course examines U.S. immigration since the 1960s—and its effect on both the immigrants and the society they entered. Throughout, the class considers how such questions distinguish the present era from the American historical experience as “a country of immigrants.” Also addressed: the issue of illegal immigrants and the balance of civil liberties and national security in immigration policy.

## **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 Environment and Society**

### *Sociology 231*

CROSS-LISTED: EUS, HUMAN RIGHTS, STS

The course looks at several contemporary issues, from food systems and fracking to health disparities and natural disasters, to critically assess the relationship between society and the environment at local and global scales. Central topics include: how people understand and frame environmental issues; how social structures, political and economic institutions, and individual 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 environmental challenges.

## **Law and Society**

### *Sociology 235*

CROSS-LISTED: AMERICAN STUDIES

An introduction to the foundational roles that law has played, and continues to play, in our political communities, social institutions, and everyday lives. The focus is on American law, both in its historical development and its contemporary, lived reality. What explains variations between states in the laws of self-defense? What is “corporate personality,” and why is it so controversial in today's world? Do intellectual property laws really give people property rights to abstract ideas? The course attempts to answer these and related questions.

## **Law and (Social) Order**

### *Sociology 238*

CROSS-LISTED: HUMAN RIGHTS

What is law, and how does it work? Does law contribute to social order or is it simply a tool for violent oppression? What do we mean by “social order,” and is it something we want? The course tackles these and other questions, beginning with

a consideration of the development of Western legal systems; the ways those systems contributed to the political communities of Western Europe; and how classical sociological thinkers (Marx, Weber, Durkheim) drew on legal concepts and traditions in formulating their theories of social order (and disorder).

### **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*

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.

### **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*

A look at the social organization and history of drug control and trade, and how social processes shape drug usage and the cultures that develop around it. The primary focus is on illegal drugs in America, but legal drugs and the international politics of drugs are also considered. Students learn to think sociologically about drug use as a historically situated practice and grapple with the social consequences of drug policies.

### **Global Inequality and Development**

*Sociology 269 / GIS 269*

See GIS 269 for a full course description.

### **Hudson Valley Cities and Environmental (In)Justice**

*Sociology 319 / EUS 319*

See EUS 319 for a full course description.

### **Environment and Society from a Global Perspective**

*Sociology 320*

CROSS-LISTED: EUS, GIS

In recent years, concerns for the rapid depletion of natural resources and the devastation caused by repeated man-made, natural disasters are challenging human societies with identifying long-term strategies and solutions to ensure the survival of various communities. This course considers present-day environmental challenges and conflicts, as well as the struggle for environmental justice, from multiple sociological perspectives. Students also analyze how the logics of capitalism and of social inequalities intertwine with, and are challenged by, various environmentalist efforts and social movements.

### **Advanced Seminar: Punishment and Society**

*Sociology 326*

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

The United States began a world-historic transformation of its criminal justice system in the 1970s that led to the highest incarceration rate of any nation. Lesser sanctions, like probation, also expanded; policing changed form; and new modes of social control proliferated throughout social institutions. This advanced seminar delves into

recent research on this punitive turn and the role of punishment in society. *Prerequisite:* Sociology 224 or permission of the instructor.

### **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.

### **Tricks of the Trade:**

#### **Qualitative Research Practicum**

#### *Sociology 333*

CROSS-LISTED: AMERICAN STUDIES, EUS, GIS  
To study social life, researchers often turn to methods of inquiry based on observing everyday activity, talking to people, and unpacking the meanings of public discourse, such as ads and news coverage. To prepare students for this kind of qualitative research, the course focuses on ethnography (participant observation), in-depth interviewing, and discursive/content analysis. Ideal for students from various majors who plan to use these methods for their Senior Project.

### **Big Changes and Grand Narratives:**

#### **Macrohistorical Sociology**

#### *Sociology 341*

CROSS-LISTED: HISTORICAL STUDIES,  
POLITICAL STUDIES

Classical sociological thinkers were unapologetic about thinking big. They sought to uncover the architectonic social forces of historical and cultural change, and to peer into the future such forces might be leading toward. This course surveys the grand narrative tradition of sociological theory, beginning with exemplars such as Marx, Weber, Du Bois, and Durkheim, and including examples from outside the boundaries of canonical sociology and more contemporary works by Foucault, Bellah, Mann, Huntington, and Gorski.

### **Theorizing Facebook: Morality, Technology, and Social Networks**

#### *Sociology 347*

DESIGNATED: COURAGE TO BE SEMINAR

The goal of the course is to understand social media as social and moral phenomena. Each week students “theorize” social media from a different perspective, seeking insights into social media-related “spaces” and the ways that morality, ethics, and politics are enacted within such spaces. Students are required to attend three evening lectures sponsored by the Hannah Arendt Center.

### **Gender and Deviance**

#### *Sociology 352*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS

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 of masculinity and femininity can produce specifically gendered types of deviance.

# 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 methodologies 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. Many 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. Other 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, Middle Eastern Studies, Russian and Eurasian Studies, and Spanish Studies. Students may also opt for a multidisciplinary course of study, with permission of the Executive Committee.

Several special course series are noted throughout the chapter. Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; Thinking Animal Initiative courses introduce ways of thinking about animals that encourage interdisciplinary connections; and Courage to Be seminars address the practice of courageous action in the 21st century.

## Africana Studies [africana.bard.edu](http://africana.bard.edu)

**Faculty:** Drew Thompson (coordinator), Susan Aberth, Myra Young Armstead, Thurman Barker, Christian Ayne Crouch, Tabettha Ewing, Nuruddin Farah, Donna Ford Grover, Peter Rosenblum, John Ryle, Yuka Suzuki, Wendy Urban-Mead (MAT)

**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 connections 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*

CROSS-LISTED: HISTORICAL STUDIES

This course uses texts by W. E. B. Du Bois, Aimé Césaire, Alice Walker, and Saidiya Hartman, among others, to consider the genealogy and ambitions of Africana studies as an intellectual and political tradition. To illuminate these theoretical readings, the course also uses film, music, painting, and literature to chart networks of migration and consider how communities living in and identifying with Africa and the diaspora construct and respond to shared histories of slavery, colonization, racism, globalization, and struggles for independence.

## American Studies

[americanstudies.bard.edu](http://americanstudies.bard.edu)

**Faculty:** Christian Ayne Crouch (director), Myra Young Armstead, Thurman Barker, Alex Benson, Yuval Elmelech, Jeanette Estruth, Elizabeth Frank, Simon Gilhooley, Donna Ford Grover, Christopher R. Lindner, Peter L'Official, Allison McKim, Matthew Mutter, Joel Perlmann, 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 American Studies 101, *Introduction to American Studies*, 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 two 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; a second junior seminar in a different division is strongly encouraged. 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' total 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:

"Graphic Myths: Joseph Heller's *Catch 22* and America's Media Culture"

"King Cake: A Look at the Cake that Gave Mardi Gras Its Flavor"

"The Wife of a General: LaSalle Pickett and the Great American She Created"

### Introduction to American Studies

#### *American Studies 101*

CROSS-LISTED: AFRICANA STUDIES, EXPERIMENTAL HUMANITIES, HISTORICAL STUDIES

The cries of "No taxation without representation!" and the celebration of the American Revolution make the transformation of English North America into "these United States of

America" seem like a seamless process. In reality, the process was fraught, violent, and uncertain. The class traces this history, beginning with English piracy in the Caribbean (the first attempts to claim an empire in the Western Hemisphere) and concluding with the early republic. The implications of colonial history on such flashpoint issues as migration and indigenous rights are also addressed.

### **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.

### **Art, Animals, Anthropocene** *American Studies 310*

CROSS-LISTED: EXPERIMENTAL HUMANITIES

DESIGNATED: THINKING ANIMALS INITIATIVE

From species extinction to radioactive soil and climate change, we are now in the age of the Anthropocene. This recently proposed geologic period refers to the ways in which human activities have dramatically impacted every ecosystem on Earth. What does it mean to visually interpret our more-than-human world and explore the complicated encounters between human and nonhuman animals? Students experiment with interdisciplinary practices of art making in order to grapple with ways in which our understanding of other species relates to human self-understanding.

### **Spiritualism** *American Studies 314*

CROSS-LISTED: GSS

This course examines the social, religious, economic, and political forces that helped shape the Spiritualist movement, which began in 1848 with a series of mysterious raps and a pair of young women from Rochester, New York. Readings include works by William James, who attempted to place Spiritualism within the legitimate scientific community; and Henry James, Nathaniel Hawthorne, and William Dean Howells, whose novels provide a critique of the movement and demonstrate its cultural impact.

## **Asian Studies** **asian.bard.edu**

**Faculty:** Robert J. Culp (director), Sanjib Baruah, Ian Buruma, Richard H. Davis, Sanjaya DeSilva, Patricia Karetzky, Lu Kou, Laura Kunreuther, Nathan Shockey, Richard Suchenski, Wakako Suzuki, Yuka Suzuki, Dominique Townsend, John Weinstein (BEC), Tom Wolf, Li-Hua Ying

**Overview:** The Asian Studies Program draws from courses in literature, history, politics, music, art history and visual culture, 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 that considers an area outside of Asia. Students of Chinese and Japanese studies should incorporate materials involving either language into their Senior Project.

### Recent Senior Projects in Asian Studies:

"Fear and Force in the Cultural Revolution: The Power of Mass Mentality"

"The New Woman: An Age of Revolution through the Eyes of 20th-Century Chinese Women Writers"

"Reading and Translating Miyazawa Kenji: An Anthology of Short Stories"

**Courses:** A sampling of Asian Studies courses offered in the last few years includes courses from the Division of the Arts (*Arts of China*, *Arts of India*, *Asian American Artists Seminar*, *Asian Cinematic Modernisms*, *Music of Japan*); Division of Languages and Literature (*Chinese Calligraphy*, *Media and Metropolis in Modern Japan*, *Modern Chinese Fiction*, *Representations of Tibet*, *Reading and Translating Japanese*); and the Division of Social Studies (*Asian Economic History*, *Buddhism*, *Yogis, Monks, and Dharma Kings: Religious Cultures of Early India*, *Environmental Practices of East Asia*, *Japanese Pop Culture*, *International Politics of South Asia*, *Mao's China and Beyond*).

## Classical Studies

[classicalstudies.bard.edu](http://classicalstudies.bard.edu)

**Faculty:** James Romm (director), Thomas Bartscherer, Robert L. Cioffi, Lauren Curtis, Richard H. Davis, Jay Elliott, Daniel Mendelsohn, Cassandra Miller, David Ungvary

**Overview:** For the last 200 years, classics has been the study of the ancient Greek and Latin languages and the histories, literatures, and cultures that produced them. Classical studies is an interdisciplinary field of study, approaching the

ancient evidence from a variety of perspectives: students interested in language, literature, history, anthropology, philosophy, and art history have historically used the tools of these disciplines to understand the ancient Mediterranean world and beyond. From empires of the Near East to monasteries of the British Isles, classicists continue to widen the temporal and geographic scope of the discipline to study the making and reception of Greco-Roman antiquity.

Bard offers full-tuition scholarships to academically outstanding students committed to majoring in Classical Studies. Majors can also apply for funds to help support Classics-related summer projects, especially summer language courses.

**Requirements:** Students moderate into one of three tracks: (1) the Philological Focus, in which they master one or both of the ancient languages, and take electives in other areas; (2) Classical Studies Focus, in which students focus on the history and culture of the ancient world, and may take the languages if they wish; (3) or Ancient Studies Focus, in which students take a comparative approach, looking at Greek and Roman civilization in relation to other ancient cultures, such as the Middle East, India, and China.

Moderation into any focus area requires four courses, while graduation requires an additional six courses, for a total of 10, plus the Senior Project. These courses must include either Classics 115, *The Greek World: An Introduction*, or Classics 122, *The Roman World: An Introduction*, typically, but not necessarily, taken before Moderation. In the philological 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:

"Dressing the Part: Robes and Revelations in Aeschylus's *The Oresteia*"

"Orpheus's Poesis: Internal Narration in Book 10 of Ovid's *Metamorphoses*"

"Yearning for the Unhistorical: Nietzsche on Triumph and Coronation"

**Courses:** Regular offerings in English translation include, in addition to those already listed, *Classical Mythology*, *Gender and Sexuality in the Ancient World*, *The Fall of the Roman Empire*, and *Ancient Philosophy*. Latin and ancient Greek are taught every year as a one-year sequence (4 credits per semester). At the intermediate and advanced levels in Greek and Latin, students take courses focusing on reading ancient authors in the original language.

## Environmental and Urban Studies eus.bard.edu

**Faculty:** M. Elias Dueker (director), Myra Young Armstead, Alex Benson\*, Daniel Berthold, Katherine M. Boivin, Jon Bowermaster, Kenneth Buhler, Adriane Colburn, Cathy D. Collins, Robert J. Culp, Matthew Deady, Sanjaya DeSilva, Michèle D. Dominy, Ellen Driscoll, Gidon Eshel, Kris Feder, Felicia Keesing\*, Arseny Khakalin, Peter Klein, Cecile E. Kuznitz\*, Peter L'Official, Susan Merriam\*, Gabriel Perron, Jennifer Phillips (BCEP), Bruce Robertson, Susan Fox Rogers, Julia Rosenbaum, Lisa Sanditz, Monique Segarra (BCEP), Gautam Sethi (BCEP), Robyn L. Smyth, Sophia Stamatopoulou-Robbins, Yuka Suzuki, Olga Touloumi, Susan Winchell-Sweeney (BCEP) *Archaeologist in Residence*: Christopher R. Lindner  
\* Member of steering committee

**Overview:** 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 students have a substantial background in the physical and social sciences, humanities, economics, and policy, while enhancing their understanding of the relationship between built and natural environments.

The program calls for students to engage both intellectually and empirically with urban and environmental issues. EUS students gain theoretical and scientific grounding in the field as well as valuable experience through practicums and internships. Students complete a series of core courses, as well as courses that engage interdisciplinary methods; pursue an internship

in the area of their interest; and complete the practicum. To balance transdisciplinary breadth with depth in a particular discipline, students also select intermediate and advanced courses in their chosen focus area. Expertise developed through problem-driven focus area studies prepares the student for the Senior Project.

The scope of EUS is regional, national, and global. EUS takes advantage of its immediate surroundings, using the campus and the region as a laboratory for natural and social science research and interpretation through language and the arts. The Hudson River estuary, with its wetlands and watershed, is framed by the Catskill Mountains to the west; its valley communities offer a variety of historical and natural resources. On campus, the Bard Water Lab, Bard Archaeology, the Bard College Farm, Bard Arboretum, and the unique landscape, architecture, and history of Montgomery Place offer academic and cocurricular activities. The Bard College Field Station is home to Hudsonia, an independent environmental institute; and the Saw Kill Watershed Community brings campus and community members together for science, stewardship, and education. Other place-based partners include the American Eel Research Project in partnership with the New York State Department of Environmental Conservation, Franklin D. Roosevelt Presidential Library, Cary Institute of Ecosystem Studies, Scenic Hudson, Riverkeeper, and Hudson River Sloop Clearwater. Students can also explore international affiliations and institutions through a rich variety of internship and study abroad programs, and take courses with leading practitioners at the Bard Globalization and International Affairs Program in New York City.

EUS majors with a strong foundation in science, policy, and/or economics may apply to the 4+1 program with the Bard Center for Environmental Policy, earning in five years a BA and a master of science in environmental policy or in climate science and policy or an MEd in environmental education.

**Focus Areas:** The following focus areas suggest the breadth of possibilities for advanced study within EUS: Environmental Science;

Global Perspectives on Environment, Society, and Culture; Urban and Regional Studies; Environmental Humanities and the Arts; Agriculture and Food Systems; and Economics, Policy, and Development.

**Requirements:** 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 successfully completed the core courses EUS 101 (*Introduction to Environmental and Urban Studies*) and 102 (*Introduction to Environmental and Urban Science*), as well as one 200-level EUS course in one of the following areas: economics, social/historical analysis (other than economics), and laboratory science (environmental science, biology, chemistry/biochemistry, or physics). In addition, the student needs to prepare in advance and provide the Moderation board with three documents:

- A reflective paper reviewing the first two years of academic study.
- A reflective paper that sets out a plan for successful completion of the degree requirements, while also defining the student's focus area. The focus area plan should clearly articulate a particular research agenda with suitable advanced courses in preparation for the Senior Project.
- An assigned essay set by the EUS faculty that addresses a contemporary issue from the perspective of EUS-related coursework and a set of assigned articles.

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); 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 an additional methods course relevant to the focus area (e.g., GIS, biostatistics, econometrics, qualitative or quantitative methods); and the Senior Project. See the EUS website for additional details on program requirements.

### Recent Senior Projects in Environmental and Urban Studies:

- "Food Access in Kingston, New York: An Evaluation of the Role of Farmers Markets in Food Assistance Programs"
- "Lifeguarding the Hudson: Microbial Agents of Concern in Puddles, Tide Pools, and the River"
- "Outside the Frame: Mapping and Urban Space in the United States, c. 1920–2014"

**Courses:** EUS offers a wide variety of courses in each focus area every semester. Because of the interdisciplinary nature of the program, EUS courses are offered in the program and as cross-listed courses in other programs across the four divisions of the College. EUS students can also take graduate-level courses at the Bard Center for Environmental Policy. A full list of the offerings can be found on the EUS website.

### Introduction to Environmental and Urban Studies

#### *EUS 101*

While disentangling and analyzing the terms used to describe aspects of the environment—nature/culture, human/nonhuman, wilderness, urbanism, countryside, and the city—this interdisciplinary course considers issues such as environmental justice, biodiversity preservation, protected natural areas, infrastructure, agricultural and food sustainability, ecotourism, climate change, and development. The course is organized around four ways that humans relate to their environments: observing, organizing and classifying, collecting and distributing, and conserving.

### Introduction to Environmental and Urban Science

#### *EUS 102*

DESIGNATED: ELAS COURSE

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.

## **Geographic Information Systems**

*EUS 203*

CROSS-LISTED: SOCIOLOGY

In this project-based course, students explore the various spatial analysis methods used by scientists, planners, and public policy makers to improve the understanding and management of our world. They learn the fundamentals of modeling, data analysis, and mapping using geospatial technologies, and then apply these skills to a team-based research project of their own design.

## **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.

## **Food Systems: Human Health and Environmental Health**

*EUS 215*

An examination of 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.

## **Land**

*EUS 218, 318*

A look at the fundamentals of land-atmosphere interactions, with a focus on agricultural and built environment perturbations. The course is offered at the 200 or 300 level, with a more intense lab at the 300 level.

## **The Dust Bowl: Lessons on How Not to Prepare for and Respond to Natural Perturbations**

*EUS 220*

CROSS-LISTED: HISTORICAL STUDIES

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 wastewater treatment.

## **Air**

*EUS 222*

CROSS-LISTED: BIOLOGY

DESIGNATED: ELAS COURSE

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.

## **Air Quality Research**

*EUS 223*

Harmful algal blooms in the ocean, freshwater lakes, streams, and rivers are increasing across the United States, threatening drinking water supplies, aquatic ecology, and human health. While we know that these blooms can be toxic to animals

and humans if ingested or through skin contact, we know very little about exposure to these toxins through the air. Using cutting-edge equipment, students conduct research focused on characterizing and quantifying connections between water quality and air quality regionally. *Prerequisite:* EUS 102 or another 100-level lab course.

### **Environmental Modeling**

*EUS 226*

CROSS-LISTED: ECONOMICS, MATHEMATICS

This course exposes students to a variety of modeling techniques used in environmental decision making. For example, how rapidly should the switch to renewable energy generation be made? Other policy issues discussed include developing simple predator-prey models to predict changes in populations of keystone species and modeling the sustainability of fisheries under various regulations of regional U.S. fisheries councils. Students are expected to have some basic knowledge of regression analysis and be proficient in calculus.

*Prerequisite:* Mathematics 141.

### **Environmental Politics**

*EUS 228*

CROSS-LISTED: POLITICAL STUDIES

Environmental politics intersects with debates over economic development, the value of conservation, and concerns regarding the impact of industrial and agricultural practices on human health and the environment. This course introduces the political forces that influence environmental policy formation and outcomes, and covers such topics as risk, sustainability, regulation, conservation, and environmental justice, within the United States and through comparative analysis of countries in Latin America, sub-Saharan Africa, and China.

### **EUS Practicum**

*EUS 305*

CROSS-LISTED: AMERICAN STUDIES

DESIGNATED: ELAS COURSE

The Environmental and Urban Studies Practicum connects theory with practice through a combination of theoretical and site-specific learning. The course extends beyond the classroom to local communities and ecosystems, and challenges students to complete field-based projects. The practicum provides students in an interdisciplinary major such as EUS with a range

of academic and professional possibilities by illustrating potential internships, Senior Project questions, or careers. The EUS Practicum addresses a new topic each semester, recently including rethinking the Bard campus, climate change, urban ecology, food systems, urban planning, and green architecture.

### **Culture through Nature: Landscape, Environment, and Design into the 21st Century**

*EUS 308*

With a focus on Montgomery Place, this interdisciplinary course addresses the way we make sense of sites—questioning conventional conceptions, methods, and processes that can distance the actor from the landscape—and considers ways of organizing the landscape that disregard artificial boundaries between art, ecology, and design.

### **Climate and Agroecology**

*EUS 311*

This graduate-level course, offered to a limited number of undergraduates, examines the linkages between agroecosystems and the climate system, beginning with projections for climate change impacts on crop production. The class looks at expectations for the influence of elevated CO<sub>2</sub> on yield; the role that agriculture can play in climate change mitigation, given the large greenhouse gas emissions associated with farming systems; soil carbon management; and various strategies regarding climate change adaptation, including the role of genetically modified crops, biodiversity, and system resilience.

### **Environment and 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.

### **Reimagined Farms in Reimagined Spaces**

#### ***EUS 317***

CROSS-LISTED: EXPERIMENTAL HUMANITIES

This course examines the role farms and gardens play within institutions, and the interplay of race, gender, class and power within these spaces. Working closely with a local farmer and through lectures and site visits, students consider issues surrounding land use, equity, and social capital. As a final project, they develop a mission statement and reimagined direction for Bard's agricultural initiatives. *Prerequisite:* Moderation or permission of the professor.

### **Hudson Valley Cities and Environmental (In)Justice**

#### ***EUS 319 / Sociology 319***

CROSS-LISTED: AMERICAN STUDIES

How do urban processes of growth, decline, and revitalization affect different groups, particularly along dimensions of race, class, and gender? This research seminar examines the historical, political, and social landscape of Hudson and Kingston, using these nearby communities as case studies to explore theories on urban transformation as well as the contemporary challenges that face small urban centers.

### **The Politics of Solutions**

#### ***EUS 322***

Despite the withdrawal of the United States from the Paris Agreement, innovative solutions

to mitigating and adapting to climate change are emerging at a rapid pace, from both the private and public sectors. The course examines a range of climate solutions—e.g., renewable energy technologies, urban planning, changing individual and social behaviors—whose viability is shaped by ideas, interests, and institutions that facilitate or impede their moving onto policy agendas or to large-scale adoption. Cases are drawn from the United States, China, South Korea, and Latin America.

### **Environmental Policy I, II**

#### ***EUS 405, 407***

This graduate-level course analyzes the complex legal, political, cultural, and ethical factors that influence policy making. Students examine state and social responses to new and ongoing environmental problems, taking into account the nature of state-federal relationships in developing and applying environmental law; the evolving role of technology; tensions between private and public interests; and equity considerations. In addition to U.S. environmental policy, the course explores international environmental regime development. *Prerequisite:* permission of the instructor and EUS director.

### **Environmental Law for Policy**

#### ***EUS 409***

An introduction to the core concepts of environmental law in the context of interdisciplinary policy making. Students examine responses and solutions to environmental problems that rely on legal and regulatory instruments, judicial decisions, and voluntary agreements, while exploring the interaction between environmental law and policy. The graduate-level course, open to a limited number of undergraduates, transitions from foundational concepts into more advanced specialized environmental subjects. *Prerequisites:* Upper College status, and permission of the instructor and EUS director.

### **Climate Change and Water Resources**

#### ***EUS 410***

Climate change is altering the global hydrologic cycle and impacting aquatic ecosystems and water resources available for human use. This course draws upon the physical science of hydrology, the biological science of ecosystem

ecology, and the social science of water resource management to build interdisciplinary understanding of complex climate-ecological-social systems related to water.

### Sewage

#### EUS 413

While the practice of releasing raw sewage into public waterways has been occurring on a global scale for centuries, environmental scientists, environmental engineers, and municipal decision makers are still struggling to end the practice. Using the Hudson River as a case study, the class takes a deep dive into the science of sewage and its relation to human health. *Prerequisite:* a 200-level lab sciences course.

### EUS Colloquium

#### EUS COL

The colloquium is an invited speaker series that meets once weekly and addresses key contemporary questions of environmental and urban studies. Speakers address such questions from multiple disciplinary perspectives. EUS majors must enroll in EUS COL at least once and may enroll twice for credit. Space permitting, all members of the community are welcome to attend lectures.

## Experimental Humanities

[eh.bard.edu](http://eh.bard.edu)

**Faculty:** Maria Sachiko Cecire (coordinator), Sven Anderson, Thomas Bartscherer, Alex Benson, Katherine M. Boivin, Krista Caballero, Ben Coonley, Miriam Felton-Dansky, Thomas Keenan, Laura Kunreuther, Marisa Libbon, Patricia López-Gay, Susan Merriam, Gregory B. Moynahan, Keith O'Hara, Nathan Shockey, Whitney Slaten, Drew Thompson, Olga Touloumi, Robert Weston

**Overview:** How does technology mediate what it means to be human? The Experimental Humanities (EH) concentration is Bard's liberal arts-driven answer to the digital humanities. Digital humanities is an evolving field that typically employs digital tools and research methods to investigate humanities subjects. In addition, EH engages

with media and technology forms from across historical periods, combining experimental research methods with critical thinking about how such forms function as a part of cultural, social, and political inquiry. EH emphasizes critical thinking about media and technology and their intersections; the relationship between digital methodologies and humanities scholarship; collaboration between traditionally disparate disciplines such as computer science, literature, and the arts; and the role of experimentation, often associated with the sciences and arts, in humanities research. The concentration embraces the ethos of practice and making that characterizes the digital arts and humanities, even as it insists on the importance of writing and theory as humanistic practices in their own right. Students moderating into EH do so simultaneously with their primary program, with the option of adding a practice-rich component to their 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: *Introduction to Media* (Literature 235) and *History of the Experiment* (Art History 252). To moderate into EH, students must have successfully completed (or be enrolled in) one of these courses and one other EH cross-listed course, and fulfilled the Moderation requirements of the primary program. All candidates for Moderation must demonstrate a clear idea of how the EH concentration will work with their major program of study in their short papers (or, if not moderating simultaneously into a primary program, submit a separate two- to three-page paper addressing this question). At least one member of the Moderation board should be a faculty member affiliated with EH.

To graduate, students must have completed both core courses, two additional EH or EH cross-listed courses (including one above the 200 level), and at least one practicing arts course beyond the College arts requirement or a computer science course. An EH Senior Project can take many forms, depending on the requirements of the student's primary program(s). For EH, it need only engage with one or more of the questions and concerns of the concentra-

tion, including: How does technology mediate what it means to be human? How does media shape culture and/or the pursuit of knowledge? How do traditional and experimental methods of inquiry affect what knowledge looks like? Exceptions to these guidelines may be subject to the discretion of the EH Steering Committee, in consultation with the student's primary program and academic adviser.

**Core Courses:** *Introduction to Media* provides a foundation in media history and theory. It also explores how students can use aspects of traditional humanistic approaches (e.g., close reading and visual literacy) to critically engage with texts of all kinds. Students consider how material conditions shape discourse and assess their own positions as consumers and producers of media. *History of the 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.

Recent courses include: *Art and the Internet*; *Experiments in Art and Technology*; *Games at Work: Procedure, Participation, and Play*; *Going Viral: Performance, Media, Memes*; *Ethnography in Image, Sound, and Text*; *Machine-Made Music, Past and Present*; *Radio Africa*; *Rights and the Image*; *Technologies of Reading*; *The Book before Print*; and *Woman as Cyborg*.

## French Studies french.bard.edu

**Faculty:** Marina van Zuylen (director), Matthew Amos, Daniel Berthold, Katherine M. Boivin, Odile S. Chilton, Christian Ayne Crouch, Laurie Dahlberg, Tabetha Ewing, Peter Laki, Justus Rosenberg, Karen Sullivan, Éric 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 visual culture, 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:

"(in)Authenticité: De Brûler à la Manière de la Glace"

"Waves of an Emperor: An Anthology of Napoleon Bonaparte's Influence on 19th-Century Literature"

"Writing Unwritten: Reference, Opposition, and Morality in Poe, Baudelaire, and Mallarmé"

## Gender and Sexuality Studies gss.bard.edu

**Faculty:** Robert Weston (coordinator), Susan Aberth, Daniel Berthold, Nicole Caso, Jorge Cortiñas, Christian Ayne Crouch, Robert J. Culp, Lauren Curtis, Deirdre d'Albertis, Michèle D. Dominy, Sarah Dunphy-Lelii, Helen Epstein, Tabetha Ewing, Donna Ford Grover, Elizabeth M. Holt, Laura Kunreuther, Cecile E. Kuznitz, Kristin Lane, Michael Martell, Christopher McIntosh, Allison McKim, Emily McLaughlin, Michelle Murray, David Nelson, Yuka Suzuki, Pavlina R. Tcherneva, Éric Trudel, Marina van Zuylen, Jean Wagner

**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; Gender and Deviance; Women's Rights, Human Rights; Gay Rights, Human Rights; Reproductive Health and Human Rights; Feminist Philosophy; Feminist Ethics, Woman as Cyborg; Women Artists of the Surrealist Movement; LGBTQ in Rural and Urban America; Women Writing the Caribbean; Representing the Unspeakable; Nature, Sex, and Power; Victorian Bodies; Gender and Sexuality in Judaism; Gender and Sexuality in the Ancient World; Reading Arab Women Writers in Translation; Gender and Politics in National Security; Women and the Economy; Contemporary Performance and Theater by Women; and Women's Bodies / Women's Voices.*

## German Studies

[german.bard.edu](http://german.bard.edu)

**Faculty:** Thomas Wild (director), Thomas Bartscherer, Daniel Berthold, Leon Botstein, Garry L. Hagberg, Franz R. Kempf, Stephanie Kufner, Peter Laki, Gregory B. Moynahan, Rufus Müller, Tatjana Myoko von Prittwitz und Gaffron, Tom Wolf, Ruth Zisman

**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 and visual culture, 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 fall followed by a month's study in January 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:

"The Devil Figure in Goethe, Boito, and Gounod"  
 "Echoes of the Written World: On the Difficulties of Memory and Belonging in W. G. Sebald's *Die Ringe des Saturn*"  
 "(In)Hospitable: Refugees as 'Guests' in Germany Today"

## Global and International Studies

### gis.bard.edu

**Faculty:** Michelle Murray (director), Richard Aldous, Jonathan Becker, Omar Cheta, Robert J. Culp, Sanjaya DeSilva, Omar G. Encarnación, Helen Epstein, Frederic C. Hof, Thomas Keenan, Peter Klein, Christopher McIntosh, Sean McMeekin, Walter Russell Mead, Aniruddha Mitra, Gregory B. Moynahan, Miles Rodríguez, Sophia Stamatopoulou-Robbins, Yuka Suzuki, Pavlina R. Tcherneva, Drew Thompson

**Overview:** The Global and International Studies (GIS) Program 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 subfields: transnationalism, global economics, and international relations. Students choose one of these subfields as the primary focus of their major, and take at least one course in the remaining two fields. In addition, students complete coursework that focuses on the history, politics, and/or culture and society of a particular geographic area.

*Transnationalism:* 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:* 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 Relations:* 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 10 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 one core course; identified their primary thematic field; and made progress toward the language requirement. To moderate into GIS, students are 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 relate to their Senior Project. The plan should address how the study of different disciplines would benefit the student's research interests and Senior Project.

The two-semester Senior Project must address a global problem or question and incorporate the interdisciplinary lessons and approaches students have learned in their GIS coursework.

**Recent Senior Projects in Global and International Studies:**

*"Plus ça Change, Plus c'est la Même Chose: The Introduction of 'Soft' de-Radicalization Policy in France"*

*"The Slum as an Agential Space: Reconceptualizing Representations of the Slum as a Development Problemr"*

*"Türkisch und Deutsch: Shifting Understandings of the German, the Citizen, and the Foreign"*

**Courses:** GIS core courses 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.

**Topics in Global and International Studies: Nuclear Proliferation and Global Security**  
*GIS 101*

While only nine nations possess nuclear weapons, more than half the world's population lives in one of these states, and many more nations have nuclear materials and facilities that could be converted to a weapons program. This course provides an overview of the problem of proliferation, looks at global efforts to manage the spread of nuclear weapons, and concludes with a daylong simulation of international negotiations in response to a nuclear crisis.

**Topics in Global and International Studies: Climate Change**  
*GIS 102*

CROSS-LISTED: EUS, POLITICAL STUDIES  
Climate change is one of the most pressing problems facing the global community in the 21st century. From shifting weather patterns that affect food production, to changing patterns of vector-borne disease transmission, to more frequent and extreme weather events that destroy communities, the impacts of climate change are global in scope and require a coordinated, global response. This course provides an overview of

the problem of climate change and global efforts to respond to it.

**Global Citizenship**

*GIS 207 / Political Studies 207*

See Political Studies 207 for a full course description.

**A Lexicon of Migration**

*GIS 224 / Anthropology 224*

See Anthropology 224 for a course description.

**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 the challenges and possibilities we face in addressing the major social problems of our time.

## Global Public Health

[gph.bard.edu](http://gph.bard.edu)

**Faculty:** Helen Epstein (coordinator), Felicia Keesing, Michelle Murray, Michael Tibbetts

**Overview:** Bard's Global Public Health concentration is designed to expose students to the range of disciplines and approaches that provide the backdrop for and inform public health research and policy. The field of public health focuses on the health of communities, which can be as small as local neighborhoods or as large as entire regions. Public health specialists take an inclusive view of health, focusing on topics as wide-ranging as access to medical care, disease prevention, and support for healthy lifestyles. The field is particularly concerned with preventing health problems before they arise and with overcoming disparities in health among groups. Practitioners of public health can choose to focus on research, education, intervention, policy making, or some combination of these areas.

**Requirements:** Global Public Health students are required to take a total of six courses, three at the 300-level or above. To moderate into the concentration, students must have taken two courses that fulfill GPH requirements. Normally, moderation into GPH happens alongside the student's moderation into their primary program. In addition to the course requirements, students must write a one-page plan of study that describes their interest in the GPH concentration and details plans for future coursework, study abroad and/or away, and the Senior Project. Any student interested in moderating into GPH should contact the program coordinator to discuss their plans.

GPH addresses the social, scientific, and political dimensions of public health. Concentration requirements include taking courses in each of these areas. Sample courses that fulfill the requirements are listed below.

*I. Social Dimensions of Public Health:* Students must take one course in this area. Courses may come from any of the social studies disciplines that offer health courses, including anthropology, philosophy, political studies, and sociology. The best course for this requirement, and one recommended for all GPH students, is *Global Public*

*Health*, which is offered by the Bard Globalization and International Affairs Program in New York City. Sample courses also include:

- Human Rights 223, *Epidemics and Human Rights* (offered every year)
- Human Rights 354, *Reproductive Health and Human Rights* (offered every year)

*II. Science:* Two courses in biology are required, one at the subcellular level and one in organismal diversity. Sample courses in subcellular biology:

- Biology 151, *From Genes to Traits* (offered in alternate years)
- Biology 162, *Introduction to Neurobiology* (offered in alternate years)
- Biology 201, *Genetics and Evolution* (offered every year)

Sample courses in organismal diversity:

- Biology 153, *Global Change Biology* (offered in alternate years)
- Biology 202, *Ecology and Evolution* (offered every year)

*III. Political Studies (and related disciplines):*

Students must take two courses in this group, one on theories of international relations and one on theories and practice of globalization (in some cases, students can substitute a second course in theories and practice of globalization for a course in theories of international relations). While the majority of courses that fulfill these requirements are listed in political studies, courses from other disciplines, such as history and anthropology, may also be suitable.

Sample courses in international relations theory:

- Political Studies 104, *International Relations*
- Political Studies 369, *Great Power Politics*

Sample courses in theories and practice of globalization:

- Political Studies 207, *Global Citizenship*
- Political Studies 334, *Politics of Globalization*

*IV. Statistics:* One course in statistics is required for GPH students. Sample courses include:

- Biology 244, *Biostatistics* (offered every year)
- Psychology 203, *Statistics for Psychology* (offered every year)
- Sociology 205, *Introduction to Research Methods* (offered every year)

**Senior Project:** The two-semester Senior Project, based in the student's primary discipline, must address global health themes by incorporating the interdisciplinary lessons they've learned during their GPH coursework.

## Human Rights

[hrp.bard.edu](http://hrp.bard.edu)

**Faculty:** Thomas Keenan (director), Kenyon Adams, Roger Berkowitz, Emma Briant, Ian Buruma, Nicole Caso, Christian Ayne Crouch, Mark Danner, Omar G. Encarnación, Helen Epstein, Tabettha Ewing, Nuruddin Farah, Laura Kunreuther, Susan Merriam, Gregory B. Moynahan, Michelle Murray, Gilles Peress, Dina Ramadan, Chiara Ricciardone, Peter Rosenblum, John Ryle, Sophia Stamatopoulou-Robbins, Drew Thompson, Éric Trudel, Robert Weston, Thomas Chatterton Williams, Ruth Zisman

**Overview:** Human Rights is an interdisciplinary program spanning the arts, natural and social sciences, and languages 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, to challenge orthodoxies, to confront ideas with reality and vice versa, and to 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, biology, art, history, 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 4-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:

"Burning Crosses on Digital Lawns: The Role of Digital Media and Participatory Platforms in the Mainstreaming of the Far Right in the United States"

"Contested Identity and Making Sense of Atrocity: Understanding the Rohingya Crisis In Myanmar"

"Speaking the Unspeakable: Armenian Women's Fiction Generations after Genocide"

**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, 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 213, *Gay Rights, Human Rights*; Human Rights 218, *Free Speech*; Human Rights 226, *Women's Rights, Human Rights*; Human Rights 233, *Problems in Human Rights*; Human Rights 234, *(Un)Defining the Human*; Human Rights 235, *Dignity and the Human Rights Tradition*; Human Rights 2509, *Telling Stories about Rights*; Human Rights 257, *Human Rights and the Economy*; and Human Rights 316, *History of Human Rights*. Core courses offered through other fields of study include Anthropology 261, *Anthropology of Violence and Suffering*; GIS 231, *Humanitarian Military Intervention*; History 2356, *American Indian History*; History 2631, *Capitalism and Slavery*; 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.

## Human Rights and Media

### *Human Rights 122*

The course looks at the way human rights and media, particularly journalism, are linked, both by tracing historical developments and discussing contemporary issues. Taking Franklin Roosevelt's "Four Freedoms" (freedom of speech and expression, freedom of religion, freedom from want and from fear) as the starting point, the class considers the role that journalists should and do play in relation to human rights, as well as the way human rights activists and marginalized groups use media in a time of changing media technologies.

## Eleanor Roosevelt

### *Human Rights 153*

CROSS-LISTED: AMERICAN STUDIES

Eleanor Roosevelt, first lady of the United States from 1933 to 1945, was a campaigner for social, economic, and civil rights; one of the most influential public diplomats of the 20th century; a journalist; and a teacher. She was also keenly interested in the Bard College curriculum, and particularly approved of Bard's public engage-

ment activities. Students use archival material, available through the FDR Library, to investigate the ways Eleanor Roosevelt deployed the media forms of her day to "educate" the broader public and to further examine her views on liberal arts education.

## Gay Rights, Human Rights

### *Human Rights 213*

CROSS-LISTED: GSS

An in-depth survey of historical and contemporary struggles for LGBT rights, including the right to association, repeal of antisodomy statutes, privacy rights, equal protection, military service, employment discrimination, same-sex marriage, adoption rights, and transgender rights around restroom access and incarceration. The course focuses on LGBT rights in the United States, but broader contexts in American history and international human rights law are also considered.

## 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 surveillance, faith and the secular, confession and torture—are also explored.

## Epidemics and Human Rights

### *Human Rights 223*

CROSS-LISTED: ANTHROPOLOGY, BIOLOGY, GIS, GSS, PSYCHOLOGY

Epidemiologists study how diseases spread through populations. They track down the sources of outbreaks, explore disease trends, and try to understand the social forces that influence sexual behavior, weight gain, and other complex human phenomena. Because the spread of disease is frequently influenced by economic conditions and/or government policies, epidemiology also serves as a powerful forensic tool for human rights activists. The class looks at research on public health emergencies such as Ebola and AIDS, and recent mysterious increases in specific mental illnesses.

### **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.

### **Dissent, Ethics, and Politics**

#### *Human Rights 227*

CROSS-LISTED: LITERATURE, RES

COURAGE TO BE SEMINAR

Václav Havel, in his essay "The Power of the Powerless" (1978), defines Eastern European dissidents as those who decided to "live in truth." This course examines various conceptions and strategies of political resistance in former Soviet Bloc countries, with a focus on the role of intellectuals and writers. Central to this inquiry is the question of what it means to say no to power—and the relevance of this question today. Texts by Havel, Patočka, Kundera, Solzhenitsyn, Sakharov, Kiš, and others.

### **Problems in Human Rights: When Do Human Rights Campaigns Succeed and When Do They Fail?**

#### *Human Rights 233 / Anthropology 233*

CROSS-LISTED: AFRICANA STUDIES,

ANTHROPOLOGY

The course approaches a set of practical and ethical human rights issues through the study of historical and contemporary rights campaigns. These include the antislavery movement in Britain in the 18th and 19th centuries (and later campaigns against human trafficking); the adoption of the Universal Declaration of Human Rights after World War II; the fight to ban antipersonnel landmines in the 1990s; ongoing debates around female genital cutting; and campaigns for LGBTQIA rights.

### **(Un)Defining the Human**

#### *Human Rights 234*

CROSS-LISTED: GSS

At least since Aristotle, philosophers have sought to delineate the contours of the human. To define what it means to be human is at once to exclude those modes of being deemed to be not human—a process of exclusion that produces various categories of otherness: thing, animal, savage, slave, other, foreigner, stranger, cyborg, alien. Students engage with a range of theoretical discussions that attempt to situate the human being vis-à-vis its varying "others."

### **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?

### **Constitutional Law: Theory and Comparative Practice**

#### *Human Rights 243 / Political Studies 243*

See Political Studies 243 for a full course description.

### **The Perversities of Power: Human Rights and U.S. Foreign Policy**

#### *Human Rights 247*

Half a million people have died in Syria's civil war. Does the United States, the world's most powerful nation, have a responsibility to stop the killing? Scores of prisoners sit imprisoned in Guantánamo, having never been charged with a crime. Does the United States have the right to hold them? Our country is at once the leading force for the present human rights treaty regime and its most prominent violator. This course looks at the history of American power and its evolving relationship to human rights.

### **Telling Stories about Rights**

#### *Human Rights 2509 / Literature 2509*

See Literature 2509 for a full course description.

## Donald Trump and His Antecedents

### *Human Rights 251*

On January 20, 2017, Donald Trump became the president—the first with no prior experience in government, the military, or public service. Trump has drawn comparisons with past populist demagogic leaders, and his rise coincides with the resurgence of authoritarian leaders across the globe. Students read about the history of conservative, populist, authoritarian, fascist, and demagogic leaders with the aim of understanding the context in which such leaders emerge.

## Far Right Populism

### *Human Rights 252*

This course explores the rise of far-right populism in Europe and the United States by examining the literature (in history, sociology, political theory, and journalism) of this ferocious, sprawling movement. Also considered is how the right has reconfigured itself, adopting (or making peace with) such traditionally liberal causes as gay and women's rights. Readings by Jan-Werner Müller, Étienne Balibar, John Judis, Arlie Hochschild, Ta-Nehisi Coates, Sindre Bangstad, Édouard Louis, Michelle Goldberg, Ian Buruma, and Michel Houellebecq.

## 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 the project of development and use human rights 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.

## How to Change the World: Theories and Practices

### *Human Rights 258*

CROSS-LISTED: EUS

Whether we are campaigning for civil rights, environmental justice, refugee rights, or LGBTQIA and women's rights, a prerequisite to

success is a theory of social change that guides the methods employed. Protest tactics are plentiful, from direct action in the streets to ballot initiative, but if the theory of change underlying the activism is false, then protests are bound to fail. This course looks at four theories of change—voluntarism, structuralism, subjectivism, and theurgism—through case studies from ancient Greece to the modern world.

## Epidemiology of Childhood

### *Human Rights 261*

CROSS-LISTED: GIS, GPH

Childhood has always been treacherous. In many parts of the world, infants and toddlers still succumb in vast numbers to pneumonia, malaria, and other killer diseases; in the West, doctors are flummoxed by soaring rates of developmental and learning disabilities like autism and attention deficit disorder, and psychological conditions like depression and psychosis. The course examines how researchers study the major afflictions of childhood, and how the public health and human rights communities have attempted to protect children's health, often successfully, over the past 200 years.

## Trump Abroad: America First and the End of Human Rights

### *Human Rights 262*

President Trump has moved quickly to undermine the alliances that have anchored U.S. foreign policy for decades and brushed aside the human rights ideology that animated it. This seminar takes an unsparing look at this momentous, real-time phenomenon. The class examines Trump's vision—its roots and evolution—and analyzes his efforts to impose it, with special attention paid to the fate of the U.S. human rights agenda.

## 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.

### **Food, Labor, and Human Rights**

#### *Human Rights 311*

This seminar looks at domestic and international efforts to regulate and improve the conditions of workers who produce food. The class first studies the history of agricultural labor, the role of plantation economies, and contemporary analyses of the relationship between labor and the economics of food production. It then considers private and public mechanisms to improve conditions, including social-certification programs and fair trade. Case studies include migrant workers in the Hudson Valley, tomato pickers in Florida, and tea plantations in India.

### **Humanitarian Action**

#### *Human Rights 314*

CROSS-LISTED: GIS

How do charity, law, politics, and logistics interact in crisis situations? Starting with the founding of the International Red Cross in 1863, the course traces the pathways that have led to the contemporary landscape of nongovernmental relief organizations and state-sponsored humanitarian intervention. The role of celebrities and the media, the political and legal infrastructure of relief, the militarization of humanitarianism in the post-Cold War world, and the principles and practices of the “without borders” movement are also addressed.

### **History of Human Rights**

#### *Human Rights 316*

International human rights is both young and old: the core ideas stretch back to the Enlightenment, but many 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).

### **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 crisscross 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.”

### **Evidence**

#### *Human Rights 3206*

Evidence would seem to be a matter of facts, far from the realm of literary or artistic invention. But, whether as fact or fiction, we are regularly confronted by all sorts of signs and we need to learn how to read the traces of things left behind. This seminar explores the theory and practice of evidence, with special attention paid to the different forms evidence can take and the disputes to which it can give rise, especially when violations of, and claims for, human rights are at stake.

### **Pax Americana in the Movies**

#### *Human Rights 333*

CROSS-LISTED: FILM AND ELECTRONIC ARTS

Hollywood played an important role in telling ordinary Americans why World War II had to be fought to its conclusion. A new world order, shaped by the United States and its allies, and protected by American power, was designed to promote the ideals of freedom, democracy, international cooperation, and human rights. This course examines those postwar ideals by analyzing some of the popular movies that promoted them, as well as films that showed how these ideals affected the outside world.

### **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.

### **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.

### **Reproductive Health and Human Rights**

*Human Rights 354*

CROSS-LISTED: GIS, GPH, GSS

Beginning in the 13th century, a radical shift in attitudes and norms concerning family life began to spread from one society to another. It changed relationships between women and men, and parents and children, as well as how people saw themselves. Scholars call this shift the Demographic Transition, narrowly defined as a progressive reduction in the size of families and an increase in the survival of children. This course addresses the consequences of the Demographic Transition on women, children, men, societies, and nations.

### **Scholars at Risk**

*Human Rights 355*

DESIGNATED: ELAS COURSE

Scholars, students, and other researchers around the world are routinely threatened, jailed, or punished. This seminar explores the idea of academic freedom by examining—and attempting to intervene in—situations where it is threatened. In conjunction with the human rights organization Scholars at Risk (SAR), the class investigates cases of scholars currently living under threat and develops projects aimed at

releasing them from detention or securing refuge for them. This involves hands-on advocacy work with SAR.

### **Curating within Obscurity: Research as Exhibition Structure and Form**

*Human Rights 356*

What happens when the research behind a posthumous curatorial subject influences the structure and form of an exhibition? This course examines key concepts such as authority, authenticity, preservation, and circulation, by retracing the steps taken to produce the artistic and curatorial-based work of Essex Hemphill, Brad Johnson, and Julius Eastman—three important yet obscured artists. Students are expected to produce a research project about an artist that they feel has been obscured posthumously.

### **Violence, Sovereignty, and the Image: Analyzing ISIS Media**

*Human Rights 357*

CROSS-LISTED: GIS

Boris Groys has suggested that video art is the medium of choice for the contemporary warrior, and that Osama bin Laden was the king of video artists. The warrior/terrorists of the Islamic State (ISIS) are both iconoclasts and masters of spectacular image creating, editing, and distributing. Bin Laden once reminded Mullah Omar that “media war” was “90 percent of the total preparation for the battles.” This course looks at what happens when violence becomes the permanent expression of sovereignty and the state of exception becomes the norm.

### **LGBTQ+ Issues in U.S. Education**

*Human Rights 358*

CROSS-LISTED: GSS

An overview of both the history and contemporary landscape of lesbian, gay, bisexual, transgender, queer, and related (LGBTQ+) issues in U.S. education. Students explore the legal, political, pedagogical, and empirical questions that have been central to this field over the last three decades, such as: What are the rights of LGBTQ+ students and educators, and what are the obstacles to their being realized? What do LGBTQ+ supportive school environments look like, and what does research tell us about their effectiveness?

## Language of History and Politics: Human Rights and the Bosnian War

*Human Rights 359*

CROSS-LISTED: EXPERIMENTAL HUMANITIES, GIS

Many consider the breakup of Yugoslavia and, particularly, the war in Bosnia (1991–95), as the birthplace of contemporary human rights discourse and practice. One hundred thousand died there in what courts later judged to be a genocide, and phrases like ethnic cleansing, humanitarian intervention, and international criminal justice entered our lexicon. This research workshop, linked to the production of a book, explores the concepts and narratives in which the conflict played out, through intensive work with documents, historical accounts, political analyses, and images from the war.

## Irish and Celtic Studies

[irish.bard.edu](http://irish.bard.edu)

**Faculty:** Deirdre d'Albertis (coordinator), Gregory B. Moynahan, Joseph O'Neill, 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 and visual culture, 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 2175, *Medieval Ireland*, 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](http://italian.bard.edu)

**Faculty:** Franco Baldasso (director), Mary Caponegro, Peter Laki, Joseph Luzzi, Rufus Müller, Karen Raizen, Karen Sullivan

**Overview:** The present and past artistic, poetic, and cultural achievements of Italian civilization passionately engage with the major questions of today's world. Italy boasts the largest number of UNESCO sites on the World Heritage list, including many examples of Roman, Greek, and medieval architecture, as well as the stunning accomplishments of the Renaissance and the international charm of its cinema. Additionally, its history of migration and even its controversial modern politics contribute to the allure of a *civiltà* that is not only the cradle of Western civilization but also a critical place of encounter for cultures, people, and ideas. And because of its location in the heart of the Mediterranean, Italy plays a key role in the challenging negotiations between Europe, Africa, and the Middle East.

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 (e.g., 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.

#### **Summer Study Abroad in Taormina, Italy:**

Every spring semester, the Italian Studies Program offers a beginner-level intensive language course: students can subsequently spend June at the Babilonia Italian Language School in Taormina, Sicily. At Babilonia, students take courses in Italian language and traditions while enjoying the cultural richness of Sicily; day trips and activities make for an immersive, exciting study abroad experience.

#### **Semester Abroad at the Università Statale di Milano:**

Beginning in their junior year, Bard students have the opportunity to spend either a semester or year abroad at the Università Statale di Milano. This is a unique opportunity to sharpen language skills to an advanced level and take part in the intellectual life of a thriving European institution that attracts students from all over the world. Bard undergraduates take regular classes taught in Italian at the university along with other students; these classes count as credits at Bard. The Università Statale di Milano offers classes in diverse fields, from sociology and poetry to art history and cinema.

#### **Recent Senior Projects in Italian Studies:**

"*Cavalleria Rusticana*: The Operatic Adaptation from Giovanni Verga to Pietro Mascagni"  
 "Eclipsing Narrative: The Function of Formal Alienation in Antonioni's Trilogy"  
 "Elsa Morante's *Lo scialle andaluso* in Translation"

## **Jewish Studies** **jewish.bard.edu**

**Faculty:** Bruce Chilton (coordinator, fall), Joel Perlmann (coordinator, spring), Leon Botstein, Yuval Elmelech, Elizabeth Frank, Cecile E. Kuznitz, David Nelson, 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 moderates.

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 104, *Creating Judaism*; 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 count as one elective.

## Beginning Hebrew

### *Hebrew 101-102*

This two-semester course introduces students to modern Hebrew as it is spoken and written in Israel today. Hebrew 102 continues the study of vocabulary, the Hebrew verb system, and grammar, with a focus on Israeli poems and stories.

## 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.

## Jewishness beyond Religion

### *Jewish Studies 120*

In the premodern world, Jewish identity was centered on religion but expressed as well in how one made a living, what clothes one wore, and what language one spoke. In modern times, Jewish culture became more voluntary and more fractured. While some focused on Judaism as (only) a religion, both the most radical and the most typical way in which Jewishness was redefined was in secular terms. This course explores the intellectual, social, and political movements that led to new secular definitions of Jewish culture and identity.

## From Shtetl to Socialism

### *Jewish Studies 215*

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 in the United States and Israel. Topics discussed include 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.

## Latin American and Iberian Studies

[lais.bard.edu](http://lais.bard.edu)

**Faculty:** Patricia López-Gay (coordinator), Susan Aberth, John Burns, Nicole Caso, Christian Ayne Crouch, Omar G. Encarnación, Gregory Duff Morton, Melanie Nicholson, Miles Rodríguez

**Overview:** The Latin American and Iberian Studies (LAIS) concentration incorporates such diverse disciplines as literature, political studies, anthropology, history, economics, art history, and human rights. 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, Portugal, or the U.S. Latino population.

**Courses:** Core LAIS courses include Spanish 223, *Cultures and Societies of Latin America and Spain*; Spanish 301, *Introduction to Spanish Literature*; 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*; *The Latin American Short Story*; *Engaging Latin American Poetry*; *Testimonies of Latin America*; *Perspectives from the Margins*; *Surrealism in Latin American Art and Literature*; *Populism and Popular Culture in Latin America*; *United States–Latin America Relations*; and *True Fictions: Life Narration*.

### **Colonial Latin America since Conquest**

LAIS 110 / History 110

This course looks at 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 / History 120

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.

### **Mexican History and Culture**

LAIS 220

CROSS-LISTED: GIS, HISTORICAL STUDIES

This course explores the complex relationship between history and culture from Mexico's pre-conquest indigenous origins to the Mexican Revolution and contemporary nation-state. Using primary sources like codices and native language

writings as well as anthropological, historical, literary, and poetic texts, the class traces the major cultural continuities and revolutions to the present. Topics also include religious devotions and wars, indigenous cultures and rights, Mexican death culture, and the drug war.

## **Medieval Studies**

[medieval.bard.edu](http://medieval.bard.edu)

**Faculty:** Karen Sullivan (coordinator), Katherine M. Boivin, Maria Sachiko Cecire, Jay Elliott, Marisa Libbon, David Ungvary

**Overview:** The Medieval Studies concentration exposes students to the civilizations of Western and Eastern Europe, the Middle East, and Northern Africa from the sixth to the 16th centuries 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 or Greek throughout Europe. The major political organizations—the Catholic Church, the Holy Roman Empire, and the Caliphates—were transnational by definition. Fields such as literature, history, astronomy, medicine, religion, theology, and philosophy were not always considered distinct. For these reasons, students are encouraged to explore medieval culture as inclusively as people of this time would have experienced it.

**Areas of Study:** Students specialize in one discipline related to medieval studies, but are expected to become familiar with a variety of fields within this area. Courses cover the history and culture of the Middle Ages from Ireland, Scotland, and England to the Byzantine Empire and Abbasid and Ottoman Caliphates, and from Iceland and Scandinavia to Al-Andalus, Sicily, and Ethiopia. While the focus of Medieval Studies remains the 1,000 years between the 500s and 1500s, students may consider how the various “classisms” of ancient Greece and Rome contributed to this period or how “medievalisms” of more recent centuries (such as those of neo-Gothic

architecture of fantasy and children's literature) have harkened back to this tradition. They may also take advantage of opportunities to study medieval languages, including Old and Middle English, Old French, Old Provençal (Occitan), Medieval Latin, and Old Norse.

**Requirements:** Students moderate into Medieval Studies as well as a divisional program. They are expected to fulfill the requirements for both the divisional program and the concentration. In the Lower College, students take at least two semesters of a survey course in medieval studies (e.g., Art History 120, *Romanesque and Gothic Art and Architecture*; Art History 145, *Byzantine Art and Architecture*; Classics 236, *The Fall of the Roman Empire*; Literature 204A, *Comparative Literature I*; or Literature 250, *English Literature I*). 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. In their final year, students complete a Senior Project, which combines work in the disciplinary program and in medieval studies. At least two members of the Senior Project board must be affiliated with the Medieval Studies concentration.

**Courses:** In addition to the survey courses mentioned above, recent courses include *Early Middle Ages*, *High Middle Ages*, *The Canterbury Tales*, *The Book before Print*, *Life in the Medieval Church*, *The Alterpiece*, *Medieval Art of the Mediterranean*, *Arthurian Literature*, and *Saints' Lives from the Middle Ages through the Reformation*.

## Middle Eastern Studies

### [middleeastern.bard.edu](http://middleeastern.bard.edu)

**Faculty:** Dina Ramadan (director), Katherine M. Boivin, Omar Cheta, Ziad Dallal, Yuval Elmelech, Tabettha Ewing, Elizabeth M. Holt, Nora Jacobsen Ben Hammed, Jeffrey Jurgens, Joel Perlmann, Shai Secunda, Sophia Stamatopoulou-Robbins, Karen Sullivan

**Overview:** Middle Eastern Studies (MES) promotes the intellectual exploration and analytic study of the historical and contemporary Middle East, from North Africa to Central Asia. MES provides a broad intellectual framework with course offerings cross-listed with history, literature, Arabic, Hebrew, religion, human rights, sociology, anthropology, gender studies, political studies, art history and visual culture, and environmental and urban studies.

**Requirements:** Students 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, 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. Students also indicate whether they wish to moderate into the Social Studies or Language and Literature Division. At least one member of the Moderation board should be a faculty member affiliated with MES.

After Moderation, students must enroll in an MES junior theory seminar *before the senior year* that requires a substantial research paper on a topic pertaining to the Middle East. Students take three other electives (200 level and above) to broaden their 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. MES students moderating into Languages and Literature are required to complete a second year of Arabic or Hebrew. Students in the Social Studies division are strongly encouraged to continue language study, and coursework should introduce the methodologies of the discipline(s) that will frame their research on the Middle East in the Senior Project. The Senior Project board should include at least one faculty member affiliated with MES.

### Recent Senior Projects in MES:

"Challenging and Subverting Girlhood and Motherhood in Contemporary Egyptian Children's Literature"

"Curricula and Performativity: Defining the Arab 'Other'"

"Diaspora as Nation: Examining the Transnational Mobility of Syrian Armenians during Wartime"

**Courses:** Core courses include: Religion 106, *Islam*; Literature 2060, *The Arabic Novel*; 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, *Beginning Hebrew*; Literature 245, *Palestinian Literature in Translation*; and Anthropology 277, *In the Garden of Empire: Nature and Power in the Modern Middle East*. MES junior seminars carry the 300-level designation, and are chosen in consultation with the student's adviser.

## Mind, Brain, and Behavior

[mbb.bard.edu](http://mbb.bard.edu)

**Faculty:** Sven Anderson (coordinator), Sarah Dunphy-Lelii, Justin Hulbert, Arseny Khakhalin, Kristin Lane, Bruce Robertson, Frank M. Scalzo, Michael Tibbetts

**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 neuroscience, computer science, psychology, linguistics, animal behavior, genetics, and philosophy, to work toward an understanding of the brain and the mind. 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 two courses in two different MBB-affiliated disciplines that include biology, computer science, psychology, philosophy, and linguistics. At least one of these courses should qualify as an introduction to MBB: Computer Science 131, *Foundations of Mind, Brain, and Behavior*; Biology 162, *Introduction to Neurobiology*; or Psychology 141, *Introduction to Psychological Science*. At least one member of the Moderation board must be a member of the MBB faculty. To graduate, students must complete the requirements for their primary program; participate in an MBB

junior-year seminar (MBB 317); take courses in two different MBB-affiliated disciplines (three courses in each discipline, from a list of approved courses); and complete 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: Biology 151, *From Genes to Traits*; Biology 162, *Introduction to Neurobiology*; Computer Science 143, *Object-Oriented Programming with Robots*; Psychology 141, *Introduction to Psychological Science*; and Philosophy 247, *Philosophy of Mind*.

## Mind, Brain, and Behavior Seminar

*MBB 317*

Students concentrating in Mind, Brain, and Behavior are required to take this 2-credit course. Each senior presents 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 encourage juniors to become familiar with both the academic literature and research undertaken in the program. *Prerequisite:* Moderated status or permission of the instructor.

## Russian and Eurasian Studies

[russian.bard.edu](http://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), 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). 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 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:**

"Anatoly Lunacharsky and Narkompros in Service of Experimental Art in Early Soviet Russia, 1917-29"

"The Perfect Illusion: Complicated Beauty and the Challenge of Interpreting Vladimir Nabokov's *Ada or Ardour: A Family Chronicle*"

"See No Evil, Hear No Evil, Speak No Evil: The Poetics of Violence in Isaac Babel's *Red Cavalry*"

#### **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. 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 in Russian, side by side with Russian students. For more information, see the "Bard Abroad" chapter in this catalogue.

### **Science, Technology, and Society** **sts.bard.edu**

**Faculty:** Matthew Deady and Gregory B. Moynahan (coordinators), Paul Cadden-Zimansky, Laurie Dahlberg, Sanjaya DeSilva, Jacqueline Goss, Mark D. Halsey, Felicia Keesing, Keith O'Hara, David Shein, Sophia Stamatopoulou-Robbins, Yuka Suzuki, Kathryn Tabb

**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) concentration 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 coursework 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 144, *The History of the Experiment*; and Science History and Philosophy 223, *Physical Science after Newton*.

## Spanish Studies spanish.bard.edu

**Faculty:** Melanie Nicholson (director), John Burns, Nicole Caso, 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 application 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

(in addition to any coursework completed abroad). 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:**

"Nobody knows me I speak the night": a translation of Alejandra Pizarnik's poetry  
 "Piecing Together the Puzzle of Contemporary Spanish Fiction: A Translation and Critical Analysis of *Fricciones* by Pablo Martin Sanchez"  
 "Representations of the African Diasporic Experience in Afro-Caribbean Poetry"

## **Theology** **theology.bard.edu**

**Faculty:** Susan Aberth (coordinator), Daniel Berthold, Katherine M. Boivin, Nicole Caso, Bruce Chilton, Richard H. Davis, Matthew Mutter, 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, Daniel Williams

**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 visual culture, 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 students 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.

## Interdisciplinary Curricular Initiatives

### Big Ideas

*Big Ideas courses are designed by two or more faculty members with expertise in different disciplines and engage with more than one distribution area (thereby earning credit in those two distributional areas with a single course). Students are limited to one Big Ideas course per semester.*

### Getting Schooled in America

*Idea 125*

DESIGNATED: ELAS COURSE

Through readings, screenings, and guest lectures, the class considers how schooling is influenced by place, politics, and personal identity; and also looks at what is wrong and right with school in America.

### Chernobyl: The Meaning of Man-Made Disaster

*Idea 130*

In April 1986, the nuclear power plant in Chernobyl, Ukraine, suffered a major technical problem leading to a meltdown in the reactor core. The radiation release and ensuing clean-up operation required Soviet authorities to evacuate a large local region, affecting millions of people. The region remains mostly uninhabited. Through readings, lectures, and lab sessions, students explore what led to the accident, the authorities' response to it, and the environmental and social impacts on the region since that time.

### Games at Work: Participation, Procedure, and Play

*Idea 135*

An intensive, interdisciplinary investigation of games and their pervasive role in contemporary life. What constitutes a game? Why do people play them? How have game-like incentive systems infused nongame contexts, such as social media, fine art, democracy, education, war, and the modern workplace? Readings, screenings, and game play augment and inform class investigations of these questions.

### Causes and Consequences of Migration in the Global Economy

*Idea 210*

The United States is the product of waves of migration and the current host to multiple categories of migrants: refugees, investors, and skilled and unskilled workers. Migrants are the source of political controversy, feeding xenophobic panics even while playing a major role in the economy. This course combines economic analysis of the motivation for and impact of migration with analysis of the social and political ramifications.

## Of Utopias

### Idea 215

Students in the course use the concept of utopia to map out the ways men and women have sought to transform the spatial, psychic, and social landscapes they inhabited. Projects studied range from early industrial colonies, socialist utopias, Christian communities, and anarchist utopias to settlement housing, shopping malls, and factories. In addition to reading and writing assignments, students engage with creative designs, building toward a final exhibition of design projects for future utopias.

## Alchemy: From Magic to Science

### Idea 221

Isaac Newton, an active alchemist, translated the Latin text that set out his own basic conviction: "That which is below is like that which is above, and that which is above is like that which is below." Alchemy asserts that all elements and forces of the universe are related, and that human beings are capable of understanding and influencing their relationship to one another. Far from being considered an antiquated relic, the ideas and allegories expressed in alchemy continue to influence global contemporary culture. This course explores the history of alchemy in thought, practice, and art.

## Art, Literature, and Politics in Transition

### Idea 225

The so-called triumph of Western-style capitalism and liberal democracy, frequently represented by the fall of the Berlin Wall, meant that there would be no more contestation: a single ideology would now dominate the world. But is this true? Is the current moment, with its re-emergence of aggressive nationalism, authoritarian government, and threat to plurality, another turning point? This course maps connections between post-1989 practices and their wider historical implications.

## Calderwood Seminars

*Calderwood Seminars are designed to help students think about how to translate their discipline (e.g. art history, biology, literature) to nonspecialists through different forms of public writing. Depending on the major, public writing might include policy papers,*

*book reviews, blog posts, exhibition catalog entries, grant reports, or editorials. Look for "Designated: Calderwood Seminar" throughout program course descriptions.*

## Courage to Be Seminars

*While we tend to value courage—Hannah Arendt even called it the highest political virtue—historically the concept has veered from the noble to the dangerous. From Antigone to suicide bombers, courage has been construed as heroic and/or dangerously solipsistic. This series of seminars asks the question: What is the practice of courageous action in the 21st century? Look for "Designated: Courage to Be Seminar" throughout program course descriptions.*

## Engaged Liberal Arts and Sciences

*Engaged Liberal Arts and Sciences courses are designed to link academic work and critical thinking skills from the classroom with civic and other forms of engagement activities. Look for "Designated: ELAS Course" throughout all program course descriptions.*

## Modern Literacies

*Modern Literacies courses introduce forms of analysis and modes of thinking that represent, process, and convey information. These approaches might include coding, statistical analysis, visual data analysis, and the analysis of geographic or spatial information.*

## Thinking Animals Initiative

*Participating faculty periodically offer a set of linked courses that introduce students to ways of thinking about animals that are both grounded in particular disciplines and encouraging of interdisciplinary connections. Look for "Designated: Thinking Animals Initiative" throughout program course descriptions.*

## What Is Religion?

*These 1-credit courses meet once a week for five weeks.*

### What Is Christianity?

*Humanities 135A*

Christianity is the largest religion presently practiced in the world, and yet it is widely misunderstood. One reason for a lack of critical understanding is that Christianity has evolved along the lines of several different systems of religion over time. In this course, each of these major generative systems is identified and analyzed.

### What Is the Bible?

*Humanities 135B*

The Bible is still the best-selling book in the world and its influence on cultures throughout the world is unprecedented. Why is this collection of ancient sacred texts so important even in this growing secular environment? Why and when was it written and by whom? How do the stories and narratives of the Bible continue to resonate with every generation?

### What Is Fundamentalism?

*Humanities 135C*

Fundamentalism is frequently confused with literalism in general, or with traditional or militant forms of faith. Those intellectual mistakes frequently lead to bad social policy. Fundamentals came to be asserted in the United States during the 19th century as part of a philosophical response to two basic religious challenges: a historical reading of the New Testament, which was felt to undermine dogma; and a scientific reading of the universe, which was felt to undermine faith. Seeing how American intellectuals responded to those challenges opens fundamentalism up to our understanding.

### What Is Religion: Denominations of the Christian Faith

*Humanities 135D*

Christianity is the largest religion in the world, and its growth can be attributed to the church's capacity to mutate and adapt to a changing world. Over the past two millennia, many sects and denominations have emerged, each

with a divergent understanding of Jesus and of what it means to be a Christian. These differences have often resulted in war, political and economic upheaval, and colonization. The course offers a historical, theological, and liturgical exploration of the complex Christian church.

### What Is the Apocalypse?

*Humanities 135E*

Human history will close with a thousand years (a millennium) of utopia. That promise, voiced in the last book of the New Testament (Apocalypse 20:3-4), has been incorporated within modern forms of Christianity, Judaism, and Islam. In all three, however, millennialism today is more threat than promise, and has emerged with programs of violent action that the class seeks to understand.

### Who Are the Women of the Bible?

*Humanities 135F*

Women played significant roles in the biblical narratives and stories of Israel and Jesus, yet not much attention has been paid to them. Who are they and what contributions did they make to these ancient texts? Why have their stories often been ignored, suppressed, or misinterpreted? How are they relevant to today's culture and what can we learn from them in this age of feminism? This course addresses these and other questions.

# BARD COLLEGE CONSERVATORY OF MUSIC

The Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, 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. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments.

## **Undergraduate Program**

All Conservatory undergraduates are enrolled in a 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 BA 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 57), 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 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 learn free composition, working with Bard composition faculty. 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 test 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](http://bard.edu/conservatory)) and the College ([bard.edu](http://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
<b>Subtotal</b>	<b>72 credits</b>

College Program Requirements

(see individual program descriptions for more information)

Program Courses	40 to 56 credits
Moderation	
Senior Project	8 credits
<b>Subtotal</b>	<b>48 to 64 credits</b>

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 in January.

There are 10 distribution requirements (each a 4-credit course). Two can be fulfilled in the Conservatory (Practicing Arts and Analysis of Art) 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 BA 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 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](http://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. 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 MM degree in vocal performance. Eight to ten students per year are enrolled in a two-year curriculum. For more information, see page 297, or visit [bard.edu/conservatory/vap](http://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 directed by James Bagwell and Leon Botstein. To learn more, see page 297 or visit [bard.edu/conservatory/programs](http://bard.edu/conservatory/programs).

## Advanced Performance Studies

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](http://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](http://bard.edu/conservatory/fellowship).

## US-China Music Institute

The US-China Music Institute launched in 2017 as a program of the Bard College Conservatory of Music. The mission of the Institute is to promote the study, performance, and appreciation of music from contemporary China, and to support musical exchange between the United States and China. The Institute is led by Jindong Cai, an internationally renowned conductor and advocate of music from across Asia. A Beijing native, he came to Bard after many years at Stanford University.

In partnership with Beijing's Central Conservatory of Music, the Institute has created the Chinese Music Development Initiative, which consists of several components: a degree program for Chinese instruments; an annual Chinese music festival; a series of scholarly conferences; and youth programs for learning Chinese instruments in New York City and at Bard.

The Conservatory's five-year, double-degree program includes a major in select Chinese instruments with studio instruction by members of the Central Conservatory of Music faculty. The inaugural China Now Music Festival, held in October 2018 at the Fisher Center as well as Lincoln Center and Carnegie Hall, featured Bard's The Orchestra Now performing new works by some of the most celebrated Chinese composers of our time. In March 2018, the US-China Music Institute hosted an international symposium, "Harmony and Power: The Role of Music in the Cultivation of the Literati in Ancient China." In March 2019 the second annual conference, "Tradition and Discovery: Teaching Chinese Music in the West," brought together educators in Chinese music from Europe, the United States, and Canada. Youth programs include the 2018 Bard Youth Chinese Orchestra Summer Academy and Music at China Institute 华美音乐 in New York City. To learn more, visit [barduschinamusic.org](http://barduschinamusic.org).

# BARD ABROAD

**[bard.edu/bardabroad](http://bard.edu/bardabroad)**

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 East Jerusalem; 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: Bard undergraduates study in nearly 50 countries each year. 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 274). Bard sponsors faculty-led intensive language trips to China, France, Germany, Italy, Japan, Mexico, and Russia. The College also sponsors a “study away” option closer to home: the Bard Globalization and International Affairs Program in New York City (see page 259).

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** 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. Study abroad at Al-Quds Bard is under development and will include time spent outside of the Palestinian Territories and Israel. Bard students attending AQB pay Bard tuition and are responsible for their own living expenses; financial aid applies. For additional information and current program status, visit [bard.edu/bardabroad/aqb](http://bard.edu/bardabroad/aqb).

**American University of Central Asia (AUCA)** Bard students may study for a semester or year abroad at the American University of Central Asia. The university is located in Kyrgyzstan's capital, Bishkek, in the heart of Central Asia. Majors include anthropology, economics, European studies, international and comparative politics, journalism and mass communication, 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 practicum in Bishkek, in partnership with AUCA's Tian Shan Policy Center. More information can be found at [bard.edu/bardabroad/auca](http://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, as well as summer intensives in theater and studio arts. A German language intensive is held during January intersession. 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. BCB is an active participant in local and international initiatives to provide access to higher education for displaced students, including Syrian and other refugees in Berlin. 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. To learn more, visit [bard.edu/bardabroad/berlin](http://bard.edu/bardabroad/berlin).

**Central European University (CEU)** Central European University in Budapest 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 more than 40 countries teach courses in English at CEU, which attracts approximately 1,400 students each year from

more than 100 nations. Administered through the College, Bard's program allows students from Bard and other undergraduate schools to take courses for credit at CEU campuses in Budapest and Vienna; Bard financial aid applies. Upon completion of their undergraduate studies, students who qualify may apply up to 8 credits of semester abroad coursework toward one of CEU's master's degree programs in the social sciences or humanities. For more information, go to [bard.edu/bardabroad/ceu](http://bard.edu/bardabroad/ceu).

**Faculty of Liberal Arts and Sciences, St. Petersburg State University (Smolny)** 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 600. 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 BA in liberal arts and sciences from Bard College and the Faculty of Liberal Arts and Sciences, St. Petersburg State University.

The four-year BA 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. For more information, visit [bard.edu/bardabroad/smolny](http://bard.edu/bardabroad/smolny).

## 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. Participation in exchange programs may be based upon availability, language proficiency, and desired field of study.

**American University in Cairo (AUC)** The American University in Cairo, Egypt, 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.

**HFBK (Hochschule für bildende Künste) University of Fine Arts Hamburg** Bard College is a member of the HFBK Arts Alliance, allowing one Bard student in the Studio Arts or Photography Program to be nominated each year to spend the spring term at HFBK. Each fall, an HFBK student attends Bard.

**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. To be eligible, Bard students must have completed at least two years of German and successfully moderated. The vast majority of courses at Humboldt are taught in German, and Bard students are free to study a wide variety of subjects there. Humboldt also offers a small number of courses in English, which students are free to take with the permission of their German adviser at Bard. Intensive German classes are available prior to the beginning of the Humboldt semester.

**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 the equivalent of one year (or more) of college-level Japanese. They may spend a semester studying painting, ceramics, printmaking, textile design, papermaking, video and media arts, illustration, and other disciplines with distinctive Japanese traditions.

**Kyung Hee University in Seoul, South Korea** A comprehensive private institution, Kyung Hee is one of South Korea's top universities. It has a mission of democratization and strong ties to the United Nations. Semester exchange students from across the globe choose from a variety of courses, all taught in English, and may study the Korean language as well.

**Pitzer College International Programs in Botswana, Costa Rica, Ecuador, Nepal** A number of Pitzer College's semester-long study abroad programs are open to Bard College students via tuition exchange. The programs feature homestays and study of local language. Pitzer in Botswana includes extended study trips in South Africa and Zimbabwe. The program in Costa Rica includes in-depth research opportunities at Pitzer's Firestone Center for Restoration Ecology. The program in Quito, Ecuador, includes a study trip to the Galápagos Islands. The Nepal program has an integrated curriculum enabling students to interact closely with the people and cultures of this Himalayan country in a time of great transition.

**University College Roosevelt (UCR) in Middelburg, Netherlands** UCR is a liberal arts honors 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. All classes are taught in English in a wide variety of subjects.

**University of Milan (UniMi) in Milan, Italy** is a public teaching and research university, with approximately 64,000 students, 2,000 professors, and a wide range of disciplinary fields. All courses are taught in Italian. UniMi's departments are housed in 15th- to 18th-century palazzos and other architecturally significant structures in the center of Milan, and in modern buildings in the area known as Città Studi (the City of Studies). UniMi also boasts 47 libraries, a botanic garden, and its own choir and orchestra.

**Waseda University in Tokyo, Japan** Among the most well-regarded universities in all of Asia, Waseda consists of 13 undergraduate schools and 23 graduate schools. At least one year of Japanese language study at Bard is recommended for students wishing to study at Waseda.

## 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, France, Ghana, Great Britain, Greece, Guinea, India, Ireland, Israel, Italy, Jordan, Lebanon, Mexico, Morocco, Spain, Sri Lanka, and Tanzania.

## 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, 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](http://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 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.

The main Bard campus is also home to several graduate programs, institutes, and 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** 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, submitted to the dean of studies, 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 news organization 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 may apply for academic credit 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 0.5 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 Away** 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](http://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. For more information, visit [bard.edu/archaeology](http://bard.edu/archaeology).

**Bard Global BA** The global bachelor's degree allows students to pursue a course of study that takes advantage of Bard's innovative international network of liberal arts colleges and universities. Global BA students participate in Bard's signature academic programs (Language and Thinking, Citizen Science, First-Year Seminar, Moderation, Senior Project) while spending substantive periods of time on multiple Bard campuses, including Al-Quds Bard College for Arts and Sciences (East Jerusalem); American University of Central Asia (Bishkek, Kyrgyzstan); Bard College (Annandale, New York); Bard Globalization and International Affairs Program (New York City); Bard College Berlin (Berlin, Germany); Central European University (Budapest, Hungary); and the Faculty of Liberal Arts and Sciences (Smolny College) of St. Petersburg State University (St. Petersburg, Russia). By providing a set of deliberate curricular connections across this integrated global network, the Global BA offers students the opportunity to go beyond the traditional study abroad experience and immerse themselves in multiple cultures and environments while pursuing a coherent liberal arts curriculum with expert faculty at multiple institutions and studying with students from all over the world. In this way, the Global BA provides students a firm grounding in the liberal arts and sciences while giving them a genuinely international perspective on their studies and preparing them to be leaders in an increasingly globalized world.

**Bard Globalization and International Affairs Program (BGIA)** Located in the heart of Manhattan, BGIA offers the opportunity for current undergraduate students and recent graduates from Bard, the College's international partner campuses, and other colleges across the United States and around the world to undertake specialized study with leading practitioners and scholars in international affairs. A small group of selected Bard Early College students also study at BGIA, along with retirees who audit classes. Topics in the curriculum include grand strategy, global cities, 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 [bgia.bard.edu](http://bgia.bard.edu).

**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](http://bard.edu/brss).

**CEU-Bard Advanced Certificate in Inequality Analysis** The Levy Economics Institute of Bard College and Central European University (CEU), which opened an extension site on Bard's main campus in 2017, are offering an Advanced Certificate in Inequality Analysis. Master-level courses include instruction from faculty at CEU and Bard to be held at the Levy Institute and at the CEU's Budapest and New York campuses. To learn more, see [courses.ceu.edu/programs/non-degree-certificate/advanced-certificate-inequality-analysis](http://courses.ceu.edu/programs/non-degree-certificate/advanced-certificate-inequality-analysis).

**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 265). 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 field work.

**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. 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). For more information, visit the WPBE website at [bard.edu/institutes/westpoint](http://bard.edu/institutes/westpoint).

**YIVO–Bard 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) designed to develop proficiency in speaking, reading, and writing and to enhance cultural literacy. Instruction is based at the YIVO Institute on West 16th Street in Manhattan. The Institute also hosts the YIVO–Bard 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. For details, see [yivo.org/learn](http://yivo.org/learn).

## 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 dual-degree options to qualified students who wish to pursue particular professional careers.*

## Professional Preparation

**Health Professions Preparation** Admission to medical and other health profession schools is governed by several factors, including the academic record, experience in the field, results of standardized tests, letters of evaluation, and an interview. Nationwide, students accepted to medical schools in recent years had an average GPA of 3.5. 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, laboratory courses in biology, physics, mathematics, and statistics. 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](mailto:scalzo@bard.edu)). For more information, visit [bard.edu/hpa](http://bard.edu/hpa).

**Law, Justice, and Society at Bard** Bard is an excellent place to begin thinking about law, whether in preparation for a legal career or a lifetime of civic engagement. No specific curriculum of undergraduate study is required for law school, but law schools do value the wide-ranging, interdisciplinary preparation afforded by a liberal arts education. The most important factors in law school admission are the Law School Admission Test (LSAT) score, grade point average, and letters of recommendation. Bard professors whose teaching and scholarship focus on law include Roger Berkowitz, Omar Cheta, Laura Ford, Simon Gilhooley, Allison McKim, Miles Rodriguez, and Peter Rosenblum. For further information about prelaw preparation at Bard College, contact Laura Ford ([lford@bard.edu](mailto:lford@bard.edu)).

## Professional Option: Dual-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 BA degree and a degree from the participating program. Students wishing to apply to any of the dual-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 BA, students must successfully complete their distribution requirements at Bard, the degree requirements of their major program at Bard, 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 BA requirement.

**Decorative Arts, Design History, Material Culture** Bard Graduate Center's BA/MA 3+2 program offers Bard undergraduates a streamlined path to a master of arts in decorative arts, design history, material culture. Open to undergraduates majoring in history, art history and visual culture, or anthropology, this program provides an integrated course of study and graduate training that allows students to obtain their Bard BA and the Bard Graduate Center MA in five years. Interested undergraduates must first meet all of their distribution requirements; successfully moderate into history, art history and visual culture, or anthropology;

and get approval from their undergraduate adviser to pursue the 3+2 program. In their third year, they apply to BGC during the normal admissions cycle. Students enroll full-time in the Bard Graduate Center's two-year MA program in Manhattan starting in their fourth year. For more information about the 3+2 program, contact [admissions@bgc.bard.edu](mailto:admissions@bgc.bard.edu).

**Economic Theory and Policy** In 2014, the Levy Economics Institute of Bard College launched a master of science degree program in economic theory and policy. Through a 3+2 option, qualified Bard 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 Bard liberal arts degree (BA) and a professional degree (MS) after completion of the dual-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.

A 4+1 path offers Bard undergraduates majoring in fields related to economics (historical studies, philosophy, political studies, sociology, American studies, Asian studies, etc.) an opportunity to make a smooth transition to graduate study in a distinctive MA program in economic theory and policy offered by the Levy Economics Institute. For more information on the 4+1 and 3+2 options, visit [bard.edu/levygrad](http://bard.edu/levygrad) or contact [levygrad@bard.edu](mailto:levygrad@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 Columbia's 3+2 program, a Bard student may transfer to Columbia at the end of their junior year at Bard, and upon completing a two-year program at Columbia, qualify for both a BA from Bard and a BS from Columbia. Columbia also offers two 4+2 programs in which Bard students can complete a BA at Bard and, after two years of study at Columbia, qualify for a BS or MS degree from Columbia. For current students at Bard, admission to Columbia's BA/BS program is guaranteed provided students fulfill all course requirements; maintain a minimum GPA of 3.3 overall; and in their pre-engineering courses have no grade below a B. For students entering Bard in 2019 or later, Columbia will no longer offer guaranteed admission. Instead, Columbia will move to a competitive admissions process where taking the pre-engineering courses and maintaining grade requirements will be recommended, but not required. Columbia offers financial aid to U.S. citizens and residents admitted to the BA/BS programs; students who complete their BA prior to entering Columbia are ineligible for federal financial aid, but they may receive aid directly from Columbia.

Dartmouth offers a 2+1+1+1 BA/BE program, in which the student spends two years at Bard; takes engineering courses at Dartmouth in the third year; returns to Bard for their senior year; and completes their engineering courses at Dartmouth in the fifth year. Admission to the Dartmouth program is competitive and contingent upon fulfillment of Bard's major and distribution requirements and foundational courses in science and mathematics. Dartmouth does not offer financial aid in the first year.

Approval from the dean of studies is required for participation in the 3+2 and 2+1+1+1 programs. Interested students should consult with Professor Paul Cadden-Zimansky, the pre-engineering adviser, early in their Bard careers.

**Environmental Policy / Climate Science and Policy / Environmental Education** The Bard Center for Environmental Policy (CEP) offers master of science and master of education degree programs for aspiring environmental leaders. The Center offers qualified Bard undergraduates a 4+1 option that allows them to proceed directly from four years of undergraduate study at Bard to a one-year master's degree program in environmental policy, climate science and policy, or environmental education. While enrolled as Bard undergraduates, 4+1 candidates complete CEP coursework in preparation for their fifth year of study. They graduate from Bard College after their fourth year with their BA and then enroll in a final fifth year at Bard CEP, after which they receive the MS or MEd degree. The graduate program includes a full-time professional internship designed to facilitate entry into the job market. Interested students should consult with the Bard CEP Office of Admission early in their careers. For more information, visit [bard.edu/cep](http://bard.edu/cep).

**Forestry and Environmental Management** Bard offers a 3+2 program allowing students to obtain a master's degree in forestry or one of seven areas of environmental management (e.g., business and environment, coastal environmental management) at Duke University. To plan appropriate coursework for these programs, interested students should consult with the program adviser, Bruce Robertson, early in their Bard careers.

**Teaching** The Bard College Master of Arts in Teaching (MAT) Program in Annandale offers undergraduates a five-year combined program leading to a BA degree, a master of arts in teaching degree, and New York State teaching certification for grades 7-12. The program includes graduate study in a subject area and extensive student teaching during the fifth year. To learn more about the MAT 4+1, contact Cecilia Maple '01, assistant director for admission and student affairs, at [cmaple@bard.edu](mailto:cmaple@bard.edu); or visit the program website at [bard.edu/mat/ny/programs/ba-mat](http://bard.edu/mat/ny/programs/ba-mat).

## 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 Center for the Study of Land, Air, and Water** The mission of the Center is to develop accessible and community-based solutions to local and regional environmental problems. Projects are created and run by Bard College faculty, students, and staff, alongside community members from throughout the Hudson Valley. The Center conducts quantitative research in the natural and social sciences with community members; responds to local residents' questions about land, air, and water; and participates in policy making. Some of the issues raised by the community are tackled in courses across multiple academic disciplines. Key projects include the Bard Water Lab, which monitors the Saw Kill, Roe Jan, and other

regional waterways; the Bard Land Lab, which connects science with regional farming communities; the Sustainable Solutions Lab, which develops and evaluates creative approaches to energy and resource management; and the Saw Kill Watershed Community, which advocates for the equitable management of local water resources. To learn more, visit [landairwater.bard.edu](http://landairwater.bard.edu); [waterlab.bard.edu](http://waterlab.bard.edu); and [sawkillwatershed.wordpress.com](http://sawkillwatershed.wordpress.com).

**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.

**Center for Civic Engagement (CCE)** The Center supports a wide array of initiatives that engage Bard students, faculty, and administrators with the most important issues facing society. CCE 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 [cce.bard.edu](http://cce.bard.edu).

**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 from 2014 to 2016. Past CMIA programs have included “International Film Noir,” “Cinematic Romanticisms,” and “Remembering the Great War.” All programs are open to the entire Bard community, and the Center coordinates a number of educational workshops and internship programs for students. Richard Suchenski, associate professor of film and electronic arts, is the Center’s founder and director. To learn more, visit [bard.edu/cmia](http://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 systems 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, student research initiatives, and paid internships; provides educational resources to the public; and works closely with media organizations to improve news coverage of unmanned systems technology. The Center’s website, [dronecenter.bard.edu](http://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 2011. The Center sponsors readings, panels, and other events on campus, and has played host to visiting African performers, artists, scholars, and statesmen.

**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 conference, which this year addresses racism and anti-Semitism. The Center also hosts lectures, special events, and themed dinner parties where students and faculty come together to discuss contemporary issues; and 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. Additionally, the Center oversees a variety of programs—the Courage to Be, Plurality Project, Tough Talk Lecture Series, Dorm Room Conversations, 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 Arendt Center provides an intellectual space for passionate, uncensored, nonpartisan thinking that reframes and deepens the fundamental questions facing our nation and our world.

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 program fellows, research assistants, media interns, and blog contributors. To learn more, visit [hac.bard.edu](http://hac.bard.edu). To subscribe to the Arendt Center's mailing list, email [arendt@bard.edu](mailto: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 participate in project work, collections management, and research collaborations. Some current subjects are assessment of the biological impacts of hydraulic fracturing for natural gas, studies of rare plants and animals in wetlands and other habitats, documentation of the interactions of weeds with other biota and people, management of a regional herbarium, and the education of professionals in land use and conservation. For more information, visit [hudsonia.org](http://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 collaborations include projects on human rights forensics (with the Forensic Architecture agency at Goldsmiths, University of London), the intersections between the visual arts and human rights (with the Center for Curatorial Studies), workers' rights in the Hudson Valley (with the Worker Justice Center in Kingston, New York), and migration (through a consortium with Bard College Berlin, Vassar College, Sarah Lawrence College, and Bennington College). HRP supports Human Rights Radio, a broadcast and podcast series on contemporary rights issues; *The Draft*, a student-led discussion forum and journal; the Center for the Study of the Drone, an independent research and analysis group on drones in military and civilian contexts; and the Center for the Study of Hate, a new initiative focused on understanding and combating hate. The Project, together with the Center for Curatorial Studies, annually selects and hosts the Keith Haring Fellow in Art and Activism. HRP also sponsors a regular lecture and film series on campus. 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 Montgomery, Alabama, to Cairo, Egypt. To learn more about HRP activities, visit [hrp.bard.edu](http://hrp.bard.edu).

**Institute of Advanced Theology (IAT)** The Institute began its program of local discussion among professional theologians in 1988, and on that basis developed research projects, interdisciplinary conferences, and focused sequences of lectures. The great majority of events are open to the public, and membership is offered for those who wish to take advantage of the full range of activities. By special arrangement, members of the Institute may pursue higher degrees with the Graduate Theological Foundation. To learn more, visit [bard.edu/iat](http://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. 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](http://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.

**Landscape and Arboretum Program at Bard College** The Landscape and Arboretum Program is charged with promoting tree conservation and preservation on the Bard campus. As a long-standing Tree Campus USA college in conjunction with the Arbor Day Foundation and a Level II accredited arboretum with ArbNet, an international community of arboreta and tree-focused professionals, the Bard Arboretum offers 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.

With the recent acquisition of Montgomery Place, the Bard campus is home to several of New York's biggest tree species, as listed on the New York Big Tree Registry. In 2017, the Arboretum established the Friends of Blithewood Garden in partnership with the Garden Conservancy to rehabilitate the architectural elements of the historic Beaux Arts garden. For up-to-date information, visit [bard.edu/arboretum](http://bard.edu/arboretum).

**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 Nairobi Forum, which sponsors a continuing series of seminars and public meetings designed to facilitate discussion between policy makers, researchers, and community leaders in the region; and the Customary Authorities Project, which works with young South Sudanese researchers to document the changing role of traditional leadership in South Sudan, using field-based oral history and community meetings. 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](http://riftvalley.net).

The Institute's U.S. office is located at Bard College. John Ryle, Legrand Ramsey Professor of Anthropology at Bard, is cofounder of RVI and was executive director until 2017. He is currently lead researcher on the South Sudan Customary Authorities Project. 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 editing video material, remote collaboration on the Customary Authorities Project, and working on a new project involving visual documentation of East African textiles. The Institute sponsors talks, films, and other events on campus.

# 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.

## **Center for Civic Engagement** **cce.bard.edu**

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. CCE and the Bard network use their resources to develop vibrant and sustainable programs that tackle critical issues of education and public policy. With an entrepreneurial spirit and a sense of civic duty inspired by social consciousness, the Center for Civic Engagement creates and sustains reciprocal programs and relationships locally, nationally, and globally.

Many of the Center's initiatives occur outside of the 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. Nearly all of them, however, affect students and faculty in Annandale-on-Hudson, exposing students to different people and perspectives and providing academic and cocurricular opportunities across the Bard network.

The Center and its national partners focus primarily on education reform, including secondary, postsecondary, teacher, and prison education. International partnerships are concentrated on educational collaborations, particularly dual-degree programs, and study away and civic engagement opportunities. Student-led projects take place across the network to engage regional, national, and international communities; and partnerships in the Hudson Valley engage local governments, schools, and social service organizations.

CCE coordinates a wide range of initiatives that connect students to internships, volunteer opportunities, civic engagement, and activism, and promote civic skills the College considers fundamental for 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 CCE website or contact Erin Cannan, dean of civic engagement. The Center is directed by Jonathan Becker, executive vice president and vice president for academic affairs.

## Student-Led Engagement

Bard undergraduates are actively engaged in a variety of projects and volunteer efforts on campus and off, during the academic year and during 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 and the needs of communities. At any given time, the program has between 45 and 55 formal TLS scholars, but for every scholar leading a project, another 10 students participate. Most projects run for multiple years, and several have run for more than a decade. Current TLS projects include helping to restore the vote for formerly incarcerated men and women in New Orleans, running educational and arts programs for children in a small Nicaraguan village, running ESL programs for migrant laborers and their families in the Hudson Valley, offering play and educational support for behaviorally challenged youth, and building a youth center and playground in a West Bank village. 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; the Bard College Farm; and Brothers at Bard. Others have won Davis Projects for Peace, including Cuerdas para Cali (Strings for Cali), a group of Bard music students who coach a classical youth orchestra in the Siloé slums of Cali, Colombia.

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. Student leaders receive stipends in exchange for their participation in the program. 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 [cce.bard.edu/community/tls](http://cce.bard.edu/community/tls).

**Bard Leads** is a student-run leadership conference that explores the many ways leadership is defined and practiced at Bard. The conference, held before the start of the fall semester, helps participants—a mix of first-year and returning students—understand the range of leadership opportunities on campus and off. Through workshops, talks, and open dialogue “conver-sessions,” students learn how to get involved in the Bard community.

**Student Fellowships** are available for students interested in creating projects that focus on elections, women’s leadership, global civic engagement, and activism. Students hone leadership and media skills while developing projects that engage the Bard student body and community in Annandale and beyond.

## Classroom to Careers

**Engaged Liberal Arts and Sciences** Engaged Liberal Arts and Sciences (ELAS) courses are designed to link academic work and critical thinking skills from the classroom with civic and other forms of engagement activities that contextualize course materials and enhance learning. A significant portion of the learning takes place outside of the classroom: students learn through involvement with different organizations and programs in surrounding communities or the national and international venues in which Bard is involved. ELAS courses emphasize reflective learning and challenge students to develop creative approaches to social, cultural, and scientific issues. Community engagement is not based on “service” but on respect and reciprocity. Such an emphasis encourages open exchanges, collaboration, and the potential to produce new forms of knowledge. Additional information can be found at [cce.bard.edu/classroom/elas-courses](http://cce.bard.edu/classroom/elas-courses).

**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, and Human Rights Project; the Environmental and Urban Studies Program; and [election@bard](mailto:election@bard). Bard also sponsors off-campus programs, in the United States and overseas, that feature internship opportunities. These include the Bard Global and International Affairs Program in New York City, Bard College Berlin, and Central European University. The Bard Center for Environmental Policy, a graduate program based on Bard’s main campus, also helps students obtain appropriate internships.

**Community Action Award (CAA)** is a fund that supports approximately 50 Bard students who participate in unpaid or underpaid internships that address issues impacting people around the world. Internship placements include local community organizations; local, state, and national government agencies and offices; international governmental and nongovernmental organizations; media, public policy, and nonprofit organizations; and educational projects and programs.

A sampling of organizations that have sponsored Bard internships includes Amnesty International, Asia Society, Broadmoor Improvement Association, Bronx Defenders, 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.

## Bard and the Local Community

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.

**Brothers at Bard (BAB)** is an academic enrichment mentoring program for young men of color from underserved backgrounds. BAB works with approximately 20 high school students each year in grades 9–12 at Kingston High School in Kingston, New York. The mentoring program stemmed from the BAB Club on Bard’s campus, and was created by Bard students in the fall of 2014; it is now an institutional initiative of the CCE. Each year, 10 BAB members from the on-campus group become mentors to the high schoolers involved in the program. All BAB members who volunteer for the program receive extensive training prior to becoming mentors. Find out more at [cce.bard.edu/community/brothers-at-bard](http://cce.bard.edu/community/brothers-at-bard).

**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. 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. For details, see [cce.bard.edu/community/election](http://cce.bard.edu/community/election).

**La Voz** is a free monthly publication in Spanish that serves the Hispanic communities of the Mid-Hudson Valley. *La Voz* developed from a student-led initiative launched in 2004. Student internships focused on reporting and translating are available. For more information, visit [lavo.bard.edu](http://lavo.bard.edu).

**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 below). The coalition also includes the Red Hook Central School District and Chamber of Commerce. Learn more at [cce.bard.edu/community/partners](http://cce.bard.edu/community/partners).

*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.

## 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 19), a course required of all first-year students that promotes science literacy and introduces scientific methods by looking at a particular issue from different approaches. Program participation includes the opportunity to teach in one of seven local school districts; last year Bard students taught more than 3,000 local pupils.

Other innovative programs include the Bard MBA in Sustainability and master of science programs in environmental policy and in climate science and policy; a public health concentration; and partnerships with the Cary Institute of Ecosystem Studies and New York City's Rockefeller University. The Bard 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. Additional information is available at [bard.edu/cep/publicprograms](http://bard.edu/cep/publicprograms).

**10 Percent Challenge** The 10 Percent Challenge, a project of Red Hook Together (see page 271), is a call to the community to reduce its annual energy consumption by 10 percent. The program provides information on 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](http://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.

## 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 early college programs in New York City, New Orleans, Cleveland, Baltimore, Newark, Washington, D.C., and Hudson, New York. In partnership with the Master of Arts in Teaching Program, Bard has also inaugurated innovative programs aimed at transforming teacher education, establishing graduate programs in New York, Palestine, and Kyrgyzstan. 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. 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; the Bard College Clemente Course, a credit-bearing humanities course for disadvantaged students in more than 20 locations across the country; and Bard microcolleges in Mount Holyoke, Massachusetts, and Brooklyn, New York. To learn more about these programs, see "Educational Outreach" in this catalogue.

*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 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 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.

## 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.

Well-established 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), in St. Petersburg, Russia; American University of Central Asia in Bishkek, Kyrgyzstan; Al-Quds Bard College of Arts and Sciences in East Jerusalem; and Bard College Berlin: A Liberal Arts University. For more information about these and other global initiatives, see “Bard Abroad.”

**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 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 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, 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 students with a wide range of activities and opportunities 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.

Bard Houses, a faculty in residence program, provides students with support, intellectual and social connections, and the opportunity to meet with faculty outside of the classroom from the moment they arrive at Bard. All entering students are assigned to one of four “houses” (communities, rather than buildings), each named for a distinguished alumnus/a or friend of the College and led by house professors who organize events—within and across communities—that emphasize informal interactions in faculty homes and in common meeting spaces around campus.

Most students live on campus in a variety of residence halls—from gothic to eco-friendly, quiet to women only—that are within walking or biking distance of all academic, social, and recreational resources. 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 conferences 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 classical revival-style mansion, a farm, and some 20 smaller buildings.

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, Hebrew, Italian, Japanese, Russian, or Spanish 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, Bard Music Festival, and The Orchestra Now.

Staff, faculty, and students also bring to the campus a variety of speakers and artists, arrange movie screenings 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, which have included 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 intercollegiate competition to intramural sports and fitness. The College sponsors intercollegiate programs for men and women in soccer, cross-country, volleyball, swimming, squash, tennis, lacrosse, track and field, and basketball. Men also compete in baseball. 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 many intramural and recreational offerings. Intramural programs include soccer, basketball, tennis, volleyball, 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 Zumba, Combat Cardio metafit, and TRX training. 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 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. Details at [bardathletics.com](http://bardathletics.com).

## Spiritual and Religious Life

The Center for Spiritual Life at Bard College actively promotes and develops a richer understanding of what we believe and how to use our beliefs to transform the world. The College chaplaincy offers spiritual support to all students and members of the Bard community, and values the varied ways students can explore faith academically, often with a focus on social issues, and always with an emphasis on diversity and openness. All are invited to learn more about the diverse perspectives of Buddhism, Christianity, Hinduism, Islam, Judaism, and other traditions. The chaplaincy includes an Episcopal priest, rabbi, Buddhist chaplain, and Muslim chaplain. The chaplains are available to meet with students, staff, and faculty in times of crisis or whenever an attentive and sympathetic ear is needed. They also work closely with the Counseling Service, Office of the Dean of Students, and others in the Bard community who focus on the physical, mental, and spiritual well-being of students, faculty, and staff.

The College holds a weekly Christian service on Sundays, Shabbat services every Friday, and Buddhist meditation twice a week. The chaplaincy also coordinates a series of interfaith events during the academic year and supports and advises various student groups such as the Bard Christian Fellowship, Buddhist meditation group, Jewish Students Organization, and Muslim Students Organization. The Chapel of the Holy Innocents is open at all times for prayer, reflection, and meditation, and hosts classes, concerts, student projects, and other events. A meditation garden is located next to the chapel. The Center for Spiritual Life (located at Resnick Village A) comprises the Beit Shalom Salaam House of Peace meeting room, a kosher and halal kitchen, Buddhist meditation room, and Muslim prayer room. To learn more, visit [bard.edu/chaplaincy](http://bard.edu/chaplaincy).

## Diversity

Bard College is committed to the maintenance of an educational community in which diversity—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 offices of the Vice President for Student Affairs and Vice President for Academic Excellence currently act as the primary contact for students regarding cross-cultural communication, intercultural engagement, and campus climate. The Council for Inclusive Excellence, which is co-convened by these two offices, engages students, faculty, administrators, and staff with a forum for a range of working groups focused on diversity initiatives that address the classroom experience and student social experience.

## 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, 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 student activities. Three peer groups—residential peer counseling, peer health, and a peer crisis hotline—supplement the College's professional support services. Learn more at [bard.edu/dosa](http://bard.edu/dosa).

### 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, 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](http://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 composition, English as a Second Language, math, public speaking, inclusive pedagogies, information literacy, and educational theory, as well as study and writing rooms, reading support, and one-on-one peer tutoring by request 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, English for academic purposes, and general study skills are also addressed in a structured social setting. Assistive technology is available for students with learning differences. For more information, see [bard.edu/learningcommons](http://bard.edu/learningcommons).

## BardWorks

BardWorks 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 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 additional information, see [bardworks.bard.edu](http://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 two annual recruiting consortia 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](http://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.

## Dining Services

The main dining facility on campus is Kline Commons, which serves breakfast, lunch, and dinner on weekdays, and brunch and dinner on weekends. Meals are all-you-care-to-eat, and students can choose from a wide variety of items, including dishes made from locally sourced ingredients and vegan and vegetarian selections that change every day. Other dining options include Down the Road Café in the Campus Center, Manor House Café on the North Campus, and the Green Onion Grocer, a market located in Kline. Bard Dining offers a variety of meal plans, which may include meal exchanges and a cache of "Bard Bucks" to spend throughout the semester at the cafés and market. Learn more at [dineoncampus.com/bard](http://dineoncampus.com/bard).

**BardEats** is an interdisciplinary organization committed to bringing ecological, responsible, local, and community-based food to the College. BardEats was created in 2013 to improve the food procurement process and support Bard's Real Food Challenge commitment. It has grown in scope and purpose, and now oversees various mission-based initiatives focused on sourcing, operations, education, advocacy, and accountability.

The **Teaching Kitchen** facilitates cooking events aimed at building students' skill and confidence in the kitchen. Cooking classes are held regularly throughout the year in Kline Dining Commons, various residence halls, and at the Montgomery Place Orchards. Additionally, the program provides equipment rentals for anyone wishing to host an on-campus cooking event.

## 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](http://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 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 Community Appointment Transportation Service (CATS). To request the service, students should email [srgcats@bard.edu](mailto:srgcats@bard.edu). For more information, see [bard.edu/counseling](http://bard.edu/counseling).

**BRAVE** is a professionally directed student-service organization. Its members provide anonymous and confidential crisis intervention, supportive counseling, advocacy, and ongoing education to the Bard community. 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-days-a-week basis; call campus extension 7777 to be put in touch with a BRAVE counselor. For more information, visit [bard.edu/brave](http://bard.edu/brave).

## Internet and Mail Services

**Email and Internet Services** The College issues all enrolled students with a Bard Account that provides access to email, 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 on 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](http://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

Bard College strives to create an accessible and welcoming campus community for students with disabilities. The College is committed to maintaining compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, by providing otherwise qualified individuals with disabilities equal access to academic courses, programs, and activities. In support of this mission, the College provides services and reasonable accommodations to students through Disability Services when a barrier to access exists. Students who may require particular accommodations to ensure access should register with Disability Services by June 1 (incoming students) or as soon as the diagnosis of disability is made. The student will be asked to complete the disability registration form and present documentation that verifies the disability, details the impact

of the disability, and provides suggested accommodations to mitigate the impact. Registration forms and additional information can be found at [bard.edu/learningcommons/disabilities/registering](http://bard.edu/learningcommons/disabilities/registering).

Students who have a properly documented disability are entitled to reasonable accommodations or modifications to help them meet academic standards and access the programs and services of the College. "Reasonable" is here understood to exclude any accommodation or modification that places an undue burden on the College or would require a fundamental alteration of programs or services. Typical accommodations include, but are not limited to: exam modifications (extended time, alternative formats, reduced-distraction testing locations); alternative ways of completing assignments; housing policy accommodations; and auxiliary aids and services. The particular accommodations afforded a student will be determined jointly by the student and the disability support coordinator through a dynamic process that includes the professional documentation and recommendations provided by the student, student history, and current academic requirements. What is considered appropriate for one student may not be considered appropriate for another student. Every consideration to prioritize the student's requested accommodation will be made, though the College reserves the right to provide an alternative accommodation if it will serve the student's needs equally as well and places 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 occurred. The disability support coordinator will investigate the complaint and issue a report, normally within 30 days. Unsatisfactory resolutions should be taken up with the dean of studies, who serves as the College's ADA coordinator. 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 run 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. 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 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 Residence Life resources web page at [bard.edu/reslife/offcampus/community](http://bard.edu/reslife/offcampus/community). 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](http://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 Viñoly. 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; the Elizabethan knot garden; formal gardens at Blithewood and Montgomery Place; and the 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 [bos.bard.edu](http://bos.bard.edu).

## 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) and ensure that library facilities are safe, inviting, and well maintained.

As the result of a generous gift from Charles P. Stevenson Jr., Bard's library complex consists of the Charles P. Stevenson Jr. Library, designed by the award-winning firm of Venturi, Scott Brown and Associates, and the Hoffman and Kellogg Libraries. The resources of Stevenson Library and its satellite libraries in the Levy Economics Institute, Center for Curatorial Studies, Bard Graduate Center, and Bard College Berlin include more than 400,000 volumes and access to more than 80 databases and 50,000 online journals. ConnectNY, Information Delivery Services (IDS), and Eastern Academic Scholars' Trust (EAST) provide access to millions of additional volumes.

The Library's special collections include the personal library of the renowned political theorist Hannah Arendt and her husband, Heinrich Bluecher; the Montgomery Place library of 19th-century statesman and jurist Edward Livingston; and the Sussman Rare Book Collection, containing more than 1,300 volumes ranging from bound manuscripts and examples of early printing to rare beatnik and political literature.

The Library plays an active role in supporting scholarship and student success. Through workshops, educational programs, and individual research consultations, library staff help students develop the information literacy skills crucial to their success as scholars and as citizens. Visit [bard.edu/academics/libraries](http://bard.edu/academics/libraries) for a full description of collections and services.

## Academic and Administrative Facilities

**Anne Cox Chambers Alumni/ae Center** The Alumni/ae Center is located across Rt. 9G from the College's main entrance. The space houses the Development and Alumni/ae Affairs and Institutional Support Offices and 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.

**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.

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](http://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 Studio Arts classes as well as exhibitions by graduating seniors and master of fine arts candidates in the Milton Avery Graduate School of the Arts.

**Bard College Farm** The 1.25-acre Bard College Farm was established in 2012 with a mission to create a lasting connection between students, farming, and food. More than 175 students

have worked at the farm to produce more than 122,000 pounds of crops, which are sold to the College dining service and at a weekly farm stand on campus. All produce is grown without the use of synthetic fertilizers, pesticides, and herbicides. Only organic, untreated, and non-GMO seeds and plant stock are used. Bard campus compost and wood mulches are used to help build the soils and suppress weeds. Crops grown include peppers, greens, tomatoes, squash, shiitake mushrooms, eggplants, hops, and cranberries; the farm also produces honey and other value-added products that are sold at the farm stand. The farm stand is open on Thursdays, summer and fall, in front of New Annandale House. For more information, visit [bardfarm.org](http://bardfarm.org).

***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 265). 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](http://bard.edu/it).

***Bard MAT Building*** Bard's Master of Arts in Teaching (MAT) admission and faculty offices are adjacent to the Anne Cox Chambers Alumni/ae Center. The facility has a reception area, faculty and administrative offices, student workspaces, a central conference section, and a small kitchen and storage area.

***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 circa 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. Students have access to the Institute's library, and some graduate and undergraduate courses are taught here.

**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, with additional offices in Barringer House, which is also home to Central European University New York. For more information about Center activities, see "Civic Engagement" in this catalogue or visit [cce.bard.edu](http://cce.bard.edu).

**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 a major expansion in 2006, CCS Bard houses the Marieluise Hessel Collection, the Bard College Collection of more than 3,200 contemporary works, and 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 as well as an expansion of the library and classroom teaching space. 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 in spring, summer, and fall 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, and several contemporary sculptures are installed on the grounds around the building and across Bard's campus, including Olafur Eliasson's *parliament of reality* near the Richard B. Fisher Center for the Performing Arts. To learn more, visit [bard.edu/ccs](http://bard.edu/ccs).

**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 30th season in August 2019; 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, digital art, woodworking, and sculpture; a welding shop; individual studios for students working on their Senior Projects; a large exhibition area for student shows; and meeting areas.

**Gilson Place** Named for Alexander Gilson, a freed African American slave who became the head gardener at Montgomery Place and eventually opened his own nursery, Gilson Place is a space dedicated to the academic and social advancement of students of color.

**Hegeman Hall** and **David Rose Science 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 is home to 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.

**Montgomery Place Greenhouse** Recently refurbished with help from a Burpee Foundation grant, the 1929 greenhouse is being used by the Bard College Farm to start vegetable and flower seeds for the farm and the Bard Prison Initiative. Additional improvements allowed the greenhouse to accommodate a more diverse collection of mature plants that can be used for propagation and experiments, serving the College as a unique living classroom.

**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.

**New Annandale House** The two-story media studio, fabricated from four repurposed shipping containers and installed in 2017, serves as a videoconferencing, performance, demonstration, and reflection space. It will also be used for short-term residencies. The Center for

Experimental Humanities, the first residency, hosts regular events, workshops, and meetings for projects and courses. Members of the Bard community can apply to reserve the downstairs space for other activities, especially those that share Experimental Humanities' interests in how technology and media intersect with the arts, humanities, and culture. The building won a 2018 New York Design Gold Award from DRIVENxDESIGN, which represents 75,000 members, 5,000 brands, and 1,500 studios, and celebrates the role of design in enriching the human experience.

**Old Gym** The Old Gym houses the Office of Safety and Security as well as student filmmaking studios and multipurpose arts spaces.

**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 Biochemistry, 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 and Real-Time PCR machines, fluorescence microscopes, and a wide range of ecology field equipment. Chemistry equipment includes a Varian 400 MHz nuclear magnetic resonance spectrometer, liquid chromatograph-mass spectrometer, gas chromatograph-mass spectrometer, and transform infrared spectrophotometers. 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, provides office and meeting space for the Written Arts Program.

**Squash Court** The Squash Court was built in 1928 by then-Montgomery Place owners John Ross and Violetta White Delafield, both passionate believers in the value of outdoor activity. In the 1940s, the building was converted into a "camp" to house guests and visiting family members. The Squash Court was recently renovated to accommodate the offices of the Bard Prison Initiative.

**Wilson House** Wilson House, a three-story house in the center of campus, is home to the John Cage Trust. All of the archives of the Trust are housed in the building, and everything that relates to the composer's life—libraries, art collections, media, music—is available to students and visitors. For more information, go to [johncage.org](http://johncage.org).

**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"; 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

**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 email 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 open to Bard students, faculty, and staff, as well as members of neighboring communities. At one time it was the primary site for growing crops on campus and served as the launching pad for the Bard College Farm. It is now a student club, and a place for gathering and experimenting with gardening and growing techniques.

**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 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](http://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 mansion house, a coach house, heated greenhouse, outbuildings, gardens, walking trails, orchards, and a farm stand. Nineteenth-century tastemakers Alexander Jackson Davis and Andrew Jackson Downing helped design the house and grounds. The College has begun integrating the campuses and utilizing the Montgomery Place facilities. Classical and popular music concerts, dance performances, lectures, and exhibitions are among recent events held on the estate. Montgomery Place Orchards grows more than 70 varieties of apples as well as other fruit and vegetables, and hosts workshops and tours. Learn more at [bard.edu/montgomeryplace](http://bard.edu/montgomeryplace) and [montgomeryplaceorchards.com](http://montgomeryplaceorchards.com).

**Root Cellar** Located in the basement of the Stone Row Residence Halls (next to the Learning Commons), the Root Cellar 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, 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.

**SMOG** SMOG, a converted garage, is Bard's primary student-run concert, performance, and arts space.

**Stevenson Athletic Center and Outdoor Facilities** The Stevenson Athletic Center is an athletic and recreational complex made possible by a gift from Charles P. Stevenson Jr. 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, staff offices, a conference room, and an activity classroom overlooking the tennis facility. Outdoor facilities include six lighted hard-surface tennis courts; miles of cross-country running and Nordic skiing trails; the Lorenzo Ferrari Soccer and Lacrosse Complex, featuring an artificial turf field and a natural grass field; 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-certified 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 uniformed officers 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 public authority, the Office of Safety and Security maintains close working relations with the Red Hook Police Department, Dutchess County Sheriff's Department, and 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 pub-

lishes 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 Annual Security Report is available to the public upon request.

## **Title IX/Office for Gender Equity**

Bard College and its affiliated programs are committed to providing learning and working environments free of sexual and gender-based harassment, discrimination, sexual assault, sexual exploitation, stalking, and intimate partner violence (hereafter referred to as “gender-based misconduct”). Bard is committed to preventing, responding to, and remedying occurrences of gender-based misconduct. To that end, the College provides services and support for individuals who have been impacted by gender-based misconduct as well as accessible, prompt, thorough, and impartial methods of investigation and resolution of incidents of gender-based misconduct.

The College responds to all reports of gender-based misconduct involving students, faculty, staff, or any other member of the Bard community, whether the incident occurred on campus, off campus involving members of the Bard community, through social media or other online interactions involving members of the Bard community, or during official Bard programs, regardless of location.

Any member of the Bard community, or a guest or visitor, who believes they have been subjected to gender-based misconduct is encouraged to seek support and assistance. A list of resources and reporting options is available at [bard.edu/genderequity](http://bard.edu/genderequity). Any member of the community who wishes to report gender-based misconduct to the College may contact the Title IX coordinator, Kimberly I. Gould, J.D., by phone at 845-758-7542, by email at [titleix@bard.edu](mailto:titleix@bard.edu), or in person at 201 Gahagan House. The Title IX coordinator can provide information regarding the College’s investigation process, policies, resources, accommodations, institutional rights, reporting to law enforcement, and orders of protection through the court system.

Bard College strongly recommends reading its entire Gender-Based Misconduct Policy, which can be obtained online by visiting [bard.edu/genderequity/policy](http://bard.edu/genderequity/policy), or by request via email ([titleix@bard.edu](mailto:titleix@bard.edu)) or telephone (845-758-7542).

# 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](http://bard.edu/graduate).

## **Bard Center for Environmental Policy** **[bard.edu/cep](http://bard.edu/cep)**

The Bard Center for Environmental Policy (Bard CEP) was founded in 1999 to promote education, research, and leadership on critical environmental issues. Bard CEP offers master of science degrees in environmental policy and in climate science and policy, and a master of education in environmental education. These programs provide rigorous interdisciplinary grounding in science, economics, policy, law, education, and communication. Graduates pursue careers as policy analysts, educators, and advocates in NGOs, government, and business. During the first year of study, all students participate in an immersive educational experience. The MS students embark on a 10-day course focusing on policy for sustainable development in Oaxaca, Mexico, and MEd students spend 10 days in the Catskill Mountains learning environmental education techniques in the field. A full-time professional internship is an integral part of training during the second year, when students also complete an individual capstone project.

Students pursuing the MEd take a carefully curated program that combines environmental education classes with graduate courses from the Center for Environmental Policy and Bard's Master of Arts in Teaching Program, with the option of taking management and leadership courses in the Bard MBA in Sustainability program. In addition to the core classroom curriculum, the MEd program emphasizes experiential learning and features a January intensive focused on place-based and outdoor education, and a professional internship and capstone project in the second year of study.

Bard CEP also offers dual-degree options 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' Paul D. Coverdell Fellows program, 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 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](http://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 James Bagwell, professor of music, director of music performance studies, and principal guest conductor of the American Symphony Orchestra; and Leon Botstein, president of Bard College, music director of the American Symphony Orchestra and The Orchestra Now, 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** is a unique master of music program led by the renowned mezzo-soprano Stephanie Blythe. The program was conceived and designed by the eminent American singer Dawn Upshaw, who served as the artistic director of the program from its inception in 2006 to the spring of 2019. In addition to receiving individual, private voice lessons and vocal coaching, students delve into the study of art song, chamber music, new music, and operatic repertoire throughout their coursework 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 innovative curriculum also includes workshops in professional development, movement improvisation, diction, language, and acting, and a special course focusing on preparation of the final degree recital. The core teaching faculty includes Associate Director Kayo Iwama, pianist and vocal coach, and is supplemented by guest artists from the professional music world.

## **Bard Graduate Center** **[bgc.bard.edu](http://bgc.bard.edu)**

The Bard Graduate Center (BGC) offers programs leading to the MA and PhD in decorative arts, design history, material culture. BGC also offers a 3+2 BA/MA option for Bard undergraduates. Founded in 1993 and located on Manhattan's Upper West Side, BGC is a graduate

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 lectures, seminar series, 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, presents public programs, and publishes award-winning catalogues. 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](http://bard.edu/mba)**

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 nonprofit 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, based in New York City, is structured around monthly weekend residencies (Friday morning to Monday afternoon) and online instruction two evenings a week. This hybrid structure allows students to work while pursuing their MBA degree. It also enables cutting-edge practitioners of corporate sustainability from all sectors 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 including leadership, operations, marketing, finance, economics, and 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. The Bard MBA offers two focus areas for interested students: circular value chain management and impact finance.

## **Center for Curatorial Studies and Art in Contemporary Culture** **ccs.bard.edu**

The Center for Curatorial Studies (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 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 dimensions 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 supported by the Center's extensive research and study 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/mfa**

The International Center of Photography-Bard Program in Advanced Photographic Studies (ICP), launched in 2003, awards an MFA degree in photography in collaboration with the Milton Avery Graduate School of the Arts (see page 301). The two-year program, based at the ICP School in Manhattan, explores all aspects of visual expression 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 Graduate Programs in Economic Theory and Policy** **bard.edu/levygrad**

The Levy Economics Institute of Bard College offers a one-year master of arts degree and a two-year master of science degree in economic theory and policy. Both programs are designed to meet the preprofessional needs of undergraduates in economics and related fields. These innovative programs draw 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, director of research, the programs' curricula emphasize theoretical and empirical aspects of economic policy analysis through specialization in one of the main research areas of the Levy Institute: 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 master of science program offers a 3+2 dual-degree option for undergraduates, in which students earn both a BA and the MS in five years. Through a 4+1 path, undergraduates who majored in fields other than economics have the opportunity to continue their education with a distinctive master of arts in economic theory and policy.

## **Longy School of Music of Bard College** **longy.edu**

Founded in 1915 by renowned oboist Georges Longy, the historic Longy School of Music joined the Bard network in 2012 and is now the Longy School of Music of Bard College. Located in Harvard Square in Cambridge, Massachusetts, Longy is a conservatory whose mission is to prepare musicians to make a difference in the world. This social imperative is at the core of the school's curriculum, encouraging students to become the musicians the world needs them to be. Longy is internationally recognized for its efforts to meet a changing musical landscape head-on, giving its graduates the opportunity to perform professionally, teach in a variety of settings, and expand access and opportunity within classical music.

An innovative Catalyst Curriculum compels graduate students to explore their artistry and to take risks to build their skills, guided by a world-class faculty that encourages them to push their artistic presentation beyond the proscenium model. Longy promotes profound musical understanding and technical mastery, inspires growth of imagination, and fosters an attitude of inquiry about the musician's role in the world. Longy offers undergraduate diplomas and graduate degrees and diplomas in areas such as brass, chamber music, collaborative piano, composition, historical performance, jazz and contemporary music, organ, piano, strings, vocal studies, and woodwinds. It also offers artist diplomas—its highest performance credential—and Dalcroze certificate and license programs.

Longy's groundbreaking 12-month Master of Arts in Teaching (MAT) Program prepares musicians to become agents of change. This community-based teaching residency provides an integrated graduate music program with hands-on learning experiences at the Heart of Los Angeles (HOLA) and with Street Symphony, and in urban public schools throughout Southern California. The MAT Program was created 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 MAT program offers a unique course of graduate study in performance, music pedagogy, and social justice taught by esteemed faculty, including Los Angeles Philharmonic musicians as well as leading scholars in music and education. Program graduates are awarded California single-subject credentialing (K-12) in music with reciprocity throughout the United States.

## **Master of Arts in Teaching Program**

**[bard.edu/mat](http://bard.edu/mat)**

The Master of Arts in Teaching (MAT) Program at Bard College, which opened in 2004, 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 four campus locations: in the Hudson Valley, New York; Los Angeles, California; East Jerusalem; and Bishkek, Kyrgyzstan. 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 five areas: biology, English language arts, mathematics, social studies, and Spanish language. Having completed an undergraduate degree in their chosen field, students in New York may earn the MAT degree in one year (full time) or two years (part time). Bard undergraduates can earn their BA degree and a MAT degree through a 4+1 program on the Annandale campus. The Bard MAT Program in Los Angeles leads to the MAT degree and a California Single Subject Teaching Credential in English language arts or social science. The Bard MAT in East Jerusalem is carried out in partnership with Al-Quds University; in Bishkek, with the American University of Central Asia. These programs are for in-service teachers from their regions.

## **Milton Avery Graduate School of the Arts**

**[bard.edu/mfa](http://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 MFA degree continues in independent study 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](http://bard.edu/theorchnow)**

The Orchestra Now (TÖN) is a unique preprofessional orchestra offering a master's degree and a certificate program designed to prepare musicians for the challenges facing the modern symphony orchestra. Musicians in the master's degree program receive three years of advanced orchestral training and take graduate-level courses in orchestral and curatorial studies, leading to a master of music degree in curatorial, critical, and performance studies. Musicians in the advanced certificate program receive two years of training and take core seminars in orchestral and curatorial studies. Bard faculty and guest scholars in music history, art history and visual culture, and other disciplines in the humanities participate in the program's seminars. Based at Bard's main campus in Annandale, The Orchestra Now offers full-tuition scholarships and fellowships.

TÖN 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. Guest conductors and renowned instrumentalists also participate in TÖN's concert and rehearsal schedule. TÖN holds its rehearsals and performs multiple concerts during the academic year in the Richard B. Fisher Center for the Performing Arts.

# EDUCATIONAL OUTREACH

Bard believes in the transformative power of a liberal arts and sciences education and that colleges can and should bring liberal arts and sciences to communities where it is underdeveloped, inaccessible, or absent. For this reason, Bard has developed a number of initiatives in cooperation with the public, nonprofit, and private sectors to address the educational needs of underserved communities, including in the Hudson Valley. These programs include a much lauded college-in-prison initiative serving approximately 300 incarcerated students; an early college network serving more than 3,000 high school-aged students, who have the opportunity to earn free college credit and degrees; lectures on campus for adults of retirement age; and professional development programs for secondary and postsecondary teachers. Internationally, Bard has partnered with institutions in opening societies to provide innovative, interdisciplinary approaches to education and new methods of teaching rooted in the values of liberal education.

## Early College Programs

Bard College has been a national leader in early college education—providing intellectually inspiring college study in the liberal arts and sciences to high school-aged students—since 1979, when it assumed leadership of the nation's first early college, Bard College at Simon's Rock: The Early College.

### **Bard College at Simon's Rock: The Early College** **[simons-rock.edu](http://simons-rock.edu)**

Age doesn't define intellect. At Bard College at Simon's Rock and Bard Academy, young scholars take on meaningful, serious academic challenges. Located in Great Barrington, Massachusetts, Bard College at Simon's Rock is the country's only residential college of the liberal arts and sciences specifically designed to provide highly motivated students with the opportunity to begin college after the 10th or 11th grade. At Simon's Rock, students choose: transfer after two years with an AA degree or stay for four years to complete a BA in a remarkably individualized program.

Bard Academy is the nation's only two-year boarding school that provides guaranteed admission to early college after the 10th grade. All Academy students in good standing are accepted into Bard College at Simon's Rock. The Academy doesn't condense high school; instead, the program takes a collegiate approach to learning, where asking questions is not a distraction, but a starting point for intellectual discovery.

## **Bard Early Colleges** **[bard.edu/earlycollege](http://bard.edu/earlycollege)**

Now in their 18th year, the Bard Early Colleges were founded on the belief that many high school-aged students are eager and ready for the intellectual challenges of a college education. The Bard Early Colleges—satellite campuses of Bard College in public school systems—act on this belief by providing younger scholars with a tuition-free, credit-bearing college course of study in the liberal arts and sciences following the 9th and 10th grades. Through two campus models, Bard Early Colleges make it possible for high school-aged students to earn as many as 60 college credits and an associate in arts (AA) degree concurrently with a high school diploma, tuition free. All courses are taught by college faculty in rigorous and engaging undergraduate seminars. By bringing the best qualities of the liberal arts and sciences into high school settings, Bard strengthens academic opportunity for young people across the United States. Nearly 3,000 students are enrolled nationwide.

**Bard High School Early Colleges (BHSECs)** are four-year public high schools. Students finish an accelerated high school program in the 9th and 10th grades and a full-time college program in place of the 11th and 12th grades. BHSECs award up to 60 college credits and an AA degree in addition to a state high school diploma. All courses are held on the same campus, and the same faculty teach across all four years. Bard operates BHSEC campuses in Manhattan, Queens, Newark, Cleveland, Baltimore, and Washington, D.C.

**Bard Early College Centers** are Bard-led partnerships with public high schools and school networks. Students enroll as part-time undergraduates in the 11th and 12th grades, earning as much as one year of college credits. Bard operates Early College Centers in New Orleans (in partnership with the Louisiana Recovery School District) and Hudson, New York (in partnership with the Hudson City School District).

The Bard Early College model has proven extraordinarily effective in positioning young people of all backgrounds to succeed in higher education. In the BHSEC Class of 2017, 89 percent of students earned an AA degree alongside a high school diploma, and 98 percent earned a high school diploma and transferable college credits. To date, over 90 percent of BHSEC graduates have completed their baccalaureate degrees, a significantly higher percentage than the national average of 60 percent. An independent, quasi-experimental study on the flagship campuses in New York City found that BHSEC students completed bachelor's degrees at a 31 percent higher rate than comparison students who attended traditional public high schools.

## **Bard Prison Initiative**

**[bpi.bard.edu](http://bpi.bard.edu)**

The Bard Prison Initiative (BPI) offers credit-bearing coursework 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 coursework 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 the Senior Project. Through BPI, Bard College has conferred more than 500 degrees to incarcerated men and women. Increasingly, BPI alumni/ae are leaving prison and pursuing careers in private industry, the arts, social services, health professions, 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.

## **Bard Microcolleges**

**[microcollege.bard.edu](http://microcollege.bard.edu)**

Building on the Bard Prison Initiative's values and success, Bard Microcolleges bring high-quality, full-time, tuition-free liberal arts education to those communities most often excluded from the university experience. Each microcollege is created in partnership with a community-based institution. Their strength is the result of alliances between organizations that are conventionally separate from one another but have overlapping missions, common purpose, and shared core values.

Partners provide local know-how and credibility, classroom and study space, and a community from which to draw a student body. They bring their own unique sets of expertise and resources, and are deeply invested in the long-term learning and development of every member of their communities. Together, those qualities provide a context in which students can focus and thrive in college. Bard provides an associate in arts degree program with small seminar courses taught in person by experienced professors, academic advising, and tutoring support. Continuing education and career development are a priority from the outset.

The pilot Bard Microcollege launched in Holyoke, Massachusetts, in August 2016, in partnership with the Care Center, an innovative community-based educational organization with a history of success in supporting young women who have left high school and are either pregnant or parenting. The first graduates of Bard Microcollege Holyoke earned their associate degrees in May 2018 and have continued on to bachelor's degree programs at liberal arts colleges.

Bard at Brooklyn Public Library, the first New York City microcollege, opened in January 2018. Students there are enrolled in courses across the liberal arts while taking advantage of access to the library's considerable collections, events, and expertise. As they approach graduation, microcollege students will benefit from and contribute to the resources of the larger BPL alumni/ae community, including support as they continue on to bachelor's degree programs across the city.

## **Clemente Course in the Humanities** **clemente.bard.edu**

The Bard College Clemente Course in the Humanities 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 23rd year, with approximately 450 students matriculated at 30 sites around the country, 20 of which offer Bard credits. 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 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 bridge 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 the Clemente Course website or contact Marina van Zuylen at [vanzuyle@bard.edu](mailto:vanzuyle@bard.edu).

## **Institute for Writing and Thinking** **writingandthinking.org**

Founded in 1982, the Bard College Institute for Writing and Thinking (IWT) focuses on the critical role that writing plays in both teaching and learning. IWT brings together secondary and college teachers for innovative, intellectually stimulating, and practical workshops and conferences at Bard and at schools and colleges around the world.

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 and Thinking," "Writing to Learn," "Teaching the Academic Paper," "Inquiry into Essay," "Writing to Learn in the STEM Disciplines," and "Thinking Historically through Writing." IWT's annual "Writer as Reader" workshops offer new approaches to often-taught texts, modeling how writing can be used to support close, critical reading of novels, poetry, nonfiction, historical documents, STEM texts, and other media. F. Scott Fitzgerald's *The Great Gatsby*; Ta-Nehisi Coates's memoir, *Between the World and Me*; George Orwell's *1984*; *Jane Eyre* by Charlotte Brontë; Elie Wiesel's *Night*; and Alice Walker's *The Color Purple* are among the texts that have been addressed.

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, East Jerusalem, and Germany; and through a variety of summer programs for high school and college students, IWT supports educators, students, and writers worldwide.

## **Longy School of Music of Bard College** **longy.edu**

The Longy School of Music is a degree-granting conservatory located in Harvard Square in Cambridge, Massachusetts, with a unique master of arts in teaching campus in Los Angeles, California. Founded in 1915 by renowned oboist Georges Longy, the school is committed to preparing its students to meet a changing musical landscape head-on, giving them the skills to perform, the ambition to teach, and the desire to expand access and opportunity within classical music. Every student is required to live by Longy's bold mission—to become the musician the world needs them to be—by actively serving the community around them. Longy is the only conservatory in the United States that weaves artistry and service together as an integral part of the curriculum. The result is shaping a new future for classical music.

Longy serves more than 250 students from 25 states and 19 countries between its Cambridge campus and its MAT campus in Los Angeles. Longy offers a master of music degree, master

of arts in teaching degree, undergraduate diploma, graduate performance diploma, graduate diploma in composition, artist diploma, and the Dalcroze certificate and license.

## **Community Programs and Services**

Bard College offers a variety of educational programs and initiatives to residents of the Mid-Hudson Valley region and members of the greater Bard community.

### **Bridge Program**

**[bard.edu/admission/discover/bridge](http://bard.edu/admission/discover/bridge)**

The Bridge Program allows local high school students, in their junior and senior years, to enroll in Bard courses for credit, although not as degree candidates. Bridge students may take one or two Bard courses per semester, in addition to their high school work. Participation is subject to the availability of space and requires written permission from the student's high school, their parent or guardian, and the instructor. Application for enrollment is through the Admission Office; the application form is available at the Bridge Program website. The Registrar's Office maintains a record of grades and credits earned, and provides transcripts as required. See the program website for additional information on registration, tuition, and auditor fees.

### **Returning to College Program**

**[bard.edu/admission/returntocollege](http://bard.edu/admission/returntocollege)**

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). 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 providing academic and other support to RCP students. The program is for students who are at least 24 years of age and who have successfully completed at least one year of accredited college work. To apply to RCP, see the program website.

## **Lifetime Learning Institute** **lli.bard.edu**

The Lifetime Learning Institute (LLI) at Bard offers noncredit and noncompetitive courses that provide members with opportunities to share their love of learning and exchange ideas and experiences. Sponsored by Bard's Center for Civic Engagement in affiliation with the Road Scholar Network, LLI is a member-run organization. Members actively volunteer on committees and as class presenters, planners, and managers. LLI organizes two seven-week semesters in the fall and a four-week SummerFest in June, holds January intersession events, and sponsors other educational opportunities. Membership is open to adults on a space-available basis. This past year, nearly 300 LLI members enrolled in 64 classes on the Bard campus.

## **International Partnerships**

The following affiliated campuses offer credit-bearing and degree-granting programs to local residents, and groundbreaking study abroad options for Bard undergraduates and students from other universities and colleges. See "Bard Abroad" in this catalogue for additional information on study abroad and student exchange opportunities.

### **Al-Quds Bard Partnership** **bard.edu/internationalnetwork/alquds**

In 2009, Bard College joined forces with Al-Quds University, an institution located in East Jerusalem, to establish several new programs aimed at improving the Palestinian education system: Al-Quds Bard (AQB) College for Arts and Sciences, which consists of a bachelor of arts (BA) program and a master of arts in teaching (MAT) program. AQB offers dual degrees from Bard and Al-Quds—the first such initiative between a Palestinian university and an American institution of higher education. Additionally, Bard undergraduates can spend a semester or year abroad at Al-Quds Bard (see website for current program status).

### **American University of Central Asia** **bard.edu/internationalnetwork/auca**

Bard's partnership with American University of Central Asia (AUCA), a liberal arts college in Bishkek, Kyrgyzstan, allows AUCA students to receive a Bard-accredited degree or a certificate in liberal arts education in addition to their Kyrgyz degree. 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.

**Bard College Berlin: A Liberal Arts University**  
**[bard.edu/internationalnetwork/berlin](http://bard.edu/internationalnetwork/berlin)**

Bard College Berlin students who complete the four-year BA 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.

**Houde Academy**  
**[bhsec.bard.edu/houde](http://bhsec.bard.edu/houde)**

Bard Early College at Houde Academy, a high school in Shenzhen, China, combines the best practices of American and Chinese education and offers students the opportunity to complete more than a full year of college coursework by the time they graduate. In their final two years of high school, students spend part of their day as undergraduates of Bard College, engaged in a liberal arts course of study that emphasizes critical thinking, writing, inquiry, and discourse.

**Faculty of Liberal Arts and Sciences, St. Petersburg State University (Smolny)**  
**[bard.edu/internationalnetwork/smolny](http://bard.edu/internationalnetwork/smolny)**

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. Smolny also offers two-year graduate programs, one leading to an MA degree in curatorial studies from St. Petersburg State University and an MA degree in art criticism and curatorial studies from Bard College, and the second leading to an MA degree in music criticism from St. Petersburg State University and an MA degree in curatorial, critical, and performance studies from Bard College.

# 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 historic 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 have provided expert testimony to congressional committees and foreign governments on banking, finance, and employment structure, as well as media commentary based on policy options developed from Institute research.

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 the following 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.

The Levy Economics Institute graduate programs in economic theory and policy offer innovative one- and two-year degree programs that draw on the extensive research and policy expertise of Institute scholars and select Bard College faculty. The MA and MS programs emphasize empirical and theoretical aspects of policy analysis through specialization in one of the Institute's research areas. The close ties between the curriculum and the Institute's

research agenda allow students to experience graduate education as an application of economic theory to policy formulation. A 3+2 dual-degree option allows undergraduates to earn both a BA and the MS in five years. A 4+1 option leads to BA and MA degrees.

Recent events sponsored by the Levy Institute include the 28th Annual Hyman P. Minsky Conference on the State of the U.S. and World Economies, the 2019 Minsky Summer Seminar, and the Economics Seminar Series.

In April 2019, leading policy makers, economists, and analysts gathered at Blithewood for the Institute's annual Minsky Conference. Titled "Financial Stability, Economic Policy, and Economic Nationalism," the conference addressed, among other issues, economic conditions in the United States and Europe, the impact of the Trump administration's policies with regard to a possible repeat of the 2008 economic crisis, the potential for current economic policies to confront the challenge of prolonging the economy, and the increasing stock of private corporate debt and rising house prices, which in both the United States and Europe have reached levels similar to those seen before the Great Recession. Speakers included Lakshman Achuthan, cofounder and chief operations officer, Economic Cycle Research Institute; Daniel Alpert, managing partner, Westwood Capital, LLC; James Bullard, president and CEO, Federal Reserve Bank of St. Louis; Ron Feldman, first vice president, Federal Reserve Bank of Minneapolis; Panicos Demetriades, professor of financial economics, University of Leicester, and former governor, Central Bank of Cyprus; Michael Greenberger, professor, School of Law, and director, Center for Health and Homeland Security, University of Maryland; Bruce C. N. Greenwald, Robert Heilbrunn Professor of Finance and Asset Management, Columbia University; Catherine L. Mann, global chief economist at Citibank; Paul McCulley, senior fellow, Cornell Law School, and former chief economist and managing director, PIMCO; Lex Hoogduin, chairman, LCH Ltd. and SA, and professor, University of Groningen; Seth B. Carpenter, managing director and chief U.S. economist, UBS; and Dimitri B. Papadimitriou, president of the Levy Institute.

The Minsky Summer Seminar, held on the Bard College campus, provides a rigorous discussion of both theoretical and applied aspects of Hyman P. 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 Minsky's work, selected papers in the Minsky Archive, housed at Blithewood, are made available through the Bard Digital Commons ([digitalcommons.bard.edu](http://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 "The Financial Regulation Conundrum: Why We Should Discriminate in Favor of Long-Term Finance."

The Levy Institute's outreach activities include its publications program, with more than 1,700 publications issued to date. 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 online at [levyinstitute.org](http://levyinstitute.org). In addition to a digital library, the website features information on the Institute's research initiatives, scholars, and events, with an average of 1.3 million hits and 850,000 page views per month. A companion website, [multiplier-effect.org](http://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 of 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 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. These programs enrich the intellectual, cultural, and social experience of Bard undergraduates and establish a network of academic and professional centers beyond the campus. Lectures, seminars, conferences, and concerts on campus bring students into contact with prominent artists, musicians, scientists, and other leaders in fields that many undergraduates aspire to enter. An equally influential aspect of Bard Center activities is the shared learning experience of College and community members. 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.

**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. 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 Prague Sonata*, *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*; the poetry collections *Posthumes*, *The Preferences*, *Danae's Progress*, and *A Bestiary*. Works in progress include *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.

## 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. Greg Jackson received the 2019 prize for his debut short story collection *Prodigals*. Past winners include Carmen Maria Machado, Karan Mahajan, Alexandra Kleeman, Laura van den Berg, Bennett Sims, Brian Conn, Benjamin Hale; Karen Russell; Samantha Hunt; Fiona Maazel, Salvador Plascencia, Peter Orner, Edie Meidav, Paul La Farge, Monique Truong, Emily Barton, and Nathan Englander. To learn more, visit [bard.edu/bfp](http://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. Recent speakers have included Beate Liepert, pioneering climate change research scientist, 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*; and Scott Gilbert, Howard A. Schneiderman Professor Emeritus of Biology at Swarthmore College.

## Institute for Writing and Thinking

Since its founding in 1982, the Institute for Writing and Thinking has been guiding teachers in developing and refining writing practices with the goal of enriching classroom learning. For more information, see “Educational Outreach” in this catalogue.

## 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 30th season in 2019. Since 1990 the festival has been presented on the Bard campus each summer over two consecutive weekends in August. In 2003 the festival moved into the Richard B. Fisher Center for the Performing Arts, 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 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 2019, Erich Wolfgang Korngold was the featured composer; other recent subjects have included Nikolai Rimsky-Korsakov, Fryderyk Chopin, Giacomo Puccini, 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. To learn more about the festival, visit [fishercenter.bard.edu/bmf](http://fishercenter.bard.edu/bmf).

Bard Music West (BMW), a project of the Bard Musical Festival, debuted in 2017 with the goal of exploring the music and influences of 20th-century contemporary composers. The inaugural festival, held in San Francisco, focused on Hungarian composer György Ligeti. In 2019, the festival honors Polish composer and violinist/pianist Grażyna Bacewicz. This year also marks the debut of the spring concert series Bard Music West Plays, which explores the work of emerging composers with “pay what you can” performances throughout the Bay Area. For more information, see [bardmusicwest.org](http://bardmusicwest.org).

### Lecture and Performance Series

The Bard College Conservatory of Music in 2018-19 presented master classes, chamber music, and concerts by students, faculty, and guest artists. Conservatory events at the Richard B. Fisher Center for the Performing Arts and László Z. Bitó '60 Conservatory Building

included a benefit concert with Bard president Leon Botstein conducting works by Wagner, Tower, and Prokofiev; the Blithewood Ensemble chamber concert series; a performance by world-renowned pipa virtuoso Wu Man and friends as part of the US-China Music Institute's second annual conference, Tradition and Discovery: Teaching Chinese Music in the West; and a screening of Alfred Hitchcock's *Psycho*, with a live performance of the Bernard Herrmann score by the Conservatory Orchestra. The Orchestra Now presented *The Romantic Hero*, a program of works by Wagner, Tchaikovsky, and Richard Strauss, conducted by Leon Botstein; *Also Sprach Zarathustra*, in conjunction with the First-Year-Seminar; and Verdi's *Requiem*, among others.

The John Ashbery Poetry Series, named for the late Charles P. Stevenson Jr. Professor Emeritus of Languages and Literature, brings leading poets to campus for readings and discussion in an intimate setting. Artists recently featured include 2019 Kingsley Tufts Award winner and Distinguished Writer in Residence Dawn Lundy Martin, Tamas Panitz '14, Sophie Strand '16, Hoa Nguyen, Alice Notley, Anselm Berrigan, Roberto Tejada, and Jennifer Moxley.

## Hudson Valley Chamber Music Circle

Founded in 1950, the Hudson Valley Chamber Music Circle (HVCMC) has attracted a loyal regional following that has enjoyed annual June performances by some of the finest classical ensembles and soloists in the world. The 2019 concert series featured performances by the Escher String Quartet, with violist Milena Pajaro-van de Stadt; Kalichstein-Laredo-Robinson Trio; and the Orion String Quartet, with flutist Tara Helen O'Connor.

## 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 America's prestigious Nora Magid Award for excellence in editing a literary journal, *Conjunctions* appears biannually. The spring 2019 issue, *Conjunctions:72, Nocturnals*, investigates the theme of night, the domain of dreamers and insomniacs, lovers and thieves, prayers and despair. Contributors include Anne Waldman, Joyce Carol Oates, Sallie Tisdale, Han Ong, Robert Walser, Rick Moody, and many others. The fall 2018 issue, *Conjunctions:71, A Cabinet of Curiosity*, explores the double-edged sword of curiosity, which has played a crucial role in myth, literature, science, philosophy, and most other fields of endeavor. Contributors include Ann Beattie, Laura van der Berg, Can Xue, Samuel R. Delany, Diane Ackerman, and Gerard Malanga.

*Conjunctions* also publishes an online magazine at [conjunctions.com](http://conjunctions.com), and maintains an online multimedia vault of exclusive recordings of readings. The journal has a robust online following, with social communities at Twitter and Facebook. E-books of current and selected past issues are available from all major online retailers.

# 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, more than 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 of each year. It is important to meet the deadlines.

The Bard Admission Committee evaluates applications for admission, for the most part without regard to financial need. International students may be eligible, based on need, 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](http://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 early February. This can be done online at [fafsa.ed.gov](http://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 [cssprofile.collegeboard.org](http://cssprofile.collegeboard.org). Students should complete the Financial Aid PROFILE no later than early 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). The Certification of Finances, 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](http://bard.edu/financialaid/international).

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 1 for fall and spring attendance and by December 1 for spring attendance only. Early admission program applicants should have their forms submitted by December 1. 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 the cost of 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 March. (Early admission applicants who have their forms submitted on time may be considered for aid beginning in December.) Students are notified of their package through an online Bard portal, 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 2019–20 award year, the maximum grant is \$6,195.

**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. Additional information is available from secondary school guidance counselors and from NYSHESC at [hesc.ny.gov](http://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 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 the Office of Access and Equity Programs, email [beop@bard.edu](mailto:beop@bard.edu), or visit [bard.edu/beop](http://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 \$60,000 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/biochemistry, physics, computer science, or mathematics in their undergraduate studies. Scholarship recipients are also eligible for a 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, \$3,000 to \$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 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](mailto: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 for their participation in the program. 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.

New scholarships in 2019–20 include a Classics scholarship, President’s scholarship, Hudson Valley Community College scholarship, Hyde Park scholarship, and Civic Engagement scholarship.

## **Renewal of Scholarship after an Absence from the College**

All the scholarships and grants listed above 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.

	First-Year Students	Transfer/Returning Resident Students	Transfer/Returning Off-Campus Students
Tuition <sup>a</sup>	\$55,566	\$55,566	\$55,566
Room and board <sup>b</sup>	17,500	15,876	0
Campus facilities fee	0	0	352
Campus health services fee <sup>c</sup>	470	470	470
Total annual comprehensive fee	\$73,536	\$71,912	\$56,388

<sup>a</sup> The \$55,566 tuition covers a full-time course load of up to 20 credits. There is an additional charge of \$1,736 for each credit over 20. A tuition insurance refund plan is available through Bard at an additional cost of \$752, which is applied in the fall semester. Students who elect to waive the tuition insurance must submit a waiver form online.

<sup>b</sup> All resident students are required to take the meal plan. A first-year resident student's room and board costs include the August Language and Thinking and January Citizen Science Programs. 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.

<sup>c</sup> 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 \$2,993, which is applied in the fall semester. Students who elect to have alternate private plans must submit proof of coverage 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, every first-year and transfer student is required to pay the nonrefundable enrollment deposit that is applied toward the semester of attendance. In addition to the enrollment deposit, each student is also required to pay a \$225 security deposit. 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. Transfer students will be charged a \$100 transfer orientation fee in addition to the security deposit. First-time students who are eligible to live off campus and are required to attend the August Language and Thinking and January Citizen Science Programs will be required to live on campus during these programs, and pay an additional charge of \$812 for meals and 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 \$250 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 \$1,736 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 \$1,736 per credit and will be expected to pay the same room and board, campus facilities, and health service fees as full-time resident and nonresident students. Students must submit an Approved Part-Time Study Form each semester to the Office of Student Accounts and the Registrar's Office prior to the drop/add period so that the student's account can be billed appropriately for the semester.

**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. Nonmatriculated students who are approved to audit a course or courses at Bard will be charged a fee of \$300 for each credit audited. Matriculated students who are on an approved leave and are approved to audit a course or courses at Bard will be charged a fee of \$300 for each credit audited. These fees are nonrefundable for courses dropped after the semester's drop/add period.

**Independent Study** A special registration fee of \$498 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 \$250 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 the 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 available online approximately 20 days before each scheduled payment date and cover tuition and fees for the semester. Miscellaneous charges (for infirmity 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, credit card, 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 address, in writing.

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** Payments are due by June 20 and July 19 for the fall semester, and by November 20 and December 20 for the spring semester. The nonrefundable enrollment deposit that an accepted student pays in May or January will be credited toward the fall or spring semester costs depending upon the semester of enrollment. If the accepted student pays the nonrefundable deposit and then decides not to attend for that term, the student is not eligible for a refund of this deposit.

For first-year students participating in the Language and Thinking Program, the security deposit is prorated over the first two payments. For fall transfer students, the transfer orientation fee and security deposit are prorated over the first two payments. All students attending the Language and Thinking and Citizen Science Programs must live on campus and take the meal plan during these programs. Payment for these fees are due with the June and July installments for the fall semester, and with the November and December installments for the spring semester.

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 \$222,264 (4 x the 2019–20 tuition of \$55,566) is due by June 20. 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*** A check that is not honored upon presentation will be charged back to a student's account with a fine of \$35. If the College receives several returned checks from an individual, it reserves the right to no longer accept personal checks, and will require payments by bank cashier's check, credit card, 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 semester at the financial clearance session scheduled prior to the start of the semester. 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 leave of absence must submit an application to the Dean of Studies Office. Students who plan to take a personal leave of absence, or withdraw, or are placed on a mandatory or conditional leave of absence during or at the end of a semester are required to file a "Leave" form with the Dean of Student Affairs Office on or before the last date of attendance. A student who registers for an upcoming semester and then decides to take a leave must notify the Office of Student Accounts and the Dean of Student Affairs in writing at least one week 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 an approved Part-Time Study Form is submitted by the student to the Office of Student Accounts and the Registrar's Office 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 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 expected arrival and before classes begin for the semester in question, a full refund of all charges is given. 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 Dean of Student Affairs Office.

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 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, late 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 MA 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 '36 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 on the occasion of its 35th reunion, awarded annually to a student who embodies their spirit of leadership and intellectual curiosity

**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

**Cowles Fellowship** Awarded annually to an outstanding MA student at the Bard Graduate Center

**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.

**Berta and Harold J. Drescher Scholarship** A scholarship established to honor David E. Schwab II '52, chair emeritus of the Board of Trustees, and awarded to a deserving student of high moral and intellectual stature

**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

**Emerging Artists Scholarship** Established to support talented and deserving incoming students to the MFA program

**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 '27 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

**Film/Video Diversity Fellowship** A fellowship established by an anonymous donor to benefit talented and deserving students of diversity who are studying film/video in the Milton Avery Graduate School of the Arts

**Film/Video Fellowship** A fellowship established by an anonymous donor to benefit talented and deserving students who are studying film/video in the Milton Avery Graduate School of the Arts

**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

**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 scholar-

ships, 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 '98 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. '38 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 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 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

**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 Endowment Fund 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, late 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

**Y. S. Liu Foundation Scholarship**

Awarded to an outstanding student from Asia in the Bard College Conservatory of Music

**Arthur F. Martin Jr. '56 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

**Joe McDermott Scholarship** An endowed scholarship established in memory of Joe McDermott, who was an Irishman in body and soul; a well-grounded man of loyalty, humor, sensitivity, and great spirit; an extraordinary friend who brought joy to all who knew him. Awarded annually to a student from the Hudson Valley, with preference to Ulster County, or from Ireland, or of Irish descent.

**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

**Sally K. McMurray '48 and Raymond D.**

**McMurray '48 Scholarship for Study Abroad** Established by Claudia and Chris McMurray in honor of their parents' adventurous spirits and dedication to an expansive Bard education. Scholarship assistance awarded annually to a moderated student or students who travel abroad to further their education.

**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 "Canadian" Scholar** A scholarship made possible through the generosity of the Milners Fund and awarded with preference to an undergraduate student studying at a Canadian university, or to a student in Environmental and Urban Studies or the Division of Social Studies

**Milners Fund Fellowship** Awarded to a Bard Center for Environmental Policy student who demonstrates outstanding ability and whose work includes a serious commitment to the study of interrelationships among population and demographic shifts, sustainability, and poverty alleviation in the Global South

**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

**Mark Purlia '71 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 '65 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 offshoot 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.

**Ilene Resnick '87 and Daniel Weiss '87**

**Scholarships** A scholarship established by alumni/ae Ilene Resnick '87 and Daniel Weiss '87 to enable talented and deserving students to attend Bard College

**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 '91 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 '40 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

**Bernard and Irene Schwartz Foundation**

**Scholarship** Awarded annually to an outstanding female PhD candidate at the Bard Graduate Center

**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

**Kevin Serota Fellowship at the Center for the Study of the Drone** Established by Kendall (KC) Serota '04 and his parents, Kim Blaine Serota and Karen Ann Serota, in tribute to Kevin Daniel Serota and his passion and aptitude in the field of drone technology and creation

**Peter Jay Sharp Endowed Scholarship** Awarded annually to outstanding PhD 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 '56 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 PhD candidate at the Bard Graduate Center

**Stephen P. Snyder '62 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

**Spadaccia Family Scholarship in Literature**

An endowed scholarship established by the Spadaccia family and awarded to an outstanding Upper College student who has moderated in literature

**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 '38 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 in the Arts** 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 '39 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 Scholarship** Created in honor of longtime trustee, alumna Patricia Ross Weis 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 '89 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 MA 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 social equity through scholarly pursuits, community involvement, and personal example

**Alice 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

**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

**Peter Hutton Film Award** In honor of Peter Hutton, a renowned filmmaker, professor, and beloved colleague, and given to a junior or senior film major in recognition of exceptional skill, artistry, and commitment to the art of filmmaking

**Alexander Hirschhorn Klebanoff '05 Award for Outstanding Achievement in Art History and Visual Culture** 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 Koblitz Human Rights Award** Established in 1987 by Bard alumni/ae who are former students of Robert Koblitz, late professor emeritus of political studies, in his name and memory, 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 Technical Theater Award** Awarded in honor of Natalie Lunn, Bard's technical theater director from 1972 to 1999, an internship at Bard SummerScape or 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

**Larry McLeod '76 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

**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

**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 Award** Established to support Bard Graduate Center student travel expenses associated with researching and writing the MA 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.

**Bernard Tieger Award in Labor, Community, and History** An award established in memory of Professor Emeritus of Sociology Bernard Tieger, by his family, friends, students, and colleagues, given to a student who has demonstrated outstanding scholarship in labor studies or in the study of communities and preferably a special interest in the Village of Tivoli

**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 Memorial Foundation 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 Biology Prize** A prize given annually to a graduating senior in biology who has demonstrated curiosity, perseverance, resilience, and achievement through engagement with the discipline and the world

**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

**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 '68 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

**Equity and Access Achievement Prize** A prize awarded each year to a graduating Equity and Access senior who best exemplifies the spirit of the program through academic achievement and personal growth

**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

**Jerome Hill Prize Award** An award given in memory of Jerome Hill to a senior with an excellent Senior Project and for exceptional service to the Film and Electronic Arts Program

**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 coursework

**Jamie Lubarr '72 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

**Adolfas Mekas Prize** Awarded for exceptional scriptwriting by a senior film student

**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

**Sidney Peterson Prize** A prize given to a senior for exceptional service in the spirit of the late experimental filmmaker

**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 '90 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 '43 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 '43 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 for Theater and Performance** A prize awarded annually in memory of Carter Towbin to an Upper College theater and performance student in recognition of creativity, versa-

tility, 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

**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

BA, University of Chicago; graduate study, Stanford University. (1998–2012) *Wallace Benjamin Flint and L. May Hawver Flint Professor Emeritus of Drama*.

### Mario J. A. Bick SST

BA, Columbia College; PhD, Columbia University. (1970–2017) *Professor Emeritus of Anthropology*.

### Benjamin Boretz ARTS

BA, Brooklyn College; MFA, Brandeis University; MFA, PhD, Princeton University. Composer, critic, editor. (1973–98) *Professor Emeritus of Music and Integrated Arts*.

### Burton Brody SCI

BA, Columbia College; PhD, University of Michigan. (1970–2012) *Professor Emeritus of Physics*.

### Diana De G. Brown SST

BA, Smith College; PhD, Columbia University. (1988–2017) *Professor Emeritus of Anthropology*.

### Alan Cote ARTS

Painter. (1970–2003) *Professor Emeritus of Studio Arts*.

### Carolyn Dewald LANG/LIT

BA, Swarthmore College; MA, PhD, University of California, Berkeley. (2003–16) *Professor Emeritus of Classical Studies*.

### Terence F. Dewsnap LANG/LIT

BA, MA, Boston College; PhD, University of Wisconsin. (1963–2016) *Professor Emeritus of English*.

### Michael Donnelly SST

AB, Harvard College; PhD, Birkbeck College, University of London. (1999–2015) *Professor Emeritus of Sociology*.

### John Ferguson SCI

ScB, Brown University; MPhil, PhD, Yale University. (1977–2013) *Professor Emeritus of Biology*.

### Larry Fink ARTS

Photographer; solo exhibitions at the Museum of Modern Art, Whitney Museum of American Art, others. (1988–2017) *Professor Emeritus of Photography*.

### Luis Garcia-Renart ARTS

Studied with Pablo Casals, Mstislav Rostropovich, Aram Khachaturian. (1962– ) *Professor Emeritus and Visiting Professor of Music*.

### Richard Gordon SCI

BA, Harvard College; MA, PhD, Graduate Faculty of New School University. (1973–2008) *Professor Emeritus of Psychology*.

### William James Griffith SST

AB, cum laude, Claremont McKenna College; MA, PhD, Brown University. (1968–2013) *Professor Emeritus of Philosophy*.

### Frederick Hammond ARTS

BA, PhD, Yale University. (1989–2012) *Irma Brandeis Professor Emeritus of Romance Cultures and Music History*.

ARTS	The Arts
LANG/LIT	Languages and Literature
SCI	Science, Mathematics, and Computing
SST	Social Studies

**David Kettler** SST

AB, MA, PhD, Columbia University. (1991– )  
*Research Professor Emeritus.*

**Benjamin La Farge** LANG/LIT

BA, Harvard College; graduate study, Balliol College, University of Oxford. (1968–2014)  
*Professor Emeritus of English.*

**Mark Lambert** LANG/LIT

BA, Bard College; MA, PhD, Yale University. (1967–2009) *Asher B. Edelman Professor Emeritus of Literature.*

**Nancy S. Leonard** LANG/LIT

AB, Smith College; PhD, Indiana University. (1977–2014) *Professor Emeritus of English.*

**Mark Lytle** SST

BA, Cornell University; MPhil, PhD, Yale University. (1974–2015) *Lyford Paterson Edwards and Helen Gray Edwards Professor Emeritus of Historical Studies.*

**Norman Manea** LANG/LIT

MS, Institute of Construction, Bucharest. Author of novels, short fiction, memoirs, and essays. (1989–2017) *Francis Flourney Professor Emeritus in European Studies and Culture; Distinguished Writer in Residence.*

**William T. Maple** SCI

BA, Miami University; MA, PhD, Kent State University. (1973–2014) *Professor Emeritus of Biology.*

**Aileen Passloff** ARTS

BA, Bennington College. (1993–2013) *L. May Hawver and Wallace Benjamin Flint Professor Emeritus of Dance.*

**Joan Retallack** LANG/LIT

BA, University of Illinois, Urbana; MA, Georgetown University. (2000–14) *John D. and Catherine T. MacArthur Professor Emeritus of Humanities.*

**Robert Rockman** LANG/LIT, ARTS

BA, Harvard University; MA, University of California, Berkeley. (1956–2002) *Professor Emeritus of Literature and Theater.*

**Justus Rosenberg** LANG/LIT

PhD, University of Cincinnati; LL, Sorbonne, Paris. (1962– ) *Professor Emeritus of Languages and Literature; Visiting Professor of Literature.*

**Gennady L. Shkliarevsky** SST

BA, MA, Kiev State University; MA, PhD, University of Virginia. (1985–2016) *Professor Emeritus of History.*

**Peter D. Skiff** SCI

BA, University of California, Berkeley; MS, University of Houston; PhD, Louisiana State University. (1966–2016) *Professor Emeritus of Physics.*

**Stuart Stritzler-Levine** SCI

BA, New York University; MA, New School University; PhD, SUNY Albany. (1980–2001) Dean of the College. (1964– ) *Professor Emeritus of Psychology.*

**Alice Stroup** SST

BA, City College of New York; Diploma in the History and Philosophy of Science and DPhil, University of Oxford. (1980–2019) *Professor Emeritus of History.*

**James Sullivan** ARTS

BFA, 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; MSc, urban planning, Columbia University; MA, PhD, sociology, New York University. (1978–2000) *Professor Emeritus of Sociology.*

**Hilton M. Weiss** SCI

ScB, Brown University; MS, University of Vermont; PhD, Rutgers University. (1961–2008) *Professor Emeritus of Chemistry; David and Rosalie Rose Research Professor.*

**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](http://bard.edu/academics/faculty)

### Leon Botstein

*President of the College*

BA, University of Chicago; MA, PhD, Harvard University, Department of History. Music director and conductor, American Symphony Orchestra (1992– ); music director, The Orchestra Now; 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– ). Artistic director, Grafenegg Campus and Academy, Austria. Editor, *The Musical Quarterly* (1992– ) and *The Complete 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*.

### Jonathan Becker

*Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*  
 BA, McGill University; DPhil, 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); and articles in *European Journal of Communication*, *Journalism and Mass Communications Quarterly*, and *Slovo*, among others. (2001– ) *Associate Professor of Political Studies*.

### Norton Batkin

*Vice President and Dean of Graduate Studies*  
 BA, Stanford University; MA, PhD, 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*.

### Deirdre d'Albertis

*Dean of the College*

BA, Barnard College; MA, PhD, Harvard University. Author, *Disassembling Fictions: Elizabeth Gaskell and the Victorian Social Text*; editor, *Pickering and Chatto's Works of Elizabeth Gaskell*; and review editor, *Nineteenth-Century Contexts*. Publications also include essays on Victorian women of letters in *Victorian Writers and the Environment: Ecocritical Perspectives* (2016); *Cambridge Companion to Victorian Women's Literature, 1830–1900* (2015); *Afterlives of the Brontës: Biography, Fiction, and Literary Criticism* (2014); *Other Mothers: Beyond the Maternal Ideal* (2008), and *The Cambridge Companion to Elizabeth Gaskell* (2007). Articles and reviews in *Nineteenth-Century Contexts*; *Victorian Studies*; *Studies in English Literature, 1500–1900*; and *Journal of the History of Sexuality*. (1991– ) *Professor of English*.

**Susan Aberth** ARTS

BA, University of California, Los Angeles; MA, Institute of Fine Arts, New York University; PhD, The Graduate Center, City University of New York. (2000– ) *Associate Professor of Art History.*

**Kenyon Adams**

MA, Yale Divinity School; certificate, theology of contemporary performance, Yale Institute of Sacred Music. (2019–20) *NEH/Hannah Arendt Center Fellow.*

**Ross Exo Adams** ARTS

BS, University of North Carolina at Chapel Hill; MArch, Berlage Institute, Rotterdam; PhD, London Consortium. (2019– ) *Assistant Professor of Architectural Studies.*

**Peggy Ahwesh** ARTS

BFA, Antioch College. (1990– ) *Professor of Film and Electronic Arts.*

**Richard Aldous** SST

PhD, University of Cambridge. (2009– ) *Eugene Meyer Professor of British History and Literature.*

**Matthew Amos** LANG/LIT

BA, MA, MPhil, PhD, New York University. (2014– ) *Visiting Assistant Professor of French.*

**Craig Anderson** SCI

BSc, MSc, University of Western Ontario; PhD, Université de Montréal. (2001– ) *Wallace Benjamin Flint and L. May Hawver Professor of Chemistry; Director of Undergraduate Research, Division of Science, Mathematics, and Computing.*

**Sven Anderson** SCI

BA, University of Virginia, Charlottesville; MA, PhD, Indiana University, Bloomington. (2002– ) *Associate Professor of Computer Science.*

**Kellan Anfinson** SST

BA, Macalester College; MA, PhD, Johns Hopkins University. (2019– ) *Visiting Assistant Professor of Political Studies.*

**Rania Antonopoulos** SST

BA, MA, PhD, New School University. (2001– ) *Visiting Professor of Economics; Senior Scholar, Levy Economics Institute.*

**Myra Young Armstead** SST

BA, Cornell University; MA, PhD, University of Chicago. (1985– ) *Vice President for Academic Inclusive Excellence; Lyford Paterson Edwards and Helen Gray Edwards Professor of Historical Studies.*

**Ephraim Asili** ARTS

BA, Temple University; MFA, Milton Avery Graduate School of the Arts. (2015– ) *Assistant Professor of Film and Electronic Arts.*

**Souleymane Badolo** ARTS

MFA, Bennington College. Dancer, choreographer, and founder of the Burkina Faso-based dance troupe Kongo Ba Téria. (2017– ) *Artist in Residence.*

**James Bagwell** ARTS

BME, Birmingham-Southern College; MME, MMM, Florida State University; DM, Indiana University. (2000– ) *Professor of Music; Director, Graduate Conducting Program; Academic Director, The Orchestra Now.*

**Franco Baldasso** LANG/LIT

Laurea in Lettere Moderne, Università degli Studi di Bologna; MA, PhD, New York University. (2015– ) *Assistant Professor of Italian.*

**Thurman Barker** ARTS

BA, SUNY Empire State; additional study at Roosevelt University and American Conservatory of Music. Jazz musician. (1993– ) *Professor of Music.*

**Thomas Bartscherer** SST

BA, University of Pennsylvania; MA, PhD, University of Chicago. (2008– ) *Peter Sourian Senior Lecturer in the Humanities; Senior Fellow, Hannah Arendt Center for Politics and Humanities.*

ARTS    The Arts

LANG/LIT    Languages and Literature

SCI    Science, Mathematics, and Computing

SST    Social Studies

**Sanjib Baruah** SST

BA, Cotton College, Gauhati, India; MA, University of Delhi, India; PhD, 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 347.

**Laura Battle** ARTS

BFA, Rhode Island School of Design; MFA, Yale University School of Art. (1986– ) *Professor of Studio Arts.*

**Jonathan Becker** SST

*Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement; Associate Professor of Political Studies.* See page 347.

**Heather L. Bennett** SCI

BS, Richard Stockton College of New Jersey; PhD, Brown University; PennPORT Fellow, neurology, Children's Hospital of Philadelphia. (2018– ) *Assistant Professor of Biology.*

**Alex Benson** LANG/LIT

BA, PhD, University of California, Berkeley. (2012– ) *Assistant Professor of Literature.*

**Roger Berkowitz** SST

BA, Amherst College; JD, Boalt Hall School of Law, University of California, Berkeley; PhD, UC Berkeley. (2005– ) *Professor of Political Studies and Human Rights; Academic Director, Hannah Arendt Center for Politics and Humanities.*

**Daniel Berthold** SST

BA, MA, Johns Hopkins University; PhD, Yale University. (1984– ) *Professor of Philosophy.*

**Ethan D. Bloch** SCI

BA, Reed College; MS, PhD, Cornell University. (1986– ) *Professor of Mathematics.*

**Katherine M. Boivin** ARTS

BA, Tufts University; MA, MPhil, PhD, Columbia University. (2013– ) *Assistant Professor of Art History.*

**Leon Botstein** ARTS

*President of the College, Leon Levy Professor in the Arts and Humanities.* See page 347.

**Jon Bowermaster** SST

BA, Drake University; MA, American University. (2019– ) *Visiting Lecturer in Environmental and Urban Studies.*

**Jonathan Brent**

BA, Columbia University; MA, PhD, University of Chicago. (2004– ) *Visiting Alger Hiss Professor of History and Literature.*

**Emma Briant**

BA, Coventry University; MRes, Glasgow Caledonian University; MSc, University of Glasgow; Diploma, Literature and Creative Writing, Open University; PhD, University of Glasgow. (2019– ) *Visiting Research Associate in Human Rights.*

**James Brudvig** SST

MBA, University of Chicago; PhD, University of Iowa. (1991– ) *Professor of Philosophy.*

**Teresa Buchholz** ARTS

BM, University of Northern Iowa; MM, Indiana University; Artist Diploma, Vocal Performance, Yale University. Mezzo-soprano. (2012– ) *Artist in Residence.*

**Ken Buhler** ARTS

BFA, University of Iowa; MFA, Indiana University. Painter. (2000– ) *Artist in Residence.*

**Charles Burnett** ARTS

BA, MFA, University of California, Los Angeles. Award-winning filmmaker. (2018–) *Visiting Artist in Residence.*

**John Burns** LANG/LIT

BA, University of Maine–Orono; MA, PhD, University of Wisconsin, Madison. (2019– ) *Visiting Associate Professor of Spanish.*

**Ian Buruma** SST

Studied at Leiden University, the Netherlands, and Nihon University, Tokyo, Japan; honorary PhD in theology, University of Groningen. Writer; journalist. (2003– ) *Paul W. Williams Professor of Human Rights and Journalism.*

**David Bush** ARTS

BA, Bard College; MFA, Yale University. (2010– ) *Artist in Residence*.

**Paul Cadden-Zimansky** SCI

BA, St. John's College, Santa Fe; MS, London School of Economics; MS, PhD, Northwestern University. (2012– ) *Associate Professor of Physics*.

**Mary Caponegro** LANG/LIT

BA, Bard College; MA, Brown University. (2002– ) *Richard B. Fisher Family Professor in Literature and Writing*.

**Nicole Caso** LANG/LIT

AB, Harvard University; MA, PhD, University of California, Berkeley. (2004– ) *Associate Professor of Spanish*.

**Maria Sachiko Cecire** LANG/LIT

BA, University of Chicago; MSt, DPhil, University of Oxford. (2010– ) *Associate Professor of Literature*.

**Omar Cheta** SST

BA, magna cum laude, American University in Cairo; AM, University of Chicago; PhD, New York University. (2013– ) *Assistant Professor of Middle Eastern and Historical Studies*.

**Bruce Chilton** SST

BA, Bard College; MDiv, General Theological Seminary, ordination to the diaconate and the priesthood; PhD, University of Cambridge. (1987– ) *Bernard Iddings Bell Professor of Philosophy and Religion; Executive Director, Institute of Advanced Theology*.

**Odile S. Chilton** LANG/LIT

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*.

**Robert L. Cioffi** LANG/LIT

BA, Harvard University; MSt, Greek and/or Latin languages and literatures, University of Oxford; PhD, Harvard University. (2013; 2016– ) *Assistant Professor of Classics*.

**Lindsay Walker Clark** ARTS

BFA, SUNY Purchase; MFA, Hollins University. (2017– ) *Visiting Assistant Professor of Dance*.

**Adriane Colburn** ARTS

BFA, School of the Art Institute of Chicago; MFA, Stanford University. (2014– ) *Artist in Residence*.

**Cathy D. Collins** SCI

BA, Pitzer College; MS, University of Arizona; PhD, University of Kansas; postdoctoral research, Washington University. (2010–11; 2016– ) *Associate Professor of Biology*.

**Ben Coonley** ARTS

BA, Brown University; MFA, Milton Avery Graduate School of the Arts, Bard College. (2010– ) *Associate Professor of Film and Electronic Arts*.

**Jorge Ignacio Cortiñas** ARTS

BA, Georgetown University; MA, University of California, Berkeley; MFA, Brown University. (2011– ) *Playwright in Residence*.

**Leah Cox** ARTS

BA, Texas Christian University. Dancer, choreographer. (2009– ) *Term Associate Professor of Dance*.

**Christian Crouch** SST

BA, Princeton University; MA, MPhil, PhD, New York University. (2006– ) *Associate Professor of History*.

**John Cullinan** SCI

BA, Bates College; PhD, University of Massachusetts Amherst. (2006– ) *Associate Professor of Mathematics*.

**Robert J. Culp** SST

BA, Swarthmore College; MA, University of Michigan; MA, PhD, Cornell University. (1999– ) *Associate Professor of History*.

**Lauren Curtis** LANG/LIT

BA, MA, University of Oxford; PhD, Harvard University. (2013– ) *Associate Professor of Classics*.

**Laurie Dahlberg** ARTS

BS, MA, Illinois State University; MA, PhD, Princeton University. (1996– ) *Associate Professor of Art History and Photography*.

**Justin Dainer-Best** SCI

BA, Haverford College; predoctoral internship, University of Vermont; PhD, University of Texas at Austin. (2018– ) *Assistant Professor of Psychology*.

**Deirdre d'Albertis** LANG/LIT

*Dean of the College*. See page 347.

**Ziad Dallal** LANG/LIT

BA, American University of Beirut; PhD, New York University. (2018– ) *Visiting Assistant Professor of Arabic*.

**Mark Danner** SST

BA, cum laude, Harvard College. Journalist. (2003– ) *James Clarke Chace Professor of Foreign Affairs and the Humanities*.

**Richard H. Davis** SST

BA, University of Chicago; MA, University of Toronto; PhD, University of Chicago. (1997– ) *Professor of Religion*.

**Tim Davis** ARTS

BA, Bard College; MFA, Yale University. (2003– ) *Associate Professor of Photography*.

**Matthew Deady** SCI

BS, MS, University of Illinois; PhD, Massachusetts Institute of Technology. (1987– ) *Professor of Physics*.

**Adhaar Noor Desai** LANG/LIT

BA, Stanford University; PhD, Cornell University. (2014– ) *Assistant Professor of Literature*.

**Sanjaya DeSilva** SST

BA, Macalester College; MA, MPhil, PhD, Yale University. (2000– ) *Associate Professor of Economics*.

**Liza Dickinson** ARTS

BA, Oberlin College; MFA, ART/MXAT Institute, Harvard University; certificate of completion, British American Drama Academy. (2017– ) *Visiting Artist in Residence*.

**Danielle Dobkin** ARTS

BA, Bard College; MFA, DMA candidate, Columbia University. (2020– ) *Visiting Instructor in Music*.

**Michèle D. Dominy** SST

AB, honors, Bryn Mawr College; MA, PhD, Cornell University. (2001–15) *Dean of the College*. (1981– ) *Professor of Anthropology and Environmental and Urban Studies*.

**Daniella Dooling** ARTS

BFA, School of Visual Arts; MFA, Yale University School of Art. (2003– ) *Artist in Residence*.

**Ellen Driscoll** ARTS

BA, Wesleyan University; MFA, Columbia University. (2013– ) *Professor of Studio Arts*.

**M. Elias Dueker** SST

BA, Rhodes College; MA, MPhil, PhD, Columbia University. (2014– ) *Assistant Professor of Environmental and Urban Studies*.

**Sarah Dunphy-Lelii** SCI

BA, Pennsylvania State University; MA, PhD, University of Michigan. (2007– ) *Associate Professor of Psychology*.

**Jay Elliott** SST

BA, New York University; PhD, University of Chicago. (2013– ) *Assistant Professor of Philosophy*.

**Yuval Elmelech** SST

BA, MA, Tel Aviv University; PhD, Columbia University. (2001– ) *Associate Professor of Sociology; Research Associate, Levy Economics Institute*.

**Omar G. Encarnación** SST

BA, Bridgewater College; MA, University of Texas at Austin; PhD, Princeton University. (1998– ) *Professor of Political Studies*.

**Helen Epstein** SST

BA, University of California, Berkeley; MSc, London School of Hygiene and Tropical Medicine; PhD, University of Cambridge. (2010– ) *Visiting Professor of Human Rights and Global Public Health*.

**Gidon Eshel** SST

BA, Haifa University, Israel; MA, MPhil, PhD, 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*.

**Barbara Ess** ARTS

BA, University of Michigan. (1997– ) *Associate Professor of Photography*.

**Jeannette Estruth** SST

BA, Vassar College; PhD, New York University; additional studies, Georgetown University School of Foreign Service. (2019– ) *Assistant Professor of History*.

**Tabetha Ewing** SST

BA, Bard College; MA, PhD, Princeton University. (1998– ) *Associate Professor of History*.

**Nuruiddin Farah** LANG/LIT

Somali novelist, essayist, playwright, screenwriter. Educated at Panjab University, Chandigarh, India. (2013– ) *Distinguished Professor of Literature*.

**Kris Feder** SST

BA, University of Pennsylvania; PhD, Temple University. (1991– ) *Associate Professor of Economics*.

**Miriam Felton-Dansky** ARTS

BA, Barnard College; MFA, DFA, Yale University School of Drama. (2012– ) *Assistant Professor of Theater and Performance*.

**Jack Ferver** ARTS

Trained at Martha Graham Center of Contemporary Dance; Prague Center for Continuing Education. (2013– ) *Artist in Residence*.

**Peter Filkins** LANG/LIT

BA, Williams College; MFA, Columbia University. (2007– ) *Visiting Professor of Literature*.

**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

BFA, The Juilliard School; BA, SUNY Empire State College; MFA, Bennington College. (1998– ) *Visiting Associate Professor of Dance*.

**Laura R. Ford** SST

BA, Pacific Union College; JD, Tulane University Law School; MPA, Columbia University School of International and Public Affairs; LLM, University of Washington School of Law; PhD, Cornell University; Postdoctoral Fellow, Baldy Center for Law and Social Policy, SUNY Buffalo Law School. (2016– ) *Assistant Professor of Sociology*.

**Elizabeth Frank** LANG/LIT

BA, MA, PhD, University of California, Berkeley. (1982– ) *Joseph E. Harry Professor of Modern Languages and Literature*.

**Kenji Fujita** ARTS

BA, Bennington College; MFA, 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

BM, Oberlin Conservatory of Music; MM, DM, Northwestern University. (1997– ) *Taylor Hawver and Frances Bortle Hawver Professor of Music*.

**Arthur Gibbons** ARTS

BA, Ohio Wesleyan University; BFA, MFA, University of Pennsylvania. (1988– ) *Professor of Sculpture; Director, Milton Avery Graduate School of the Arts*.

**Christopher H. Gibbs** ARTS

BA, Haverford College; MA, MPhil, PhD, Columbia University. (2002– ) *James H. Ottaway Jr. Professor of Music; Artistic Codirector, Bard Music Festival*.

**Helena Sedláčková Gibbs**

BA, Columbia University; MA, PhD, New York University; certificate in education, University of Brasilia. (2003– ) *Visiting Assistant Professor of Humanities*.

**Jeffrey Gibson** ARTS

BFA, Art Institute of Chicago; MA, Royal College of Art. (2012– ) *Artist in Residence*.

**Simon Gilhooley** SST

MA, University of Edinburgh; MA, University of London, Institute for the Study of the Americas; MA, PhD, Cornell University. (2013– ) *Assistant Professor of Political Studies*.

**Anna Gjika** SST

BA, Fordham University; PhD candidate, The Graduate Center, City University of New York. (2019– ) *Visiting Lecturer in Sociology*.

**Beka Goedde** ARTS

BA, Columbia University; MFA, Milton Avery Graduate School of the Arts, Bard College. (2015– ) *Artist in Residence*.

**Jacqueline Goss** ARTS

BA, Brown University; MFA, Rensselaer Polytechnic Institute. (2001– ) *Professor of Film and Electronic Arts*.

**Stephen Graham** LANG/LIT

BA, Harvard College; MA, MFA, MPhil, PhD, Columbia University. (2006– ) *Bard Center Fellow*.

**Brent Green** ARTS

Artist and filmmaker. (2017– ) *Visiting Artist in Residence*.

**Donna Ford Grover** LANG/LIT

BA, Bard College; PhD, The Graduate Center, City University of New York. (1999– ) *Visiting Associate Professor of Literature and American Studies*.

**Marka Gustavsson** ARTS

BM, Indiana University; MM, Mannes College of Music; DMA, City University of New York. (2001– ) *Visiting Assistant Professor of Music*.

**Garry L. Hagberg** SST

BA, MA, PhD, University of Oregon. (1990– ) *James H. Ottaway Jr. Professor of Aesthetics and Philosophy*.

**Hal Haggard** SCI

BA, Reed College; MA, PhD, University of California, Berkeley. (2014– ) *Assistant Professor of Physics*.

**Benjamin Hale** LANG/LIT

BA, Sarah Lawrence College; MFA, Iowa Writers Workshop. 2012 Bard Fiction Prize winner. (2012– ) *Writer in Residence*.

**Jeremiah Hall**

BA, Bard College; MA, The New School; MS, SUNY Buffalo. (2013– ) *Visiting Instructor in Practice; Digital Technologies Development Librarian*.

**Mark D. Halsey** SCI

BA, Hobart College; AM, PhD, Dartmouth College. (1989– ) *Vice President for Institutional Research and Assessment; Associate Professor of Mathematics*.

**Ed Halter** ARTS

BA, Yale University; MA, New York University. (2005– ) *Critic in Residence, Film and Electronic Arts*.

**Lynn Hawley** ARTS

BA, Middlebury College; MFA, New York University; certificate of training, Moscow Art Theatre. (2000– ) *Artist in Residence, Theater and Performance*.

**Maggie Hazen** ARTS

MFA, Rhode Island School of Design. (2017– ) *Digital Classroom Technician*.

**Rebecca Cole Heinowitz** LANG/LIT

BA, University of California, San Diego; MA, PhD, Brown University. (2004– ) *Associate Professor of Literature*.

**Sarah Hennies** ARTS

BA, University of Illinois at Urbana-Champaign; MA, University of California, San Diego. (2019– ) *Visiting Assistant Professor of Music*.

**Samantha Hill**

BA, Albion College; PhD, University of Massachusetts Amherst. (2015– ) *Assistant Director, Hannah Arendt Center; Visiting Assistant Professor of Political Studies*.

**Frederic C. Hof** SST

Ambassador and special adviser for transition in Syria under President Obama. Graduate, Georgetown University School of Foreign Service, Naval Postgraduate School; additional studies in Arabic at Foreign Service Institute, Tunisia. (2018– ) *Diplomat in Residence*.

**Michelle Hoffman**

BSc, Concordia University; MA, PhD, University of Toronto; Mellon Postdoctoral Fellow, American University of Central Asia. (2015– ) *Assistant Director, Institute for Writing and Thinking; Visiting Assistant Professor of Humanities*.

**Elizabeth M. Holt** LANG/LIT

BA, Harvard University; MA, MPhil, PhD, Columbia University. (2008– ) *Associate Professor of Arabic*.

**Justin C. Hulbert** SCI

BA, University of Pennsylvania; MA, University of Oregon; PhD, University of Cambridge. (2015– ) *Assistant Professor of Psychology*.

**Thomas Hutcheon** SCI

BA, Bates College; MS, PhD, Georgia Institute of Technology. (2014– ) *Visiting Assistant Professor of Psychology*.

**Michael Ives** LANG/LIT

BA, University of Rochester. (2003– ) *Poet in Residence*.

**Nora Jacobsen Ben Hammed** SST

BA, Yale University; MA, Yale Divinity School; PhD, University of Chicago Divinity School. (2019– ) *Assistant Professor of Islamic Studies*.

**Swapan Jain** SCI

BS, Kennesaw State University; PhD, Georgia Institute of Technology. (2009– ) *Associate Professor of Chemistry*.

**Brooke Jude** SCI

BA, Colby College; PhD, Dartmouth College. (2009– ) *Associate Professor of Biology*.

**Craig Jude** SCI

BA, Colby College; PhD, Dartmouth College. (2009– ) *Laboratory Coordinator, Biology Program*.

**Matthew Junge** SCI

BA, BS, MS, PhD, University of Washington. (2019– ) *Assistant Professor of Mathematics*.

**Jeffrey Jurgens** SST

BA, Colorado College; MA, PhD, University of Michigan. (2017– ) *Visiting Assistant Professor of Anthropology*.

**Patricia Karetzky** ARTS

BA, New York University; MA, Hunter College; PhD, Institute of Fine Arts, New York University. (1988– ) *Oskar Munsterberg Lecturer in Art History*.

**Lisa Katzman** ARTS

BA, Bard College; MA, University of Chicago. Documentary filmmaker. (2018– ) *Visiting Artist in Residence*.

**Erica Kaufman**

BA, Douglass College, Rutgers University; MFA, The New School; PhD, The Graduate Center, City University of New York. (2017– ) *Director, Institute for Writing and Thinking; Visiting Assistant Professor of Humanities*.

**Thomas Keenan** LANG/LIT

BA, Amherst College; MPhil, PhD, Yale University. (1999– ) *Associate Professor of Comparative Literature; Director, Human Rights Project*.

**Felicia Keesing** SCI

BS, Stanford University; PhD, University of California, Berkeley. (2000– ) *David and Rosalie Rose Distinguished Professor of Science, Mathematics, and Computing*.

**Jim Keller**

BA, University of California, Berkeley; MA, University of Montana, Missoula; PhD, SUNY Stony Brook. (2001– ) *Director, The Learning Commons; Visiting Associate Professor of Academic Writing*.

**Robert Kelly** LANG/LIT

BA, City College of New York; graduate work, Columbia University; LittD (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

MA, German, MA, Russian, University of Utah; PhD, Harvard University. (1985– ) *Professor of German.*

**Arseny Khakhalin** SCI

MS, Moscow State University; PhD, Institute of Higher Nervous Activity and Neurophysiology, Russian Academy of Sciences; postdoctoral fellow, Brown University. (2014– ) *Assistant Professor of Biology.*

**Erica Kiesewetter** ARTS

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.*

**Anthony Kirk** ARTS

Master printer, artist. MFA, Chelsea School of Art, London. (2019– ) *Visiting Artist in Residence.*

**Alex Kitnick** ARTS

BA, Wesleyan University; MA, PhD, Princeton University. (2013– ) *Assistant Professor of Art History and Visual Culture; Brant Family Fellow in Contemporary Arts.*

**Peter Klein** SST

BA, Drew University; MA, PhD, Brown University. (2014– ) *Assistant Professor of Sociology and Environmental and Urban Studies.*

**Antonios Kontos** SCI

Diploma in Physics, National Technical University of Athens; MS, PhD, University of Notre Dame. (2017– ) *Assistant Professor of Physics.*

**Marina Kostalevsky** LANG/LIT

MA, Leningrad State Conservatory; PhD, Yale University. (1996– ) *Professor of Russian.*

**Lu Kou** LANG/LIT

BA, Peking University; MA, PhD, Harvard University. (2019– ) *Assistant Professor of Chinese.*

**Lisa Krueger-Chandler** ARTS

AB, University of California, Berkeley; graduate studies in film theory, École des Hautes Études, Paris. Also studied at the Paris Film Program. (2016– ) *Visiting Artist in Residence.*

**Stephanie Kufner** LANG/LIT

Teaching Diploma, Certification for English Language and Business Administration, University of Munich; Diplom-Handelslehrer, University of Munich; MA, PhD, SUNY Albany. (1990– ) *Visiting Associate Professor of German; Academic Director, Center for Foreign Languages and Cultures.*

**Laura Kuhn** ARTS

PhD, University of California, Los Angeles. Director and cofounder, John Cage Trust. (2007– ) *John Cage Professor of Performance Arts.*

**Laura Kunreuther** SST

BA, University of Pennsylvania; MA, PhD, University of Michigan. (2001– ) *Associate Professor of Anthropology.*

**Cecile E. Kuznitz** SST

AB, magna cum laude, Harvard University; MA, PhD, Stanford University. (2003– ) *Associate Professor of Jewish History.*

**Christopher N. LaFratta** SCI

BS, University of Massachusetts; PhD, University of Maryland. (2010– ) *Associate Professor of Chemistry.*

**Ellen Condliffe Lagemann** SST

BA, Smith College; MA, Teachers College, Columbia University; PhD, Columbia University. (2007– ) *Levy Institute Research Professor; Distinguished Fellow, Bard Prison Initiative.*

**Peter Laki** ARTS

Diploma in musicology, Franz Liszt Academy of Music, Budapest; PhD, University of Pennsylvania. (2007– ) *Visiting Associate Professor of Music.*

**Kristin Lane** SCI

BA, University of Virginia; MS, Yale University; PhD, Harvard University. (2007– ) *Associate Professor of Psychology.*

**Hillary Langberg** SST

BA, University of California, Berkeley; MA, PhD, University of Texas at Austin. (2020– ) *Visiting Associate Professor of Religion.*

**Ann Lauterbach** LANG/LIT

BA, 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

BAS, MS, Stanford University; MFA, Yale University School of Art. (1998– ) *Professor of Photography.*

**Gideon Lester** ARTS

BA, University of Oxford; Diploma in dramaturgy, Harvard University. (2012– ) *Professor of Theater and Performance; Artistic Director for Theater and Dance, Fisher Center for the Performing Arts.*

**Marisa Libbon** LANG/LIT

BA, University of California, Berkeley; MPhil, University of Oxford; MA, PhD, University of California, Berkeley. (2012– ) *Assistant Professor of Literature.*

**Christopher R. Lindner** SST

BA, Hamilton College; MA, University of Cincinnati; PhD, SUNY Albany. (1988– ) *Archaeologist in Residence.*

**Erica Lindsay** ARTS

BA, New York University. Jazz musician, composer. (2001– ) *Artist in Residence.*

**Lindsey Lodhie** ARTS

BA, Hampshire College; MFA, SUNY Buffalo; MA, PhD candidate, Harvard University. (2019– ) *Visiting Lecturer in Film and Electronics.*

**Peter L'Official** LANG/LIT

BA, Williams College; MA, New York University; PhD, Harvard University. (2015– ) *Assistant Professor of Literature.*

**Ilka LoMonaco** ARTS

Studied at Hochschule für Musik und Theater Hamburg. (2008– ) *Visiting Assistant Professor of Music.*

**Richard B. Lopez** SCI

BA, Princeton University; PhD., Dartmouth College; Postdoctoral Fellow, Rice University. (2019– ) *Assistant Professor of Psychology.*

**Patricia López-Gay** LANG/LIT

PhD, New York University; joint PhD, comparative literature and translation studies, University of Paris 7 and Autonomous University of Barcelona. (2013– ) *Assistant Professor of Spanish.*

**Renée Anne Louprette** ARTS

BM, Graduate Professional Diploma, Hartt School, University of Hartford; Diplôme Supérieur, Centre d'Études Supérieures de Musique et de Danse de Toulouse; MM, conducting, Bard College Conservatory of Music (2019– ) *Assistant Professor of Music; Bard College Organist.*

**Valeria Luiselli** LANG/LIT

BA, UNAM, Mexico; MA, PhD, Columbia University. (2019– ) *Writer in Residence.*

**Joseph Luzzi** LANG/LIT

BA, Tufts University; MA, New York University; MA, MPhil, PhD, Yale University. (2002– ) *Professor of Comparative Literature.*

**Medrie MacPhee** ARTS

BFA, Nova Scotia College of Art and Design. (1997– ) *Sherri Burt Hennessey Artist in Residence.*

**Liudmila Malyshava** SST

BA, Bard College; MA, PhD candidate, University of Missouri-Kansas City. (2018– ) *Visiting Instructor in Economics.*

**Tanya Marcuse** ARTS

AA, Bard College at Simon's Rock; BA, Oberlin College; MFA, Yale University School of Art. (2014– ) *Artist in Residence.*

**Michael E. Martell** SST

BA, University of Oregon; MA, PhD, American University. (2016– ) *Assistant Professor of Economics.*

**Dawn Lundy Martin** LANG/LIT

BA, University of Connecticut; MA, San Francisco State University; PhD, University of Massachusetts, Amherst. (2018– ) *Distinguished Writer in Residence.*

**Wyatt Mason**

Studied literature at 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

BA, Saint Joseph's College of Maine; MA, Boston College; PhD, Wesleyan University. (1999- )  
*Associate Professor of Computer Science and Mathematics; Director, Laboratory for Algebraic and Symbolic Computation, Bard College.*

**Christopher McIntosh** SST

BA, University of Georgia; MA, Georgetown University; MA, PhD, University of Chicago. (2010- ) *Assistant Professor of Political Studies.*

**Dave McKenzie** ARTS

BFA, University of the Arts; also studied at Skowhegan School of Painting and Sculpture. (2015- ) *Artist in Residence.*

**Allison McKim** SST

BA, Columbia University; MA, PhD, New York University. (2010- ) *Associate Professor of Sociology.*

**Emily McLaughlin** SCI

BS, Ohio Northern University; PhD, University of Pennsylvania. (2008- ) *Associate Dean of the College; Associate Professor of Chemistry.*

**Nesrin Ersoy McMeekin**

BA, MA, Bilkent University, Ankara. (2014- )  
*Visiting Instructor in the Humanities.*

**Sean McMeekin** SST

AB, Stanford University; MA, PhD, University of California, Berkeley. (2014- ) *Francis Flourney Professor of European History and Culture.*

**Blair McMillen** ARTS

BA, BM, Oberlin College; MM, The Juilliard School; DMA, Manhattan School of Music. (2006- ) *Artist in Residence.*

**Walter Russell Mead** SST

BA, Yale University. (2005-08, 2010- ) *James Clarke Chace Professor of Foreign Affairs and the Humanities.*

**Daniel Mendelsohn** LANG/LIT

BA, University of Virginia; MA, PhD, Princeton University. (2006- ) *Charles Ranlett Flint Professor of Humanities.*

**Stefan M. Mendez-Diez** SCI

BA, physics, BS, mathematics, University of Chicago; PhD, University of Maryland. (2016- )  
*Assistant Professor of Mathematics.*

**Dinaw Mengestu** LANG/LIT

BA, Georgetown University; MFA, Columbia University. (2016- ) *Professor of Written Arts.*

**Susan Merriam** ARTS

BFA, School of the Museum of Fine Arts, Tufts University; MA, Tufts; PhD, Harvard University. (2003- ) *Associate Professor of Art History.*

**Kassandra Miller** LANG/LIT

AB, Princeton University; MPhil, University of Oxford; PhD, University of Chicago. (2019- )  
*Visiting Assistant Professor of Classical Studies.*

**Oleg Minin** LANG/LIT

BA, University of Victoria; MA, University of Waterloo; PhD, University of Southern California. (2012- ) *Visiting Assistant Professor of Russian.*

**Aniruddha Mitra** SST

MA, Delhi School of Economics; MS, PhD, University of Illinois at Urbana-Champaign. (2012- ) *Associate Professor of Economics.*

**Chiori Miyagawa** ARTS

MFA, Brooklyn College. (1999- ) *Playwright in Residence.*

**Alys Moody** LANG/LIT

BA, MPhil, University of Sydney; DPhil, University of Oxford. (2019- ) *Assistant Professor of Literature.*

**A. Sayeeda Moreno** ARTS

MFA, New York University. (2018- ) *Artist in Residence, Film and Electronic Arts.*

**Bradford Morrow** LANG/LIT

BA, University of Colorado; graduate studies, Danforth Fellow, Yale University. Novelist, poet; founding editor, *Conjunctions*. (1990- ) *Professor of Literature; Bard Center Fellow.*

**Gregory Duff Morton** SST

BA, Yale University; AM, MA, PhD, University of Chicago. (2017- ) *Assistant Professor of Anthropology.*

**Gregory B. Moynahan** SST

BA, Wesleyan University; graduate studies, Humboldt University, Berlin; MA, DPhil, PhD, University of California, Berkeley. (2001- ) *Associate Professor of History.*

**Rufus Müller** ARTS

BA, MA, University of Oxford. Tenor; performs internationally in operas, oratorios, and recitals. (2006- ) *Associate Professor of Music.*

**Michelle Murray** SST

BA, MA, PhD, University of Chicago. (2009- ) *Associate Professor of Political Studies.*

**Matthew Mutter** LANG/LIT

BA, University of North Carolina; MA, MPhil, PhD, Yale University. (2010- ) *Associate Professor of Literature.*

**David Nelson** SST

BA, Wesleyan University; MHL, Hebrew Union College-Jewish Institute of Religion; PhD, New York University. (2008- ) *Visiting Associate Professor of Religion; Rabbi.*

**Melanie Nicholson** LANG/LIT

BA, Arizona State University; MA, MFA, University of Arizona; PhD, University of Texas at Austin. (1995- ) *Professor of Spanish.*

**Kerri-Ann Norton** SCI

BA, Bard College; PhD, Rutgers University; post-doctoral fellow, Johns Hopkins University School of Medicine. (2017- ) *Assistant Professor of Computer Science.*

**Isabelle O'Connell** ARTS

BA, Royal Irish Academy of Music; MM, Manhattan School of Music. Pianist. (2014- ) *Visiting Instructor in Music.*

**Keith O'Hara** SCI

BS, Rowan University; MS, PhD, Georgia Institute of Technology. (2009- ) *Associate Professor of Computer Science.*

**Joseph O'Neill** LANG/LIT

JB, Girton College, University of Cambridge. (2011- ) *Distinguished Visiting 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

BA, Hampshire College; MFA, Temple University. Filmmaker. (2016- ) *Visiting Artist in Residence.*

**Dimitri B. Papadimitriou** SST

BA, Columbia University; MA, PhD, New School for Social Research. (1977- ) *President, Levy Economics Institute; Executive Vice President Emeritus, Bard College; Jerome Levy Professor of Economics.*

**Philip Pardi**

BA, Tufts University; MFA, Michener Center for Writers, University of Texas at Austin. Poet and translator. (2005- ) *Director of College Writing; Visiting Assistant Professor of Writing.*

**Laura Parnes** ARTS

BFA, Tyler School of Art. Filmmaker (2019- ) *Visiting Artist in Residence.*

**Gilles Peress** ARTS, SST

Studies at Institut d'Etudes Politiques and Université de Vincennes, France. (2008- ) *Distinguished Visiting Professor of Human Rights and Photography.*

**Joel Perlmann** SST

BA, Hebrew University, Jerusalem; PhD, Harvard University. (1994- ) *Levy Institute Research Professor; Senior Scholar, Levy Economics Institute.*

**Gabriel G. Perron** SCI

BSc, MSc, McGill University; PhD, University of Oxford; Banting Postdoctoral Fellow, Center for Advanced Research in Environmental Genomics, University of Ottawa. (2015- ) *Assistant Professor of Biology.*

**Judy Pfaff** ARTS

BFA, Washington University; MFA, Yale University School of Art. ( 1989, 1991, 1994- ) *Richard B. Fisher Professor in the Arts.*

**Atahualpa Pinto** SCI

BS, SUNY College of Environmental Science and Forestry; PhD, Syracuse University. (2018– )  
*Visiting Assistant Professor of Chemistry.*

**Francine Prose** LANG/LIT

BA, Radcliffe College. (2005– ) *Distinguished Writer in Residence.*

**Karen Raizen** LANG/LIT

BA, classics, BM, viola performance, Rice University; MM, Conservatorio della Svizzera Italiana; MPhil, PhD, Yale University. (2017– ) *Visiting Assistant Professor of Italian.*

**Dina Ramadan** LANG/LIT

BA, American University in Cairo; MA, MPhil, PhD, Columbia University. (2010– ) *Assistant Professor of Arabic.*

**Raman Ramakrishnan** ARTS

BA, Harvard University; MM, The Juilliard School. (2015– ) *Artist in Residence; faculty, Bard College Conservatory of Music.*

**Kelly Reichardt** ARTS

BFA, School of the Museum of Fine Arts, Tufts University. Filmmaker, screenwriter. (2006– ) *Artist in Residence.*

**Chiara Teresa Ricciardone**

BA, Swarthmore College; MA, SUNY Binghamton; MA, PhD, University of California, Berkeley. (2018– ) *Klemens von Klemperer Hannah Arendt Center Teaching Fellow.*

**Bruce Robertson** SCI

BS, University of Notre Dame; PhD, University of Montana. (2012– ) *Associate Professor of Biology.*

**Miles Rodríguez** SST

BA, Rice University; MA, PhD, Harvard University. (2012– ) *Assistant Professor of Historical Studies and Latin American and Iberian Studies.*

**Susan Fox Rogers** LANG/LIT

BA, Pennsylvania State University; MA, Columbia University; MFA, University of Arizona. (2001– ) *Visiting Associate Professor of Writing; Associate, Institute for Writing and Thinking.*

**Emilio Rojas** ARTS

BFA, Emily Carr University of Art and Design; MFA, University of British Columbia; MFA, performance, School of the Art Institute of Chicago. (2019– ) *Visiting Artist in Residence.*

**James Romm** LANG/LIT

BA, Yale University; PhD, Princeton University. (1990–96, 2000– ) *James H. Ottaway Jr. Professor of Classics.*

**Lauren Lynn Rose** SCI

BA, Tufts University; MS, PhD, Cornell University. (1997– ) *Associate Professor of Mathematics.*

**Julia Rosenbaum** ARTS

BA, Yale University; MA, PhD, University of Pennsylvania. (2001–06, 2008– ) *Associate Professor of Art History.*

**Jonathan Rosenberg** ARTS

BA, University of Pennsylvania; MFA, New York University. (2005– ) *Artist in Residence.*

**Peter Rosenblum** SST

AB, Columbia College; JD, Northwestern University Law School; LL.M., Columbia Law School; DEA (Diplôme d'études approfondies), University of Paris 1 (Panthéon-Sorbonne). (2012– ) *Professor of International Law and Human Rights.*

**John Ryle** SST

BA, MA, University of Oxford. Writer, filmmaker, anthropologist. Cofounder, Rift Valley Institute. (2005– ) *Legrand Ramsey Professor of Anthropology.*

**Silvia Saccon** SCI

MA, PhD, University of Nebraska-Lincoln. (2018– ) *Visiting Assistant Professor of Mathematics.*

**Lisa Sanditz** ARTS

BFA, Philadelphia College of Art; MFA, 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

BFA, Philadelphia College of Art; MFA, Yale University. Painter. (2001– ) *Artist in Residence.*

**Ivonne Santoyo-Orozco** ARTS

BArch, Universidad de las Américas Puebla; MArch, Berlage Institute, Rotterdam; PhD, Architectural Association School of Architecture, London. (2019– ) *Assistant Professor of Architectural Studies*.

**Matt Sargent** ARTS

BA, St. Mary's College of Maryland; MM, Hartt School, University of Hartford; PhD, SUNY Buffalo. (2014– ) *Visiting Assistant Professor of Music*.

**Simeen Sattar** SCI

BA, Rosemont College; PhD, Yale University. (1984– ) *Professor of Chemical Physics*.

**Frank M. Scalzo** SCI

BS, St. Bonaventure University; MA, PhD, SUNY Binghamton. (1999– ) *Associate Professor of Psychology*.

**Ann Seaton** LANG/LIT

BA, Wellesley College; PhD, Harvard University. (2015– ) *Visiting Assistant Professor of Humanities; Director, Difference and Media Project; Director, Multicultural Affairs; Senior Fellow, Hannah Arendt Center for Politics and Humanities*.

**Shai Secunda** SST

BTL, Ner Israel Rabbinical College; MLA, Johns Hopkins University; MA, PhD, Bernard Revel Graduate School, Yeshiva University; additional studies at Hebrew University, Harvard University. (2016– ) *Jacob Neusner Professor in the History and Theology of Judaism*.

**David Shein** SST

BA, SUNY Oswego; MPhil, PhD, The 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

BA, Stanford University; MA, Waseda University; MA, PhD, 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

BA, Yale University; PhD, New York University. (2016– ) *Assistant Professor of Mathematics*.

**Maria Q. Simpson** ARTS

BFA, University of Massachusetts; MFA, University of Washington. (2004– ) *Professor of Dance*.

**Mona Simpson** LANG/LIT

BA, University of California, Berkeley; MFA, Columbia University. (1988–2001, 2005– ) *Writer in Residence*.

**Whitney Slaten** ARTS

BM, William Paterson University; MA, MPhil, PhD, Columbia University. (2018– ) *Assistant Professor of Music*.

**Robyn L. Smyth** SST

BS, Cornell University; MS, University of Vermont; PhD, University of California, Santa Barbara. (2017– ) *Visiting Assistant Professor of Environmental and Urban Studies; faculty, Bard Center for Environmental Policy*.

**Patricia Spencer** ARTS

BM, Oberlin Conservatory of Music. (1997– ) *Visiting Associate Professor of Music*.

**Sophia Stamatopoulou-Robbins** SST

BA, Columbia University; MSc, University of Oxford; MPhil, PhD, Columbia University. (2013– ) *Assistant Professor of Anthropology*.

**I Ketut Suadin** ARTS

Graduate, Konservatori Karawitan, Bali, Indonesia. (2012– ) *Visiting Associate Professor of Music*.

**Richard Suchenski** ARTS

BA, Princeton University; MA, MPhil, PhD, Yale University. Film historian. (2009– ) *Associate Professor of Film and Electronic Arts; Director, Center for Moving Image Arts*.

**Karen Sullivan** LANG/LIT

AB, Bryn Mawr College; MA, PhD, University of California, Berkeley. (1993– ) *Irma Brandeis Professor of Romance Literature and Culture*.

**Wakako Suzuki** LANG/LIT

BA, Rikkyo University, Tokyo; MA, Columbia University; MA, Stanford University; PhD, University of California, Los Angeles. (2018– ) *Assistant Professor of Japanese*.

**Yuka Suzuki** SST

BA, Cornell University; MPhil, PhD, Yale University. (2003– ) *Associate Professor of Anthropology*.

**Julianne Swartz** ARTS

BA, University of Arizona; MFA, Milton Avery Graduate School of the Arts, Bard College. (2006– ) *Artist in Residence*.

**Erika Switzer** ARTS

BM, MM, University of British Columbia; MM, Hochschule für Musik und Theater München, Germany; DM, The Juilliard School. (2010– ) *Artist in Residence*.

**David Sytkowski** ARTS

BM, University of Wisconsin-Madison. (2018– ) *Visiting Artist in Residence*.

**David Szlasa** ARTS

BFA, New York University, Tisch School of the Arts; MA, NYU, Gallatin School of Interdisciplinary Studies. (2017– ) *Visiting Artist in Residence*.

**Kathryn Tabb** SST

BA, University of Chicago; MPhil, University of Cambridge; MA, PhD, University of Pittsburgh. (2019– ) *Assistant Professor of Philosophy*.

**Pavlina R. Tcherneva** SST

BA, Gettysburg College; MA, PhD, University of Missouri-Kansas City. (2006–08, 2012– ) *Associate Professor of Economics; Research Associate, Levy Economics Institute*.

**Richard Teitelbaum** ARTS

BA, Haverford College; MM, Yale School of Music. Composer, performer. (1988– ) *Professor of Music*.

**Drew Thompson** SST

BA, Williams College; PhD, University of Minnesota. (2013– ) *Assistant Professor of Africana and Historical Studies*.

**Michael Tibbetts** SCI

BS, Southeastern Massachusetts University; PhD, Wesleyan University. (1992– ) *Professor of Biology*.

**Olga Touloumi** ARTS

BArch, Aristotle University of Thessaloniki; MSc, Massachusetts Institute of Technology; MA, PhD, Harvard University. (2014– ) *Assistant Professor of Art History*.

**Joan Tower** ARTS

BA, Bennington College; MA, DMA, Columbia University. Composer. (1972– ) *Asher B. Edelman Professor in the Arts; faculty, Bard College Conservatory of Music*.

**Dominique Townsend** SST

BA, Barnard College; MTS, Harvard Divinity School; MPhil, PhD, Columbia University. (2016– ) *Assistant Professor of Religion*.

**Éric Trudel** LANG/LIT

BA, Concordia University, Montreal; MA, McGill University; PhD, 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*.

**Robert Tully** SST

BA, Yale University; DPhil, University of Oxford. (2018– ) *Visiting Professor of Philosophy*.

**David Ungvary** LANG/LIT

AB, Duke University; MSt, University of Oxford; PhD, Harvard University. (2018– ) *Assistant Professor of Classics*.

**Leanne Ussher** SST

BEC, Macquarie University, Sydney; Graduate Diploma (applied finance), Securities Institute of Australia, Sydney; MA, PhD, New School for Social Research. (2019– ) *Visiting Assistant Professor of Economics*.

**Marina van Zuylen** LANG/LIT

AB, MA, PhD, Harvard University. (1997– ) *Professor of French and Comparative Literature*.

**Tatjana Myoko von Prittwitz und Gaffron**

BA, University of Saarland; MA, Center for Curatorial Studies, Bard College; PhD, University of Saarland. (2009– ) *Visiting Assistant Professor of First-Year Seminar; Buddhist chaplain.*

**Olga Voronina** LANG/LIT

BA, MA, Herzen University; PhD, Harvard University. (2010– ) *Associate Professor of Russian.*

**Jean Wagner** ARTS

BA, Wesleyan University; MA, Smith College. (2000– ) *Artist in Residence.*

**Carol Wax** ARTS

BM, Manhattan School of Music; also studied at Lake Placid School of Art and Pratt Graphics Center. (2019– ) *Visiting Artist in Residence, Studio Arts.*

**Robert Weston**

BA, University of Florida; MA, MPhil, Columbia University. (2005– ) *Continuing Associate Professor of Humanities.*

**Miles Arthur White** SCI

BS, University of Wisconsin–Madison; PhD, Iowa State University. (2019– ) *Visiting Assistant Professor of Chemistry.*

**Thomas Wild** LANG/LIT

MA, Free University of Berlin; PhD, University of Munich. (2012– ) *Associate Professor of German; Research Director, Hannah Arendt Center for Politics and Humanities.*

**Daniel Benjamin Williams** LANG/LIT

AB, Harvard College; MPhil, University of Cambridge, Magdalene College; PhD, Harvard University. (2019– ) *Assistant Professor of Literature.*

**Mary Grace Williams**

BA, Rutgers University; MA, Fordham University; MDiv, Yale Divinity School. (2016– ) *Dean of Community Life; Chaplain of the College.*

**Thomas Chatterton Williams**

BA, Georgetown University; MA, New York University's Reporting and Criticism Program. (2019–20) *NEH/Hannah Arendt Center Fellow.*

**Tom Wolf** ARTS

BA, University of California, Berkeley; MA, PhD, Institute of Fine Arts, New York University. (1971– ) *Professor of Art History.*

**Japheth Wood** SCI

BA, Washington University; MA, PhD, University of California, Berkeley. (2015– ) *Visiting Associate Professor of Mathematics.*

**L. Randall Wray** SST

BA, University of the Pacific; MA, PhD, Washington University. Emeritus Professor of Economics, University of Missouri–Kansas City. (2015– ) *Professor of Economics; Senior Scholar, Levy Economics Institute.*

**Li-Hua Ying** LANG/LIT

BA, Yunnan Normal University, China; MA, PhD, University of Texas at Austin. (1998– ) *Associate Professor of Chinese.*

**Shuo Zhang** SCI

BS, Tsinghua University; PhD, Columbia University. (2020– ) *Assistant Professor of Physics.*

**Ruth Zisman** SST

BA, Vassar College; MA, PhD, New York University. (2011– ) *Associate Dean for Network Programs; Term Assistant Professor of Social Studies.*

## Faculty of the Bard College Conservatory of Music

For complete biographies see

**bard.edu/conservatory/faculty**

**Frank Corliss**, *Director; Codirector, Postgraduate Collaborative Piano Fellowship*  
Piano. BM, Oberlin Conservatory of Music; MM, SUNY Stony Brook.

**Tan Dun**, *Dean*  
Award-winning composer, conductor. Central Conservatory of Music, Beijing; PhD, Columbia University.

**Robert Martin**, *Director Emeritus*  
BA, Haverford College; BM, Curtis Institute of Music; MA, PhD, Yale University. Cellist, Sequoia String Quartet (1975–85); president, Chamber Music America (1999–2005). Director, Bard College Conservatory of Music (2005–19); Vice President for Policy and Planning, Professor of Philosophy and Music, Bard College (1994–2019).

**Bradley Aikman**  
Double bass. BM, Ithaca College; MM, professional studies degree, Manhattan School of Music. Principal bass, Albany Symphony; member, American Ballet Theatre Orchestra.

**Carl Albach**  
Trumpet. BS, University of Miami (studied with Gilbert Johnson); MM, The Juilliard School (studied with William Vacchiano).

**Shmuel Ashkenasi**  
Violin. Studied at Musical Academy, Tel Aviv, Israel; and Curtis Institute of Music (with Efrem Zimbalist).

**Nadine Asin**  
Flute (master classes). BM, MM, The Juilliard School (studied with Julius Baker).

**Demian Austin**  
Trombone. BM, Oberlin College (studied with Raymond Premru); MM, The Juilliard School (studied with Per Brevig). Principal trombone, Metropolitan Opera Orchestra.

**Leon Botstein**  
Orchestral studies. *President of the College; Leon Levy Professor in the Arts and Humanities.* See undergraduate listing.

**Edward Carroll**  
Trumpet. BM, MM, The Juilliard School.

**Eric Cha-Beach**  
Percussion. BA, Graduate Performance Diploma, Peabody Institute; MM, Yale School of Music. Member, Sō Percussion.

**Barbara Jöstlein Currie**  
Horn. Studied at The Juilliard School with Julie Landsman. Member, Metropolitan Opera Orchestra.

**Sarah Cutler**  
Harp. BA, Yale College. Principal harp, New York City Ballet Orchestra.

**Jeremy Denk**  
Piano (master classes). BA, Oberlin College; BM, Oberlin Conservatory of Music; MM, Indiana University; PhD (piano performance), The Juilliard School.

**Elaine Douvas**  
Oboe. Diploma, Cleveland Institute of Music. Principal oboe, Metropolitan Opera Orchestra.

**Raymond Erickson**  
Chamber music. BA, Whittier College; PhD, Yale University.

**Derek Fenstermacher**  
Tuba. BM, University of Alabama; MM, University of Cincinnati College–Conservatory of Music. Principal tuba, New Jersey Symphony Orchestra and Albany Symphony.

**Luis Garcia-Renart**  
Chamber music, performance studies. *Professor Emeritus and Visiting Professor of Music, Bard College.* See undergraduate listing.

**Christopher H. Gibbs**  
Music theory and history. *James H. Ottaway Jr. Professor of Music, Bard College.* See undergraduate listing.

**Marc Goldberg**

Bassoon. BM, MM, The Juilliard School (studied with Harold Goltzer).

**Richard Goode**

Piano (master classes). Studied with Elvira Szigeti and Claude Frank, 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.

**Jason Haaheim**

Timpani. BA, Gustavus Adolphus College; MS, electrical engineering, University of California, Santa Barbara. Principal timpanist, Metropolitan Opera Orchestra.

**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.

**Melissa Hooper**

Oboe. BM, The Juilliard School (studied with Elaine Douvas); graduate studies at the University of Texas at Austin. Assistant principal oboe, Baltimore Symphony Orchestra.

**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. Member, Shanghai Quartet.

**Ani Kavafian**

Violin (master classes). MM, The Juilliard School (studied with Ivan Galamian).

**Bridget Kibbey**

Harp. BM, MM, 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. BA, Sarah Lawrence College; MM, The Juilliard School.

**Garry Kvistad**

Percussion (adviser). BM, Oberlin Conservatory of Music; MM, Northern Illinois University.

**Peter Laki**

Music theory and history. *Visiting Associate Professor of Music, Bard College.* See undergraduate faculty listing.

**Julie Landsman**

Horn (master classes). Studied with James Chambers at The Juilliard School.

**Jeffrey Lang**

Horn. Associate 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; MM, North Illinois University.

**Weigang Li**

Violin. Founding member of Shanghai Quartet. Studied at Shanghai Conservatory, San Francisco Conservatory, Northern Illinois University, The Juilliard School.

**Pascual Martínez-Forteza**

Clarinet. Baleares and Liceu de Barcelona Music Conservatories, Spain; MM, University of Southern California (with Yehuda Gilad). Acting associate principal clarinet, New York Philharmonic.

**Anthony McGill**

Clarinet. Graduate, Curtis Institute of Music.  
Principal clarinet, New York Philharmonic.

**Blair McMillen**

Chamber music. *Artist in Residence, Bard College*.  
See undergraduate faculty listing.

**Leigh Mesh**

Double bass. BM, Curtis Institute of Music.  
Associate principal bass, Metropolitan Opera  
Orchestra.

**Tara Helen O'Connor**

Flute. PhD, 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. BM, Eastman School of Music; MM,  
DMA, The Juilliard School (studied with Julie  
Landsman). Assistant principal horn, Metropolitan  
Opera Orchestra.

**Raman Ramakrishnan**

Chamber music. *Artist in Residence, Bard College*.  
See undergraduate listing.

**Marcus Rojas**

Tuba. BM, New England Conservatory of Music.

**Nicholas Schwartz**

Trombone. Studied with Don Harwood at The  
Juilliard School. Principal bass trombone, New  
York City Ballet.

**Peter Serkin**

Piano. Studied at Curtis Institute of Music with  
Lee Luvisi, Mieczyslaw Horszowski, and Rudolf  
Serkin; also studied with Ernst Oster, Marcel  
Moyses, and Karl Ulrich Schnabel.

**Laurie Smukler**

Violin. BM, The Juilliard School (studied with Ivan  
Galamian).

**Weston Sprott**

Trombone. BM, Curtis Institute of Music. Primary  
teachers: Michael Warny, Carl Lenthe, and Nitzan  
Haroz. Member, Metropolitan Opera Orchestra.

**Arnold Steinhardt**

Violin (master classes). 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 Univer-  
sity 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.

**Jason Treuting**

Percussion. BM, performer's certificate,  
Eastman School of Music; MM, Artist Diploma,  
Yale School of Music. Member, Sō Percussion.

**George Tsontakis**

Composition. *Distinguished Composer in Residence,  
Bard College*. See undergraduate listing.

**Ira Weller**

Viola. BM, MM, The Juilliard School (studied with  
Ivan Galamian). Member, Metropolitan Opera  
Orchestra.

**Peter Wiley**

Cello. Attended Curtis Institute of Music at age  
13, under tutelage of David Soyer.

## Conservatory Graduate Faculty

### James Bagwell CONDUCTING

*Professor of Music, Bard College; Codirector, Graduate Conducting Program; Associate Conductor and Academic Director, The Orchestra Now.* See undergraduate faculty listing.

### Edith Bers VOCAL ARTS

BA, MA, Columbia University. Studied voice with Tourel, Callas, Popper, Berl, Guth, Faull, B. P. Johnson, Cuenod, Brown, Hotter, and Stader; studied acting with Stella Adler.

### Stephanie Blythe VOCAL ARTS

BA, SUNY Potsdam. Internationally renowned opera singer and recitalist. *Artistic Director, Graduate Vocal Arts Program.*

### Leon Botstein CONDUCTING

*President of the College, Leon Levy Professor in the Arts and Humanities.* See undergraduate listing.

### Lucy Dhegrae VOCAL ARTS

Professional development. BM, University of Michigan; MM, Bard College Conservatory Graduate Vocal Arts Program.

### Jack Ferver VOCAL ARTS

*Artist in Residence, Bard College.* See undergraduate listing.

### Kayo Iwama VOCAL ARTS

Piano. BM, Oberlin Conservatory of Music; MM, SUNY Stony Brook (studied with Gilbert Kalish). *Associate Director, Graduate Vocal Arts Program.*

### Sandra Loring VOCAL ARTS

Movement improvisation. Dancer; founder, Sadhana Center for Yoga and Meditation and Satya Yoga Center, both in the Hudson Valley.

### Lorraine Nubar VOCAL ARTS

BA, MA, The Juilliard School.

### Joan Patenaude-Yarnell VOCAL ARTS

Soprano. Studied at École de musique Vincent-d'Indy, McGill Opera Studio, and Kathryn Turney Long School (on Metropolitan Opera scholarship).

### Elizabeth Reese VOCAL ARTS

Certified teacher of Alexander Technique (American Center for the Alexander Technique); MS, Hunter College.

### Erika Switzer VOCAL ARTS

Piano. *Artist in Residence, Bard College.* See undergraduate faculty listing.

## US-China Music Institute

### Jindong Cai, Director

Graduate studies, New England Conservatory and College-Conservatory of Music in Cincinnati; studied with Leonard Bernstein at Tanglewood Music Center.

### Yu Hongmei

Erhu. Studied at Central Conservatory of Music (CCOM), Beijing. Dean, CCOM Chinese Music Department; designated guest soloist, China National Traditional Orchestra.

### Wu Man

Pipa (master classes). Studied at Central Conservatory of Music (CCOM), Beijing.

### Qiang Zhang

Pipa. Studied at Central Conservatory of Music (CCOM), Beijing. Director, String Instrument Division, CCOM Chinese Music Department.

### Wang Zhou

Guzheng. Director, Chinese Music Department, Central Conservatory of Music (CCOM), Beijing; vice president, China Guzheng Society.

## Faculty of the Graduate Programs

### Bard Center for Environmental Policy

*For complete biographies see*

**[bard.edu/cep/about/faculty](http://bard.edu/cep/about/faculty)**

### Eban Goodstein, Director

BA, Williams College; PhD, University of Michigan. *Director, Bard MBA in Sustainability.*

**Caroline Ramaley**, *Assistant Director*

BA, Middlebury College; PhD, University of Virginia.

**Lauren Collet-Gildard**

PhD candidate, SUNY Albany.

**Scott Kellogg**

BA, New College of California; MS, Johns Hopkins University; PhD, Rensselaer Polytechnic Institute.

**Jennifer G. Phillips**

BS, Hunter College; MS, PhD in soil, crop, and atmospheric science, Cornell University; post-doctoral research, NASA Goddard Institute for Space Studies.

**Monique Segarra**

BA, Brandeis University; MIA, School of International and Public Affairs, Columbia University; PhD, Columbia University.

**Anton Seimon**

BA, SUNY Albany; PhD, University of Colorado at Boulder.

**Gautam Sethi**

BA, University of Delhi; MA, Delhi School of Economics; MPhil, Jawaharlal Nehru University, New Delhi; PhD, University of California, Berkeley.

**Robyn L. Smyth**

*Visiting Assistant Professor of Environmental and Urban Studies, Bard College.* See undergraduate listing.

**Victor M. Tafur**

JD, Pontificia Universidad Javeriana, Bogota, Colombia; LLM, SJD, Pace University.

**Susan Winchel-Sweeney**

BS, Empire State College. Also studied at SUNY Albany and with National Park Service.

**Bard Graduate Center**

*For complete biographies see*  
**bgc.bard.edu**

**Susan Weber**, *Director and Founder; Iris Horowitz*

*Professor in the History of the Decorative Arts*  
AB, Barnard College; MA, Cooper-Hewitt National Design Museum/Parsons School of Design; PhD, Royal College of Art, London.

**Peter N. Miller**, *Dean; Professor*

BA, Harvard College; MA, Harvard University; PhD, University of Cambridge.

**Deborah L. Krohn**, *Chair of Academic Programs; Associate Professor; Coordinator for History and Theory of Museums*

AB, MFA, Princeton University; PhD, Harvard University.

**Kenneth L. Ames**, *Professor Emeritus*

BA, Carleton College; MA, PhD, University of Pennsylvania.

**Elissa Author**, *Visiting Associate Professor; Windgate Research and Collections Curator, Museum of Arts and Design*

BA, San Francisco State University; PhD, University of Maryland.

**Jeffrey L. Collins**, *Professor*

BA, PhD, Yale University; BA, MA, University of Cambridge.

**Natalia Di Pietrantonio**, *Postdoctoral Fellow in Islamic Art and Material Culture*

BA, University of California, Davis; MA, Columbia University; PhD, Cornell University.

**Ivan Gaskell**, *Professor; Curator and Head of the Focus Gallery Project*

BA, University of Oxford; MA, University of London; PhD, University of Cambridge.

**Aaron Glass**, *Associate Professor*

BA, Reed College; BFA, Emily Carr Institute of Art and Design; MA, University of British Columbia; PhD, New York University.

**Freyja Hartzell**, *Assistant Professor*  
BA, Grinnell College; MA, Bard Graduate Center;  
PhD, Yale University.

**Hadley Welch Jensen**, *Bard Graduate Center/  
AMNH Postdoctoral Fellow in Museum Anthropology*  
BA, Colorado College; MA, PhD, Bard Graduate  
Center.

**Pat Kirkham**, *Professor Emeritus*  
BA, University of Leeds; PhD, University of London.

**Meredith B. Linn**, *Assistant Professor; Director of  
Master Studies*  
BA, Swarthmore College; MA, University of  
Chicago; PhD, Columbia University.

**François Louis**, *Associate Professor; Director of  
Doctoral Studies*  
MA, PhD, University of Zurich.

**Michele Majer**, *Assistant Professor*  
AB, Barnard College; MA, New York University.

**Jennifer L. Mass**, *Andrew W. Mellon Professor of  
Cultural Heritage Science*  
BA, Franklin and Marshall College; MS, PhD,  
Cornell University.

**Caspar Meyer**, *Professor*  
BA, Kings College, London; MS, PhD, University of  
Oxford.

**Andrew Morrall**, *Professor*  
BA, University of Oxford; MA, PhD, Courtauld  
Institute of Art, University of London.

**Elizabeth Simpson**, *Professor Emerita*  
BA, MA, University of Oregon; PhD, University of  
Pennsylvania.

**Paul Stirton**, *Associate Professor; Editor, West 86th:  
A Journal of Decorative Arts, Design History, and  
Material Culture*  
MA, Courtauld Institute of Art, University of  
London; MA, University of Edinburgh; PhD,  
University of Glasgow.

**Charlotte Vignon**, *Visiting Associate Professor;  
Curator of Decorative Arts, The Frick Collection*  
BA, MA, PhD, University of Paris-IV, Sorbonne.

**Ittai Weinryb**, *Associate Professor*  
BA, Tel Aviv University; MA, PhD, Johns  
Hopkins University.

**Catherine Whalen**, *Associate Professor*  
BS, Cornell University; MA, Winterthur Program  
in Early American Culture, University of Delaware;  
PhD, Yale University.

## **Bard MBA in Sustainability**

*For complete biographies see*

**[bard.edu/mba/people/faculty](http://bard.edu/mba/people/faculty)**

**Eban Goodstein**, *Director and Faculty*  
See Bard Center for Environmental Policy listing.

**Caroline Ramaley**, *Assistant Director*  
See Bard Center for Environmental Policy listing.

**Carolyn Allwin**  
BA, Johns Hopkins University; MA, New York  
University; JD, Boston University School of Law;  
MBA, Wharton School of the University of  
Pennsylvania.

**JD Capuano**  
BA, University of Pittsburgh; MS, Columbia  
University.

**Alejandro Crawford**  
BA, Cornell University; MBA, Tuck School of  
Business at Dartmouth College.

**Kevin Eckerle**  
MS, University of Dayton; PhD, Illinois State  
University; MBA, George Washington University.

**Jorge Fontanez**  
BSE, University of Pennsylvania; MBA, New York  
University.

**Laura Gitman**  
BS, Cornell University; MBA, Stanford University.

**Kathy Hipple**  
BS, Tulane University; MBA, Marlboro College.

**Kristina Kohl**

BA, University of Massachusetts Amherst; MBA, Wharton School, University of Pennsylvania.

**David Lamoureux**

BS, University of Vermont; PhD candidate, New School for Social Research.

**Deborah Leipziger**

BA, Manhattanville College; MPP, Columbia University.

**Hunter Lovins**

BA, Pitzer College; JD, Loyola Law School, Los Angeles.

**Thomas Masterson**

*Research Scholar, Director of Applied Micromodeling, Levy Economics Institute. See Levy Graduate Programs listing.*

**Gilles M. Mesrobian**

BA, University of Toronto; MS, Boston University.

**Roy Rothheim**

BA, Ohio University; PhD, Rutgers University.

**Jennifer Russell**

BES, University of Waterloo; MBA, University of Toronto; PhD, Rochester Institute of Technology.

**Gautam Sethi**

See Bard Center for Environmental Policy listing.

**Michael Shuman**

AB, JD, Stanford University.

**M. Randall Strickland**

BS, Cornell University; MA, New York University.

**Aurora Winslade**

BA, University of California, Santa Cruz; MBA, Duke University Fuqua School of Business.

**Center for Curatorial Studies and Art in Contemporary Culture**

*For complete biographies see*

**[bard.edu/ccs/meet/faculty](http://bard.edu/ccs/meet/faculty)**

**Tom Eccles**, *Executive Director and Faculty*

MA, University of Glasgow.

**Lauren Cornell**, *Director of the Graduate Program; Chief Curator, Hessel Museum of Art; Faculty*

BA, Oberlin College.

**Marcia Acita**, *Director of Collections; Faculty*

BFA, University of Colorado at Boulder; MFA, University of North Carolina, Chapel Hill.

**Ann E. Butler**, *Director of Library and Archives; Faculty*

BFA, School of the Art Institute of Chicago; MLS, Rutgers University; MA, The New School.

**Jeannine Tang**, *Senior Academic Adviser; LUMA Foundation Fellow; Faculty*

BA, National University of Singapore; MA, PhD, Courtauld Institute of Art, University of London.

**Christoph Cox**

BA, Brown University; PhD, University of California, Santa Cruz.

**Lia Gangitano**

BA, Boston College.

**Liam Gillick**

BA, Goldsmiths, University of London.

**Chrissie Iles**

BA, University of Bristol; postgraduate diploma in arts administration, City University, London.

**Ruba Katrib**

BA, School of the Art Institute of Chicago; MA, CCS Bard.

**Alex Kitnick**, *Brant Family Fellow in Contemporary Arts*

See undergraduate listing.

**Evan Calder Williams**

BA, Wesleyan University; PhD, University of California, Santa Cruz.

## ICP-Bard Program in Advanced Photographic Studies

*For complete biographies see*

**icp.org/mfa**

### **Nayland Blake, Chair**

BA, Bard College; MFA, California Institute of the Arts. Sculptor, interdisciplinary artist. *Faculty, Milton Avery Graduate School of the Arts, Bard College.*

### **A. K. Burns**

BFA, Rhode Island School of Design; MFA, Milton Avery Graduate School of the Arts, Bard College.

### **Christine Callahan**

BFA, School of Visual Arts; MFA, ICP-Bard Program in Advanced Photographic Studies.

### **Jean-Marie Casbarian**

BFA, University of Colorado, Denver; MFA, Milton Avery Graduate School of the Arts, Bard College.

### **David Deitcher**

BA, MA, New York University; PhD, The Graduate Center, City University of New York.

### **Milagros de la Torre**

BA, London College of Communication.

### **Deirdre Donohue**

BA, SUNY New Paltz; MLS, Pratt Institute.

### **Daphne Fitzpatrick**

*Artist in Residence, Bard College.*  
See undergraduate listing.

### **Marvin Heiferman**

BA, Brooklyn College.

### **Justine Kurland**

BFA, School of Visual Arts; MFA, Yale University.

### **Joshua Lutz**

BA, Bard College; MFA, ICP-Bard Program in Advanced Photographic Studies.

### **Christopher Phillips**

BA, University of North Carolina, Chapel Hill; MFA, Rochester Institute of Technology.

### **Carol Squiers**

BA, University of Illinois.

### **Bradley Dever Treadaway**

BFA, University of Tennessee; MFA, Louisiana State University.

## Levy Economics Institute Graduate Programs in Economic Theory and Policy

*For complete biographies see*

**bard.edu/levygrad/community/faculty**

### **Jan Kregel, Director**

BA, Beloit College; PhD, Rutgers University.  
*Director of Research, Senior Scholar, Levy Economics Institute.*

### **Rania Antonopoulos**

*Visiting Professor of Economics, Bard College; Senior Scholar, Levy Economics Institute (on leave 2019–20). See undergraduate listing.*

### **John F. Henry**

AB, Muhlenberg College; MA, PhD, McGill University. *Senior Scholar, Levy Economics Institute.*

### **Thomas Masterson**

PhD, University of Massachusetts Amherst.  
*Research Scholar, Director of Applied Micromodeling, Levy Economics Institute.*

### **Michalis Nikiforos**

BA, MS, Athens University of Economics and Business; MPhil, PhD, New School for Social Research. *Research Scholar, Levy Economics Institute.*

### **Dimitri B. Papadimitriou**

*President, Levy Economics Institute; Jerome Levy Professor of Economics and Executive Vice President Emeritus, Bard College. See undergraduate listing.*

### **Fernando Rios-Avila**

Licenciatura en economía, Universidad Católica Boliviana, La Paz; advanced studies program certificate in international economics and policy research, Kiel University; PhD, Andrew Young School of Policy Studies, Georgia State University. *Research Scholar, Levy Economics Institute.*

### **Pavlina R. Tcherneva**

*Associate Professor of Economics, Bard College; Research Associate, Levy Economics Institute. See undergraduate listing.*

### **L. Randall Wray**

*Professor of Economics, Bard College; Senior Scholar, Levy Economics Institute. See undergraduate faculty listing.*

### **Ajit Zacharias**

MA, University of Bombay; PhD, New School for Social Research. *Senior Scholar, Director of Distribution of Income, Wealth, and Well-Being Program, Levy Economics Institute.*

### **Gennaro Zezza**

Degree in economics, University of Naples, Italy. *Research Scholar, Levy Economics Institute.*

## **The Master of Arts in Teaching (MAT) Program**

*For complete biographies see*  
**[bard.edu/mat/ny/people](http://bard.edu/mat/ny/people)**

**Derek Lance Furr**, *Director, Annandale Program; Literature Faculty*

BA, Wake Forest University; MEd, MA, PhD, University of Virginia.

**Molly Albrecht**, *Education*

BA, Fordham at Marymount College; MAT, SUNY New Paltz.

**Jaime Osterman Alves**, *Literature*

BA, Brooklyn College; MA, PhD, University of Maryland, College Park.

**Myra Young Armstead**, *History*

*Vice President for Academic Inclusive Excellence; Lyford Paterson Edwards and Helen Gray Edwards Professor of Historical Studies, Bard College. See undergraduate listing.*

**Nicole Caso**, *Spanish*

*Associate Professor of Spanish, Bard College. See undergraduate listing.*

**Donna Elberg**, *Education*

BA, Brooklyn College; MA, New York University; Public School Administration License, SUNY New Paltz.

**P. Josh Hatala MAT '10**, *History*

BA, University of Massachusetts; MAT, Bard College; MA, SUNY Albany.

**Brooke Jude**, *Biology*

*Associate Professor of Biology, Bard College. See undergraduate listing.*

**Erica Kaufman**, *Education*

*Director, Institute for Writing and Thinking, Bard College. See undergraduate listing*

**Deborah Kravchuk**, *STEM Education*

BS, SUNY New Paltz; MAT, SUNY Maritime College; MEd, Ashford University; EdD, Northcentral University.

**Mary C. Krembs**, *Mathematics*

BA, Marist College; MS, DPhil, Rensselaer Polytechnic Institute. *Director, Citizen Science, Bard College.*

**Mary Leonard**, *Education*

BA, Albertus Magnus College; MA, University of Iowa.

**Patricia Lopez-Gay**, *Spanish*

*Assistant Professor of Spanish, Bard College. See undergraduate listing.*

**Delia Mellis**, *History*

BA, Bard College; PhD, The Graduate Center, City University of New York. *Director of College Writing and Academic Resources, Bard Prison Initiative.*

**Joseph Nelson**, *Education*

BA, Loyola University; MA, Marquette University; MS Hunter College; PhD, The Graduate Center, City University of New York.

**Melanie Nicholson**, *Spanish*

*Professor of Spanish, Bard College. See undergraduate listing.*

**Michael Sadowski**, *Education*

*Executive Director, Bard Early College Hudson. See Bard Early College listing.*

**Gautam Sethi**, *Mathematics*

*Faculty, Bard Center for Environmental Studies. See B CEP faculty listing.*

**Michael Tibbetts**, *Biology*

*Professor of Biology, Bard College. See undergraduate listing.*

**Wendy Tronrud MAT '08**, *Literature/Education*  
BA, Barnard College; MAT, Bard College; PhD,  
The Graduate Center, City University of New York.

**Robert Tynes**, *History*  
BFA, New York University; MA, University of  
Washington; PhD, SUNY Albany.

**Wendy Urban-Mead**, *History*  
BA, Carleton College; MA, SUNY Albany; PhD,  
Columbia University.

## Milton Avery Graduate School of the Arts

*For complete biographies see*

**bard.edu/mfa/faculty**

**Arthur Gibbons**, *Director*  
*Professor of Sculpture, Bard College.* See undergrad-  
uate faculty listing.

**Norton Batkin**, *Vice President and Dean of Graduate  
Studies*  
See undergraduate faculty listing on page 347.

**Fia Backström**, *Cochair, Photography*  
Undergraduate studies, University of Stockholm,  
Columbia University; MFA, Konstfack Royal  
College of Arts, Crafts, and Design, Stockholm.

**Anselm Berrigan**, *Cochair, Writing*  
BA, SUNY Buffalo; MFA, Brooklyn College.

**Pradeep Dalal**, *Cochair, Photography*  
MFA, ICP-Bard Program in Advanced Photo-  
graphic Studies; MArch, Massachusetts Institute  
of Technology.

**Taylor Davis MFA '98**, *Cochair, Sculpture*  
Diploma of Fine Arts, School of the Museum of  
Fine Arts; BSEd, Tufts University; MFA, Milton  
Avery Graduate School of the Arts, Bard College.

**Bill Dietz**, *Cochair, Music/Sound*  
Studied composition at the New England Conser-  
vatory and cultural studies at the University of  
Minnesota.

**Ann Lauterbach**, *Cochair, Writing*  
*David and Ruth Schwab Professor in Languages and  
Literature, Bard College.* See undergraduate listing.

**Cameron Martin**, *Cochair, Painting*  
BA, Brown University; graduate, Whitney Inde-  
pendent Study Program.

**Ulrike Müller**, *Cochair, Painting*  
Studied at the Academy of Fine Arts Vienna;  
Whitney Museum Independent Study Program.

**Halsey Rodman**, *Cochair, Sculpture*  
BA, University of California, Santa Barbara; MFA,  
Columbia University.

**Marina Rosenfeld**, *Cochair, Music/Sound*  
BA, Harvard College; MFA, California Institute of  
the Arts.

**Beatriz Santiago Muñoz**, *Cochair, Film/Video*  
MFA, School of the Art Institute of Chicago.

**Alex Segade**, *Cochair, Film/Video*  
BA, MFA, University of California, Los Angeles.

## The Orchestra Now

*For complete biographies see*

**bard.edu/theorchnow/about/faculty**

**Leon Botstein**, *Music Director*  
*President, Bard College.* See undergraduate faculty  
listing.

**Jindong Cai**, *Academic Director; Associate  
Conductor*  
*Director, US-China Music Institute of Bard College  
Conservatory of Music.* See Conservatory listing.

**James Bagwell**, *Associate Conductor*  
*Professor of Music, Bard College.* See undergraduate  
faculty listing.

**Sebastian Danila**, *Seminar Instructor*  
PhD, composition, Steinhardt School, New York  
University. Composer and musicologist.

**Bridget Kibbey**, *Director of Chamber Music and  
Arts Advocacy*  
Harpist. See Conservatory of Music faculty listing.

**Erica Kiesewetter**, *Director of Orchestral Practice*  
*Visiting Associate Professor of Music, Bard College.* See undergraduate faculty listing.

**Zachary Schwartzman**, *Resident Conductor*  
 Graduate degrees from Oberlin College, East Asian studies, and Oberlin Conservatory, piano performance; MM, orchestral conducting, Moores School of Music, University of Houston.

**Éric Trudel**, *Seminar Director*  
*Associate Professor of French, Bard College.* See undergraduate faculty listing.

### **Principal Guest Conductors**

**Oleg Caetani**  
 Studied with Nadia Boulanger and at the Conservatorio di Santa Cecilia in Rome, Moscow Conservatory, and St. Petersburg Conservatory.

**Federico Cortese**  
 Music director, Boston Youth Symphony Orchestra; conductor, Harvard-Radcliffe Orchestra. Studied at the Conservatorio di Santa Cecilia in Rome and at Hochschule für Musik in Vienna.

**Tan Dun**  
*Dean, Bard College Conservatory of Music.* See Conservatory faculty listing.

**JoAnn Falletta**  
 Music director, Buffalo Philharmonic Orchestra.

**Marcelo Lehninger**  
 Brazilian-born music director of the Grand Rapids Symphony who has served as guest conductor with major symphony orchestras throughout the United States and Canada. Graduate studies at Bard's Conductors Institute.

**Fabio Luisi**  
 Grammy-winning principal conductor of the Metropolitan Opera and general music director of the Zurich Opera.

**Gerard Schwarz**  
 Music director of the All-Star Orchestra and long-time former music director of the Seattle Symphony.

## **Faculty of the Affiliate Programs**

### **Bard College Berlin**

*For complete biographies see*  
**berlin.bard.edu/people/faculty**

**Florian Becker**, *Managing Director; Faculty in Literature*  
 BA, University of Oxford; PhD, Princeton University.

**Catherine Toal**, *Dean of the College; Faculty in Literature*  
 PhD, Harvard University; research fellowship, University of Cambridge.

**Kerry Bystrom**, *Associate Dean; Faculty in Literature and Human Rights*  
 BA, Dartmouth College; PhD, Princeton University.

**Ewa Atanassow**, *Psychology, Political Thought*  
 MA, Jagiellonian University; PhD, University of Chicago; postdoctoral fellow, Harvard University.

**Martin Binder**, *Economics*  
 BSc, Florida Atlantic University; MA, MSc, PhD, RWTH Aachen University; Habilitation, Friedrich Schiller University Jena.

**Irwin Collier**, *Economics*  
 BA, Yale College; PhD, Massachusetts Institute of Technology.

**Tracy Colony**, *Philosophy*  
 PhD, University of Leuven; postdoctorate, Bard College Berlin.

**Marion Detjen**, *History*  
 PhD, Free University of Berlin.

**James Harker**, *Literature, Rhetoric*  
 BA, Swarthmore College; PhD, University of California, Berkeley.

**David Hayes**, *Greek Philosophy, Literature*  
 BA, Kenyon College; PhD, University of Chicago.

**Matthias Hurst**, *Literature, Film Studies*  
 MA, PhD, Habilitation, University of Heidelberg.

**Tamara Kolaric**, *Politics*

BA, University of Zagreb; MA, PhD, Central European University.

**Aysuda Kölemen**, *Politics*

PhD, University of Georgia.

**Geoff Lehman**, *Art History*

BA, Yale University; PhD, Columbia University.

**Agata Lisiak**, *Migration Studies*

MA, University of Economics Poznan; MPhil, Vrije Universiteit Amsterdam; PhD, Martin Luther University of Halle-Wittenberg.

**Bruno Macaes**, *Politics*

PhD, Harvard University.

**Katalin Makkai**, *Philosophy*

PhD, Harvard University.

**Laura Scuriatti**, *Literature*

University of Milan (Laurea); PhD, University of Reading.

**Aya Soika**, *Art History*

Undergraduate studies, Humboldt University; PhD, research fellowship, University of Cambridge.

**Hanan Toukan**, *Politics, International Studies*

PhD, SOAS, University of London.

**John von Bergen**, *Studio Arts*

BFA, School of Visual Arts.

**Dorothea von Hantelmann**, *Art History*

PhD, Free University of Berlin.

**Boris Vormann**, *Politics*

PhD, Free University of Berlin.

**Ulrike Wagner**, *German Studies*

MA, Free University of Berlin; PhD, Columbia University; Fulbright scholar, Johns Hopkins University.

**Israel Waichman**, *Economics*

BA, European Master in Law and Economics, University of Haifa; PhD, University of Kiel.

**Michael Weinman**, *Philosophy*

PhD, New School for Social Research.

**Bard Early Colleges**

*For complete biographies see*  
**bhsec.bard.edu**

**Division of the Arts**

**Program in Performing Arts**

**Michael Cetrangol** QUEENS

BM, University of Dayton; MM, Conservatory of Music, SUNY Purchase.

**Miaojuan Chen** HOUDE

BA, MA, Peking University; MFA, Actor's Studio Drama School, Pace University.

**Liana Conyers** DC

*Associate Dean of Studies, BHSEC DC.* BA, Bennington College; MFA, University of Oregon.

**Randal Despommier** MANHATTAN

BM, Loyola University New Orleans; MM, DMA, New England Conservatory.

**Anna Dolan\*** MANHATTAN

*Program Chair.* MFA, playwriting, Yale University; MFA, directing, University of Massachusetts Amherst.

**Jennifer Marquez Eccher** CLEVELAND

BFA, Kent State University; MFA, Hollins University.

**Remi Harris** QUEENS

BA, Hofstra University.

**Glenn Healy** MANHATTAN

BA, Duquesne University; MA, New School for Social Research.

**Daniel Kenworthy** CLEVELAND

BM, College of New Jersey; MA, Case Western Reserve University.

**Mary Jo Lombardo** QUEENS

BA, Mount Holyoke College; MEd, Bank Street College of Education and Parsons School of Design.

*\* Also teaches First-Year and/or Second-Year Seminar*

**Pearl Marasigan** MANHATTAN

BA, Hofstra University; MA, Hunter College  
Arnhold Graduate Dance Education Program.

**Rachel Nelson\*** NEW ORLEANS

MFA, University of Maine.

**Timothy Ryan Olson** QUEENS

BA, Bard College at Simon's Rock: The Early  
College; MFA, Actors Studio Drama School.

**Stefan Weisman** QUEENS

BA, Bard College; MM, *Yale University*; PhD, Princeton University.

**Richard Zarou** BALTIMORE

BA, Shenandoah University; MA, PhD, Florida  
State University.

**Matt Zimbelmann** MANHATTAN

BA, anthropology, SUNY Binghamton and Universidad de Sevilla; BA, music, City College of New York; MA, Aaron Copland School of Music, Queens College.

**Program in Visual Arts**

**Christopher Batten** BALTIMORE

BA, College for Creative Studies; MFA, LeRoy E. Hoffberger School of Painting.

**Tim Casey** MANHATTAN

BFA, MFA, Rhode Island School of Design.

**Elisabeth Gambino** BALTIMORE

*Program Chair.* BA, Hampshire College; MFA, Savannah College of Art and Design; professional teaching certificate, Johns Hopkins University.

**Seth Ruggles Hiler** QUEENS

BFA, Syracuse University; MFA, New York Academy of Art.

**Jennifer Renée Caden Merdjan** QUEENS

BA, MS, Queens College; postgraduate certificate, graphic design and advertising, Parsons School of Design.

**Alan Mintz** CLEVELAND

BFA, Cleveland Institute of Art; MFA, Ohio University; MEd, Case Western Reserve University.

**David Oquendo** NEWARK

BFA, Rutgers University-Newark; MFA, Montclair State University.

**Suzanne Schulz\*** QUEENS

BA, Bard College; MA, PhD, University of Texas at Austin.

**Matthew Tobias Woodle** BALTIMORE

BA, Savannah College of Art and Design; AAS, ITT Technical Institute; MA, Savannah College of Art and Design.

**Division of Languages and Literature**

**Program in American Literature**

**Brandon Abood\*** CLEVELAND

BA, Miami University; MFA, University of Washington.

**David Allen** QUEENS

*Assistant Principal, BHSEC Queens.* BFA, Brooklyn College; MFA, University of Michigan; advanced certification in school leadership, Brooklyn College.

**Julia Carey Arendell\*** NEW ORLEANS

*Program Chair.* BA, Loyola University, New Orleans; MFA, Louisiana State University.

**Kyung Cho\*** MANHATTAN

BA, Vassar College; MFA, University of Iowa.

**David Copenhafer\*** QUEENS

BA, University of Virginia; PhD, University of California, Berkeley.

**Kelley Crawford\*** NEW ORLEANS

BA, University of Iowa; MA, Governor State University.

**Nathaniel Doherty** BALTIMORE

BA, Vassar College; MA, University College Dublin; PhD, SUNY Stony Brook.

**Rachel Ephraim** HUDSON

BS, Boston University; MFA, Columbia University.

**Matthew Flaherty\*** BALTIMORE

BA, University of Minnesota; PhD, Johns Hopkins University.

**Adam Griffey**\* QUEENS

BA, Berea College; MA, Appalachian State University; PhD, University of South Carolina.

**Paul Hansen**\* CLEVELAND

BA, Oberlin College; MA, PhD, University of Wisconsin-Madison.

**Jesse Garcés Kiley** MANHATTAN

BA, University of Wisconsin-Madison; MFA, Columbia University.

**Alice Kracke**\* NEW ORLEANS

PhD, Tufts University; JD, Cumberland School of Law.

**Justin Lamb** NEW ORLEANS

*Dean of Students, BEC New Orleans.* MFA, University of New Orleans.

**Jessie Morgan-Owens**\* NEW ORLEANS

*Dean of Studies, BEC New Orleans.* MA, PhD, New York University.

**Michael Murray**\* NEWARK

BA, George Mason University; MA, University of North Carolina, Chapel Hill; MLIS, Rutgers University; AM, PhD, University of Pennsylvania.

**Ezra Nielsen** QUEENS

AA, Bard College at Simon's Rock; The Early College; BA, Sarah Lawrence College; MA, PhD, Rutgers University.

**Claire Nolan** MANHATTAN

BA, Bard College; MSLIS, Pratt Institute.

**Patrick Oray**\* BALTIMORE

*Program Chair.* BA, University of Illinois at Urbana-Champaign; MA, PhD, University of Iowa.

**Zachariah Pickard**\* QUEENS

BA, University of King's College, Halifax; MA, PhD, University of Toronto.

**Guy Andre Risko**\* CLEVELAND

*Dean of Studies, BHSEC Cleveland.* BA, University of Pittsburgh; MA, PhD, SUNY Binghamton.

**Ben Saxton**\* NEW ORLEANS

BA, Lafayette College; MA, PhD, Rice University.

**Lori Ween**\* NEWARK

*Vice Principal and Dean of Studies, BHSEC Newark.* BA, Cornell University; MA, Northwestern University; PhD, Pennsylvania State University.

**Program in World Literature**

**Adrian Agredo** MANHATTAN

*Program Chair.* BA, MAT, Bennington College.

**Ashna Ali** MANHATTAN

BA, New York University; PhD, The Graduate Center, City University of New York.

**Benjamin Bagocius**\* CLEVELAND

BA, Kenyon College; MFA, The New School; MA, PhD, Indiana University, Bloomington.

**Sydney Boyd**\* DC

BA, University of Idaho; MA, PhD, Rice University.

**Helene Coccagna** BALTIMORE

BA, Bryn Mawr College; PhD, Johns Hopkins University.

**Anna Cruz** BALTIMORE

AB, Dartmouth College; MA, PhD, University of California, Berkeley.

**David Cutts**\* NEWARK

BA, University of Warwick; MA, PhD, University of Miami.

**Jefferson Glassie**\* DC

BA, George Washington University; MA, SUNY Binghamton; PhD, University of Southern Mississippi.

**Emily Hayman**\* NETWORK

BA, Boston College; MA, MPhil, PhD, Columbia University.

**Zachary Holbrook**\* MANHATTAN

BA, Bard College; PhD, New York University.

**Lee Johnson**\* MANHATTAN

BA, University of California, Berkeley; PhD candidate, Yale University.

**Jennifer Kaplan**\* QUEENS

BA, University of California, Berkeley; MA, PhD, New York University.

**Kai Krienke** QUEENS

BA, New York University; MPhil, PhD, The Graduate Center, City University of New York.

**Christian Lehmann\*** CLEVELAND

PhD, University of Southern California.

**Zohra Saed\*** QUEENS

BA, BA/BS Program at The Graduate Center, City University of New York; MFA, Brooklyn College; MPhil, PhD candidate, The Graduate Center.

**Jennifer Sweeney\*** CLEVELAND

BA, University of Pittsburgh; MA, PhD, SUNY Binghamton.

**Victoria Tomasulo** QUEENS

BA, SUNY New Paltz; PhD, The Graduate Center, City University of New York.

**Celestine Woo** NEWARK

BA, Pomona College; PhD, New York University.

**Marina Woronzoff\*** QUEENS

BA, Smith College; MA, PhD, Yale University.

**Program in Spanish**

**Graciela Báez** QUEENS

BA, Fordham University; PhD, New York University.

**Irene Clement** CLEVELAND

BA, Cleveland State University; MA, Kent State University.

**Paul DuCett** MANHATTAN

BA, Middlebury College; MA, Universidad de Salamanca, Spain; PhD candidate, The Graduate Center, City University of New York.

**Xavier Echarri** CLEVELAND

BA, Pontificia Universidad Católica del Perú; MA, PhD, Michigan State University.

**Winston Groman\*** NEWARK

BA, Brown University; MA, Harvard University.

**Julia Guerra** MANHATTAN

*Program Chair.* BA, American University; MA, University of Maryland, College Park.

**William Hinrichs** MANHATTAN

*Dean of Academic Life, Bard Early Colleges.* AB, Princeton University; PhD, Yale University.

**Ricardo Huaman** DC

BA, University of California, Los Angeles; MA, Duke University; PhD, University of North Carolina, Chapel Hill.

**Katharina Kempf** QUEENS

BA, Bard College at Simon's Rock: The Early College; MA, New York University.

**Kent Kinzer** MANHATTAN

BA, Indiana University, Bloomington; PhD, University of Washington.

**Alison Mahone** NEWARK

BA, Rutgers University; MEd, St. Peter's University.

**Andrew McKelvey** BALTIMORE

BA, Grove City College; MA, Kent State University; PhD, American University.

**Laura Quijano** BALTIMORE

BA, University of Mary Washington; MA, University of Maryland, College Park.

**Ángel Rolón** CLEVELAND

BA, Ohio Wesleyan University; MA, Cleveland State University.

**Program in Chinese**

**Jesse Field** HOUDE

*Dean of Studies, Houde Academy.* AB, Harvard College; MA, University of Texas at Austin; MA, PhD, University of Minnesota, Twin Cities.

**Fang Fu** MANHATTAN

AA, Fuzhou Teachers College, China; BA, MA, MEd; Columbia University; EdD candidate, Teachers College, Columbia University.

**Xiaoli Gong** BALTIMORE

BA, MEd, Central China Normal University; MA, Towson University; PhD candidate, University of Maryland, College Park.

**Irene Lam** QUEENS

BA, Hunter College; MS, City College of New York; MS, East China Normal University, Shanghai.

**Thomas Lavelle** BALTIMORE

BS, Point Park College; MFA, Staffordshire University; postbaccalaureate certification, University of Maryland, College Park.

**Evan McCormick** CLEVELAND

BA, TESOL, Carroll College; MEd, MA, University of Kansas.

**Zoe Powers Noyes** MANHATTAN

AA, Bard High School Early College; BA, Bard College; MA, Johns Hopkins University and Nanjing University.

**Ling-Ling (Lisa) Shih** CLEVELAND

*Program Chair.* BA, California State University, Sacramento; MA, Middlebury College; MA, PhD, SUNY Albany.

**John B. Weinstein** NETWORK

*Dean of Early Colleges.* AB, Harvard College; MA, Montclair State University; MA, MPhil, PhD, Columbia University.

**Alexander Wille\*** HOUDE

BA, Lawrence University; MA, PhD, Washington University.

**Biyuan Yang** NEWARK

BA, Central University for Nationalities, Beijing; MS, University of Bridgeport; PhD, New York University.

**Lingling Yao** DC

BA, MA, Tsinghua University, Beijing; PhD, University of Illinois at Urbana-Champaign.

**Juan Yu** NEWARK

BA, Huanggang Normal University, China; MA, Durham University, England.

**Kun Yue** HOUDE

BA, Sichuan International Studies University; MA, Peking University; MA, University of Massachusetts, Amherst; PhD, University of Oregon.

**Program in Latin**

**David Clark\*** MANHATTAN

BA, Oberlin College; MA, Brown University; MPhil, PhD, Columbia University.

**Samuel Cooper** QUEENS

BA, Vanderbilt University; MA, PhD, Princeton University.

**Andrea Kouklanakis\*** MANHATTAN

BA, Hunter College; MA, PhD, Harvard University.

**Shannon Leslie** QUEENS

*Program Chair.* BA, University of Oklahoma; MA, University of Cincinnati.

**Division of Mathematics and Sciences**

**Program in Mathematics**

**Nicholas Altieri** CLEVELAND

BA, Ohio State University; MA, PhD, Indiana University.

**Alexandra Archer** CLEVELAND

BS, Union University; MA, University of Missouri.

**Craig Atzberger** CLEVELAND

BA, Occidental College; MS, PhD, Case Western Reserve University.

**Kate Beridze** NEWARK

MS, Tbilisi State University, Georgia; PhD, Georgian Academy of Sciences.

**Ronnie Brown** BALTIMORE

*Program Chair.* BS, Morgan State University; MS, Johns Hopkins University.

**Matthew Carlberg** QUEENS

BS, Columbia University; MS, University of California, Berkeley; MAT, Bard College; Math for America Fellow.

**Christopher Chilas** QUEENS

BA, Cornell University; MS, St. John's University; New York City Teaching Fellow; Math for America Fellow.

**Zachary L. Colonius** BALTIMORE

BA, MA, Washington University; MEd candidate, Johns Hopkins University.

**Joseph Boateng Danquah Jr.** MANHATTAN

BS, Buffalo State College; MEd, Lehman College.

**Hany Eldeib** DC

BS, MS, Cairo University, Egypt; MS, PhD, University of Virginia.

**Arya Espahbodi** BALTIMORE

BA, BS, College of William & Mary; MEd, Lesley University.

**Kent Freeman** QUEENS

BS, University of Cincinnati; MA, New York University; MS, PhD, applied mathematics, Harvard University; MA, mathematics education, New York University.

**Benjamin Griffel** NEWARK

BS, Rutgers University; MS, Drexel School of Biomedical Engineering; PhD, Rutgers University and University of Medicine and Dentistry of New Jersey Graduate School of Biomedical Sciences.

**Elena Hartoonian** MANHATTAN

BS, California Institute of Technology; MA, University of Colorado at Boulder.

**Tyler Hicks** QUEENS

ScB, Brown University; MA, mathematics of finance, Columbia University; MA, secondary mathematics education, City College of New York.

**Daniel Hobbs** HOUE

BS, Berry College; MS, Vanderbilt University.

**Sabrina Hussein** QUEENS

BA, Hunter College; MA, Teachers College, Columbia University.

**Karla Ko** NEWARK

BA, MAT, William Paterson University.

**Xinxuan Li** BALTIMORE

BS, BMS, Taiyuan University of Technology, China; MS, University of West Florida; PhD candidate, University of Maryland, Baltimore.

**Camilo Mesa** MANHATTAN

BS, National University of Colombia, Medellin; PhD, University of Colorado.

**Gabriel Morden-Snipper** DC

BA, Oberlin College; MA, Hunter College.

**Tiffany Morris** NEWARK

See Physics Program entry.

**Arup Mukherjee** QUEENS

BA, MA, Hunter College.

**Michael Noyes\*** MANHATTAN

BA, New York University; PhD, University of Colorado; postdoctoral fellow, University of Waterloo.

**David Price** QUEENS

BS, University of Chicago; MAT, Bard College; Math for America NYC Fellow.

**Sam Rosenbaum** MANHATTAN

BS, MA, Brooklyn College; MA, Pennsylvania State University; PhD, Rutgers University.

**Gabriel Rosenberg** MANHATTAN

BA, Rice University; MA, PhD, Columbia University.

**Ben Rubenstein** MANHATTAN

BA, MAT, Bard College.

**Sweer Shah** CLEVELAND

*Program Chair.* BS, University of Pune, India; MS, MEd, Cleveland State University.

**Victoria T. Siroy** NEWARK

BS, Philippine Normal University; MS, Ateneo de Manila University, Philippines; MS, Keane University.

**Michael Wijaya** QUEENS

BA, University of Rochester; PhD, Dartmouth College.

**Program in Biology**

**Maria Agapito** NEWARK

*Program Chair.* BS, MS, Montclair State University; PhD, Rutgers University.

**Ayşe Aydemir** MANHATTAN

BS, University of North Carolina, Chapel Hill; PhD, Carnegie Mellon University.

**Siska Brutsaert** MANHATTAN

*Dean of Studies, BHSEC Manhattan.* BA, Cornell University; MS, Kyoto University; PhD, Columbia University.

**Devon Collins** MANHATTAN

BS, Ball State University; PhD, Rockefeller University.

**Steven D. Edmonds** HOUE

BA, MA, Boston University; DC, Life Chiropractic University.

**Karuna Giri** QUEENS

BA, Grinnell College; PhD, Mayo Clinic.

**Jonathan Goya** MANHATTAN

BS, BM, University of Arizona; MA, PhD candidate, Princeton University.

**Adeodat Ilboudo** MANHATTAN

BS, MA, University of Western Brittany (France); PhD, University of Rennes.

**Mini Jayaprakash** NEWARK

*Vice Principal, BHSEC Newark.* BS, MS, PhD, University of Madras, India; EdS, Seton Hall University.

**Stephanie Kadison** QUEENS

BS, Brandeis University; PhD, Albert Einstein College of Medicine; Hartwell Fellow, University of Michigan; postdoctoral associate, Weill Cornell Medical College.

**Gwendolyn Kinebrew** CLEVELAND

BS, Arcadia University; MA, PhD, Temple University.

**Richard Kurker** BALTIMORE

BS, Providence College; PhD, University of Notre Dame.

**Peri Mason** QUEENS

BS, University of Georgia; PhD, Wesleyan University.

**Suneeta Paroly** QUEENS

BS, MS, Madras University, India; PhD, Wesleyan University.

**Frances Roberts-Gregory\*** NEW ORLEANS

BA, Spelman College; PhD candidate, University of California, Berkeley.

**Christine Ticknor** CLEVELAND

BA, Case Western Reserve University; MEd, John Carroll University; MPhil, PhD, Yale University.

**Valeri Thomson** QUEENS

*Founding Principal, BHSEC Queens.* BA, Bard College; MA, MPhil, PhD, Columbia University; postdoctoral studies, Wadsworth Center.

**Michael Tibbetts** HUDSON

*Professor of Biology, Bard College.* See undergraduate listing.

**Dumaine Williams** CLEVELAND

*Principal, BHSEC Cleveland.* BA, Bard College; MA, Montclair State University; PhD, SUNY Stony Brook.

**Program in Chemistry**

**Stewart Bachan** MANHATTAN

BS, University of the West Indies, Trinidad; MPhil, The Graduate Center, City University of New York; PhD, Graduate Center CUNY and Hunter College.

**Victoria Bampoh** BALTIMORE

BSc, MPhil, University of Cape Coast; MS, PhD, Syracuse University.

**Stephen Chaterpaul** MANHATTAN

BS, Hofstra University; MS, PhD, SUNY Stony Brook; postdoctoral associate, Polytechnic Institute of New York University.

**Jenna Chirico** NEWARK

BS, Washington College; MAT, Montclair State University.

**Denice Gamper** MANHATTAN

BS, St. Joseph's College; MS, St. John's University.

**Brian Gloor** DC

*Dean of Studies, BHSEC DC.* BS, Texas State University; MS, PhD, University of Notre Dame.

**Gail Horowitz** NEWARK

BA, Barnard College; MA, MPhil, Columbia University; PhD, Teachers College, Columbia University.

**Felisa Lerum** QUEENS

*Program Chair.* BS, University of the Philippines; PhD, Syracuse University; postdoctoral research fellow, Mount Holyoke College and University of Massachusetts Amherst.

**Margo Montgomery-Richardson** NEW ORLEANS

BS, Xavier University of Louisiana; PhD, University of Mississippi.

**Joshua Mukhlall** QUEENS

BSc, University of Guyana; MA, Queens College; PhD, The Graduate Center, City University of New York.

**Lance Silverman** NEWARK

BS, New York University; PhD, Polytechnic Institute of New York University; Postdoctoral Research Associate, Columbia University.

**Steven Wang** CLEVELAND

BS, Tunghai University, Taiwan; PhD, University of Wisconsin-Madison; MEd, John Carroll University.

**Program in Physics**
**Marc Berman** NEWARK

BS, University of Maryland; MA, Hunter College; PhD, The Graduate Center, City University of New York.

**Arturo Hale** MANHATTAN

BS, Universidad Autónoma Metropolitana, Mexico City; MA, Teachers College, Columbia University; PhD, University of Minnesota.

**Timothy Harrington-Taber** BALTIMORE

BA, Cornell College; PhD, University of Iowa.

**Ashley Iguina** NEWARK

BA, Wellesley College; MAT, Montclair State University.

**Brett Koh** HOUE

BA, University of Illinois at Urbana-Champaign; MA, National University of Singapore.

**Benjamin Mikesh** MANHATTAN

BA, Brown University; MS, University of Washington; JD, Harvard Law School.

**Tiffany Morris** NEWARK

*Program Chair.* BS, MS, New Jersey Institute of Technology; PhD, Rutgers University and University of Medicine and Dentistry of New Jersey Graduate School of Biomedical Sciences.

**William Sherman** QUEENS

ScB, Brown University; PhD, University of Pennsylvania; postdoctoral studies, New York University.

**Maria Willard** CLEVELAND

BA, University of Ioannina, Greece; PhD, University of Delaware.

**Eric Wistman** DC

BA, Hamilton College; MAT, University of Massachusetts.

**Michael Zitolo** MANHATTAN

BA, New York University; MA, Teachers College, Columbia University.

**Division of Social Sciences**
**Program in American Social Sciences**
**Jenna Feltey Alden\*** QUEENS

*Program Chair.* BA, Wesleyan University; MA, PhD, Columbia University.

**Vanessa Anderson** DC

*Principal, BHSEC DC.* BA, Yale University; MA, New York University; PhD, Columbia University.

**Aaron Bashline** BALTIMORE

BA, Millersville University.

**Brittany Brown** QUEENS

AA, Florida State College, BA, University of Florida; PhD candidate, College of William & Mary.

**Saul Cohen** BALTIMORE

BA, Queens College; JD, Northeastern University School of Law.

**Matthew Croson** BALTIMORE

*Dean of Studies, BHSEC Baltimore.* BA, St. Mary's College of Maryland; MFA, Savannah College of Art and Design; graduate certificate, curriculum and design, Johns Hopkins University.

**Zane Curtis-Olsen\*** QUEENS

BA, Duke University; PhD, Yale University.

**Sarah Dunphy-Lelii** HUDSON

*Associate Professor of Psychology, Bard College.* See undergraduate listing.

**Rien Fertel\*** NEW ORLEANS

MA, New School for Social Research; PhD, Tulane University.

**Daniel Freund** MANHATTAN

BA, Reed College; PhD, Columbia University.

**Francesca Gamber** BALTIMORE

*Principal, BHSEC Baltimore.* BA, Harvard University; PhD, Southern Illinois University Carbondale.

**Seth Halvorson\*** NEWARK

BA, Macalester College; MA, Stanford University; PhD, Columbia University.

**Patrick Harhai** BALTIMORE

BA, Portland State University; MA, Brandeis University.

**Laura Hymson\*** QUEENS

*Dean of Academic Affairs, BHSEC Queens.* BA, Wesleyan University; MA, Simmons College; PhD, University of Michigan.

**Justin Jackson** HUDSON

BA, Hampshire College; MA, University of Massachusetts; PhD, Columbia University.

**Sean Kennedy** BALTIMORE

BA, MA, Washington College.

**Michael Lerner** MANHATTAN

*Principal, BHSEC Manhattan.* BA, Columbia University; PhD, New York University.

**Steven Mazie\*** MANHATTAN

BA, Harvard College; PhD, University of Michigan.

**Nesrin McMeekin\*** HUDSON

*Visiting Instructor in the Humanities, Bard College.* See undergraduate listing.

**Kelly Orians** NEW ORLEANS

BA, University of Colorado; JD, UCLA School of Law.

**Jazmín Isaura Puicón** NEWARK

BA, Union College; MA, New York University; PhD, Rutgers University.

**Michael Sadowski** HUDSON

*Executive Director, BEC Hudson.* BS, Northwestern University; EdM, EdD, Harvard University.

**Imanni Sheppard\*** NEW ORLEANS

PhD, medical anthropology, University of Houston.

**Verónica Vallejo** MANHATTAN

BA, University of Scranton; MA, PhD candidate, Georgetown University.

**Jessica VanScoy** QUEENS

BA, Hampshire College; MS, Pace University; MA, Teachers College, Columbia University.

**Joshua Walker\*** CLEVELAND

BA, Ohio State University; MA, PhD, University of Maryland, College Park.

**Nick Weber** MANHATTAN

BBA, Baruch College; MA, Criminal Justice University of Cincinnati; MA, MPA, John Jay College of Criminal Justice; MEd, City College; MS, Mercy College.

**Ebony Williams\*** NEW ORLEANS

PhD candidate, Iowa State University.

**Erika Williams** CLEVELAND

BA, Bard College; MA, Antioch University.

**Michael Woodsworth** QUEENS

BA, McGill University; MA, New York University; PhD, Columbia University.

**Jehan Senai Worthy** NEWARK

BA, Bard College at Simon's Rock; MAT, Bard College.

**Program in Global Social Sciences**

**K. Yawa Agbemabiese** DC

*Program Chair.* BA, Ohio State University; MA, PhD, Ohio University.

**Molly Albrecht** HUDSON

*Associate Director, BEC Hudson.* MAT, SUNY New Paltz.

**Joanne Baron\*** NEWARK

BA, PhD, University of Pennsylvania.

**Ana María López Caldwell** NEW ORLEANS

*Executive Director, BEC New Orleans.* BA, Stevenson University; PhD candidate, Tulane University.

**Matthew Leonard Cohen** QUEENS

BA, Bard College at Simon's Rock; The Early College; MA, PhD, University of Texas.

**Kristin Collins\*** CLEVELAND

BA, University of New Hampshire; MA, Florida State University; MA, PhD, Ohio State University.

**Robert Greenberg** QUEENS

BA, Stanford University; MBA, Harvard Business School; MA, computers and education, Teachers College, Columbia University.

**David Guba** BALTIMORE

*Assistant Dean of Studies, BHSEC Baltimore.* BA, Bucknell University; MA, Villanova University; PhD, Temple University.

**John Hogue\*** CLEVELAND

BA, Kalamazoo College; MA, PhD, University of Wisconsin-Madison.

**Matthew Jacobs\*** HOUE

BA, Illinois State University; MA, PhD candidate, University of Minnesota, Twin Cities.

**Daniel Levine** BALTIMORE

BA, McGill University; PhD, Georgetown University; MPP, University of Maryland, College Park.

**Anna Lind-Guzik** MANHATTAN

BA, Duke University; MA, Princeton University; JD, Harvard Law School.

**Bruce Matthews\*** MANHATTAN

BA, University of Virginia; MAR, Yale Divinity School; PhD, New School University.

**David Meskill\*** QUEENS

AB, Harvard University; MA, Ruprecht-Karls-Universität, Heidelberg; PhD, Harvard University.

**Isaac Miller\*** QUEENS

BA, San Francisco State University; MA, PhD, University of California, Berkeley.

**Kinga Novak** MANHATTAN

BA, University of Washington; MA, New York University; PhD, University of California, Berkeley.

**Matthew Park\*** NEWARK

*Program Chair, Second-Year Seminar.* BA, College of New Jersey; PhD, Michigan State University.

**Petra Riviere** MANHATTAN

BA, Haverford College; MA, New York University.

**Ashley Rockenbach** MANHATTAN

University of California, Riverside; PhD, University of Michigan; predoctoral fellow, Carter G. Woodson Institute for African-American and African Studies at the University of Virginia.

**Suzanne Schulz\*** QUEENS

See Visual Arts listing.

**Jordan Shapiro\*** QUEENS

BA, Columbia College; MPA, Princeton University; PhD, University of Michigan; postdoctoral research, New York University.

**Michael Sigrist\*** DC

BA, MA, Miami University; PhD, SUNY Stony Brook.

**Carla Stephens** NEWARK

*Principal, BHSEC Newark.* BA, PhD, Temple University.

**Cassandra St. Vil\*** DC

BS, Buffalo State College; MSW, University of Michigan; PhD, Howard University; MSED, Hunter College; MSED, Harvard University.

## Division of General and Supplemental Education

### *Program in Special Education*

**K. Yawa Agbemabiese** DC

See Global Social Sciences listing.

**Scottye Battle-Huff** NEWARK

BA, California State University, Long Beach; MA, New Jersey City University.

**Samantha Bickel** MANHATTAN

BA, Lafayette College; MEd, Hunter College.

**Marlon Unas Esguerra** QUEENS

BA, Columbia College Chicago; MFA, University of Miami; MS, Mercy College.

**Kara Goldstein** MANHATTAN

*Program Chair.* BA, Tufts University; MEd, Hunter College.

**John Grauwiler** QUEENS

BA, Bard College; MA, Long Island University.

**Mike Herrod** QUEENS

BA, Columbia University; MA, Syracuse University.

**Karla Ko** NEWARK

See Mathematics listing.

**Hannah McFadden** QUEENS

BA, Binghamton University; MS, Brooklyn College.

**Amani Mende** CLEVELAND

BS, MEd, Cleveland State University.

**Julie Mirwis** MANHATTAN

BS, University of Maryland, College Park; MEd, Brooklyn College.

**Anne Schmitt** BALTIMORE

BFA, Rhode Island School of Design; MEd, Towson University.

**Jessica VanScoy** QUEENS

See American Social Sciences listing.

**Nick Weber** MANHATTAN

See American Social Sciences listing.

## *Program in Physical Education and Health*

**Brett Baisch** CLEVELAND

BS, University of Akron; MEd, Kent State University.

**Stephen Crane** NEWARK

BS, MAT, Montclair State University.

**David Dowling** NEWARK

BS, Ithaca College; MA, Adelphi University.

**Kenneth Goisovich** BALTIMORE

BA, Kutztown University; MS, Johns Hopkins University.

**Jon Leizman** QUEENS

BA, St. John's College, Annapolis; MA, University of Pennsylvania; PhD, Union Graduate College.

**John Martin** NEWARK

BS, Montclair State University.

**Thomas McVeigh** MANHATTAN

BS, SUNY Cortland; MEd, City College of New York.

**Drew Miller** MANHATTAN

BS, East Stroudsburg University; MEd, Widener University.

**June Morrison-Jones** QUEENS

*Program Chair.* BS, MA, Brooklyn College; MPH, University of North Texas Health Science Center School of Public Health; EdM, Teachers College, Columbia University; PhD, University of North Texas.

**Winston Narvaez** QUEENS

BSE, Philippine Normal University; MS, University of the Philippines; MA, De La Salle University, Philippines.

**Lindsay Raymond** DC

BS, Eastern Connecticut State University; MS, American University.

**Carly Schultz** MANHATTAN

BA, Queens College; MA, Adelphi University.

# 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  
John Lewis, 2017  
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  
Rt. Rev. Herbert A. Donovan Jr., 2019  
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, DD, 1960  
Rt. Rev. Charles W. MacLean '25, 1962  
Rev. Chester E. McCahan, 1951  
Rev. John M. Mulligan '32, 1968  
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  
Carl Davis '58, 2018  
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  
Steven Holl, 2019  
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  
 Glenn Ligon, 2018  
 Maya Lin, 2000  
 Sidney Lumet, 1987  
 Yo-Yo Ma, 1994  
 Brice Marden, 2017  
 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  
 Carolee Schneemann '59 (posthumously), 2019  
 Martin Scorsese, 1992  
 Richard M. Sherman '49, 2011  
 Robert B. Sherman '49, 2011  
 Aaron Siskind, 1981  
 Kiki Smith, 2015  
 Billy Steinberg '72, 2018  
 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  
 V. Kofi Agawu, 2019  
 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  
 Mary Beard, 2017  
 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  
 LaToya Cantrell, 2019  
 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  
 Philip J. Deloria, 2019  
 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  
 Henry Louis Gates Jr., 1995  
 Adrienne Germain, 2001  
 Gabrielle Giffords, 2013  
 Anthony Grafton, 2015  
 Martha Graham, 1952  
 Edward S. Grandin III '37, 1997  
 Andrew M. Greeley, 2002  
 Brandon H. Grove Jr. '50, 2010  
 Lani Guinier, 2003  
 Elizabeth Blodgett Hall, 1986  
 Michael Harrington, 1966  
 Alexander Heard, 1979  
 Fred M. Hechinger, 1956  
 James J. Heckman, 2004  
 Ernest F. Henderson III, 1976  
 Catharine B. Hill, 2018  
 Stefan Hirsch, 1961  
 Oveta Culp Hobby, 1950  
 Eric J. Hobsbawm, 1986  
 Harold Holzer, 2009  
 John C. Honey '39, 1992  
 Henry G. Jarecki, 2010

Randall Jarrell, 1961  
 Martin E. Jay, 2018  
 Cindy R. Jebb, 2017  
 Wei Jingsheng, 1998  
 William Chester Jordan, 2016  
 William H. Jordy '39, 1968  
 C. Flint Kellogg '31, 1960  
 Randall Kennedy, 2016  
 Lawrence R. Klein, 1986  
 Reamer Kline, *President Emeritus*, 1974  
 Howard E. Koch '22, 1972  
 Louis W. Koenig '38, 1960  
 Leszek Kolakowski, 1983  
 Hilton Kramer, 1981  
 Elisabeth Kübler-Ross, 1977  
 Alexei Leonidovich Kudrin, 2003  
 Aung San Suu Kyi, 2002  
 David S. Landes, 1999  
 Eugene M. Lang, 1991  
 Rev. Leslie J. A. Lang '30, 1978  
 Roy E. Larsen, 1951  
 Christopher Lasch, 1977  
 Mary Woodward Lasker, 1950  
 Sara Lawrence-Lightfoot, 1993  
 Geraldine Laybourne, 2016  
 Eva Le Gallienne, 1967  
 Harold Lever, 1989  
 Harold O. Levy, 2002  
 Leon Levy (posthumously), 2003  
 David Levering Lewis, 2002  
 Harvey Lichtenstein, 1999  
 Eric S. Maskin, 2008  
 Mary McCarthy, 1976  
 William James McGill, 1975  
 William H. McNeill, 1984  
 Deborah W. Meier, 1997  
 Leonard B. Meyer '40, 1976  
 William E. Milliken, 2007  
 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  
 Sari Nusseibeh, 2011

Erwin Panofsky, 1956  
 Gail Thain Parker, 1974  
 Martin Peretz, 1982  
 Hart Perry, 1986  
 John Harold Plumb, 1988  
 Richard Pousette-Dart '39, 1965  
 John Herman Randall Jr., 1972  
 Santha Rama Rau, 1954  
 Diane Ravitch, 2014  
 Robert Redford, 2004  
 Lynda Resnick, 2012  
 Wallingford Riegger (posthumously), 1961  
 David Rose, 1980  
 Henry Rosovsky, 2014  
 William F. Rueger '40, 1984  
 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  
 Aura E. Severinghaus, 1955  
 Sidney Shelov '37, 1987  
 Ruth J. Simmons, 2005  
 Megan J. Smith, 2018  
 Theodore H. Smythe '37, 1973  
 Albert Spalding, 1951  
 Edward John Steichen, 1966  
 John H. Steinway '39, 1989  
 Charles P. Stevenson Jr., 2017  
 Ellen Stewart, 1975  
 Joseph E. Stiglitz, 2001  
 Margot Stern Strom, 2001  
 Adolf Sturmthal, 1985  
 Deborah Sussman '52, 1998  
 Donald Tewksbury, 1954  
 James Tobin, 1995  
 Nina Totenberg, 2011  
 Ludmila A. Verbitskaya, 2000  
 Emily Townsend Vermeule, 1994  
 Dennis M. Walcott, 2013  
 Darren Walker, 2014  
 Paul Langdon Ward, 1963  
 Alice Waters, 2013  
 Thomas J. Watson Jr., 1985  
 Faye Wattleton, 1991  
 Bethuel M. Webster, 1980  
 Richard D. Weigle, 1970  
 Barbara Wersba '54, 1977

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  
 David Dubinsky, 1951  
 Cyrus Eaton, 1958  
 Marian Wright Edelman, 1982  
 Christopher Edley Jr., 2011  
 Dwight D. Eisenhower, 1964  
 Brian S. Fischer, 2013  
 James Peter Fusscas '31, 1974  
 Kenneth Galbraith, 1958  
 Richard J. Goldstone, 2004  
 Murray I. Gurfein, 1972  
 Edgar W. Hatfield '31, 1956  
 A. Leon Higginbotham Jr., 1991  
 Lt. Col. William Roy Hodgson, 1947  
 Wayne L. Horvitz '42, 1979  
 Sherrilyn Ifill, 2015  
 Irving M. Ives, 1942  
 Jacob K. Javits, 1966  
 Nicholas deB. Katzenbach, 2000  
 Judith S. Kaye, 2009  
 Joseph Kovago, 1960  
 Herbert H. Lehman, 1952  
 Edward Hirsch Levi, 1975  
 W. Arthur Lewis, 1982  
 Jack W. Lydman '36, 1973  
 Margaret H. Marshall, 2008  
 Ward Melville, 1950  
 Soia Mentschikoff, 1978  
 Eleanor Holmes Norton, 1971  
 Lennart K. H. Nylander, 1950  
 David Paterson, 2009  
 Hon. Ferdinand Pecora '99, 1963

Nancy Pelosi, 2014  
 Hon. Byron Price, 1950  
 Charles B. Rangel, 2008  
 Ogden Rogers Reid, 1969  
 Abraham Ribicoff, 1961  
 Felix G. Rohatyn, 1976  
 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  
 Irma Brandeis, 1980  
 Harold Clurman, 1959  
 Joan Didion, 1987  
 Margaret Drabble, 1983  
 Frederick Dupee, 1965  
 Ralph W. Ellison, 1978  
 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  
 Helen Vendler, 2005  
 Theodore Weiss, 1973  
 William Carlos Williams, 1950  
 Louis Zukofsky, 1977

### Doctor of Science

Alexander Albert '32, 1961  
 David Baltimore, 1990  
 Cornelia Bargmann, 2015  
 László Z. Bitó '60, 2007  
 John Joseph Bittner '25, 1950  
 Elizabeth Helen Blackburn, 2004  
 Baruch S. Blumberg, 1985  
 David Botstein, 2011  
 John T. Cacioppo, 2004  
 Kenneth Campbell, 1956  
 Gregory Chudnovsky, 1981  
 Erik D. Demaine, 2017  
 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  
 Margaret Heafield Hamilton, 2019  
 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  
 Arnold J. Levine, 2000  
 Eduardo D. Maldonado '32, 1972  
 Barbara McClintock, 1983  
 Paul Nurse, 2005  
 Mary L. Pardue, 1985  
 Gerard Piel, 1979  
 Lisa Randall, 2010  
 Jens Reich, 2012  
 Gardner M. Riley '31, 1959  
 Oliver Sacks, 1992  
 Karen Saxe '82, 2017  
 Elie Alexis Shneour '47, 1969  
 C. Theodore Sottery, 1963  
 Abraham Spector '47, 1985  
 David Howard Spodick '47, 1975

Shirley M. Tilghman, 2002  
 Yasuhisa Toyota, 2004  
 Harold E. Varmus, 2001  
 William Vogt '25, 1952  
 James Dewey Watson, 1991  
 Frank H. Westheimer, 1983  
 Nancy S. Wexler, 1998  
 Edward Witten, 1998  
 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, Alice McDermott, Jorie Graham, Chimamanda Ngozi Adichie, and Lorrie Moore.

**2019 Recipient:** Judith Thurman

### 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 (1909–1980), 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 Sammataro 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, Charlotte Mandell '90, Steven Sapp '89 and Mildred Ruiz-Sapp '92, Nick Jones '01, and Walead Beshty '99.

**2019 Recipient:** Alexandra Elliott Wentworth '88

## 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, Linus Pauling, Rosalyn Sussman Yalow, Carl Djerassi, Stephen Jay Gould, Mathilde Krim, Anne Botstein, MD, the late Charles Botstein, MD, 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, MD, Stephen A. Wertheimer '59, A. James Hudspeth, Richard C. Friedman '61, Fredric S. Maxik '86,

Nicholas T. Ktistakis '83, Kathryn E. Stein '66, Ilyas Washington '96, Erik Kiviat '76, Mariana Raykova '06, and Rebecca Smith '93.

**2019 Recipient:** Tatiana M. Prowell '94

## 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, Harvey L. Sterns '65, Catherine Gund, David Harman, Betsaida de Alcantara '05, Mary T. Bassett, and Cynthia Conti-Cook '03.

**2019 Recipients:** Sonja Brookins Santelises, Marya Warshaw '73, Mary Travis Bassett

## Bard Medal

The Bard Medal, the highest award given by the Bard College 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, Marieluise Hessel, Patricia Ross Weis, Charles Simmons, James H. Ottaway Jr., Eric Warren Goldman '98, and U Ba Win 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.

**2019 Recipients:** George A. Kellner, Emily Tow

## 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; Adolfo 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, Bard High School Early College; Justus Rosenberg, professor of languages and literature; Hap Tivey, artist in residence; Carolyn Dewald, professor of classical studies; Terence F. Dewsnap, professor of English; Gennady Shkliarevsky, professor of history; Peter D. Skiff, professor of physics; Mario J. A. Bick, professor of anthropology; Diana De G. Brown, professor of anthropology; Marsha Davis, director of the Student Health Service; Larry Fink, professor of photography; Norman Manea, Francis Flournoy Professor in European Studies and Culture; Mary Backlund, vice president for student affairs and director of admission; Jeffrey Katz, dean of information services and director of libraries.

**2019 Recipients:** Ken Cooper, John Halle, David Kettler, Robert Martin, Alice Stroup, Dawn Upshaw, and Carol Werner

# BOARDS AND ADMINISTRATION

## Boards of Bard College

### Bard College Board of Trustees

James C. Chambers '81, *Chair*  
George F. Hamel Jr., *Vice Chair*  
Emily H. Fisher, *Vice Chair*  
Elizabeth Ely '65, *Secretary; Life Trustee*  
Stanley A. Reichel '65, *Treasurer; Life Trustee*

Fiona Angelini  
Roland J. Augustine

+Leon Botstein, *President of the College*

Mark E. Brossman  
Jinqing Cai

Marcelle Clements '69, *Life Trustee*  
The Rt. Rev. Andrew M. L. Dietsche,  
*Honorary Trustee*

Asher B. Edelman '61, *Life Trustee*  
Robert S. Epstein '63  
Barbara S. Grossman '73, *Alumni/ae Trustee*  
Andrew S. Gundlach

+Matina S. Horner

Charles S. Johnson III '70  
Mark N. Kaplan, *Life Trustee*  
George A. Kellner

Fredric S. Maxik '86  
James H. Ottaway Jr., *Life Trustee*  
Hilary C. Pennington

Martin Peretz, *Life Trustee*  
Stewart Resnick, *Life Trustee*  
David E. Schwab II '52

Roger N. Scotland '93, *Alumni/ae Trustee*  
Annabelle Selldorf  
Mostafiz ShahMohammed '97

Jonathan Slone '84

+Jeannette H. Taylor

James A. von Klemperer  
Brandon Weber '97, *Alumni/ae Trustee*  
Susan Weber  
Patricia Ross Weis

### Bard College Alumni/ae Association Board of Governors

KC Serota '04, *President*  
Mollie Meikle '03, *Vice President*  
Lindsay Stanley '12, *Secretary/Treasurer*

Robert Amsterdam '53

Hannah Becker '11

Brendan Berg '06

Jack Blum '62

Matthew Cameron '04

Kathleya Chotiros '98, *Development Committee  
Chair*

Charles Clancy III '69

Peter Criswell '89

Arnold Davis '44

Michelle Dunn Marsh '95

Nicolai Eddy '14

Randy Faerber '73, *Events Committee Cochair*

Andrew F. Fowler '95

Kate Nemeth Fox '11

Jazondré Gibbs '19

Eric Goldman '98

Boriana Handjiyska '02, *Career Connections  
Committee Cochair*

Nikkya Hargrove '05, *Diversity Committee Chair*

Sonja Hood '90

Miriam Huppert '13

Maud Kersnowski-Sachs '86

Kenneth Kosakoff '81

Darren Mack '13

Peter F. McCabe '70

Steven Miller '70

Anne Morris-Stockton '68

Anna Neverova '07, *Career Connections Committee  
Cochair; Bard Music Festival Junior Committee*

*Cochair*

Karen G. Olah '65

Gerry Pambo-Awich '08

Claire Phelan '11

+ ex officio

Dan Severson '10  
 Levi Shaw-Faber '15, *Communications Chair*  
 Genya Shimkin '08, *Young Alumni/ae Advisory  
 Council of the Center for Civic Engagement  
 Cochair*  
 Barry Silkowitz '71  
 Danielle Sinay '13  
 George A. Smith '82, *Events Committee Cochair*  
 Geoffrey Stein '82  
 Walter Swett '96  
 Paul Thompson '93  
 Zubeida Ullah '97, *Nominations Committee Chair*  
 Brandon Weber '97  
 Ato Williams '12  
 Nanshan (Nathan) Xu '17

*Emeritus/a*

Claire Angelozzi '74  
 Dr. Penny Axelrod '63  
 Dr. Miriam Roskin Berger '56  
 Cathaline Cantalupo '67  
 Arnold Davis '44  
 Kit Ellenbogen '52  
 Barbara Grossman Flanagan '60  
 Diana Hirsch Friedman '68  
 R. Michael Glass '75  
 Dr. Ann Ho '62  
 Charles Hollander '65  
 Maggie Hopp '67  
 Cynthia Hirsch Levy '65  
 Susan P. Playfair '62  
 Roger N. Scotland '93  
 Dr. Toni-Michelle C. Travis '69  
 Barbara Crane Wigren '68

**Bard College Berlin: A Liberal  
 Arts University  
 Board of Governors**

Jens Reich, *Chair*  
 Peter Baldwin  
 +Florian Becker  
 +Leon Botstein  
 Susan Gillespie  
 Thomas Hesse  
 Josef Joffe  
 Ken Roth  
 Michael Steinberg  
 Taun Toay '05  
 Marylea van Daalen

*Academic Advisory Council*

Leon Botstein, *Chair*  
 Jonathan Becker  
 Jens Reich

**Bard College Conservatory of Music  
 Advisory Board**

Belinda Kaye, *Chair*  
 Gonzalo de Las Heras  
 Gregory Drilling '16  
 Alan D. Hilliker  
 Susan B. Hirschhorn  
 Stephen Kaye  
 Y. S. Liu  
 Melissa Wegner '08  
 Eric Wong  
 Shirley Young

**Bard College at Simon's Rock:  
 The Early College  
 Board of Overseers**

James M. Clark Jr. '76, *Vice Chair*  
 Emily H. Fisher, *Chair Emerita*  
 Robert B. Strassler, *Chair Emeritus*

Loren AliKhan '99

Samir Arora '02

Susan Beckerman

Elise Kent Bernanke '00

+Ian Bickford '95, *Provost; Vice President, Bard College*

+Leon Botstein, *President*

Rodney Christopher '86

Christopher Derhammer Hill '86

Jennifer Fan '99

Greg Greifeld '05

Jill Rosenberg Jones

Daniel L. Kurtz

Dan Lipson '74

Jack Sanderson

Scott Shenker

Brianna Strange

Matt Strassler '81

John Thompson '76

+Taun Toay '05, *Senior Vice President and Chief*

*Financial Officer, Bard College*

Sally Unger '73

### **Bard Graduate Center Board of Trustees**

- +Norton Batkin  
Michele Beiny-Harkins  
Dr. Barry Bergdoll
- +Leon Botstein  
Nicolas Cattelain  
Edward Lee Cave  
Verónica Hernández de Chico  
Hélène David-Weill  
Nancy Druckman  
Philip D. English  
Philip Hewat-Jaboor  
Holly Hotchner  
Fernanda Kellogg  
Trudy C. Kramer  
Dr. Arnold L. Lehman  
Martin Levy  
David Mann  
Jennifer Olshin  
Melinda Florian Papp  
Lisa Podos  
Ann Pyne  
Sir Paul Ruddock  
Gregory Soros  
Luke Syson  
Dr. Charlotte Vignon
- +Susan Weber  
Shelby White  
Mitchell Wolfson Jr.  
Philip L. Yang Jr.

### **Bard MBA in Sustainability Advisory Board**

- Carolyn Marks Blackwood  
Lyle Casriel  
Andrea Soros Colombel  
Elysa Hammond  
Dal LaMagna  
Hunter Lovins  
Carrie Phillips  
Jeff Scales  
Doug Semmes  
Rick Stuckey

### **Bard Music Festival Board of Directors**

- Denise S. Simon, *Chair*  
Roger Alcala  
Joshua J. Aronson
- +Leon Botstein, *Artistic Director*  
Michelle R. Clayman  
David Dubin  
Robert C. Edmonds '68  
Jeanne Donovan Fisher
- +Christopher H. Gibbs, *Artistic Director*  
Paula K. Hawkins  
Thomas Hesse  
Susan Petersen Kennedy  
Barbara Kenner  
Gary Lachmund  
Thomas O. Maggs  
Kenneth L. Miron  
Christina Mohr  
James H. Ottaway Jr.  
Felicitas S. Thorne  
Siri von Reis

### **Center for Civic Engagement Board of Advisors**

- James H. Ottaway Jr., *Chair*  
David Becker
- +Jonathan Becker  
James Friedlich
- +Susan H. Gillespie  
Nevada Griffin '07  
Philip Henderson  
George A. Kellner  
Jill Lundquist  
Vincent McGee  
Ngoni Munemo '00  
Jamie O'Donnell  
Alex Papachristou  
Joel Rosenthal  
Ariana González Stokas '00  
Felicitas S. Thorne

### **Center for Curatorial Studies Board of Governors**

- Martin Eisenberg, *Chairman*
- +Leon Botstein  
Amy Cappellazzo  
Lori Chemla

Lonti Ebers  
 Marieluise Hessel, *Founding Chairman*  
 Maja Hoffmann  
 Audrey Irmas, *emeritus*  
 Ruth Keating Lockwood  
 Scott Lorinsky  
 Patrizia Sandretto Re Rebaudengo  
 Annabelle Selldorf  
 Melissa Schiff Soros  
 Michael Ward Stout

### **Hudson Valley Chamber Music Circle Board of Directors**

Vern Bergelin, *President*  
 Marianne Wurlitzer, *Vice President*  
 Leslie Gershon, *Secretary*  
 Robert Weiss, *Treasurer*  
 Deb Rinehart, *Administrator*

Terence Boylan  
 Dennis Giauque  
 Christopher H. Gibbs  
 Susan Hinkle Lindner  
 Christopher Scholz

Jaime Laredo, *Artistic Director*  
 Sharon Robinson, *Artistic Director*  
 Joan Tower, *Advisory Director*

### **Levy Economics Institute of Bard College Board of Governors**

Lakshman Achuthan, *Cofounder and Chief  
Operations Officer, Economic Cycle Research  
Institute (ECRI)*  
 Leon Botstein, *President, Bard College*  
 Bruce C. Greenwald, *Robert Heilbrunn Professor  
of Finance and Asset Management, Columbia  
University*  
 Martin L. Leibowitz, *Managing Director, Morgan  
Stanley*  
 Mostafiz ShahMohammed '97, *Chairman and  
CEO, Amur Equipment Finance*  
 Dimitri B. Papadimitriou, *President; Jerome Levy  
Professor of Economics, Bard College*  
 Joseph E. Stiglitz, *University Professor of  
International Affairs, Columbia University*  
 William Julius Wilson, *Lewis P. and Linda L.  
Geyser University Professor, Harvard University*

### **Longy School of Music of Bard College Board of Governors**

Garth H. Greimann, *Chair*  
 Matina S. Horner, *Vice Chair*  
 Virginia Meany, *Secretary*

Roland J. Augustine  
 Sandra Bakalar  
 +Leon Botstein, *President, Bard College*  
 Gene D. Dahmen  
 Robert S. Epstein  
 Harriet E. Griesinger  
 Timothy J. Jacoby  
 Roseanne Kumins  
 Bronwyn Lamont  
 Ruth M. McKay  
 Kristin A. Mortimer  
 Patricia Ostrander  
 +Sue Pekock  
 Dwight Quayle  
 Donald W. Schroeder  
 Robert B. Straus  
 Jeannette H. Taylor  
 +Taun Toay '05, *Senior Vice President and Chief  
Financial Officer, Bard College*  
 +Karen Zorn, *President, Longy School of Music of  
Bard College; Vice President, Bard College*

### **The Richard B. Fisher Center for the Performing Arts at Bard College Advisory Board**

Jeanne Donovan Fisher, *Chair*  
 Carolyn Marks Blackwood  
 +Leon Botstein  
 Stefano Ferrari  
 Alan H. Fishman  
 Neil Gaiman  
 S. Asher Gelman '06  
 Rebecca Gold Milikowsky  
 Anthony Napoli  
 Denise S. Simon  
 Martin T. Sosnoff  
 Toni Sosnoff  
 Felicitas S. Thorne  
 Andrew E. Zabler

## **US-China Music Institute Advisory Council**

Chen Yi  
Martha Liao  
Tan Dun  
Ye Xiaogang  
Shirley Young  
Yu Long  
Zhang Xian  
Zhou Long

## **Administration of Bard College**

### **Administrative Offices**

#### **Office of the President**

Leon Botstein, *President*  
Malia K. Du Mont '95, *Chief of Staff; Vice President for Strategy and Policy*  
Myra Young Armstead, *Vice President for Academic Inclusive Excellence*  
Max Kenner '01, *Vice President for Institutional Initiatives*  
Stephen Tremaine '07, *Vice President for Early Colleges*  
Irene Zedlacher, *Executive Director, Bard Music Festival; Managing Editor, Musical Quarterly; Manager, Bard Fiction Prize*  
Amie McEvoy, *Assistant to the President*  
Annemarie Bemis, *Executive Assistant to the President*  
Saidee Brown, *Executive Assistant to the President*  
Patricia Pontecorvo, *Executive Assistant to the President*

#### **Office of the Executive Vice President and Vice President for Academic Affairs**

Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*  
Mark D. Halsey, *Vice President for Institutional Research and Assessment*  
David Shein, *Associate Vice President for Academic Affairs; Dean of Studies*  
Rebecca Granato '99, *Associate Vice President for Global Initiatives*  
David Brangaitis, *Chief Information Officer*

Paul Marienthal, *Dean for Social Action; Director, Trustee Leader Scholar Program*  
Jennifer Murray, *Dean of International Studies; Director, Institute for International Liberal Education*  
John Weinstein, *Dean of Bard Early Colleges*  
Derek Furr, *Dean of Teacher Education*  
Ruth Zisman, *Associate Dean of Academic Affairs; Codirector, Bard Debate Union*  
Camilia Jones, *Associate Dean of Experiential Learning and Civic Engagement*  
Brian Mateo, *Associate Dean of Civic Engagement*  
Michelle Murray, *Director of Global Initiatives*  
Erica Kaufman, *Director of the Institute for Writing and Thinking*  
Rachel Meyer '06, *Director of the Bard Globalization and International Affairs Program*  
Bryan Billings, *Director of Global Outreach*  
Celia Bland, *Associate Director of the Institute for Writing and Thinking*  
David Register, *Codirector, Bard Debate Union*  
Elizabeth Whalen, *Executive Assistant to the Executive Vice President*  
Manishkamala Kalupahana, *International Student Adviser*  
Tamara Stafford, *International Student and Scholar Adviser*

#### **Office of the Senior Vice President and Chief Financial Officer**

Taun Toay '05, *Senior Vice President; Chief Financial Officer*  
Laura Ramsey, *Controller*  
Gwen Menshenfriend, *Bursar*  
Mackie Siebens '12, *Director of Admission*  
Denise Ann Ackerman, *Director of Financial Aid*  
Joanna Baker, *Director of Enrollment Data Systems*  
Fu-chen Chan, *Risk Management Liaison*

#### **Office of the Vice President for Administration**

Coleen Murphy Alexander '00, *Vice President for Administration*  
Kimberly Alexander, *Director of Human Resources*  
Randy Clum, *Director of Buildings and Grounds*  
Michael Bemis, *Director of Environmental Services*  
John Gomez, *Director of Security*  
Amy Husten, *Managing Director of Montgomery Place*  
Kimberly Gould, *Title IX Coordinator*

Jacob Testa, *Director of Clery Compliance; Deputy Title IX Coordinator*

Deanna Cochran, *Director of Special Projects*

Carol Murray, *Director of Abigail Lundquist Botstein Nursery School*

Kristine Williams, *Director of Bard Community Children's Center*

Fu-chen Chan, *Codirector, Space and Programming*

Tricia Reed, *Codirector, Space and Programming*

Nancy W. Smith, *Campus Accessibility Project Manager*

## **Office of the Vice President and Dean of Graduate Studies**

Norton Batkin, *Vice President and Dean of Graduate Studies*

Janet Stetson '81, *Director of Graduate Admissions*

Brandt Burgess, *Associate Dean for Regulatory Compliance*

Marie Balogh, *Assistant to the Vice President and Dean of Graduate Studies*

## **Office of the Dean of the College**

Deirdre d'Albertis, *Dean of the College*

Emily McLaughlin, *Associate Dean of the College*

Peter Gadsby, *Registrar*

Diane Smith, *Associate Registrar*

William Dixon, *Director of the Language and Thinking Program*

Mary C. Krembs, *Director of Citizen Science*

Thomas Keenan, *Director of the Human Rights Project*

Sue Elvin-Cooper, *Faculty Grants Officer*

Brandt Burgess, *Faculty Science Grants Officer*

Nicole van Zutphen, *IS Functional Analyst*

Rachel Price, *Executive Assistant to the Dean of the College*

Sherry Gildersleeve, *Assistant to the Dean*

Bennett Chinsena '18, *Program Assistant*

## **Office of Admission**

Mackie Siebens '12, *Director*

Greg Armbruster, *Senior Associate Director of Admission; Director, Transfer Admission*

Kate Hardy '07, *Senior Associate Director of Admission*

Bonnie Marcus '71, *Senior Associate Director of Admission; Midwest Coordinator*

Lindsay Pike '12, *Associate Director of Admission; New England Regional Coordinator*

Joanna Baker '05, *Director of Enrollment Data Systems*

Angela Kozlakowski, *Director of Admission Communications; Student Affairs Liaison*

Kathy McManus, *Director of Operations and Campus Tours*

Shawn Moore '11, *Director of Asian Recruitment and Institutional Relations*

Joshua Tyler '06, *Assistant Director of Admission; Coordinator, Bridge Program*

Michael Wood, *Assistant Director of Admission*  
Kolrick Greathouse, *Admission Counselor, West Coast*

Sean Russell, *Data Analyst*

Eric Sinclair, *Data Analyst*

Christine Kurlander, *Administrative Assistant*

## **Office of Student Affairs / Student Activities**

Erin Cannan, *Vice President for Student Affairs; Dean of Civic Engagement*

Bethany Nohlgren, *Dean of Students*

Mary Grace Williams, *Chaplain of the College; Dean of Community Life*

Josué Rosario-Caliz, *Director of Student Activities and Bertelsmann Campus Center*

Kristin Betts, *Assistant Director of Student Activities*

Timand Bates '02, *Assistant Dean of Students*

Alexis Lopez, *Assistant Dean of Students; Director, First-Year Experience*

Jennifer Triplett, *Assistant Dean of Studies; Director, Academic Advising*

Dorothy Albertini, *Associate Director of Academic Advising*

Katherine Heupel, *Assistant Dean of Studies*

Susanna Armbruster '03, *Coordinator of Summer Programs and Community Resources*

## **Office of Residence Life**

Darnell Pierce, *Director of Residence Life and Housing*

Cicily Wilson, *Assistant Director of Residence Life and Housing*

Patrick Clarkson, *Assistant Director of Housing*

### **Access and Equity Programs**

Claudette Aldebot, *Director*

Kimberly Sargeant '14, *Assistant Director*

Wailly Comprés Henriquez '18, *Academic Adviser*

### **Athletics and Recreation**

Kristen Hall, *Director*

David Lindholm, *Associate Director*

Jim Sheahan, *Director of Athletic Communications  
and Marketing*

Bill Kelly, *Director of Athletic Recruiting*

Jamie Hooper, *Athletics Business Manager*

### **Buildings and Grounds**

Randy Clum, *Director*

Audrey Smith, *Business Manager*

Daniel DeCiutiis, *Manager, Carpentry, Painting,  
and Locksmiths*

Ray DeNardis, *HVAC and Plumbing Manager*

Laurie Husted, *Chief Sustainability Officer*

Preston Moore, *Electrical, Telecommunications,  
and Fire Safety Manager*

Amy Parella '99, *Horticulture Supervisor*

Ryan Potter, *Grounds Manager*

Daniel Smith, *Energy Manager and Special  
Projects Coordinator*

Jeffery Smith, *Transportation Services Manager*

Rebecca Yoshino, *Farm Manager and Educator*

### **Career Development**

Elisabeth Giglio, *Director*

Maureen Aurigemma, *Associate Director*

MaryGrace Renella, *Assistant Director*

### **Center for Civic Engagement**

Jonathan Becker, *Director*

Bonnie Goad, *Associate Director*

Erin Cannan, *Dean of Civic Engagement*

Paul Marienthal, *Dean for Social Action; Director,  
Trustee Leader Scholar Program*

Camilia Jones, *Associate Dean of Experiential  
Learning and Civic Engagement*

Brian Mateo, *Associate Dean of Civic Engagement;  
Special Assistant for Admission and Early College  
Outreach*

Michelle Murray, *Director of Global Initiatives*

Dariel Vasquez '17, *Director of Program Design  
and Management, Brothers at Bard*

Harry Johnson '17, *Director of Strategy and  
Development, Brothers at Bard*

Marina Donahue, *Director of Finance and Grants  
Manager*

Lisa Whalen, *Executive Assistant to the Director*

Rana Hajjaj, *Al-Quds Bard Program Manager*

Tatiana Orlova, *Eurasian Program Manager*

Sarah DeVeer '17, *Science Outreach Coordinator*

Danielle Bovee, *Al-Quds Bard Program Assistant*

### **Center for Student Life and Advising**

David Shein, *Dean of Studies*

Bethany Nohlgren, *Dean of Students*

Jennifer Triplett, *Director of Academic Advising;  
Assistant Dean of Studies*

Manishkamala Kalupahana '07, *International  
Student Adviser*

Timand Bates '02, *Assistant Dean of Students*

Alexis Lopez, *Assistant Dean of Students*

Dorothy Albertini, *Assistant Dean of Studies*

Katherine Heupel, *Assistant Dean of Studies*

### **Chaplaincy**

Mary Grace Williams, *Chaplain of the College*

Rabbi David Nelson, *Rabbi, Associate Chaplain of  
the College*

Tatjana Myoko von Prittwitz und Gaffron,  
*Buddhist Chaplain (on leave 2019–20)*

Joris Lemmens, *Visiting Buddhist Chaplain*

Nora Zaki, *Muslim Chaplain*

### **Development and Alumni/ae Affairs**

Debra Pemstein, *Vice President for Development  
and Alumni/ae Affairs*

Karen Unger, *Associate Vice President, Office of  
Institutional Support*

Sasha Boak-Kelly, *Senior Director of Development*

Jane Brien '89, *Director of Alumni/ae Affairs*

Kimberly Nobel, *Director of the Bard College Fund*

Joshua Bardfield '01, *Director, Office of  
Institutional Support*

James Etkin, *Director of Development Services*

Steven Swyryt, *Assistant Director of Alumni/ae  
Affairs*

Robert Laity, *Stewardship and Development  
Services Manager, Bard College Fund*

Lindsay Davis Carr '06, *Assistant Director of  
Development, Parent Programs*

Kieley Michasiow-Levy, *Individual Giving  
Manager*

Catherine Susser Luigi, *Development Officer*

Linda Baldwin, *Special Events Manager*

Mary Strieder, *Executive Assistant to the Vice  
President*

## Environmental Services

Michael Bemis, *Director*  
 Brian Kiel, *Manager*  
 Julie K. Myers, *Supervisor*

## Financial Aid / Student Accounts

Denise Ann Ackerman, *Director of Financial Aid*  
 Gwen Menshenfriend, *Bursar*  
 Alyson Harte, *Assistant Director of Financial Aid*  
 Patricia O'Roark, *Assistant Director of Financial Aid, Graduate Programs*  
 Tina Hogan, *Assistant Bursar*

## Health and Counseling

Barbara Jean Briskey, *Director of Health Services*  
 Tamara Telberg, *Director of Counseling Services*  
 Rebecca Nidorf, *Director of BRAVE*  
 Annia Reyes, *Director of Health and Wellness Education*

## Human Resources

Kimberly Alexander, *Director*  
 Janet Algieri, *Assistant Director*  
 Betty Rodriguez, *Recruitment and On-Boarding Specialist*  
 Holly Lentz, *Benefits Manager*

## Information Services

David Brangaitis, *Chief Information Officer*  
 Michael Tompkins, *Director of Management Information Systems*  
 Joe DeFranco, *Manager of User Services*  
 Juliet Meyers, *Web Services Manager*  
 Laura Morano, *Help Desk Coordinator*  
 Marilyn Cox, *Network Administrator*  
 Leslie Melvin, *Manager of Academic Technology Services*  
 Karen Homan, *Training and Documentation Specialist*

## Learning Commons

Jim Keller, *Director*  
 Denise Minin, *ESL Coordinator*

## Libraries

Betsy Cawley, *Director of Bard College Libraries*  
 Susan Decker-Herman, *Acquisitions Librarian*  
 Kate Laing, *Collections Management Librarian*  
 Jeremiah Hall, *Digital Technologies Development Librarian*

Alexa Murphy, *Interlibrary Resource Sharing Librarian*

Helene Tieger '85, *College Archivist*  
 Amy Herman, *Visual Resources Curator*  
 Jane Smith, *Associate Director for Library Writing Support*  
 Andrew Fillhart, *Library Technology Specialist; Webmaster*

## Publications

Mary Smith, *Director*  
 Diane Rosasco, *Production Manager*  
 Cynthia Werthamer, *Editorial Director*

## Public Relations

Mark Primoff, *Associate Vice President of Communications*  
 Eleanor Davis, *Director*  
 Erika Nelson, *Director of Digital Communications*  
 Darren O'Sullivan, *Senior Associate*  
 Barbara Ross, *Digital Content Editor*

## Safety and Security

John Gomez, *Director*  
 Don Lown, *Assistant Director*

## Bard College Conservatory of Music

Frank Corliss, *Director; Codirector, Postgraduate Collaborative Piano Fellowship*  
 Robert Martin, *Director Emeritus*  
 Tan Dun, *Dean*  
 Eileen Brickner, *Dean of Students*  
 Ann Gabler, *Concert Office Coordinator*  
 Lisa Hedges, *Production Coordinator*  
 Ryan Kamm, *Director of Preparatory Division*  
 Kristin Roca, *Graduate Programs Coordinator*  
 Nicholas Edwards, *Undergraduate Admissions Counselor*  
 Katherine Rossiter, *Graduate Admissions Counselor*  
 Marielle Metivier, *Orchestra Manager*

## Graduate Conducting Program

James Bagwell, *Codirector*  
 Leon Botstein, *Codirector*

## Graduate Vocal Arts Program

Stephanie Blythe, *Artistic Director*  
 Kayo Iwama, *Associate Director*

**US-China Music Institute**

Jindong Cai, *Director*

Kathryn Wright, *Administrator*

Hsiao-Fang Lin, *Director of Music Programming*

**Graduate Programs**

**Bard Center for Environmental Policy**

Eban Goodstein, *Director*

Caroline Ramaley, *Associate Director*

Katie Boyle BCEP '07, *Director of Enrollment and Marketing*

Caitlin O'Donnell, *Graduate Admissions Counselor*

**Bard College Conservatory of Music**

See Graduate Conducting Program and Graduate Vocal Arts Program above.

**Bard Graduate Center**

Susan Weber, *Director and Founder*

Tim Ettenheim, *Chief Operating Officer*

Peter N. Miller, *Dean; Chair, Academic Programs*

Keith Condon, *Director of Admissions and Student Affairs*

Samantha Baron, *Director of Administration*

Amy Estes, *Director of Marketing and Communications*

Rita Niyazova, *Director of Finance*

Nina Stritzler-Levine, *Gallery Director; Director, Curatorial Affairs*

Emily Reilly, *Director of Public Engagement; Associate Gallery Director*

Heather Topcik, *Director of the Library*

Kate Dewitt, *Art Director*

Daniel Lee, *Director of Publishing*

Eric Edler, *Exhibitions Registrar*

**Bard MBA in Sustainability**

Eban Goodstein, *Director*

Caroline Ramaley, *Associate Director*

Katie Boyle BCEP '07, *Director of Enrollment and Marketing*

Caitlin O'Donnell, *Graduate Admissions Counselor*

Cheyenne Dunham, *Program Associate*

**Center for Curatorial Studies**

Tom Eccles, *Executive Director*

Lauren Cornell, *Director of Graduate Program and Chief Curator, Hessel Museum of Art*

Marcia Acita, *Director of Collections*

Ann E. Butler, *Director of Library and Archives*

Tracy Pollock, *Director of Administration and Development*

Ramona Rosenberg, *Director of External Affairs*

Ian Sullivan, *Director of Exhibitions and Operations*

Amy Linker, *Registrar*

**International Center of Photography-Bard Program in Advanced Photographic Studies**

Nayland Blake '82, *Chair*

**Levy Economics Institute Graduate Programs in Economic Theory and Policy**

Jan Kregel, *Director*

Kathleen Mullaly, *Program Coordinator*

Martha Tepepa, *Graduate Recruiter*

**Master of Arts in Teaching Program**

Derek Furr, *Director, Annandale Program*

Cecilia Maple '01, *Assistant Director for Admission and Student Affairs*

**Milton Avery Graduate School of the Arts**

Arthur Gibbons, *Director*

Lawre Stone MFA '89, *Managing Director*

Paige Mead '09, *Program Coordinator*

**The Orchestra Now**

Leon Botstein, *Music Director*

Jindong Cai, *Academic Director; Associate Conductor*

James Bagwell, *Associate Conductor*

Andres Rivas, *Assistant Conductor*

Zachary Schwartzman, *Resident Conductor*

Oliver Inteworn, *Managing Director*

Nicole M. de Jesús, *Director of Development*

Brian J. Heck, *Director of Marketing*

Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*

**Affiliated Programs and Institutes**

**Bard College Berlin:  
A Liberal Arts University**

Florian Becker, *Managing Director*

Catherine Toal, *Dean of the College*

Kerry Bystrom, *Associate Dean of the College*

## **Bard College at Simon's Rock: The Early College**

Ian Bickford, *Provost; Vice President, Bard College*  
 M. Leslie Davidson, *Dean of the College*  
 Patricia Sharpe, *Dean of Academic Affairs*  
 Sue Lyon, *Dean of Students*  
 Cindi Jacobs, *Director of Admission*  
 Philip Morrison, *Director of Finance and Administration*  
 Heidi Roots, *Registrar*  
 Elizabeth Paolucci, *Marketing and Communications Manager*

## **Bard Early Colleges**

Stephen Tremaine '07, *Vice President for Early Colleges*  
 Clara Haskell Botstein, *Associate Vice President for Early Colleges*  
 John B. Weinstein, *Dean of Early Colleges*  
 Murphy Austin, *Data and Evaluation Manager*  
 John Gardenhire, *Assistant Director of Finance and Operations*  
 Vanessa Anderson, *Principal of BHSEC Washington, D.C.*  
 Francesca Gamber, *Principal of BHSEC Baltimore*  
 Michael Lerner, *Principal of BHSEC Manhattan*  
 Michael Sadowski, *Executive Director of Bard Early College Hudson*  
 Carla R. Stephens, *Principal of BHSEC Newark*  
 Valeri Thomson '85, *Principal of BHSEC Queens*  
 Dumaine Williams '03, *Principal of BHSEC Cleveland*  
 Ana Maria Lopez Caldwell, *Executive Director of Bard Early College in New Orleans*

## **Bard Globalization and International Affairs Program**

Rachel Meyer '06, *Director*  
 Brian Mateo, *Director of Strategic Partnerships; Program Director, U.S. Foreign Policy: Study of the U.S. Institutes for Scholars*  
 Julia Tinneny '18, *Student Affairs Coordinator*

## **Bard Prison Initiative**

Max Kenner '01, *Executive Director*  
 Megan Callaghan, *Director of Academics and Administration*  
 Laura Liebman, *Director of Development*  
 Jessica Neptune '02, *Associate Director of National Programs; Director, Chicago Office*  
 Jed B. Tucker, *Associate Director of Reentry and Alumni/ae Affairs*

Gabriel Mendes, *Associate Director of Public Health Programs*  
 Meridith Ferber, *Executive Assistant to the Director*

## **Center for Moving Image Arts**

Richard Suchenski, *Director*

## **Clemente Course in the Humanities**

Marina van Zuylen, *Director*

## **Hannah Arendt Center for Politics and Humanities**

Roger Berkowitz, *Academic Director*  
 Samantha Hill, *Assistant Director*  
 Thomas Wild, *Research Director*  
 Tina Stanton, *Operations and Program Director*  
 Craig Rothstein, *Communications Coordinator*

## **Institute for International Liberal Education and Bard Abroad**

Jennifer Murray, *Director*  
 Leah Heckathorn, *Assistant Director, Bard Abroad*  
 Trish Fleming, *Study Abroad Adviser*  
 Gillian Brundrett, *Assistant to the Director and Financial Coordinator*

## **Institute for Writing and Thinking**

Erica Kaufman, *Director*  
 Celia Bland, *Associate Director*  
 Michelle Hoffman, *Assistant Director*  
 Olesia Guran, *Business Coordinator*  
 Molly Livingston '15, *Program Administrator*

## **Levy Economics Institute of Bard College**

Dimitri B. Papadimitriou, *President*  
 Jan Kregel, *Director of Research*  
 Taun Toay '05, *Managing Director*  
 Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*  
 Mark Primoff, *Associate Vice President of Communications*  
 Mary Smith, *Director of Publications*  
 Michael Stephens, *Senior Editor*  
 Willis C. Walker, *Librarian*  
 Elizabeth Dunn, *Editor and Digital Content Coordinator*  
 Deborah C. Treadway, *Assistant to the President*  
 Kathleen Mullaly, *Conference Coordinator and Administrative Assistant*

### **Research Staff**

Rania Antonopoulos (on leave), *Senior Scholar*  
Emilios Avgouleas, *Research Associate*  
Martin Binder, *Research Associate*  
Peter Bofinger, *Research Scholar*  
Steven M. Fazzari, *Research Associate*  
Nancy Folbre, *Senior Scholar*  
John F. Henry, *Senior Scholar*  
Ipek Ilkcaracan, *Research Associate*  
Stephanie A. Kelton, *Research Associate*  
Kijong Kim, *Research Scholar*  
Jan Kregel, *Director of Research*  
Thomas Masterson, *Research Scholar and  
Director of Applied Micromodeling*  
Emel Memis, *Research Associate*  
Branko Milanovic, *Research Associate*  
Michail Nikiforos, *Resident Scholar*  
Dimitri B. Papadimitriou, *President*  
Joel Perlmann, *Senior Scholar*  
Fernando Rios-Avila, *Research Scholar*  
Michael Stephens, *Policy Fellow*  
Pavlina Tcherneva, *Research Associate*  
Taun Toay '05, *Research Analyst*  
L. Randall Wray, *Senior Scholar*  
Ajit Zacharias, *Senior Scholar*

### **Longy School of Music of Bard College**

Karen Zorn, *President*  
Ann Welch, *Chief Operating Officer*  
John Galvin, *Chief Financial Officer*  
Wayman Chin, *Dean of the Conservatory*  
Sue Pekock, *Director of Development*  
Azusa Chapman, *Director of Admissions and  
Student Services*  
Ruth Blackburn, *Registrar; Director, Student  
Advising*

### **The Bard Center**

Dimitri B. Papadimitriou, *Executive Director*  
Deborah C. Treadway, *Assistant to the  
Executive Director*

### **Bard Music Festival**

Leon Botstein and Christopher H. Gibbs, *Artistic  
Directors*  
Irene Zedlacher, *Executive Director*  
Raissa St. Pierre '87, *Associate Director*

### **Conjunctions**

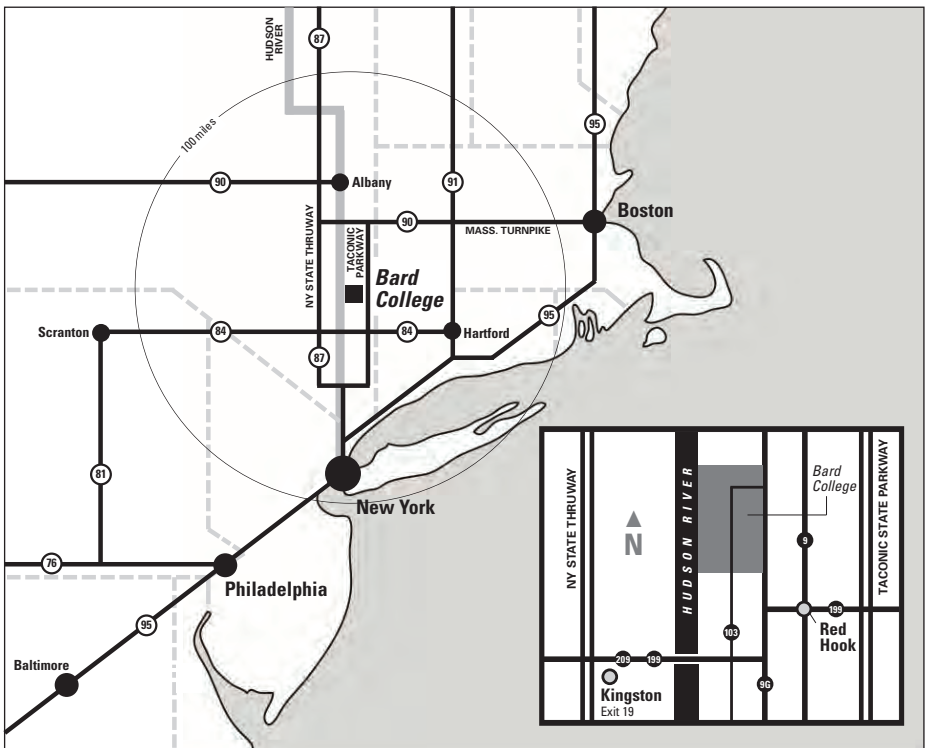
Bradford Morrow, *Editor*  
Nicole Nyhan '10, *Managing Editor*

### **Richard B. Fisher Center for the Performing Arts**

Debra Pemstein, *Vice President for Development  
and Alumni/ae Affairs*  
Bob Bursey, *Executive Director*  
Gideon Lester, *Artistic Director for Theater and  
Dance*  
Vincent Roca, *Director of Production*  
David Steffen, *Director of Marketing and Audience  
Services*  
Mark Primoff, *Associate Vice President of  
Communications*  
Mary Smith, *Director of Publications*  
Eleanor Davis, *Director of Public Relations*  
Alessandra Larson, *Director of Development*  
Kristy Grimes, *Director of Finance*  
Mark Crittenden, *Facilities Manager*  
Michael Hofmann VAP '15, *Executive Assistant*  
Kieleigh Michasiow-Levy, *Individual Giving  
Manager*  
Caleb Hammons, *Senior Producer*  
Catherine Teixeira, *Associate Producer*  
Jesse Heffler, *Assistant Producer*  
Richard Reiser, *Technical Director*  
Pam Tanowitz, *Choreographer in Residence*  
Stephen Dean, *Associate Production Manager*  
Sarah Jick, *Assistant Production Manager*  
Josh Foreman, *Lighting Supervisor*  
Maureen Schell, *Costume Shop Supervisor*  
Seth Chrisman, *Audiovisual Supervisor*  
Nicholas Reilingh, *Database and Systems Manager*  
Maia Kaufman, *Audience and Member  
Services Manager*  
Brittany Brouker, *Marketing Associate*

# 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.



# BARD CAMPUS MAP

## MAIN CAMPUS

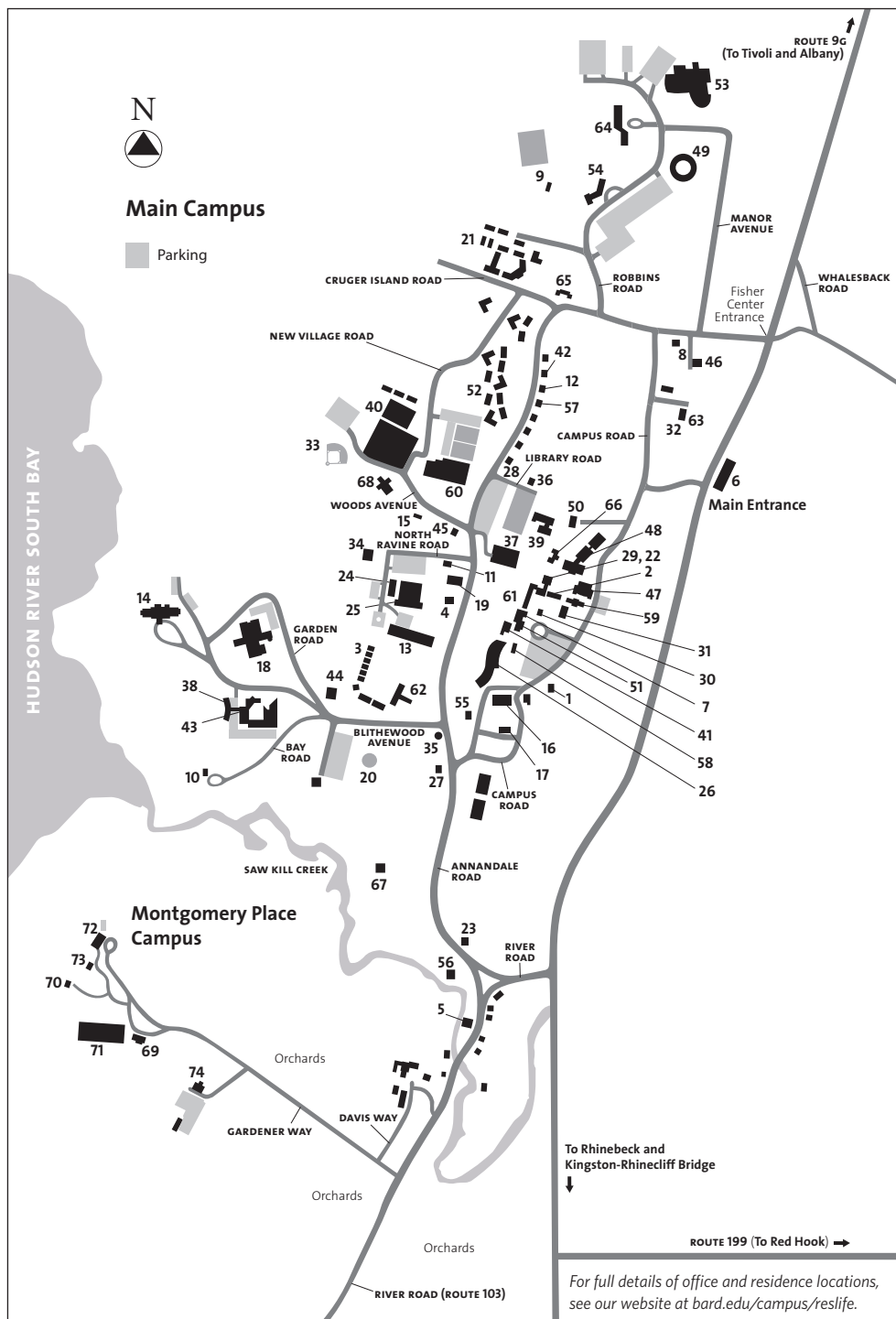
1. Achebe House (offices)
2. Albee (classrooms, offices)
3. Alumni Houses (residence halls)
4. Anna Jones Memorial Garden
5. Annandale Hotel (Publications, Public Relations)
6. Anne Cox Chambers Alumni/ae Center and Bard MAT Building
7. Aspinwall (classrooms, faculty offices)
8. Bard Children's Center
9. Bard College Farm and Barn
10. Bard College Field Station
11. Bard Hall (recital space)
12. Barringer House (Center for Civic Engagement, Central European University New York)
13. Bertelsmann Campus Center (bookstore, post office, Weiss Cinema, Down the Road Café)
14. Blithewood (Levy Economics Institute) and Blithewood Garden
15. Brook House (Institute for Writing and Thinking)
16. Buildings and Grounds/Physical Plant (Financial Aid, Student Accounts, Shipping and Receiving)
17. Carriage House (Central Services)
18. CCS Bard and Hessel Museum of Art
19. Chapel of the Holy Innocents
20. Community Garden
21. Cruger Village (residence halls)
22. David Rose Science Laboratories
23. Feitler House (residence hall)
24. Fisher Annex (MFA offices)
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, International Student and Scholar Services)
28. Gilson Place
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. Kappa House (Access and Equity)
37. Kline Dining Commons and Green Onion Grocer
38. László Z. Bitó '60 Conservatory Building (Conservatory of Music, The Orchestra Now)
39. Library (Hoffman, Kellogg, Stevenson)
40. Lorenzo Ferrari Soccer and Lacrosse Complex
41. Ludlow (administrative offices, Human Resources)
42. McCarthy House (Hannah Arendt Center, Human Rights Project)
43. Milton and Sally Avery Arts Center (Edith C. Blum Institute, Jim Ottaway Jr. Film Center, Center for Moving Image Arts)
44. Music Practice Rooms
45. New Annandale House
46. Nursery School (Abigail Lundquist Botstein Nursery School)
47. Old Gym (Security)
48. Olin Humanities Building, Auditorium, and Language Center
49. *parliament of reality*
50. President's House
51. Preston Hall (classrooms, offices)
52. Resnick Commons (residence halls): Brown, McCausland, Resnick A-L
53. Richard B. Fisher Center for the Performing Arts (Sosnoff Theater, LUMA Theater)
54. Robbins House (residence hall, Health and Counseling Services)
55. Sands House (residence hall)
56. Shafer House (Written Arts)
57. Shea House (Residence Life and Housing)
58. Sottery Hall (Center for Student Life and Advising)
59. South Hall (residence hall)
60. Stevenson Athletic Center
61. Stone Row (Learning Commons, residence halls)
62. Tewksbury (residence hall)
63. Tremblay (residence hall)
64. Ward Manor and Ward Annex (residence hall, Manor House Café, BMF office)
65. Ward Manor Gatehouse (Center for Civic Engagement)
66. Warden's Hall (faculty offices, residences): Fairbairn, Hopson, Seymour
67. Wilson House (John Cage Trust)
68. Woods Studio (Photography)

## MONTGOMERY PLACE CAMPUS

69. Coach House
70. Gardener's Cottage (BPI)
71. Greenhouse and Gardens
72. Mansion House
73. Squash Court (BPI)
74. Visitors Center

## SELECT OFFICE/PROGRAM LOCATIONS

- Access and Equity Programs, Kappa House (36)
- Admission, Hopson Cottage (34)
- Bard Center for Environmental Policy, Hegeman Hall (29)
- Bard College Conservatory of Music, Bitó Conservatory Building (38)
- Bard Master of Arts in Teaching Program, Bard MAT Building (6)
- Bard MBA in Sustainability Office, Hegeman Hall (29)
- Bard Prison Initiative (BPI), Gardener's Cottage (70), Squash Court (73)
- Career Development Office, Bertelsmann Campus Center (13)
- Center for Civic Engagement, Barringer House (12), Ward Manor Gatehouse (65)
- Center for Student Life and Advising, Sottery Hall (58)
- Dean of the College, Ludlow (41)
- Dean of Student Affairs Office, Sottery Hall (58)
- Development and Alumni/ae Affairs, Anne Cox Chambers Alumni/ae Center (6)
- Difference and Media, Albee (2)
- Financial Aid, Buildings and Grounds (16)
- Hannah Arendt Center, McCarthy House (42)
- Health and Counseling Services, Robbins House Annex (54)
- Human Resources, Ludlow (41)
- Institute for International Liberal Education (IILE), Jim and Mary Ottaway Gatehouse (35)
- Institute for Writing and Thinking, Brook House (15)
- John Cage Trust, Wilson House (67)
- Learning Commons, Stone Row (61)
- Levy Economics Institute, Blithewood (14)
- Post Office, Bertelsmann Campus Center (13)
- President's Office, Ludlow (41)
- Registrar, Ludlow (41)
- Residence Life and Housing, Shea House (57)
- Security, Old Gym (47)
- Title IX, Gahagan House (27)



# INDEX

- Academic calendar, 35
- Academic courses, 23
- Academic deficiencies, 28
- Academic leave, 327
- Academic programs and concentrations, 20, 24
- Academic requirements and regulations, 26
- Academic support, 279
- Additional courses in the sciences, 153
- Additional Study Opportunities and Affiliated Institutes, 257
- Administration of Bard College, 396
- Admission, 32
- Advanced Performance Studies, 250
- Advanced standing, 33
- Advising, first-year, 20
- Affiliated institutes, 263
- Africana Studies, 213
- Al-Quds Bard Partnership, 253, 309
- Alumni/ae Center, Anne Cox Chambers, 287
- American Studies, 214
- American University, Cairo, 254
- American University of Central Asia, 253, 309
- Ancient Greek, 85
- Anthropology, 156
- Application procedures, 32
- Arabic, 81
- Arboretum, 266
- Archaeology Field School, 258
- Area coordinators, 284
- Arendt Center for Politics and Humanities, Hannah, 265
- Art History and Visual Culture, 37
- Arthur O. Eve Higher Education Opportunity Program (HEOP), 322
- Arts, Studio, 69
- Arts Division, 37
- Arts facilities, 287-292
- Asian Studies, 215
- Athletics and recreation, 277, 294
- Attendance policy, 24
- Auditors, 327
- Avery Arts Center, 287
- Awards, 338, 389
  
- Bachelor of arts degree requirements, 26
- Bachelor of science in economics and finance, 169
- Bard Abroad, 252
- Bard Academy at Simon's Rock, 303
- Bard Center, 314
- Bard Center for Environmental Policy, 296
- Bard Center Fellows, 314
- Bard Center for the Study of Hate, 266
- Bard Center for the Study of Land, Air, and Water, 263
- Bard College, history of, 2
- Bard College, presidents of, 9
- Bard College, selective chronology, 7
- Bard College Awards, 389
- Bard College Berlin, 253, 310
- Bard College Conservatory of Music, 34, 246, 297
- Bard College Exhibition Center, 287
- Bard College Farm, 287
- Bard College Field Station, 288
- Bard College: The Montgomery Place Campus, 275, 290, 292, 293
- Bard College at Simons Rock: The Early College, 303
- Bard Early College Centers, 304
- Bard Early College Hudson, 304
- Bard Early College New Orleans, 304
- Bard Early Colleges, 304
- BardEats, 281
- Bard entrance exam, 33
- Bard Fiction Prize, 315
- Bard Global BA, 30, 259
- Bard Globalization and International Affairs (BGIA) Program, 259
- Bard Graduate Center, 297
- Bard Hall, 288
- Bard High School Early Colleges, 304
- Bard Houses, 275
- Bard information technology (Bard IT), 288
- Bard Leads, 270
- Bard Master of Arts in Teaching Program, 301
- Bard MAT Building, 288
- Bard MBA in Sustainability, 298
- Bard Microcolleges, 305
- Bard Music Festival (Rediscoveries series), 316
- Bard Music West, 316
- Bard Opportunity Program Scholarship (BOP), 323
- Bard Prison Initiative (BPI), 305
- Bard-Rockefeller Program, 124, 259
- Bard scholarships, 323
- Bard Summer Research Institute, 124, 264
- BardWorks, 280
- Bertelsmann Campus Center, 292
- Big Ideas courses, 21, 24, 243
- Billing and payment, 328
- Biology, 125
- Bitó Conservatory Building, László Z., 288
- Blithewood, 289
- Blum Institute, Edith C., 287

- Board of Trustees, Bard College, 392
- Bookstore, 289
- BRAVE, 282
- Bridge Program, 308
- Brothers at Bard, 271
- Calderwood Seminars, 244
- Campus Center (Bertelsmann), 292
- Campus Life and Facilities, 275
- Campus map, 404
- Campus regulations, 285
- Campus to Congress, 272
- Career Development Office, 280
- Center for Civic Engagement, 264, 268, 289
- Center for Curatorial Studies and Art in Contemporary Culture (CCS Bard), 289, 299
- Center for Experimental Humanities, 291
- Center for Moving Image Arts, 264, 287
- Center for the Performing Arts, Richard B. Fisher, 290
- Center for Science and Computation, Gabrielle H. Reem and Herbert J. Kayden, 291
- Center for Student Life and Advising, 279
- Center for the Study of the Drone, 264
- Center for University Programs Abroad (CUPA), Paris, 255
- Central European University, 253
- CEU-Bard Advanced Certificate in Inequality Analysis, 259
- Chapel of the Holy Innocents, 293
- Chaplaincy, 278
- Chemistry and Biochemistry, 132
- Chinese, 82
- Chinua Achebe Center, 265
- Citizen Science, 19
- Civic Engagement, 268
- Classical Studies, 216
- Classics, 83
- Classroom to Careers, 270
- Clemente Course in the Humanities, 306
- Climate science and policy, 263, 296
- Clubs, 276
- Commitment dates, 33
- Community Action Award, 270
- Community garden, 293
- Community programs and services, 271, 308
- Computer resources, 288
- Computer Science, 135
- Conducting, graduate program in, 297
- Conjunctions*, 317
- Conservatory of Music, 34, 246, 297
- Conservatory of Music, graduate programs, 297
- Council for Inclusive Excellence, 278
- Counseling service, 281
- Courage to Be Seminars, 244
- Cultural programs, Bard Center, 316
- Curatorial studies graduate program, 299
- Curriculum, 19
- Dance, 47
- David Rose Science Laboratories, 290
- Dean of Student Affairs Office, 279
- Dean of Studies Office, 279
- Decorative arts graduate program, 297; dual degree, 261
- Dining facilities, services, 280, 293
- Directions to Bard, 403
- Distinguished Scientist Lecture Series, 315
- Distinguished Scientist Scholars Program, 323
- Distinguished Scientist Scholars Summer Research, 265
- Distribution requirements, 21
- Diversity, 278
- Dual-degree professional programs, 261
- Early action, 32
- Early admission, 33
- Early college programs, 303
- Early decision, 32
- Economic theory and policy, graduate programs, 299; dual degree, 262
- Economics, 163
- Economics and finance, dual-degree program, 169
- Education reform (Civic Engagement), 273
- Educational Outreach, 303
- Election@bard, 271
- Email services, 282
- Engaged Liberal Arts and Sciences, 244, 270
- Engineering, 262
- Enrollment verification, 329
- Environmental education, dual degree, 263
- Environmental policy, graduate program, 296; dual degree, 263
- Environmental and Urban Studies, 217
- Excellence and Equal Cost (EEC) Program, 324
- Exchange programs, 254
- Experimental Humanities, 222
- Facilities, 285
- Faculty, 345
- Faculty in residence program, 275
- Faculty of Liberal Arts and Sciences, St. Petersburg State University (Smolny), 254, 310
- Fees and payment, 326
- Field ecology research opportunities, 260
- Field Station, 288
- Film and Electronic Arts, 50
- Financial aid, 318
- Financial clearance, 330
- Finberg House, 293
- First-year advising, 20
- First-year curriculum, 19
- First-Year Seminar, 19
- Fisher Center, 290
- Fisher Studio Arts Building, 290
- Foreign Languages, Cultures, and Literatures, 81
- Foreign languages, immersion and intensive programs, 256, 324
- Forestry and environmental management, 263

French, 87  
French Studies, 223

Gabrielle H. Reem and Herbert J. Kayden Center  
for Science and Computation, 291  
Gender Equity, 295  
Gender and Sexuality Studies (GSS), 223  
German, 88  
German Studies, 224  
Gilson Place, 290  
Global BA, 30, 259  
Global and International Studies (GIS), 225  
Global Public Health, 227  
Globalization and International Affairs Program, 259  
Grading system, 27  
Graduate Conducting Program, 297  
Graduate Programs, 296  
Graduate Vocal Arts Program, 297  
Grants, 320  
Greek, 85  
Greenhouse, 290  
Green Onion Grocer, 293

Hannah Arendt Center for Politics and  
Humanities, 265  
Health and counseling services, 281  
Health professions preparation, 261  
Hebrew (Jewish Studies), 236  
Hegeman Hall, 290  
Henderson Computer Resources Center, 288  
Hessel Museum of Art, 289, 299  
HFBK University of Fine Arts Hamburg, 255  
Historical Studies, 170  
Honorary degrees and awards, 385  
Honors grade, 27  
Houde Academy, 310  
Housing, 284  
Hudson Valley Chamber Music Circle, 317  
Hudsonia Ltd., 265, 288  
Human Rights Program, 228  
Human Rights Project, 265  
Humboldt University, Berlin, 255

Immediate decision plan, 33  
Incomplete status, 27  
Independent study, 257, 327  
Institute of Advanced Theology, 266  
Institute for International Liberal Education, 274  
Institute for Writing and Thinking, 307, 315  
Interdisciplinary Curricular Initiatives, 243  
Interdivisional Programs and Concentrations, 213  
International Center of Photography-Bard Program  
in Advanced Photographic Studies, 299  
International partnerships, 273, 309  
International student admission, 33  
International student services, 279  
Internet services, 282  
Internships, 258, 270, 327  
Intersession, study during, 257

Irish and Celtic Studies (ICS), 234  
Italian, 90  
Italian Studies, 234

January intersession, 257  
Japanese, 92  
Jewish Studies, 235  
John Ashbery Poetry Series, 317  
John Cage Trust, 266, 292  
Joint majors, 21

Kline Commons, 280, 293  
Kyoto Seika University, study at, 255  
Kyung Hee University, study at, 255

Laboratory for Algebraic and Symbolic  
Computation, 266  
Landscape and Arboretum Program, 266  
Language Center (Olin), 291  
Language and Thinking Program, 19  
Languages and Literature Division, 80  
László Z. Bitó '60 Auditorium, 292  
László Z. Bitó '60 Conservatory Building, 288  
Latin, 86  
Latin American and Iberian Studies (LAIS), 236  
*La Voz*, 271  
Law, Justice, and Society at Bard, 261  
Learning at Bard, 18  
Learning Commons, 279  
Leon Levy Endowment Fund, 315  
Levy Economics Institute, 311  
Levy Economics Institute Graduate Programs in  
Economic Theory and Policy, 299  
Libraries, 286  
Lifetime Learning Institute, 309  
Literature, 96  
Live Arts Bard, 72  
Loans, 320  
Local partnerships (Civic Engagement), 271  
Longy School of Music of Bard College, 300, 307  
LUMA Theater, 290  
Lynda and Stewart Resnick Science Laboratories, 291

Mail service, 282  
Major conference, 23  
Manor House Café, 293  
Maps, 403-405  
Marieluisse Hessel Collection, 289, 299  
Master of arts,  
in curatorial studies, 299  
in decorative arts, design history,  
material culture, 297  
in economic theory and policy, 299  
in teaching, 301  
Master of business administration,  
in sustainability, 298  
Master of education,  
in environmental education, 296

- Master of fine arts, 299, 301
- Master of music,
  - in conducting, 297
  - in curatorial, critical, and performance studies, 302
  - in vocal arts, 297
- Master of science,
  - in climate science and policy, 296
  - in economic theory and policy, 299
  - in environmental policy, 296
- Mathematics, 138
- McCarthy House, 290
- Medieval Studies, 237
- Middle Eastern Studies, 238
- Milton Avery Graduate School of the Arts, 301
- Milton and Sally Avery Arts Center, 287
- Mind, Brain, and Behavior, 239
- Mission, 1
- Moderation, 21
- Modern Literacies courses, 244
- Montgomery Place Campus, 290, 292, 293
- Multidisciplinary Studies, 243
- Music, 57
- Music facilities, 287-292
- Music festivals and series, 316
- Music Practice Rooms, 290
  
- National Climate Seminar, 272
- New Annandale House, 290
- New York State HEGIS codes, 30
  
- Off-campus housing, 285
- Old Gym, 291
- Olin Humanities Building, Franklin W., 291
- Olin Language Center, F. W., 291
- Orchestra Now, 302
- Ottaway Film Center, 287
- Ottaway Gatehouse for International Study, 291
  
- Part-time students, 327
- Payment and fees, 326
- Peer counselors, 284
- Philosophy, 185
- Photographs of Bard, 10
- Photography, 67
- Photography facilities (Woods Studio), 292
- Physics, 144
- Pitzer College International Programs, 255
- Plagiarism and academic dishonesty, 28
- Political Studies, 193
- Postgraduate collaborative piano fellowships, 250
- Prelaw preparation, 261
- Presidents of Bard College, 9
- Prizes, 341
- Professional education, 260
- Program in International Education (PIE), 274
- Psychology, 146
  
- Red Hook Together, 271
- Reem-Kayden Center, 291
  
- Refunds, 330
- Registration credit, 27
- Religion, 202
- Religious practice (chaplaincy), 278
- Rematriculation, 29
- Residence Life, 284
- Returning to College Program, 308
- Richard B. and Emily H. Fisher Studio Arts Building, 290
- Richard B. Fisher Center for the Performing Arts, 290
- Rift Valley Institute (RVI), 267
- Room and board, 284, 285, 326
- Root Cellar, 293
- Russian, 92
- Russian and Eurasian Studies (RES), 239
  
- Safety and Security, 294
- Sanskrit, 204
- Sawkill Coffee House, 294
- Scholarships, 323-325, 332-338
- Science laboratories, 288, 290, 291
- Science, Mathematics, and Computing Division, 124
- Science, Technology, and Society, 240
- Senior Project, 23
- Shafer House, 292
- Simon's Rock, Bard College at, 303
- SMOG, 294
- Smolny College, 254, 310
- Social Studies Division, 155
- Sociology, 208
- Sosnoff Theater, 290
- Spanish, 94
- Spanish Studies, 241
- Specialized degree programs, 30
- Specialized undergraduate programs, 258
- Spiritual and religious life, 278
- Squash Court, 292
- Stevenson Athletic Center, 294
- Stevenson Library, 286
- Student activities, 276
- Student fellowships, 270
- Student government, 276
- Student life, 276
- Student services and resources, 279
- Students with disabilities, services for, 282
- Studio Arts, 69
- Study abroad, 253
- Study at another academic institution, 258
- Sustainability, MBA Program in, 298
  
- Teaching, master of arts in, 301; dual degree, 263
- Teaching Kitchen, 281
- Ten-Percent Challenge, 272
- Theater and Performance, 72
- Theology, 242
- Thinking Animals Initiative, 244
- Title IX, 295
- Transfer admission, 33
- Transportation services, 283
- Travel to Bard, 403

- Trustee Leader Scholar Program, 269, 325
- Tuition, 326
- Tutoring services (Learning Commons), 279
  
- University College Roosevelt, study at, 255
- University of Milan, study at, 256
- Uriel Weinreich Program in Yiddish  
Language, Literature, and Culture (YIVO), 260
- US-China Music Institute, 250
  
- Victorian Studies, 242
- Vocal Arts, graduate program, 297
  
- Waseda University, Tokyo, study at, 256
- West Point-Bard Exchange, 260
- What Is Religion courses, 245
- Wilson House, 292
- Withdrawal from the College, 29
- Withdrawal from courses, 27
- Woods Studio, 292
- Work-Study Program, 322
- Written Arts, 118
  
- YIVO-Bard Institute for East European Jewish  
History and Culture, 260



Bard College  
Annandale-on-Hudson, New York  
845-758-6822  
[bard.edu](http://bard.edu)  
[admission@bard.edu](mailto:admission@bard.edu)