

Bard

FOUNDED 1860



2020-21

Bard College Catalogue 2020-21

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

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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

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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.

Founding of the College: St. Stephen's College was established by John (1819–99) and Margaret Johnston Bard (1825–75) 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 charting their own intellectual paths. 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.

Acknowledging Bard's Origins: Bard College acknowledges that its origins are intertwined with the systems of racial injustice that have been a part of this nation's history from its founding. The land upon which the campus stands is the ancestral home of Native peoples, now identified as the Stockbridge-Munsee Band of Mohican Indians, the Delaware Nation, and the Delaware Tribe of Western Oklahoma. The grounds were expropriated by European settlers through deceitful transactions and violence. Montgomery Place, on the southernmost end of campus, was an estate run with slave labor.

John Bard, the founder of the College, had no direct ties with slavery. However, the insurance company founded by his father, William Bard (1778–1853), once did, and John's grandfather, Samuel Bard (1742–1821), owned slaves. Margaret's family fortune derived from the success of her father's firm, Boorman & Johnston, which sold tobacco, sugar, and cotton produced by slave labor. These family resources, in part ill-gotten, enabled John and Margaret to act upon their shared faith by devoting themselves to philanthropic and civic endeavors.

Early Years: 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 one of the first colleges 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 psychologist Werner Wolff. 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 the College 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.

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.

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, a 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.

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A number of these initiatives developed within the Bard Center, established in 1978 to present artistic and intellectual programs. These 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 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.

Bard has been a leader in early college education since 1979, when it acquired Simon's Rock, the nation's first early college. The College has since partnered with public school systems across the country to establish tuition-free early college programs that allow young scholars to earn up to 60 college credits and an associate in arts degree along with their high school diploma. The first Bard High School Early College opened in 2001 in Manhattan. Bard now operates early college campuses in Queens (2008); Newark (2011); New Orleans (2011); Cleveland (2014); Baltimore (2015); Hudson, New York (2016); and Washington, D.C. (2019).

The College has developed a number of additional initiatives to address the educational needs of underserved communities. These include the Bard Prison Initiative (BPI), founded in 2001 by Max Kenner '01 as a student project to bring higher education into New York State prisons. Since 2005, BPI has granted degrees to more than 600 incarcerated men and women. The program is also the subject of a 2019 PBS documentary series, *College Behind Bars*. Building on the success of BPI, the College partnered with community-based institutions to create Bard Microcollege campuses at the Holyoke (Massachusetts) Care Center and Brooklyn Public Library. These programs, which lead to an AA degree, feature small seminar courses and tutoring support. The Clemente Course, currently in its 24th year, provides college-level instruction, for college credits, to economically disadvantaged students aged 17 and older at 30 sites around the country.

Affiliated programs also include the 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); Bard Center for Environmental Policy (1999); Bard Globalization and International Affairs Program (2001); 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); Bard MBA in Sustainability (2012); Longy School of Music of Bard College (2012) in Cambridge, Massachusetts; and the Levy Economics Institute Graduate Programs in Economic Theory and Policy (2014).

Bard has continued to further 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 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 (CEU), a graduate-level, Vienna-based institution. In 2020 Bard and CEU, with support from the Open Society Foundations, launched an international network of higher education, research, and cultural institutions. The Open Society University Network (OSUN) includes the institutions above as well as European Humanities University in Lithuania, Ashesi University in Ghana, BRAC University in Bangladesh, American University in Bulgaria, Birkbeck: University of London, and Arizona State University, a leader in distance learning.

Bard's faculty has also grown in range and distinction, and today boasts nine recipients of MacArthur fellowships: poet Ann Lauterbach; artists Jeffrey Gibson, An-My Lê, and Judy Pfaff; journalist Mark Danner; filmmaker Charles Burnett; and novelists Valeria Luiselli, Norman Manea (emeritus), and Dinaw Mengestu. Other award-winning faculty members include writers Nuruddin Farah, Neil Gaiman, Masha Gessen, Daniel Mendelsohn, Bradford Morrow, Jenny Offill, Joseph O'Neill, Francine Prose, Luc Sante, and Mona Simpson; poet Robert Kelly; composers Joan Tower and George Tsontakis; anthropologist John Ryle; photographers Gilles Peress and Stephen Shore; filmmaker Kelly Reichardt; journalist Ian Buruma; foreign policy expert Walter Russell Mead; mezzo-soprano Stephanie Blythe; and Pulitzer Prize-winning biographer Elizabeth Frank. Academy and Grammy Award-winning composer and conductor Tan Dun leads the Bard College Conservatory of Music as dean.

Noted writers and artists who spent time at Bard in recent years include the late Chinua Achebe, widely revered as the founding father of African fiction; John Ashbery, considered one of America's greatest and most influential 20th-century poets; Nobel laureates Orhan Pamuk, José Saramago, and Mario Vargas Llosa; soprano Dawn Upshaw, who developed Bard's graduate program in vocal arts; 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, Gaby Hoffmann '04, and Patrick Vaill '07; comedians Chevy Chase '68, Christopher Guest '70, Ali Wentworth '88, and Adam Conover '04; filmmaker Gia Coppola '09 and film editor Jinmo Yang '03; screenwriter, actor, and producer Raphael Bob-Waksberg '06; orchestrator, musical director, and composer Jonathan Tunick '58; 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 (found-ers 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 Royte '81; financial entrepreneur and investor Mostafiz ShahMohammed '97; and journalists William Sherman '68, Matt Taibbi '92, and Ronan Farrow '04, 2018 Pulitzer Prize winner for public service.

Several graduates exemplify Bard's emphasis on active engagement. Max Kenner '01 oversees institutional initiatives for the College and serves as executive director of the Bard Prison Initiative, which he founded in 2001. Mariel Fiori '05 was a student when she cofounded *La Voz*, the only Spanish-language news and cultural magazine serving the Hudson Valley's Latinx community. 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; Dumaine Williams '03, dean of early colleges; and Valeri Thomson '85, principal of Bard High School Early College Queens.

The campus itself expanded in 2016, when Bard purchased Montgomery Place, a neighboring 380-acre property that features a 19th-century mansion, coach house, greenhouse, farm, gardens, walking trails, and outbuildings. To date, activities at Montgomery Place have included lectures, exhibitions, guided walks by Bard horticultural staff, a SummerScape gala, and a salon series presented with Hudson River Heritage. Several undergraduate courses have been inspired by the history of the property.

Recent Initiatives: 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 US-China Music Institute, a partnership between the Bard College Conservatory of Music and the Central Conservatory of Music in Beijing, launched in 2018, offering a degree program in Chinese instruments. In January 2020, Conservatory dean Tan Dun led the Bard Philharmonic Orchestra in a performance marking the opening of China's Haikou Bay Performing Arts Center. Bard offered a new admission path to high school juniors living within 120 miles of the College. The Franklin and Eleanor Roosevelt Advanced Achievement Scholars program let high-achieving juniors apply through the Bard Entrance Exam for Early Admission. Bard also offered juniors at Poughkeepsie Day School, which closed its doors in April 2020, the opportunity to finish their senior year at Bard at the same cost as attending Poughkeepsie Day.

Looking Ahead: The Open Society University Network (OSUN), created with support from George Soros's Open Society Foundations, launched in January 2020 with the goal of integrating teaching and research across higher education institutions worldwide. Leon Botstein will serve as the first chancellor of the network, which is anchored by Bard and Central European University (CEU) and includes educational and research partners in Europe, Russia, Asia, Africa, the Middle East, South America, and the United States. Within the framework of OSUN, Bard's Human Rights Project, the Fisher Center, and CEU are developing a graduate program in human rights and the arts. A new bachelor of music program in vocal performance will be offered through the Bard College Conservatory of Music, beginning in 2021.

In spring 2020, the Levy Economics Institute acquired the John Kenneth and Catherine Atwater Galbraith Library Collection, which will be housed at Blithewood and made available to students. This fall marks the debut of a stand-alone program in architecture and a suite of interdisciplinary Common Courses that engage with themes of the contemporary moment, such as epidemics and society and local, national, and global citizenship. Also in response to recent events and in the belief that colleges and universities must play a part in creating fundamental change, President Botstein established the President's Commission on Racial Equity and Justice to assess the College's past, analyze its present practices, and produce a plan for the future.

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.
- 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 and provides instruction in English and an introduction to life in the United States.
- 1960— The College celebrates its centennial year. Under President Reamer Kline, it undergoes a tremendous expansion in buildings, grounds, faculty, students, and core curricula.
- 1975— Leon Botstein takes office as the 14th president of the College. He expands the educational program by integrating the progressive tutorial system with the classical legacy of St. Stephen's.
- 1978— The Bard Center is founded.
- 1979— Bard assumes responsibility for Simon's Rock Early College in Great Barrington, Massachusetts.
- 1981— Bard launches its first affiliated graduate program, the Milton Avery Graduate School of the Arts, which offers a master of fine arts degree. The first Workshop in Language and Thinking is held for entering students.
- 1982— The Institute for Writing and Thinking is founded.
- 1986— The Jerome Levy Economics Institute is founded (now the Levy Economics Institute).
- 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.

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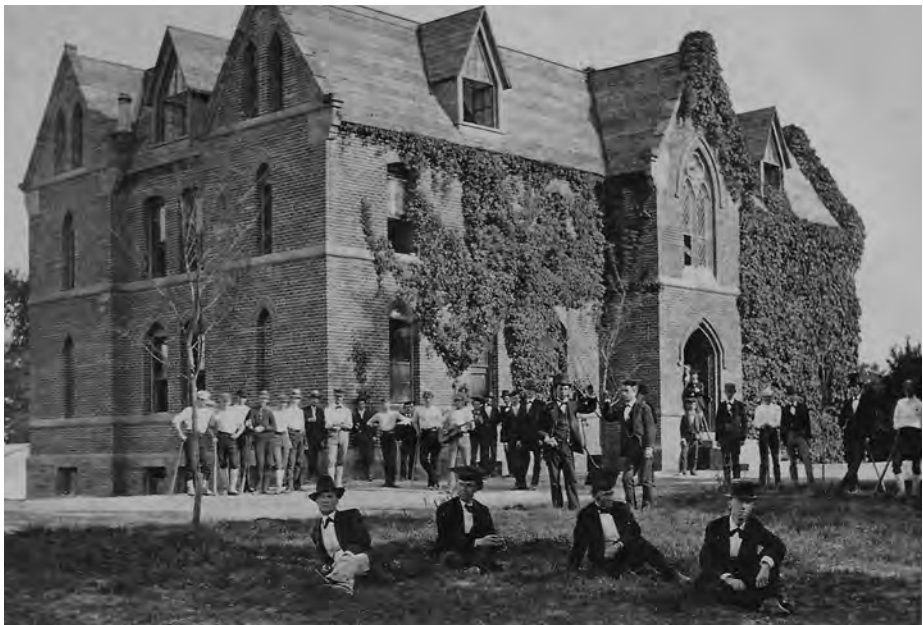
- 1991— The Program in International Education (PIE) brings young people from emerging democracies to study at Bard.
- 1993— The Bard Graduate Center: Decorative Arts, Design History, Material Culture opens in New York City.
- 1998— The Institute for International Liberal Education is founded with a mission to advance the theory and practice of international liberal arts education.
- 1999— The Bard Prison Initiative is founded.
- 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 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 Initiative 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—BHSEC 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 first-year curriculum. The Center for Civic Engagement is established. BHSEC Newark opens. Bard assumes ownership of the European College of Liberal Arts in Berlin (now Bard College Berlin).
- 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 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 (BEC) Hudson and Bard Microcollege Holyoke open.
- 2017— New Annandale House, a sustainably built multiuse space, is completed. BEC New Orleans expands to a full-day program; Bard Music West inaugurates its first season. Central European University opens an extension site on the Bard campus.
- 2018— The US-China Music Institute, a partnership of the Bard College Conservatory and Central Conservatory of Music in Beijing, welcomes its first students. 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. Bard and Central European University offer an Advanced Certificate in Inequality Analysis.
- 2019— BHSEC DC opens. *College Behind Bars*, a documentary series profiling students of the Bard Prison Initiative, airs on PBS. The Center for the Study of Hate launches.
- 2020— Bard and Central European University launch the Open Society University Network (OSUN). In addition to existing partners in Germany, Lithuania, Russia, the West Bank, and Kyrgyz Republic, OSUN includes educational and research institutions in Europe, Southeast Asia, Africa, South America, and the United States. The Levy Economics Institute acquires the John Kenneth and Catherine Atwater Galbraith Library Collection. The President's Commission on Racial Equity and Justice is created.

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. 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: Lisa Quinones.

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.



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

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. A free shuttle also makes frequent stops throughout the campus.

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. Questions asked include: 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 or Common Course (see pages 248 and 249). 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.

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 258, *Manet to Matisse*, is cross-listed as a course in French 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 248) carry 6 to 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

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 regularly offer 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
Architecture	The Arts
Art History and Visual Culture	The Arts
Asian Studies	Interdivisional
Biology	Science, Mathematics, and Computing
Chemistry and Biochemistry	Science, Mathematics, and Computing
Classical Studies	Interdivisional
Computer Science	Science, Mathematics, and Computing
Dance	The Arts

Program/Concentration**Home Division**

Economics

Social Studies

Economics and Finance

Social Studies

Environmental and

Interdivisional

Urban Studies (EUS)

Experimental Humanities

C

Interdivisional

Film and Electronic Arts

The Arts

Foreign Languages,

Languages and Literature

Cultures, and Literatures

Arabic

Chinese

French

German

Greek (ancient)

Italian

Japanese

Latin

Russian

Spanish

Instruction is also offered in Hebrew (through Jewish Studies) and Sanskrit (Interdisciplinary Study of Religions).

French Studies

Interdivisional

Gender and Sexuality

C

Interdivisional

Studies (GSS)

German Studies

Interdivisional

Global and International

Interdivisional

Studies (GIS)

Global Public Health

C

Interdivisional

Historical Studies

Social Studies

Human Rights

Interdivisional

Interdisciplinary Study of Religions

Social Studies

Irish and Celtic

C

Interdivisional

Studies (ICS)

Italian Studies

Interdivisional

Jewish Studies

C

Interdivisional

Latin American and

C

Interdivisional

Iberian Studies (LAIS)

Literature

Languages and Literature

Mathematics

Science, Mathematics, and Computing

Medieval Studies

C

Interdivisional

Middle Eastern Studies

Interdivisional

Mind, Brain, and

C

Interdivisional

Behavior (MBB)

Music

The Arts

Philosophy

Social Studies

Photography

The Arts

Physics

Science, Mathematics, and Computing

Program/Concentration		Home Division
Political Studies		Social Studies
Psychology		Science, Mathematics, and Computing
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. Generally, 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. During the fall 2020 semester, students may request P/F at any point, even after receipt of the final grade.

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.

Additional dual-degree options include a global BA with a preprofessional undergraduate degree and Bard 3+2 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; MM/ME; 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
Undergraduate		
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

Program	HEGIS Code	Degree/Certificate
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 (Longy School of Music)	0832	MAT, MM/ME
Sustainability	0506	MBA
Teaching	0803	MAT

* Higher Education General Information Survey

ADMISSION

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 Decision, Early Action, Early Decision, or Immediate Decision Plan application process. 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.

Alternatively, candidates may choose to apply using the Bard Entrance Examination, an online essay platform created by Bard College faculty.

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 through the College's website (bard.edu/admission/tours) or the Admission Office (telephone: 845-758-7472; email: admission@bard.edu). Interviews are not required, but are available to applicants from early September until late November. Skype™ interviews are also an option.

Regular Action The application deadline is January 1 for notification in March. This is a nonbinding process.

Early Action (EA) Candidates for whom Bard is a top choice may apply using the nonbinding EA process by November 1 for notification in 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 December.

Immediate Decision Plan (IDP) Offered on select dates in November (see online calendar at bard.edu/admission/applying), candidates for whom Bard is the top choice may participate in this daylong, campus-based program. Participating applicants are notified of their admission decisions on the next business day. If a student submits their application as an IDP Early Decision candidate, the process is binding, and if a student submits their application as an IDP Early Action candidate, the process is nonbinding.

Bard Entrance Exam Candidates complete the online essay examination by November 1, with notification in December.

Commitment Dates A nonrefundable deposit of \$515 is required to hold a place in the class. Students admitted 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. Admitted students may ask to defer matriculation for one year. Students intending to defer must make a deposit of \$515 by May 1 of the year they applied and should use the appropriate “Reply to Offer of Admission” on the Bard Applicant Portal to indicate their intention to defer.

Early Admission Candidates seeking admission to Bard before completing secondary school may be admitted 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 March) 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 higher in courses appropriate to the Bard academic program up to a maximum of 64 credits. Interviews are not required, but are available to spring transfer applicants from early September until late November and to fall transfer applicants during the month of February.

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 either the Test of English as a Foreign Language (TOEFL), International English Language Testing System (IELTS), or Duolingo test.

Based on need, international students may be eligible for Bard scholarships. Students seeking aid must also submit the International Student Financial Aid Application. This form is available at most secondary schools and through the College’s website (bard.edu).

Enrolling students who are not U.S. citizens are required to complete a Certification of Finances, which is part of their I-20 Form and required for the visa application process.

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(s) to the Office of the Registrar.

The following international diplomas may be accepted for advanced standing: International Baccalaureate, A-Levels, 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. To be eligible for credit, International Baccalaureate students must score 5 or above in individual subjects; A-level students must have an A or A* to receive credit.

The Bard College Conservatory of Music

In addition to applying to the 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 prescreening recording (audio or video), a musical résumé, and a letter of recommendation from a music teacher. These prescreening recordings are reviewed by faculty, and selected candidates are then invited for a live audition at Bard College. If a candidate is unable to travel to Bard for a live audition, the candidate may be permitted to submit a video recording instead. 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 252 in this catalogue or go to bard.edu/conservatory.

Financial Aid and Scholarships Applicants applying for need-based financial aid must submit the Free Application for Federal Student Aid (FAFSA) and College Scholarship Service of the College Board (CSS) Profile to the Office of Financial Aid (for details, see page 324 or bard.edu/financialaid/applying). Applicants applying through the Early Decision, Early Action, Immediate Decision Plan, or Bard Entrance Exam process must submit these documents by December 1. Applicants applying through the Regular Decision process must submit these documents by February 1.

Applicants may also apply to their choice of the need-based scholarships listed on the financial aid page of the Bard College website (bard.edu/financialaid/programs).

ACADEMIC CALENDAR

2020-21

Summer 2020

August 4, Tuesday - August 7, Friday	Arrival, financial clearance, and orientation for first-year students
August 10, Monday - August 26, Wednesday	Language and Thinking Program for first-year students

Fall Semester 2020

August 18, Tuesday - August 25, Tuesday	Arrival and financial clearance for transfer and returning students
August 25, Tuesday - August 26, Wednesday	Orientation for transfer students
August 27, Thursday - August 28, Friday	Matriculation days; advising and registration for new first-year and transfer students
August 31, Monday	First day of classes
September 9, Wednesday	Drop/add period ends
October 23, Friday	Moderation papers due
October 23, Friday - October 25, Sunday	Family and Alumni/ae Weekend
November 26, Thursday - November 27, Friday	Thanksgiving recess
December 4, Friday	Last day to withdraw from a course
December 7, Monday	Senior Projects due for students finishing in December
December 9, Wednesday	Advising day
December 14, Monday - December 18, Friday	Completion days
December 18, Friday	Last day of classes

Interession

December 19, 2020, Saturday - January 30, 2021, Saturday	Winter interession (no classes for sophomores, juniors, and seniors)
January 13, Wednesday	First-year students return for Citizen Science
January 14, Thursday - January 29, Friday	Citizen Science

Spring Semester 2021

January 26, Tuesday	Arrival date and financial clearance for new first-year and transfer students
January 27, Wednesday - January 29, Friday	Academic orientation, advising, and registration for new first-year and transfer students
January 30, Saturday	Arrival date and financial clearance for returning students
February 1, Monday	First day of classes
February 10, Wednesday	Drop/add period ends
March 19, Friday	Moderation papers due
March 20, Saturday - March 28, Sunday	Spring recess
May 3, Monday - May 4, Tuesday	Advising days
May 5, Wednesday	Last day to withdraw from a course; Senior Projects due for students graduating in May
May 13, Thursday	Course registration opens for fall 2021 semester
May 19, Wednesday - May 25, Tuesday	Completion days
May 25, Tuesday	Last day of classes
May 27, Thursday	Baccalaureate service and Senior Dinner
May 29, Saturday	Commencement

DIVISION OF THE ARTS

The Division of the Arts offers programs in architecture, 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; and Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an “other.”

Division chair: Susan Merriam

Architecture

architecture.bard.edu

Faculty: Ross Exo Adams and Ivonne Santoyo-Orozco (directors), Olga Touloumi

Overview: Architecture at Bard approaches the discipline and practice as a matter of public concern—an aesthetic spatial practice whose propositions aim to reconfigure our collective present toward more just futures. The program builds connections across architectural cultures, design techniques, histories, and research to equip students with an expansive and experimental attitude toward the field that simultaneously opens paths for engaging other disciplines spatially. The curriculum is designed to frame architecture as both an art form and an argument: it presents architecture as a historically situated and intellectually rigorous field in which the practice of design intersects with and draws from discourses outside its traditionally conceived boundaries. The program teaches students that architecture is both entangled with and operative in worlds beyond its disciplinary boundaries, but that it is also a site for transformative, insurgent spatial and material possibilities with which to imagine our worlds otherwise.

Requirements: To moderate in Architecture, students must complete two Critical Cultures of Architecture courses (Architecture 111, Art History 126); one Design Studio-Seminar (Architecture 121); one Elective Course on Space (various); and one Open Practices Workshop (Architecture 130). Additionally, they must present a portfolio of work to date, a brief essay that reflects on the work in the portfolio and speculates on the student's future intellectual development within architecture, and a representative work from an elective course on space. Graduation requirements include three Critical Cultures of Architecture courses; three Design Studio-Seminars; two Electives on Space; two Open Practices Workshops; and the Senior Project.

Course Clusters: Structurally, the curriculum is composed of four families of courses that build upon this concept.

- *Critical Cultures of Architecture (CCA)* courses introduce architectural practice and techniques

within a sociopolitical field, and address spatial histories, theories, research methods, and representation techniques.

- *Design Studio-Seminars (DSS)* pair design interventions and technique acquisition with a series of lectures, readings, and discussions around a given question.
- *Elective Courses and Seminars on Space (ES)* draw from courses across the College that offer ways to interrogate architecture and the production of space from the vantage point of nonarchitectural disciplines, works, and modes of inquiry.
- *Open Practices Workshops (OPW)* are month-long, 2-credit studio courses that, through guest practitioners and thinkers, expose students to a variety of contemporary practices and modes of architectural design.

Program Sequence: The curriculum builds a pedagogical sequence that cuts across the four course clusters to encourage common points of inquiry and give disciplinary and methodological progression over the duration of the program.

- *Planetary:* The study of architecture begins by recognizing that issues like climate change bring to the fore the transcalar relations that directly tie buildings, bodies, cities, and ecosystems together.
- *Constituencies:* The second phase grounds architectural design and discourse in the spatial concerns of specific social groups, movements, and struggles, opening a framework by which to develop projects alongside various groups, organizations, or actors that address issues such as spatial justice, housing rights, gentrification, and spatial inequalities of gender and race.
- *Futures:* The final phase mobilizes the intellectual maturity, design skills, and technical agility of the student to see architecture as a site of open experimentation in building collective futures through iterative design processes.

Recent courses offered through the multidisciplinary Architecture Initiative include *Islands: Intensive Architecture Studio Workshop*; *The Architecture of an Urbanized Planet: Designing Body and World*; *Architectural Entanglements with Labor*; *Situating Architecture: Modernisms*; *The Politics of Infrastructure*; *Romanesque and Gothic Art and*

Architecture; Governing the World: An Architectural History; Urban American History; Film Animation; and Domesticity and Power.

Note: The Architecture Program does not offer an accredited professional degree. Students who wish to proceed to a professional degree program are encouraged to take one course in elementary calculus and one in classical physics. They are also encouraged to discuss entry requirements for graduate programs with their advisers.

Architecture as Media

Architecture 111

CROSS-LISTED: EXPERIMENTAL HUMANITIES

This studio-based course introduces architectural tools of communication and techniques of contemporary digital drafting, diagramming, mapping, and image making, all positioned against a survey of paradigmatic moments in the history of architecturally related visual cultures. Topics addressed range from the emergence of the floor plan to contextualizing the collages of El Lissitzky, the sci-fi animations of Archigram, the films of Ray and Charles Eames, the CGI-rendered culture of late capitalist architecture, the activism of Architecture Lobby, and forensic architecture, among others.

Design Studio-Seminar I: Planetary

Architecture 121

CROSS-LISTED: EUS

An introduction to architecture as a transscalar practice that directly ties buildings, bodies, and ecosystems together. Architecture's scope of practice has widened to include landscapes, cities, regions, territories—even the entire planet itself—while also narrowing its focus to include the design of microenvironments for and modulations of the human body. Working transversally across conceptual scales from the body to the planet, the course develops critical approaches to design aimed at intervening in the spaces and processes of planetary urbanization. Each 'scale' investigated is accompanied by a corresponding design project.

Open Practices Workshop I

Architecture 130

This intensive workshop introduces students to architecture through a guided, rigorous design methodology that explores contemporary topics regarding the production of space while enabling

students to learn basic technical design skills. This workshop is led by an emerging figure, ideally during the first month of the spring term.

Art History and Visual Culture arthistory.bard.edu

Faculty: Julia D. Rosenbaum (chair), Susan Aberth, Katherine M. Boivin, Laurie Dahlberg, Patricia Karetzky, Alex Kitnick, Susan Merriam, 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:

- "Artist Chung Sang-Hwa in the Scene of Dansaekhwa"
- "Botticelli's Dancing Angels: Shaping Space in the Celestial Realm"
- "Cedar Hill: A Case Study in Preservation and Education in a Digital World"
- "Leather, Logos, and Luxury: The Critical Discourse of Street Style"

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 Baroque 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: ARCHITECTURE, 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 include the aftermath of the millennium, the medieval monastery, pilgrimage and the cult of relics, the age of the great cathedrals (Chartres, Amiens, 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: ARCHITECTURE, 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.

Situating Architecture: Modernisms

Art History 126

CROSS-LISTED: ARCHITECTURE, EUS

A survey of modern architecture through architectural and urban design practices and theories. The course covers major 20th-century architectural movements, such as brutalism, functionalism, megastructures, corporate architecture, phenomenology, postmodernism, and deconstruction. At the same time, it interrogates the social and political function of the built environment, addressing social housing, third-world development, and urbanism. Figures discussed include Henry Van de Velde, Le Corbusier, Eileen Gray, Louis Kahn, Alison and Peter Smithson, Eero Saarinen, Yona Friedman, Robert Venturi and Denise Scott Brown, Aldo Rossi, Zaha Hadid, and Peter Eisenman.

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.

Survey of Islamic Art

Art History 140

CROSS-LISTED: AFRICANA STUDIES, MEDIEVAL STUDIES, MES

An introduction to the visual production defined as “Islamic art.” In addition to architecture and architectural ornamentation, the course looks at pottery, metalwork, textile and carpet weaving, glass, jewelry, calligraphy, book illumination, and painting. Beginning with the death of Muhammad in 632 CE and continuing through the present, the course covers works from Iran, Syria, Egypt, North Africa, Turkey, Spain, India, and other areas; and explores how cultural identity can be articulated through visual means.

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.

Arts of Buddhism

Art History 194

CROSS-LISTED: ASIAN STUDIES

The course looks at how various cultures adapted and adopted Buddhism—and Buddhist art and architecture—as it spread eastward from its birthplace in India. Key developments are addressed: the life and teaching of the Buddha, the invasion of northern India around the first millennium by nomadic people who introduced the Buddha image and the writing down of the scriptures, and the influence of Rome and Persia on North Indian Buddhism with the addition of new deities and the hope of an afterlife in paradise.

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.

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*.

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.

Photography and Empire in the 19th Century

Art History 237

CROSS-LISTED: AMERICAN STUDIES, PHOTOGRAPHY, VICTORIAN STUDIES

A survey of the work of the peripatetic photographers of the 19th century. Travel and exploratory photographs of landscapes, people, and architecture were made by European and American photographers throughout the world, produced as government surveys, historical records, souvenirs for travelers, scientific documents, and picturesque views. Imperialist expansion of European powers, the romantic poets' reverence for nature, and the projection of the photographers' (and their audiences') fantasies upon alien realms and peoples are among the forces that helped shape the travel photography of this period.

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, ARCHITECTURE, EUS, MEDIEVAL STUDIES, MES

This course explores connections around and across the Mediterranean from the fourth century through the 13th, and considers art and architecture within the contexts of cultural conflict and exchange. It introduces art traditionally categorized as Early Christian, Byzantine, Romanesque, and Islamic, but also encourages students to question 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 crossroads in the development of urban centers around its periphery.

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.

Outsider Art

Art History 255

DESIGNATED: HSI COURSE

"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: 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.

Photography of the 1960s

Art History 263

The course pays particular attention to the '60s as the first markedly heterogeneous period of American art photography. On the East Coast, MoMA curator John Szarkowski promoted a new aesthetic that located the photography of Diane Arbus, Garry Winogrand, and Lee Friedlander at the intersection of formal complexity, wit, and edgy irony. His exhibitions and publications made art photography suddenly seem viable. On the other hand, many photographers invented their own creative platforms, such as Ed Ruscha's self-published books, African American photographers in Harlem's Kamoinge Workshop, and Robert Heinecken's guerrilla art interventions.

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: ARCHITECTURE, 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.

To Exhibit, To Present: Introduction to Curating

Art History 270

An introduction to key ideas and theories informing the field of curatorial studies, and to the history of exhibitions since the 1960s. The course considers the different components of exhibitions, from design to didactics to artworks themselves, as well as the audiences exhibitions address; the differences between curatorial work, academic work, and criticism; and the role of the curator today. Students collectively research and curate an exhibition at the Center for Curatorial Studies, where classes are held.

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

Art History 272

CROSS-LISTED: ARCHITECTURE

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.

The Global Baroque

Art History 275

CROSS-LISTED: ARCHITECTURE

European art of the 17th and 18th centuries, often referred to as “the Baroque,” is usually studied in isolation from the imperial enterprises undertaken by Spain, the Netherlands, and England during this period. In contrast, this course examines how the Baroque came to be considered a global style, ultimately spreading throughout Europe and then to Africa, Asia, and the Americas. Also considered, the role played by exploration, missionary work, colonization, and the slave trade in transmitting art and artistic ideas.

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.

Race and the Museum

Art History 279

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

In a recent public letter, Brooklyn Museum Director Anne Pasternak argued that art museums, although “founded on the fundamental belief that the sharing of world cultures would lead to greater understanding and empathy,” have also “privileged Western white narratives while often diminishing the histories of others. For better or worse, museums contribute to narratives that shape our society, and our society is in great need of more empathy and respect.” This eight-week colloquium considers how museums might develop new narratives, particularly about race.

Governing the World

Art History 281

CROSS-LISTED: ARCHITECTURE, EUS, HUMAN RIGHTS

This course utilizes architecture as a lens to study the history of world organization, from settler colonialism during the 16th and 17th centuries to post-World War II processes of decolonization and the emergence of a neoliberal global financial order after the collapse of the Communist bloc. Slave ships, plantation houses, embassies, assembly halls, banks, detention camps, and urban housing, as well as maps, plans, and visual culture, provide focal points in an effort to decipher the architectural constructions of “global space.”

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.

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.

Rights and the Image

Art History 289

CROSS-LISTED: HUMAN RIGHTS

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

Arts of China

Art History 290

CROSS-LISTED: ASIAN STUDIES

This course begins with Neolithic painted pottery, the earliest expression of the Chinese aesthetic, 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.

Contested Spaces

Art History 307

CROSS-LISTED: ARCHITECTURE, 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.

Public Writing / Built Environment

Art History 314

CROSS-LISTED: ARCHITECTURE, EUS, EXPERIMENTAL HUMANITIES, HUMAN RIGHTS
DESIGNATED: CALDERWOOD SEMINAR

This course introduces issues concerning architecture, the built environment, and spatial justice through forms of public writing. Students focus on one area or issue, such as the prison-industrial

complex, gentrification in Newburgh, the water crisis in Flint, shrinking cities in the Rust Belt, or oil pipeline infrastructure on tribal lands. To mobilize interested publics and address officials, they use Twitter, design petitions, write blog entries and protest letters, interview stakeholders, prepare for a public hearing, and create a final 30-minute podcast.

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.

The Curiosity Cabinet

Art History 324

CROSS-LISTED: EXPERIMENTAL HUMANITIES

During the 16th and 17th centuries, shells, oil paintings, and exquisitely carved ivory pieces shared display space with oddly shaped vegetables, taxidermied animals, and other oddities in the curiosity cabinet, which could take the form of an elaborate box or an entire room. Research has shown that such collections constitute a premodern system of classifying objects, rather than simply a display of odd objects. Students analyze the collecting practices that sustained the cabinets and their role in the history of science. The main project is to conceptualize a curiosity cabinet featuring objects from Montgomery Place.

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.

The Awful Beauty

Art History 335

Romanticism was both a manifestation of Enlightenment philosophy and a counter-Enlightenment response to the ascendant values of reason and empirical thought. Like their literary counterparts, British painters in the 1790s were pioneering new subjects and techniques that offered doubt, mystery, and high emotion as alternatives to the certainties of empiricism. French painters, however, were in the grip of an intellectual allegiance to neoclassicism. Topics include Burke's theory of the sublime, the cult of Ossian, medievalism, the self in nature, themes of horror and fantasy, and the rise of "originality."

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.

American Women Artists

Art History 367

This seminar traces the history of women artists in the United States, beginning with the neoclassical sculptors of the 18th century, continuing with Mary Cassatt, the women artists of the Arts and Crafts movement, women artists of the suffrage movement, and Georgia O'Keeffe and her modernist contemporaries. The class also considers the legacy of these artists as reflected and transformed by artists of the 1970s feminist movement and recent women artists.

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 exe-

cuted 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, Peggy Florin, Tara Lorenzen

In residence: Select faculty from Gibney, a Manhattan-based dance and theater organization

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 2020, the Dance Program began a multi-year partnership with the Gibney Company. 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, modern dance, and West African dance as well as courses in composition, dance history, dance science, performance and production, and dance repertory.

Requirements: Prior to Moderation, students must take a minimum of 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; Dance 317, *Dance Composition III* (unless concentrating in performance); Dance 355, *Materials of Movement*; Dance 360, *Dance History*; one course in a practicing arts discipline outside of dance; a writing and/or criticism course (e.g., *Philosophy and the Arts*); a full year of technique under the Dance Program professional partnership; and the 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:

"Black w(H)ole Theories"

"Enforced Sitting and Authoritarianism in Schools: The Myth of the Body-Mind Divide"

"In Fullness and Most Time," two dances and a year of writing

"The Lying Archive: A Work in Three Parts"

Facilities: The Dance Program is located in the 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 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.

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.

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.

Movement as Deep Listening

Dance 124

Students explore movement improvisation as a practice for deeply listening to and engaging individual and collective perception, imagination, expression, and presence. The 2-credit course challenges the premise that improvisation requires individuals to invent movement and instead fosters the ability to skillfully use the movement that is already happening in and through our bodies as a valuable source of creative expression. Various improvisational practices are explored that enable the class to improvise alone as well as in duet and ensemble configurations.

Dabkeh: Palestinian Stomp

Dance 135

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

Alexander Technique

Dance 141

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

African Contemporary Dance

Dance 232

CROSS-LISTED: AFRICANA STUDIES

Students are guided through a series of isolations, progressions, and concepts that are found in African dance styles. Emphasis is placed on the principal of polyrhythm, the positions of the head, torso, and legs and arms, as well as articulation. Cultural, philosophical, and aesthetic concepts help the dancers to embody the technique. Open to intermediate and advanced dancers, or with permission of the instructor.

Moving Consciously

Dance 240

In this course, students engage in improvisation, exploring opportunities for clarity, efficiency, and honesty in movement, both in relation to oneself and to others. The class moves from sensory/somatic warm-ups to improvisational scores or

structures, investigating relationships of weight, breath, momentum, intention, and timing. Moving from the assumption that each student is part of the "mind" of the group, improvisation poses the question: how can each individual's presence support the whole?

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, videos, and 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 cross-disciplinary collaboration are explored. Also discussed: modern and postmodern philosophical developments and modern and postmodern characteristics of other art forms.

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. For moderated students (in any discipline) with an active dance practice.

Dance History: Right to Dance

Dance 360

Dance is perhaps the most basic form of art, needing only the body for its creation. The course traces dance history, looking at Western court dances, folk dances across different continents, Native American cultural celebrations, and theatrical and social dance, while acknowledging that historical documentation goes only so far. Students are encouraged to write their own dance history—drawing connections across time and space through essays and creative projects.

Dance Writing Lab

Dance 400

Led by a member of the dance faculty, students meet weekly to explore research questions and engage in writing practices required as part of the Senior Project in dance.

Film and Electronic Arts

film.bard.edu

Faculty: Ben Coonley (director), Ephraim Asili, Charles Burnett, Jacqueline Goss, Brent Green, Ed Halter, Sky Hopinka, Lisa Katzman, A. Sayeeda Moreno, Fiona Otway, Viktoria Paranyuk, 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:

"An Acquaintance of Interest"

"Find the Double Entendre in Things (and Like to Sip from a Straw)," a movie about eye surgery
 "Fly Not Hence," a short film about bees

"Remnants," a documentary showing a glimpse into the past and present life of cattle ranchers in Gila County, Arizona

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*

DESIGNATED: HSI COURSE

Topics addressed include the origins of the documentary concept, direct cinema and cinema vérité, propaganda, ethnographic media, the essay film,

experimental documentary forms, media activism, fiction and documentary, and the role of technology. Vertov, Riefenstahl, Rouch, Flaherty, Pennebaker, Maysles, Wiseman, Spheeris, Moore, and Morris are among the filmmakers studied.

Aesthetics of Film

Film 109

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 Cinema before World War II

Film 115

The first of a two-part survey, this course offers an interdisciplinary look at the development and significance of the cinema during its first 50 years. The class considers the nature and function of film form through lectures, discussions, the reading of key texts, and close study of works by exemplary directors such as Griffith, Chaplin, Eisenstein, Vertov, Hitchcock, Dreyer, Lang, Murnau, Renoir, Ford, Welles, and Mizoguchi.

History of Cinema since 1945

Film 116

The second part of a film history survey examines cinema since the end of World War II. Directors studied include Rossellini, Hitchcock, Brakhage, Bresson, Tati, Resnais, Godard, Bergman, Kurosawa, Tarkovsky, Fassbinder, Kubrick, and Hou. Special attention is paid to film's relationship to related arts and to the larger history of culture.

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.

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.

Border Cinemas

Film 216

The course considers how contemporary debates around borders, both literal and figurative, can be viewed through the lens of visual media given that "borderlines"—frames, boundaries, thresholds—are integral to the language of cinema and art. Themes of movement and migration, citizenship and belonging, self and other, landscape and space, and surveillance and (in)visibility are discussed through a broad range of texts from a global perspective. Weekly screenings of film and screen-based art.

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 to Éric Baudelaire and Laura Poitras.

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. Taught by an anthropologist and a filmmaker, the course 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

CROSS-LISTED: ARCHITECTURE

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 in relation to other media. Directors studied include Antonioni, Bergman, Duras, Eisenstein, Godard, Hitchcock, Hou Hsiao-hsien, Kubrick, Marker, Pasolini, Resnais, Syberberg, and Watkins.

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.

Sound and Picture

Film 240

Through analysis of existing works, weekly readings, and their own creations, students develop a deeper understanding of the mutual influence of sound and picture. The course considers sound, not as accessory to image, but as fruitful site for making meaning within the context of film and videomaking. Topics include how filmic sounds are different from images and music, how sound design suggests modes of time and tense, human voices as sound makers, and the roles silence and music play in filmmaking.

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 ways 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.

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. 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 non-fiction film.

Music Video

Film 265

Music has been a driving force in experimental video and avant-garde film from its inception—with artists, directors, and musicians working in collaboration, lifting and borrowing from each other, all while blurring the boundaries between art and popular culture. From early live action musical shorts with Cab Calloway to collabora-

tions between Kenneth Anger and Mick Jagger, the course examines historical works as well as present-day examples of the form. *Prerequisite:* completion of one 200-level Film and Electronic Arts production course.

The Films of Andy Warhol

Film 267

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE, GSS

Between 1963 and 1969, Andy Warhol made more than a hundred 16mm films, many of them shot in and around his Manhattan studio, the Factory. This course studies selections from Warhol's cinematic output, including his later forays into producing features by other directors, as well as his work in television and video art. Also addressed is the impact of Warhol's filmmaking and how it intersected with his other activities in art, publishing, photography, and music.

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 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.

Narrative Film Workshop

Film 290

Through weekly video exercises, students in the course explore visual storytelling strategies, shooting original assignments or excerpts from

selected narrative films. They work both individually and on crews, where they act as a production team: planning, shooting, and editing. Crew members rotate positions so that everyone gets the chance to experience the various areas of film-making. Students also construct a sound design for each piece but must refrain from using music.

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 SRII 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.

Mass Media and Its Discontents

Film 309

CROSS-LISTED: STS

Beginning with the advent of the printing press and continuing through the development of radio, cinema, television, and the internet, artists have worked in a culture increasingly dominated by mass media. The course investigates how mass media has informed the ways we think about art, particularly the art of the moving image, from the early 20th century to today. Topics include popular culture, folk culture, and mass culture; the aesthetic and political consequences of mechanical and electronic reproduction; fame and celebrity; appropriation; and the artisanal and "handmade" as a reaction to the mass reproduction of images.

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, and 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.

Reframing Reality

Film 315

How can documentary filmmaking open a portal for learning about ourselves and the world we live in? Students use documentary filmmaking as a means to articulate provocative, nuanced questions about how the world works and what it means to be human. In the process, they interrogate how power is embedded in authorial voice, question how documentary grammar can be used to subvert or reify metanarratives, probe the relationship between form/content and process/end product, and examine the intersection of filmmaking and social justice.

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.

Fictionalizing the Biopic

Film 322

Students 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: Ethnographic Film

Film 326

“Ethnographic” is a term applied to a variety of films and sound recordings that attempt to describe aspects of cultures different from one’s own. These works range from Robert Flaherty’s *Nanook of the North* to the fictive works of Australia’s Karrabing Film Collective. In between lies a rich history of visual anthropologies, traditional documentaries, and experimental works that reveal various techniques for working with and ultimately recording the lives of other people. The class studies the writings and visual/sonic work of a wide range of anthropologists and filmmakers.

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).

Video Installation

Film 335

An exploration of the challenges and possibilities of video installation, an evolving art form that extends video beyond conventional exhibition spaces into site-specific, physically immersive, and multiple-channel exhibition contexts. Workshops hone technical skills and introduce methods for the creative use of video projectors, monitors, sound equipment, surveillance cameras, multichannel synchronizers, digital software, and lightweight sculptural elements.

Queer Cinema

Film 337

CROSS-LISTED: GSS

DESIGNATED: HSI COURSE

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 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*.

Immersive Cinema

Film 342

Students learn to use 3D and 360 video cameras, 3D projection systems, VR headsets, and related technologies that exploit binocular and panoramic viewing. The class examines moments in the evolution of 3D technology and historical attempts at what André Bazin called "total cinema," considering the perceptual and ideological implications of apparatuses that attempt to intensify realistic reproductions of the physical world. Assignments challenge students to explore the expressive potential of the immersive frame, while developing new and experimental approaches to shooting and editing 3D images.

Analysis of American Avant-Garde Films

Film 355

The course closely analyzes a small group of classic American avant-garde films, including works by Maya Deren, Stan Brakhage, Kenneth Anger, Jonas Mekas, Hollis Frampton, Bruce Conner, and Yvonne Rainer. Texts include writings related to and by these filmmakers.

Auteur Studies

Film 358

The primary subject of the seminar is filmmaker Andrei Tarkovsky, whose body of work has become a paradigm for international art cinema. The course examines Tarkovsky's cultural inheritance, relationship to Russian and Soviet history, and influence on subsequent generations, with a special focus on film style, film sound, time, and the cinematic adaptation of painting and poetry. In addition to studying all of Tarkovsky's features, the class screens works by Bergman, Buñuel, Ceylan, Dovzhenko, Dreyer, Kalatozov, Sokurov, and Zvyagintsev, and reads literary works by Dostoevsky, Lem, and Pushkin.

Movement/Activating Character

Film 362

CROSS-LISTED: DANCE

With movement as the catalyst, this screenwriting workshop incites memory, activates character development, and clarifies story and plot through visual storytelling and found identities. The course culminates in writing assignments that form the bedrock for vigorous analysis as participants develop and workshop a short screenplay. No prior dance experience necessary.

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 Seidelman, 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

Faculty: James Bagwell (director), Thurman Barker, Leon Botstein, Teresa Buchholz, Danielle Dobkin, John Esposito, Kyle Gann, Christopher H. Gibbs, Marka Gustavsson, Sarah Hennies, Erica Kiesewetter, Peter Laki, Erica Lindsay, Ilka LoMonaco, Renée Anne Louprette, Blair McMillen, Rufus Müller, Isabel O'Connell, Raman Ramakrishnan, Matt Sargent, Whitney Slaten, Patricia Spencer, I Ketut Suadin, Erika Switzer, David Sytkowski, 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 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 252) 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:

"Meditated Intimacies," a performance of improvised music

"The Musical Voices of Death and Modernity"

"To Conceive of Consonance in Chaos: The Influence of the Harmonic Series on the Perception of a New Musical System"

"Sound Image Ark Tunnels"

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, 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, Sacconi, 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 Western Music: The Keyboard

Music 127

A survey of Western music through an exploration of the keyboard instruments (organ, piano, harpsichord) and their evolution over the centuries. Students also become acquainted with great keyboard performers of the past and present.

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.

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.

Sopranos in Wagner and Strauss

Music 148

CROSS-LISTED: GSS

The dramatic soprano roles in the operas of Richard Wagner (1813–83) and Richard Strauss (1864–1949) present some of the greatest vocal challenges in Western music. Taking Catherine Clément’s classic feminist text *Opera or the Undoing of Women* as a starting point, the class investigates whether women are really “undone” in these operas, by analyzing their vocal portrayals and interactions with other characters. Roles studied include Isolde (*Tristan und Isolde*), Brünnhilde (*Der Ring des Nibelungen*), Salome (*Salome*), Elektra (*Elektra*), and the Marschallin (*Der Rosenkavalier*).

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.

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

This course presents short stories and poems by Rudolph Fisher, Langston Hughes, Ann Petry, and Julio Cortázar. Texts used in this section include *Hot and Cool*, edited by Marcela Breton, and *The Portable Harlem Renaissance Reader*, edited by David Levering Lewis.

Sounds of a World in Uproar

Music 213

The year 1968 saw 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 Ligeti and Stockhausen to the Beatles and Rolling Stones (and beyond).

Topics in Sound Art

Music 214

Coined in the early 1980s, “sound art” describes sound-based art that does not follow the rules of traditional music (melody, harmony, gesture, etc.), focusing instead on the physical characteristics of sound, experimental methods, and human perception. Since the 1980s, artists working with sound have expanded the practice in limitless conceptual and technological directions and the field’s growth continues in the present day. The course examines the disparate approaches to contemporary sound art, with a particular focus on composers who are active today.

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.

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 and 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.

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.

History of Electronic Music

Music 238

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

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?

Improvisation as Social Science
Music 251

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EXPERIMENTAL HUMANITIES

How does improvisation operate as social research? What does it mean to improvise? How do not only musicians but also people in everyday life improvise with one another? How can critical improvisation studies shift our recognition of the phrase “jazz studies” from a noun to a declarative statement? Students read, present, and discuss scholarship about improvisation while considering examples that reveal the collective choices of individuals and groups who pursue various opportunities over time.

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 sci-

ence, 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: Introduction to
Max/MSP**
Music 262

CROSS-LISTED: COMPUTER SCIENCE,
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 classical and postclassical European and American music from 1910 to the present, approached via musical movements and milieus: neoclassicism, 12-tone music, nationalism, neoromanticism, minimalism, microtonality, the New Tonality, rock/classical hybrids, spectralism, and so on. Figures such as Stravinsky, Copland, Stockhausen, Reich, and Anderson are explored as catalysts of wide-ranging musical tendencies, along with some important loners like Satie, Ives, and Partch.

Jazz Repertory: American Popular Song *Music 266*

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

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 extra-musical sounds within specific social contexts. Students discuss articles and chapters that focus on prominent keywords within sound studies discourse.

John Cage and 1960s Avant-Garde *Music 270*

John Cage (1912–1992) was a cheerful, gentle man who liked turning ideas on their heads—and the most controversial composer of the late 20th century. He influenced artists from Feldman and Stockhausen to Ono, Eno, Reich, Glass, Johns, and Rauschenberg. Students read *Silence*, Cage's 1961 collection of essays, explore his varied output, look at the explosive 1960s conceptual art scene he ignited, and trace his lineage to minimalism, ambient music, environmental soundscapes, and other trends.

Introduction to Opera *Music 276*

A survey of select masterpieces from the birth of opera (around 1600) to the present, with a special focus on treatments of the Orpheus myth by Monteverdi and Gluck, Handel's *Giulio Cesare*, Purcell's *Dido and Aeneas*, Mozart's *Don Giovanni*, Beethoven's *Fidelio*, Wagner's *Die Walküre*, Verdi's *La traviata*, Strauss's *Salome*, and Berg's *Wozzeck*. As many of these works are based on literary or dramatic sources, students look at how works of the written and spoken word are transformed into compelling musical theater.

The Music of Debussy and Ravel *Music 279*

This seminar explores the work of these two composers from historical and analytical points of view. The main goal is for students to get to know as much of their music as possible, and to articulate responses to it both orally and in writing. A secondary goal is to read some of the literature on Debussy and Ravel, in order to understand the objectives and methods of scholarship.

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.

Advanced Analysis: Minimalism *Music 302*

Minimalism reintroduced simplicity, drones, and repetition into music in the 1960s. Some of its formal structures have become important paradigms for postmodern music, particularly in expanding the listening frame beyond the scale of normal concert performance. Works analyzed include Young's *The Well-Tuned Piano*; Reich's *Music for 18 Musicians*; Glass's *Einstein on the Beach*; Adams's *Phrygian Gates*; and postminimalist works by Duckworth, Vierk, Epstein, Garland, and others. *Prerequisite*: any 200-level theory course or permission of the instructor.

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.

The American Symphony: An Analytical Survey *Music 305*

The symphony has long served as an outlet through which emerging nations defined and asserted their national character. The early 20th-

century search for "the great American symphony" was hampered by American classical music's dependence on Europe and the difficulty of working vernacular elements into so formidable a genre. The class explores pieces by Aaron Copland, Roy Harris, Leonard Bernstein, and Charles Ives, as well as James P. Johnson's *Harlem Symphony*, post-Americana works by George Rochberg and Philip Glass, and neglected works by Florence Price and Gloria Coates.

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.

Interaction between Music and Film *Music 315*

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).

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.

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).

Field Methods in Ethnomusicology

Music 334

CROSS-LISTED: ANTHROPOLOGY, SOCIOLOGY

Students in this advanced seminar examine the craft, pertinent intellectual frameworks, practical concerns, audio and video recording techniques, and significant ethical considerations associated with contemporary ethnographic field methods. The course focuses on how to collect qualitative data using observation, participation, and interviewing practices. Preference is given to students who plan to pursue ethnographic Senior Projects.

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.

Electroacoustic Composition

Music 352

Intended primarily for music majors, the course is focused on the individual creative work of the students enrolled. Participants are expected to regularly present and discuss their ongoing compositional projects. These are examined by the instructor and other class members. Students may also take on collaborative works, installations, and intermedia projects.

Advanced Score Study

Music 353

A workshop for composers, conductors, and instrumentalists wherein a myriad of musical scores from all periods of “classical music” are examined. Discussions emphasize what makes the particular piece “work,” whether it be its dramatic power, balanced form, figuration design, orchestral flair, or melodic and harmonic uniqueness. In short, trying to get to the essence of “just what’s so great about this piece?”

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*; Stravinsky’s *Le Sacre du printemps*; Satie’s *Socrate*; Ives’s *Concord Sonata*; and Feldman’s *Rothko Chapel*.

20th-Century Composition Techniques

Music 360

A course in composing based on historical models. The first decade of the 20th century saw an explosion of innovative compositional theories and directions. Led by Debussy and preserial Schoenberg, composers began to reshape the future of music. Harmonic symmetries commingled with traditional diatonic and chromatic practices brought new colors, textures, forms, and freedom, leading to the wide array of musical styles and aesthetics heard today. Seminal works

by Debussy, Messiaen, and Ligeti are analyzed in their historical context.

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.

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

Requirements: Photography students are expected to take and pass one studio course in photography each semester; Photography 113, *History of Photography*; at least one upper-level history of photography course; and one additional art history 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 stu-

dent 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:

"American Murals"

"A Handful of Dust: A Portrait of the Meadowslands"

"I Become a Beam of Light"

"Opticks"

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.

Noticing: Photography for Nonmajors

Photography 120

The course is designed to increase awareness of the outside world. So much of contemporary life is focused inwardly, on our personal lives, friends, and phones. Photography is a medium dedicated to looking outward at what surrounds us. The class travels to locations and moves through them, searching for significance and armed with a study of the basic grammar of photography (including Photoshop and digital printing) and how it can articulate what we see.

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.

Photography and Sculpture

Photography 208

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 Employment of Photography

Photography 315

This course addresses the many purposes for photography outside the realm of art: studio and postmortem portraits, journalistic and scientific photography, forensic photography, "spirit" and Kirlian photography, erotic photography, advertising photography, and the many manifestations of the snapshot. Methods of production and reproduction—the *carte de visite*, postcard, Polaroid—are studied in their social and historical context.

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, photocollage, and other basic forms.

Senior Seminar

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

Studio Arts studioarts.bard.edu

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

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

Requirements: Students who wish to graduate with a degree in studio arts must complete the following: 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 eligible for the final curricular component of the Studio Arts Program, which consists of Level III studio classes in a variety of painting, drawing, sculpture, installation, extended media, 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:

"Confined Comfort"

"Consumption," an exhibition of oil painting and drawing

"Marcel's Bedroom," a sculpture installation inspired by Marcel Proust's ideas of time and memory

"Natural and Unnatural Histories," an installation

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 Art 100

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, and considers the ways that human intervention has transformed our physical world through garden design, suburban sprawl, urban grids, mining sites, managed forests, zoos, constructed waterways, and earthworks. Coursework involves online sketchbooks, site-specific installation, digital collage, gifs, large-scale printing, and laser cutting

Painting I Art 101-102

With a focus on observational approaches to painting, students create different kinds of pictorial space using oil paint on a range of surfaces, including canvas and paper. They work with basic ideas of line, shape, gesture, texture, value, composition, and color. Demonstrations of technique and presentations of relevant artwork drawn

mainly from the 20th century (Morandi, Matisse, Van Gogh) are used to shape assignments.

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.

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 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 technical and conceptual possibilities of this ephemeral material, pushing paper “craft” into a series of 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.

Art and Climate Change

Art 132

Does art have a role to play in altering the course of climate change? Through focused case studies, students learn basic sculptural techniques that use social and civic engagement as part of their structure, and digital tools in the Adobe Creative Suite for making books and graphic projects to increase visual understanding of climate change. They also take field trips with local nonprofits such as Riverkeeper to understand efforts to address the impacts of climate change on the Hudson Valley.

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: Site, Space, Place

Art 200

Students generate a series of artworks that investigate our relationship to space, place, and our immediate environment. They create site-specific works on and off campus that employ techniques used in mapping, navigation, storytelling, and public art. The course also emphasizes the invention of hybrid artworks through the collision of digital tools (Adobe Creative Suite, laser cutter, 3D printer, large-format printing, basic video editing) and complementary disciplines (writing, drawing, collage, installation, sound).

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.

Sculpture II: Earth/Air/Water

Art 206

CROSS-LISTED: ARCHITECTURE

DESIGNATED: ELAS COURSE

The class looks at air, water, and earth as sites, subjects, and material for making sculptural installations with a special focus on environmental waste. Students consider a range of artists working with the elements in contemporary art practice and create a series of sculptural projects that address the research platform of the class in fresh and poetic ways. Other *Sculpture II* courses have addressed steel sculpture and casting.

Drawing II: The Figure

Art 207-208

Students are asked to put aside all preconceived ideas about drawing and to discard any technical solutions that they've acquired in the past. They work from perception and looking hard to try to uncover the structural bones of the subject matter; explore ways to build spatial relationships, light and air, weight, gravity, speed and tensions while addressing problems of scale; and use different materials (charcoal, pencils, cut paper, black and white acrylic paint) to create harmony that resonates throughout the composition.

Printmaking II: Mark Making

Art 209-210

Intaglio printmaking encompasses a wide range of engraving and etching techniques for drawing and painting images on copper plates. This course examines the unique linear, tonal, and textural mark-making possibilities of these methods and ways students can further aesthetic development in printmaking and beyond. Instruction in the use of ink and presses to transfer images from plates to paper includes traditional and innovative approaches to printing. Incorporation of print processes with col-

lage and other media is also covered. Themes explored in other *Printmaking II* courses include silk-screen and printing multiples.

Extended Media II: This Class Is a Podcast

Art 250

In the art world, institutions such as e-flux or MoMA have started to use podcasting as a way to facilitate conversations among artists, thinkers, and activists. The course's professors host a podcasting series that includes interview episodes from visiting lecturers in art, theory, and activism. In response, students research and produce their own episodes organized around the topics provided by the visitors. Instruction is given in the technical aspects of recording and producing audio in the software programs Audacity and Adobe Audition.

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 301-302

This course offers each student the opportunity to deeply explore and expand their personal painting interests. Instruction is through individual guidance, class critique, and assignments that are structured to allow students to evolve their painting vocabulary. These include prompts from the external world, the history of painting, and the students' own experience. But a great deal of emphasis is placed on developing independent resources in the studio. *Prerequisites: Painting I and Painting II.*

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 per-

sonal 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.

Drawing III

Art 307-308

Students draw from life, focusing on the figure and working with different materials, including charcoal, pencil, acrylic, and mixed media. They work on different kinds and sizes of paper so that they experience the intimacy of making small pencil drawings on heavy watercolor paper and large-scale drawings on paper that they can erase often and beat up. The goal is to make drawings of the figure that are as alive and relevant today as they have been throughout the history of art.

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.

The Fold

Art 326

Designed to let studio artists indulge in research of the subjects that inform their artwork. The class reads Gilles Deleuze's seminal book *The Fold* and explores the practice of contemporary research to better understand how artists engage with subjects and concepts that are often outside of the recognized art world. Students research their own subjects and delve into what is deep beneath the surface of their materials and subjects, aesthetics, and referenced histories.

Senior Seminar

Art 405-406

All studio arts majors engaged in Senior Projects meet for a weekly seminar/critique/discussion.

The aim is to create a forum where students can exchange views and ideas. The seminar's form and subject change from week to week but include writing assignments, group critiques, discussions of exhibitions on campus, and conversations with guest speakers.

Theater and Performance

theater.bard.edu

Faculty: Gideon Lester (director), Tania El Khoury, Miriam Felton-Dansky, Jack Ferver, Neil Gaiman, Lynn Hawley, Chiori Miyagawa, Lindsey J L Rockett, Emilio Rojas, Jonathan Rosenberg, Geoffrey Sobelle, Nilaja Sun, 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*; 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:

"Adaptation, Clowning, Collaboration: An Evening at the Kit Kat Klub"

"Camera Obscura: Exposing, Framing, and Staging the Implicit Politics of Christopher Isherwood and the Various Adaptations of His Work"

"Near Never," a performance exploration of police brutality against Black men in America

"VOX MACHINAL: Voice in the Machine," a performance of puppetry, movement, and sound

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 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 and the relationship between performance and audience.

Introduction to Theater History

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 among 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.

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.

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.

Voice and Text

Theater 243

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

Introduction to Theater Making

Theater 244

This course follows *Introduction to Theater and Performance* 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, 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 the desire to be up on the stage and give to the audience what you value. 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.

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.

Making Theater Out of Trash

Theater 256

This course approaches theatrical creation through the plastic arts: how does the material world open new spaces of response, new bodies, new worlds, new narratives? From keen observation (how does a plastic bag move?) and precise movement analysis (how does the reflective body respond to the natural world?), students learn the fundamentals of corporeal mime to mix with rudimentary puppetry and mask making, and a movement vocabulary largely inspired by the work of Jacques Lecoq.

Arendt in Dark Times

Theater 257

CROSS-LISTED: HUMAN RIGHTS, POLITICAL STUDIES

DESIGNATED: MIGRATION INITIATIVE

This interdisciplinary studio course investigates the writings and philosophy of Hannah Arendt on and around the questions of refugees, racism, and nation-states, and uses them as the basis for the creation of collaborative performance-based projects. Using Arendt’s archives and philosophy, alongside related texts, the class seeks to understand the current dark times through the lens of the refugee crisis. Students are divided into cross-disciplinary groups and create original performances using her texts.

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: Acting Shakespeare

Theater 307-308

Students build on skills acquired in earlier courses of the acting sequence to focus on the particular challenges of acting Shakespeare. The class reads and analyzes the plays as scores for performance,

considering the structure and progression of thought, and seeking clues about character, experience, relationships, and social codes.

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 subjects have included *American Melodrama*, *Minstrelsy, and Vaudeville*; *Beckett*; *Black Comedy*; *Büchner and Strindberg*; *Chekhov and His Predecessors*; *Dissent and Its Performance*; *Euripides and Nietzsche*; *Feminist Theater*; *French Neoclassicism*; *German Theater*; *The Greeks*; *Ibsen*; *Jacobean Theater*; *Japanese Theater*; *Musical Theater*; *Philosophies of Acting*; *Solo Performance*; *Tennessee Williams*; 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 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 AND VISUAL CULTURE, 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; 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, political drama, and contemporary critiques of capitalism.

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 contemporary artists and ensembles generate new works.

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

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.

South African Theater

Theater 352

CROSS-LISTED: AFRICANA STUDIES

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, Aubrey Sekhabi, Lara Foot, Yaël Farber, and William Kentridge.

Performing Queer

Theater 353

CROSS-LISTED: GSS

DESIGNATED: HSI COURSE

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.

Activating Public Space through Pageant Puppetry

Theater 356

A parade, a festival, a happening,—though momentary, these events 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. 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

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.

Performing Resistance / Resistance as Performance

Theater 359

This advanced course interrogates the theory and practice of resistance in body-based performance. Working from the proposal that artists need to be versed in social and political as well as aesthetic skills, the class explores performance as a practice that blurs the lines between art, life, and politics, and studies the history of participation, dialogue, and direct action as expressed in performance. Through a series of exercises, students also investigate practices of resistance, including public intervention, lecture performances, food-based projects, reenactments, and the use of archives.

Reclaiming Time

Theater 365

Students explore the limits of their practices through time, space, site, repetition, and gesture. How do we prepare our bodies physically, mentally, and spiritually to engage in durational works? Artists studied include Tehching Hsieh, Regina José Galindo, Chantal Akerman, Ernesto Pujol, and Marina Abramović.

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 offer a range of perspectives. (The course is identical to Dance 350, *Junior/Senior Seminar in Dance*, and alternates with it annually.)

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

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 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:

- "*Apprendre avec inquiétude*": The Relationship between Philosophy and Poetry in Heidegger, Gléize, Mallarmé." (French Studies, Philosophy)
- "Bodies Inscribed in the Landscape: Poetic 'Exhumations' of Chile and Argentina's *Desaparecidos*" (Spanish Studies)
- "The Lover's Way: Reevaluating Proustian Desire" (French Studies)
- "Seize the Means of Reproduction! Gender War in Zamyatin's *We*" (Russian and Eurasian Studies)

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.

The Chinese Novel

Chinese 215

It has been said that *The Story of the Stone* has the critical acclaim of James Joyce's *Ulysses*, the popular appeal of Margaret Mitchell's *Gone With the Wind*, and is twice as long as the two combined. Students read, in its entirety, a beautiful, scholarly, and complete translation of a work that one fifth of the world's population considers to be the best novel ever written. They also learn something about the cultural history of China, in particular attitudes and conceptions of gender.

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.

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.

Popular Culture in Contemporary China

Chinese 405

The course examines contemporary Chinese popular culture and asks how it represents, reflects, and negotiates the drastic social and political changes that happened in China from 1949 to 2019. It also focuses on the politics of popular art in China: how popular culture becomes a “weapon” wielded by the proletariat to instigate revolution; how it embraces global capitalism; and how it serves as a propaganda machine to shape collective mentality. Taught 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. 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*.

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*.

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.

The Classical Epic

Classics 237

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 understanding the classical and, indeed, world 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/early fifth century CE). Readings from Homer, Apollonius, Lucretius, Vergil, Lucan, and others.

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.

Roman Arts of Self-Improvement

Classics 327

CROSS-LISTED: RELIGION

Behind every self-help book lies the supposition that reading and self-formation are inextricably entwined. This assumption raises a host of questions about the self and its reinvention. How do we change through reading and writing? What are we endeavoring to change (a mind, a belief, a soul)? From where did we inherit these ideas, and how have they changed over time? This course explores such questions in the context of the Roman world, through readings from Seneca, Marcus Aurelius, Apuleius, Boethius, and Augustine.

Ancient Greek

Basic 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 I: Herodotus*Greek 201*

Students finish learning the fundamentals of ancient Greek, using the combined reading and grammar-based approach from Greek 101-102. The class then reads selections from Book 3 of Herodotus's *Histories*, the earliest work of historical writing in the Greco-Roman tradition, with a particular focus on the story of Cambyses, the Persian king who invaded Egypt, went mad, and killed his brother. *Prerequisite:* Greek 102 or its equivalent.

Intermediate Greek II: Euripides's *Alcestis**Greek 202*

A close examination of Euripides's tragicomic play *Alcestis*, which explores themes such as gender dynamics, the nature of sacrifice, and the possibility of cheating death. Students read extensive passages in ancient Greek and the entire play in English translation. Along the way, they also review essential points of grammar and syntax, investigate poetic meters, and develop an understanding of the social and political environment in Classical Athens.

Advanced Greek: Plato's *Phaedrus**Greek 301*

The course explores one of Plato's most enigmatic dialogues, the *Phaedrus* (375–365 bc). Socrates and his interlocutor begin their conversation with a review of a speech by the orator Lysias, but their discussion swiftly evolves in the pursuit of definitions for love, memory, rhetoric, and truth itself. The *Phaedrus* therefore compels readers to confront the self-reflectivity of ancient Greek literature, classic Platonic models of anamnesis and the Forms, and the enduringly problematic relationship between writing and knowledge. *Prerequisite:* Greek 202 or permission of the instructor.

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.

Homer's *Iliad**Greek 312*

Students read selections from Homer's *Iliad*, which ancient Greeks considered their most important literary document and whose resonances today—especially its themes of trauma, loss, bravery, and forgiveness amidst the fog of war—are just as powerful. They develop reading fluency in Homeric Greek while exploring a range of critical approaches to Homer, including theories of composition and transmission (the so-called “Homeric Question”) and questions about narrative, storytelling, and *Iliad*'s place in the history of epic. *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. *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: Love and Politics in Republican Rome

Latin 201-202

Designed for students reading continuous Latin for the first time, the course focuses on readings from the poetry of Catullus and from Cicero's defense speech of 56 BCE, the *Pro Caelio*. Composed in the same literary and cultural environment of Rome in the last days of the Republic, these works offer insights into the intersection of political power, gender relations, and shifting morals in the first century BCE. *Prerequisite:* Latin 102 or 106 or the equivalent.

Reading Medieval Latin

Latin 205

In this introduction to the traditions of postclassical Latin literature, readings include a wide range of styles, in both poetry and prose, from the period of Late Antiquity to the end of the Middle Ages (ca. 500–1500 CE). Texts may include selections from Boethius, the *Carmina Burana*, and Petrarch. The course also explores concepts and disciplines integral to the study of Medieval Latin, such as textual transmission, paleography, and the cultural history of the Middle Ages.

Advanced Latin I: Remaking the Classics

Latin 301

CROSS-LISTED: THEOLOGY

In the fourth century AD, citizens of the Latin West underwent a profound intellectual and identity crisis. The spread of Christianity, especially among the Roman elite, not only instigated reflections on theology and cosmology, but also triggered reconsiderations of canonicity, authority, and authorship in the fields of education and literature. This course examines two works that embody those emergent tensions between the classical and the Christian in the late Roman world: Proba's *Cento* and Augustine's *Confessions*. *Prerequisite:* Latin 202 or permission of the instructor.

Advanced Latin II: Roman Medea

Latin 302

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

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 through Translation

French 215

This course helps students fine-tune their command of French and develop a good sense of the most appropriate ways of communicating ideas and facts in French. The course emphasizes translation as an exercise, as well as a craft in its own right, and addresses grammatical, lexical, and stylistic issues. Translation is practiced from English into French (and vice versa) with a variety of texts from different genres.

French through Film

French 220

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.

Comic Literature in the French Tradition

French 228

Laughter, an essentially humanizing behavior, can be as much a release of tension as a form of malice. Its ambiguity has been exploited in literary works over the centuries, from Rabelais's fart jokes to Flaubert's digs at bourgeois values, and from Molière's critique of hypocrisy to Vian's mockery of philosophical fads (Jean-Sol Partre!). This course delves into examples of humor in French and Francophone literatures, and explores several texts of a theoretical nature dedicated to the mechanics and messages of comedic writing.

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" 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, Cadiot, 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.

Baudelaire, Rimbaud, and Mallarmé

French 335

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

Theorizing the French Novel

French 342

CROSS-LISTED: LITERATURE, PHILOSOPHY, SOCIOLOGY

How have philosophy and critical theory bestowed on French fiction and film a new ethical and aesthetic vocabulary, moving novelists and filmmakers to rethink their positions? Bourdieu, Rancière, Derrida, Balibar, Cixous, Levinas, and de Fontenay, among others, have made a significant mark on French literature and cinema. This seminar explores issues including the aftermath of colonialism (Glissant/Fanon), reproductive politics (Foucault/Ernaux), social and cultural issues of secularism and identity (Plenel/Houellebecq), the clash between Paris and the banlieues (Balibar/Bon/Mathieu), and citizenship and migration (Chamoiseau/Daoud/Slimani).

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.

Accelerated Transitional German

German 200

An accelerated course for students with varied backgrounds in German. Emphasis is placed on a review of elementary grammar and the sharpening of all four language skills (speaking, comprehension, reading, writing), as well as cultural proficiency. Extensive reading, speaking, and vocabulary training exercises are combined with conversational practice, reading and dramatization of short classical and modern German texts, and weekly writing of simple compositions. Successful completion of this course (covering three semesters' worth of material) allows students to continue with German 202 in the spring.

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. Selected 20th-century literary texts and films include the cinematic classic *Der blaue Engel* and Friedrich Dürrenmatt's play *Die Physiker*.

Madness

German 220 / Literature 220

See Literature 220 for a full course description.

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.

Weltschmerz: Old Style, New Style

German 311

Goethe's early novel *Die Leiden des jungen Werther* (1774) and Ulrich Plenzdorf's *Die neuen Leiden des jungen W.*, published in 1972 in East Germany, are more than scandal-filled successes about a love triangle between a couple and an odd man out who dies in the end. They are variations on the theme of *weltschmerz*, a phenomenon that can be defined as the inability of a young eccentric genius to adapt to the hard realities of the world. Analysis of these works focuses on the central issue, as well as literary style and concepts such as *Sturm und Drang* and *Empfindsamkeit*.

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.

Modern German Short Prose

German 320

A survey of great works of mainly 20th-century prose, including *Novellen*, *Erzählungen*, parables, and other short forms. Detailed literary analysis is combined with discussion of the social, political, and historical contexts of each work and interspersed with frequent creative writing assignments. Readings from Hoffmann, Kafka, Musil, Mann, Kleist, Benjamin, Bachmann, Dürrenmatt, Aichinger, Handke, Erpenbeck, Tawada, others. Conducted in German.

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.

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.

Life of the Mind: Hannah Arendt

German 337 / Philosophy 337

See Philosophy 337 for a full course description.

Heinrich Heine

German 408

For Nietzsche, Heine was “the highest conception of the lyric poet. . . . He possessed that divine malice without which I cannot conceive of perfection.” Acquiring an appreciation of both the music

and malice of Heine's artistry is the seminar's primary goal. In addition to reading the collected poems and selected prose works, attention is paid to the cultural and political contexts of Heine's works, with readings drawn from Marx, Hegel, Feuerbach, and Madame de Staël. In German.

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.

Renaissance Theater

Italian 232

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

Imagining Italian Cities

Italian 235

CROSS-LISTED: EUS

Unlike other European countries, Italy has no central stage in the construction of national culture. Instead it grounds its multifold identity on the difference and peculiarities of cities such as Florence, Venice, Naples, Trieste, and Milan. With a multidisciplinary approach from poetry to visual arts, this course constitutes an introduction to Italian civilization for students who have completed *Intermediate Italian*. Authors and filmmakers discussed may include Dante, Boccaccio, Machiavelli, Marinetti, Calvino, Ferrante, De Sica, Fellini, Pasolini, and Benigni.

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*.

Italy and Baroque Mediterranean

Italian 237

An exploration of Italian literature and theater at a critical juncture of Mediterranean culture. Trade routes, technological imports, and political conquests shaped the Baroque period and immersed Italy in cultural exchange, impacting Italian figurations of selfhood and the self's relation to others. Texts include excerpts from Torquato Tasso's *Gerusalemme liberata*, various iterations of the Don Juan narrative, and Wu Ming's novel *Altai*. Also considered is Italian popular theater as it related to theatrical traditions from the Ottoman Empire. *Prerequisite*: Italian 202 or permission of the instructor. In Italian.

Love and Death in Dante

Italian 3205 / Literature 3205

See Literature 3205 for a course description.

Pier Paolo Pasolini

Italian 322

A survey of the works of Pier Paolo Pasolini (1922–75), poet, filmmaker, journalist, theorist, and intellectual. He is elevated as a gay icon despite resisting the status; cast as sometimes communist, sometimes Catholic, sometimes both, and sometimes resolutely neither; charged with being an iconoclast; and touted as a pillar of postmodern Italian intellectualism. The course moves chronologically through his life and works, from early literary and filmic attempts at neorealism to his investment in auteur cinema. *Prerequisite*: Italian 202 or permission of the instructor. In Italian.

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.

To Remake Italy: Italian Cinema from Fellini and Rossellini to the Present

Italian 366

CROSS-LISTED: FILM AND ELECTRONIC ARTS, ITALIAN STUDIES

The phrase *rifare l'Italia* (remake Italy) was a refrain for many Italian filmmakers of the 1940s and 1950s whose works dealt with their nation's struggle to rebuild itself after two decades of fascism and years of world (and civil) war. The course focuses on the works and legacies of the vaunted neorealist movement, whose directors (Roberto Rossellini, Vittorio De Sica, Luchino Visconti) trained or influenced a generation of the so-called auteur filmmakers (Federico Fellini, Michelangelo Antonioni, Pier Paolo Pasolini).

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 oratory skills through debate on relevant social topics and through individual research presentations. Composition is also emphasized.

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 trans-

lation 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

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.

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.

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.

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.

Stalin and Power

Russian 233/ History 233

See History 233 for a full course description.

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, Tsvetaeva, Pasternak, Mayakovsky, Brodsky, and others. Also addressed: the history of Russian versification, the technical aspects of poetry, and translation of selected poems.

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-Russki: 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.

Short Narrative / Latin American Literature

Spanish 230

This course traces the development of brief narrative forms from the Modernista period at the beginning of the 20th century to the present. Expanding the boundaries of the traditional short story, the class reads the stories of Jorge Luis Borges and short novels by Juan Rulfo, Elena Poniatowska, and Antonio Skármeta. Texts also include works by Horacio Quiroga, Julio Cortázar, Rosario Castellanos, Rosario Ferré, and Roberto Bolaño, among others. Conducted in Spanish.

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.

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. To make sense of the broad chronological and geographical span of this literature, the class focuses on seven separate modules, each highlighting a key moment or 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.

Rebellious Poets of the Spanish-Speaking World

Spanish 321

CROSS-LISTED: LAIS

Readings include late 20th- and early 21st-century Spanish language poetry defined by a sense of rebelliousness. How do these poets situate their work as markedly oppositional? What norms, expectations, or limitations are they fighting against? With a focus on work by writers from Chile, Mexico, and Spain, the class studies the poets' distinct national contexts and the ways in which their writing enters into dialogue with the broader poetic traditions of Spanish America and Spain. *Prerequisite:* Spanish 301 or 302, or permission of the instructor.

The 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 a concurrent reading tutorial in Spanish.

The Broken Voice: Surrealist Poetry and Crisis in Spain

Spanish 324

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.

Spanish Literary Translation

Spanish 356

Designed for students who have completed at least two years of college Spanish. In each class meeting, students discuss theoretical texts concerning translation and write short reaction papers in Spanish. The first half of the semester is dedicated to translation of brief texts from various genres, selected by the professor; during the second half, students choose their own longer texts to translate.

Haunted by the Ghost of Cervantes

Spanish 359

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

Literature

literature.bard.edu

Faculty: R. Cole Heinowitz (director), 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'Albertis, 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, Lu Kou, Ann Lauterbach, Marisa Libbon, 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 (emeritus), 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 disciplinary barriers that are often set up between different national literatures and forms of media, between the study of language and the study of literature, and between scholarship and creative expression. In addition to training students in a wide range of analytic and interpretive methodologies, the Literature Program at Bard helps students connect the practices of critical writing and reading with other areas of cultural, intellectual, and artistic inquiry—from philosophy to environmental and urban studies, and from gender studies to the performing arts.

Requirements: Prior to moderating into the Literature Program, students must take Literature 201, *Narrative/Poetics/Representation*, and at least one of the sequence courses in English, U.S., or comparative literature. To moderate, students must also 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, along with 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 their 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, *English Literature III* may be taken *before* *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 one course that focuses on literature written after 1800 (this requirement is in addition to the two sequence courses described above). Moderated students are also expected to enroll in 300-level seminars and are strongly encouraged to take at least one world literature course. 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:

"Agony and Ajax: Investigation into Divinity in Antiquity"

"Crickets Chirping Hallelujah: Mystery and Everyday Life in the Short Stories of Chekhov and O'Connor"

"Inside the Fault Lines of the Heart: The Poetics of Exile in the Works of Theresa Hak Kyung Cha and Etel Adnan"

"Textuality and Historical Crisis in John Edgar Wideman's *Philadelphia Fire*"

Who Is Joaquin Murieta?

Literature 127

CROSS-LISTED: AMERICAN STUDIES, LAIS

This 2-credit course centers on 1854's *The Life and Adventures of Joaquin Murieta: The Celebrated California Bandit* by John Rollin Ridge, the first novel published by a Native American author and one of the first printed in California. The class also considers historical documents (treaties, speech

transcripts, legal statutes) that help trace the novel's connections to the Cherokee displacements of the 1830s and labor politics of the Mexico-U.S. border, as well as to afterlives of Ridge's bandit story, including the creation of Zorro and other pop culture vigilantes.

Anna Karenina

Literature 130

CROSS-LISTED: RES

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

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 Joke as Literature

Literature 134

Like poems, jokes often rely on the precise use of language. Like plays, they are meant to be performed, and so depend on context, audience, and actors' bodies. Like stories, they frequently feature characters, conflicts, and resolutions. This course examines intersections between jokes and issues pertaining to power, race, sexuality, gender, and class. Texts include joke books; essays by Bergson, Freud, and Gay; plays by Shakespeare and Wilde; and stand-up by Pryor, Diller, and select contemporary comedians. Student writing

is analytical and creative (everyone must write at least one joke).

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, students grapple with how literature can influence social change.

Falling in Love

Literature 153

CROSS-LISTED: GSS

DESIGNATED: ELAS COURSE

This course explores iconic literary depictions of romantic love as well as lesser-known texts, critical theory, and popular material across a range of media as it considers to what extent language and literature can capture and convey our most intimate feelings, experiences, and desires. Texts include medieval chivalric romance, Jane Austen's *Pride and Prejudice*, Gabriel García Márquez's *Love in the Time of Cholera*, Alice Walker's *The Color Purple*, selections of love poetry, and at least one mass-market "bodice-ripper" romance novel.

Middlemarch: The Making of a Masterpiece
Literature 200S

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.

The Rhetoric of Conquest and Contact: (De)Colonizing Narratives of Latin America

Literature 203

CROSS-LISTED: HUMAN RIGHTS, LAIS, SPANISH STUDIES

A look at the history of rhetorical strategies and recurrent tropes in the literature of Latin America, including notions such as "tabula rasa," "noble

savage,” “the marvelous,” and “the ineffable.” Topics and texts addressed include the 1550 debate of Valladolid, convened to determine whether indigenous people were human and had souls; Felipe Guamán Poma de Ayala’s chronicle to the king of Spain, using European rhetorical strategies to denounce the violent excesses perpetrated in Perú in his name; and indigenous representations adapted by Spaniards and Ladinos to bring indigenous societies into the Christian fold.

Religion and the Secular in Literary Modernism

Literature 2035

CROSS-LISTED: AMERICAN STUDIES, INTERDISCIPLINARY STUDY OF RELIGIONS

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 a celebrated passage from Plato’s *Republic*, Socrates claims that there is “an ancient quarrel between philosophy and poetry.” This course considers ways in which ancient authors (or their characters) configured the relationship between poetic production and theoretical inquiry. Readings from Homer, Sappho, Pindar, Aristophanes, Aeschylus, Euripides, Heraclitus, Plato, Aristotle, and, from the Latin corpus, Vergil, Horace, Catullus, Seneca, Cicero, and Horace. 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 part considers novelists who have diagnosed the effects of urban reality on their protagonists, prompting readers to link the transformation of

traditional power structures, the rise of social mobility, and the increasing centrality of science to new literary techniques. Readings from Balzac, Baudelaire, Brecht, Chekhov, Dostoevsky, Flaubert, Gogol, Hoffman, Woolf, and Zola.

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 understanding of the history of Arabic literature, including its formal developments, genres, and themes. Topics discussed include colonialism and postcolonialism, occupation and liberation, religion versus 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 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.

Introduction to World Literature

Literature 207

World literature offers a framework for reading literary texts outside the confines of national or linguistic traditions. The course explores texts from across the globe and throughout history, in order to better understand the debates that have produced the concept of “world literature,” how different literary traditions relate to each other, and the impact of globalization on those traditions. Readings range from canonical texts, including *The Epic of Gilgamesh* and *The Tempest*, to contemporary fiction such as Elena Ferrante’s Neapolitan novels and Marjane Satrapi’s graphic novel *Persepolis*.

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.

Kings and Queens in European History and Literature

Literature 212

CROSS-LISTED: FRENCH STUDIES, HISTORICAL STUDIES, MEDIEVAL STUDIES

Why was it that, for most of human history, the rule of kings and queens was seen as natural and even divinely ordained? What was it that subjects dreamed of in their ruler, and what was it they feared? What was the connection between the personal and political lives of rulers? Students read historical and fictional texts from the Middle Ages, Renaissance, and Age of Revolutions. Kings and queens considered include Charlemagne, King Arthur, Eleanor of Aquitaine, Richard the Lionheart, Henry V, Elizabeth I, and Marie Antoinette.

Domesticity and Power

Literature 2140

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, ARCHITECTURE, 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.

Infernal Paradises: Literature of Russian Modernism

Literature 2153

CROSS-LISTED: HUMAN RIGHTS, RES

The Russian 20th century witnessed both the creation and deconstruction of many visionary projects. This course explores Russian utopia as an intellectual, aesthetic, and spiritual concept with a great capacity for social transformation. Readings by Chekhov, Bely, Blok, Mayakovsky, Tsvetaeva, Pasternak, Zamyatin, Platonov, and Bulgakov demonstrate continuity of the Russian literary tradition while revealing how innovative creative forms and resonant new voices contributed to an artistic revival, one that flourished under the harsh conditions of censorship, totalitarian oppression, and forced isolation between Russian culture and its Western counterpart.

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*.

Free Speech

Literature 218 / Human Rights 218

See Human Rights 218 for a course description.

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, Pascale 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.

Dostoevsky Presently

Literature 2227

CROSS-LISTED: RES

By looking at Dostoevsky through the lenses of poetics, philosophy, politics, and psychology, the class seeks to understand what makes this 19th-century Russian writer our contemporary—and one of the most widely read authors in the world. Texts include his novels *The Idiot*, *Demons*, and *The Brothers Karamazov*; shorter works, such as “Poor Folk,” “The Dream of a Ridiculous Man,” and “Bobok”; and journalistic pieces from *A Writer’s Diary* (which might be considered the first ever blog). Attention is also paid to the present state of research on Dostoevsky.

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 ques-

tions 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

CROSS-LISTED: RES

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.

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.

Voices of Modern Ireland

Literature 2301

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.

Art, Aesthetics, and Modernism in the Arab World

Literature 231

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE, 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 2318

CROSS-LISTED: VICTORIAN STUDIES

John Ruskin announced in *Modern Painters* (1843) that the greatest art must contain "the greatest number of the greatest ideas." Fifty years later, Oscar Wilde declared with equal assurance that "all art is quite useless." What happened in that intervening half century? This course follows the evolution of poetry and poetic theory, and the accompanying Victorian debate about the status of art in relation to society. Readings: Tennyson, Browning, Rossetti, Hopkins, Hardy, Yeats, Ruskin, Arnold, Pater, and Wilde.

The Art of Translation

Literature 2319

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

Middle Eastern Cinemas

Literature 232

CROSS-LISTED: MES

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

Freud for Our Times

Literature 2324

CROSS-LISTED: MBB

Sigmund Freud invented psychoanalysis as a body of theoretical knowledge and a clinical practice grounded in listening and interpretation. Freud was also deeply interested in art, literature, and the human sciences, fields that greatly influenced him and that he in turn influenced. Beginning with his work on the unconscious and sexuality, the course examines how a clinically grounded understanding of the psyche provides insights into culture, politics, philosophy, religion, and linguistics. Classes are structured around clusters of readings, each with a core text by Freud.

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.

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.

Literary Journalism

Literature 240 / Written Arts 240

CROSS-LISTED: HUMAN RIGHTS

What makes some journalism literary and not just informative is to some extent a question of taste and subjective judgment. But the main thing is that the text has lasting value on merits unrelated to topicality. Readings include William Hazlitt's essay "The Fight" (1822), Emil Zola's "*J'Accuse*" (1898), and criticism, political reportage, travel essays, and war reporting by writers including H. L. Mencken, Gay Talese, V. S. Naipaul, Susan Sontag, and Zadie Smith.

Fantastic Journeys and the Modern World

Literature 2404

CROSS-LISTED: JEWISH STUDIES, RES

An examination of the "fantastic" genre in Russian and Central and East European literature from the beginning of the 20th century to World War II.

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.

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.

The Coming of Age Novel in the 19th Century

Literature 2433

The Bildungsroman (novel of education or formation) was a dominant genre of 19th-century literature. Tracing the lives of characters through familiar coming-of-age plots, it showcases the novel's ability to express both individual hopes and social constraints, youthful ideals and mature realizations. This seminar offers an in-depth study of several classics of the genre by Goethe, Austen, Flaubert, Hardy, and Wharton.

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.

Poetry and Rebellion: Milton's *Paradise Lost*

Literature 246

The course explores questions of civil and personal responsibility, freedom of speech and thought, and good and evil through a close reading of John Milton's 17th-century epic. A polemicist, minister of government (Secretary for Foreign Tongues), and poet, Milton was also an antimonarchist who advocated the overthrow of England's king. When the monarchy was restored, Milton was cast out of government and briefly imprisoned. He wanted to write a national epic for England, like Virgil's *Aeneid*. He wrote instead an epic "of man's first disobedience," an attempt to "justify the ways of God to men." And perhaps to himself.

Japanese Popular Culture

Literature 247

CROSS-LISTED: ASIAN STUDIES

Popular culture is contradictory and paradoxical, by turns superficial and profound, entertaining

and yet consequential and complex. This course explores concepts and models for understanding Japanese popular culture. By looking at both old genres and new media, students gain insights about power, community, democracy, and social control. Texts by Satoshi Kon, Osamu Tezuka, Natsuo Kirino, Studio Ghibli, Haruki Murakami, and Makoto Shinkai.

Strangers from a Distant Shore: The Foreign in Japanese Literature

Literature 248

CROSS-LISTED: ASIAN STUDIES

DESIGNATED: MIGRATION INITIATIVE

Japan is often depicted as a unique and remote land long detached from other regions and traditions. But nothing could be further from the truth. This course explores the role of ostensibly foreign forms of writing, thought, and representation in Japanese literature. Topics include the influence of Tang poetry on Japanese verse, inner Asian precedents for medieval folk tales, the place of Chinese ghost stories in vernacular fiction, writings by Japanese authors on their experiences overseas, and contemporary narratives by migrants from South and Southeast Asia.

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. 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.

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 Oulougum’s *Bound to Violence*, among others.

After Nature: Victorian Literature and the Environment

Literature 2515

CROSS-LISTED: EUS, VICTORIAN STUDIES

With the current reality of ecological crisis as a touchstone, this course returns to a major inflection point in humanity’s relationship with the natural world: 19th-century Britain. Topics include rural life after enclosure; the industrial city and its inhabitants; deforestation, resource extraction, and pollution; the sciences of geology and evolution; nature and empire; and the effects of human activity on earth systems. Students read novels (Dickens, Hardy), poetry (Wordsworth, Tennyson,

the Brownings, Hopkins), scientific writing (Lyell, Darwin, Tyndall), art criticism (Ruskin), and social theory (Engels, Mayhew, Mill).

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.

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, Álvaro Núñez Cabeza de Vaca, Olaudah Equiano, Cotton Mather, Mary Rowlandson, and Phillis Wheatley, among others. Literature 258 addresses American literature written from roughly 1830 to the turn of the 20th century. Intellectual and aesthetic concerns include the legacy of Puritanism, witnesses and critics of slavery, the aspiration to extricate American literature from European traditions and forge a distinctly democratic poetics, the figurations and politics of “wilderness” and “frontier,” and the impact of Darwinism on the development of “naturalist” literary genres. Literature 259 focuses on the formal characteristics of literary movements such as realism, naturalism, regionalism, and modernism; historical contexts for understanding the development of American literature and culture, including debates about immigration, urbanization, industrialization, inequality, racial discrimination, and new technologies of communication and mass entertainment. In Literature 260, students explore

the role of literature in articulating, galvanizing, 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 and 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.

Women Writing the Caribbean

Literature 2670

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, GSS

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

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.

German Literature in Seven Dates

Literature 2704

CROSS-LISTED: GERMAN STUDIES

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

The Fantastic in Chinese Literature

Literature 272

CROSS-LISTED: ASIAN STUDIES

Using “fantastic” literature as a critical lens, this course explores masterpieces of Chinese literature from the first millennium BCE to the present. Texts range from Buddhist miracle tales to an avant-garde novel about cannibalism, and from medieval ghost stories to the creation of communist superheroes during the Cultural Revolution. Topics include shifting human/nonhuman boundaries; representations of foreign lands (and the underworld); the aestheticization of female ghosts; utopia and dystopia; and the fantastic as social criticism and national allegory.

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*.

What We Know and How We Know It

Literature 276

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

Literature, like life, often turns on questions of understanding and misunderstanding, intuition, assumption, preconception, prejudice, first impressions, and corrections. How do we learn, how does learning change us, and when is learning beyond us? This course looks at short stories, novellas, and nonfiction in which the characters and/or readers know something or don't, learn something or don't. Writers may include Bolaño, Jane Bowles, Paul Bowles, Turgenev, Chekhov, Babel, Spark, Gallant, Baldwin, Joyce, Eisenberg, Cheever, and Malcolm.

Japanese Folklore

Literature 279

CROSS-LISTED: ASIAN STUDIES

Students explore a range of cultural expressions from premodern through contemporary Japan: epic narratives, local legends, folktales, stories of the supernatural, music, religious festivals, manga, anime, and film. The course also tackles ideas and assumptions underlying the notion of "folk." Who are the folk? From when and where does the concept of a folk people originate inside and outside of Japan? Is folk still a viable, relevant category today? Works by Kunio Yanagita, Kyoka Izumi, Shigeru Mizuki, Lafcadio Hearn, Ueda Akinari, and others.

Colossi of Pomo: Postmodernism's Biggest Books

Literature 283

Postmodernism's progress can be traced along a mountain ridge of massive paper behemoths,

from William Gaddis's *The Recognitions* of 1955 to Joseph Heller's *Catch-22* in 1961, Thomas Pynchon's *Gravity's Rainbow* in 1973, and David Foster Wallace's *Infinite Jest* of 1996. This twice-monthly seminar ascends these Colossi of Pomo, while pausing to admire glimpses of more modest peaks—Kathy Acker, John Barth, Donald Barthelme, Angela Carter—along the way.

On Friendship

Literature 284

What does it mean to think about political modes of living together through the lens of "friendship"? How is this different from political thinking that focuses on neighboring terms like solidarity, community, fraternity, family, and love? The course explores works of philosophy, poetry, essay, drama, and letters, from various languages and traditions, and asks how different forms of writing may affect our conception of friendship. Texts by Arendt, Aristotle, Baldwin, Blanchot, Butler, Derrida, Emerson, Hahn, Heine, Lauterbach, Lessing, Montaigne, Nietzsche, and Varnhagen.

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

Literature 291

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

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.

Arab Future Histories

Literature 292

CROSS-LISTED: AFRICANA STUDIES, MES

Borrowing its title from Egyptian novelist Nael el-Toukhy's concept of "writing future histories," this course introduces contemporary literary and artistic production from across the Arab world. Works discussed engage in an exploration of the (not-so-distant) future, whether through the disappearance of the Palestinians, the reenactment

of the Lebanese Rocket Society, or the resurrection of an Iraqi Frankenstein. The class traces historic antecedents to these approaches, questions their relationship to the aftermath of the so-called Arab Spring, and considers the role translation plays in creating or accentuating such movements.

South African Literature

Literature 294

CROSS-LISTED: AFRICANA STUDIES

An overview of South Africa's literary landscape from 19th-century colonial literature, through 20th-century writings under Apartheid, to 21st-century fiction in a new democracy. Alongside novels, plays, short stories, and films, the class considers travel writing, historical romance, legal statute, political manifesto, and journalism. Topics include the political and ethical responsibilities of literature, the relationship of fiction to history and memory, and the enduring difficulties of racial segregation and class inequality. Works by Schreiner, Plaatje, Fugard, Gordimer, Coetzee, La Guma, Wicomb, Mpe, Krog, and Ntshanga.

Hunger in World Literature

Literature 295

CROSS-LISTED: HUMAN RIGHTS

Hunger is one of the most banal experiences of existence but at its extremes it can take us to the limits of what it is to be human. This course examines how hunger has been represented in world literature. Texts range from medieval ascetics to 20th-century mystics like Simone Weil and from global hunger strikers to contemporary anorexics, and include histories of hunger imposed on whole populations, including Malthus's and Jonathan Swift's writings about poverty in the 18th and 19th centuries and contemporary accounts by Dangarembga, Marechera, and Lispector.

Victorian Twilight: Degeneration and the Culture Wars of the Fin de Siècle

Literature 297

CROSS-LISTED: VICTORIAN STUDIES

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 Zola, Wilde, Conrad, Hardy, Ibsen, and Nietzsche.

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.

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.

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, fem-bots, 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

A look at how writers of the 19th, 20th, and 21st centuries have represented the "normal" body as well as bodies presented as extraordinary: bodies disfigured at birth or by illness or war, bodies paraded as "freaks," bodies that don't fit into established categories. Readings include short fiction by Poe, Hawthorne, Steinbeck, O'Connor, and Morrison; novels by Howe, Davis, and Haddon; memoirs by Keller, Mairs, Fries, and Kuusisto; and poetry by Whitman and Barnes, and from the anthology *Beauty is a Verb*.

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.

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*.

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.

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 acknowledgment 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.

(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*.

Love and Death in 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.

Evidence

Literature 3206 / Human Rights 3206

See Human Rights 3206 for a full course description.

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, and 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, Friedman, Chodorow, and others.

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 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.

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.

Life of the Mind: Hannah Arendt

Literature 337 / Philosophy 337

See Philosophy 337 for a full course description.

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," 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).

Black Skin, White Masks: Decolonization through Fanon

Literature 348

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

Where does the concept of decolonization come from? What can we learn by reading the history of decolonial thought as a simultaneously literary, political, and philosophical project? This course approaches these questions through the work of Frantz Fanon, a Martinican writer, intellectual, psychiatrist, and anticolonial revolutionary. Texts include *Black Skin, White Masks*, his analysis of the psychopathologies produced by colonial racism, and *The Wretched of the Earth*, his controversial defense of anticolonial violence.

Civilization, Modernity, and the Modern Arabic Novel

Literature 350

CROSS-LISTED: MES

How was the understanding of civilization curated and redefined as a result of the shifting geopolitics of modernity, and how are these shifts refracted in Arabic literary production of the 19th and early 20th centuries? Texts from Ahmad Faris al-Shidyaq, Muhammad al-Muwaylihi, Butrus al-Bustani, Esther Moyal, Labiba Hashim, Ameen Rihani, and Muhammad Haykal. Theoretical readings by Edward Said, Emily Apter, Gayatri Spivak, Talal Asad, Aamir Mufti, and Peter Osborne.

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 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

CROSS-LISTED: THEATER AND PERFORMANCE

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.

Shakespeare's Tragedies

Literature 353

CROSS-LISTED: THEATER AND PERFORMANCE

Students read all 10 Shakespeare's tragedies—*Titus Andronicus*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Macbeth*, *Othello*, *Antony and Cleopatra*,

Timon of Athens, *King Lear*, and *Coriolanus*—with an eye to their examination of agency, coercion, belonging, and hatred. These tragedies remain durable mechanisms for exploding assumptions in politics, gender, race, and economics. The class considers where they came from and how they've been reshaped over time by artists like Toni Morrison and Akira Kurosawa.

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.

Playing in the Dark: Toni Morrison's Literary Imagination

Literature 356

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

“How is ‘literary whiteness’ and ‘literary blackness’ made?” “What happens to the writerly imagination of a Black author who is at some level always conscious of representing one's own race?” This course takes Toni Morrison's 1992 essay “Playing in the Dark” (the above quotes

are drawn from its preface) as inspiration for an exploration of Morrison's fiction, nonfiction, and work as a literary editor. The class also learns how to read critically within the fields of American and African American literature.

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 language accessible to nonacademics.

Global Modernism

Literature 362

While modernism has been considered a largely European and North American affair, new research has shown that modernism existed all over the world, from Africa and Latin America to the South Pacific and East Asia. Writers studied may include Chinweizu Ibekwe, Léopold Sédar Senghor, and Wole Soyinka (Africa); Claude McKay, Kamau Brathwaite, and Aimé and Suzanne Césaire (Caribbean); Hirato Renkichi and Chika Sagawa (Japan); Lu Xun, Eileen Zhang, and the Misty poets (China); Albert Wendt (Samoa/New Zealand); Georges Henein, Nazik al-Malaika, and Adonis (Middle East); among others.

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 *Père 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.

Prismatic Encounters: The Literary Afterlife of Russian Classics

Literature 370

How do masterworks of literature begin a new life in a different language, cultural context, and literary market? What narrative features and authorial techniques make them suitable for creative adaptation, imaginative translation, or extensive referencing by other writers? This course examines the afterlives of great Russian novels and short stories as they were appropriated, retold, and refracted by authors writing in English. Readings from Gogol, Dostoevsky, Turgenev, Chekhov, Zamyatin, Lahiri, Coetzee, Hemingway, O'Connor, Nabokov, and Orwell.

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

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

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. Students are encouraged to consider how their writing is and can be an act of critical and creative engagement, a way of interrogating and translating the world around us. 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 history, making students aware of conscious and unconscious influences on their writing.

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 courses:

- Literature 201, *Narrative/Poetics/Representation*
- One course in the English, American, or comparative literature sequence
- A Written Arts course in fiction or nonfiction at the 100–200 level
- A Written Arts course in any discipline at the 200–300 level
- Another course in the Division of Languages and Literature

Poetry: Students hoping to moderate into poetry must take the following classes:

- Literature 201, *Narrative/Poetics/Representation*
- One course in the English, American, or comparative literature sequence
- A Written Arts poetry course at the 100–200 level
- A course in the analysis of poetry at the 200–300 level
- Another course in the Division of Languages and Literature

Students who have moderated into fiction and nonfiction are strongly encouraged to take an upper-level writing seminar prior to the start of their Senior Project. Students who have successfully moderated into poetry are encouraged to take an upper-level course in the writing or analysis of poetry.

Recent Senior Projects in Written Arts:

“Bound to Rise,” a collection of short stories

“Eighth Avenue Line,” a novella

“red sea, yellow earth,” a collection of poems

“The Rightly Crumple,” a work of fiction

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.

Nonfiction Workshop I

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. For first-year students.

Poetry Workshop I

Written Arts 123

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.

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.

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.

Reading and Writing Nature

Written Arts 236

CROSS-LISTED: EUS

Students in the course read and write narratives that use the natural world as both subject and source of inspiration. The goal is to identify what makes nature writing compelling (or not) and understand the challenges of the genre. Texts by Emerson, Thoreau, Muir, Dillard, Ehrlich, and Abbey. Students keep a nature journal and thus must be willing to venture into the outdoors—woods, river, or mountains.

The Song of a Page:

Short Prose Forms for Poets

Written Arts 238

Nietzsche, perhaps anticipating Twitter, 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 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.

Literary Journalism

Written Arts 240 / Literature 240

See Literature 240 for a full course description.

Rhythms and Words

Written Arts 241

Robert Creeley wrote: “it is all a rhythm,/from the shutting/door, to the window/opening,/the seasons, the sun's/light, the moon,/the oceans, the/growing of things.” This course considers how poetry captures and reflects this principle of being, and how the intentional patterning of language is both a mnemonic tool and a source of pleasure. Topics include the rhythmic phenomena that surround us, from nature's diurnal cycles to our own internal rhythms; the rhythmic properties of chants, prayers, and spells; and the relation between poetics and music.

Death Is Not the End

Written Arts 242

Literature is death-haunted. What it looks like, what it costs, what it means: death has been considered, evoked, and defined variously in the verbal arts of different cultures since the beginning of the human record. This course seeks death in artistic life. Among the writing considered: excerpts from classical epics (*Iliad*, *Aeneid*) and religious texts (Quran, Bardo Thodol, Bhagavad Gita, Bible); essays by Montaigne and Sir Thomas Browne; and modern fiction, poetry, and nonfiction by Tolstoy, Eliot, Spark, White, Didion, and Wallace-Wells.

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.

Poetry III: The Long View

Written Arts 312

For advanced students with an interest in developing an extended project involving original research, retrieval of materials, and the examination of works in the tradition of investigative poetics. Students are expected to complete a fully realized sequence of poems by the end of the semester and provide ancillary documents related to its composition.

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.

Writing Workshop for Nonmajors

Written Arts 323

The course is designed to give non-Written Arts majors the opportunity to explore the medium of creative writing in a rigorous fashion, through a combination of prompts and student-generated topics. Some prior experience of independent writing is required, but no formal training. Students are encouraged to allow knowledge of their particular field, as well as extracurricular interests, to enrich their creative endeavors.

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).

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.

Landscapes: Literature and Cartography

Written Arts 331

CROSS-LISTED: ARCHITECTURE

The focus of the course is on space in literature and literature's relationship to space. The class first reads stories that take place in enclosed spaces, like Kafka's “Metamorphosis” and Sartre's *Huis Clos* (No Exit); then moves outdoors to cities, towns, and rural areas (Thoreau's Walden Pond, Joyce's Dublin, Chandler's semifantastical Los Angeles); experiments in psychogeography (Debord, Defoe, De Quincy, Self); and writers who imagined entire countries and worlds (Tolkien, Le Guin, Hoban).

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 poetries, 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.

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 non-fiction. 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 wellspring 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.

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, and others. They also create written work that explores the power of environment, be it the mountaintop, the boulevard, or the void.

On Description: Writing the World

Written Arts 343

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? The class listens to music, looks at pictures, walks through their surroundings, and writes descriptions of what they experience, noting the ways that mood and memory affect what we perceive and how we write.

Stealing Stories

Written Arts 344

The homage, the text that's "in dialogue" with another text, the "reimagining" of another's work—all such terms acknowledge that a writer's creations are the happy offspring of older creations. This course examines a variety of short stories (by James Joyce, Anne Carson, Langston Hughes, John Cheever, Isaac Babel, and Mavis Gallant) with a view to identifying and appropriating their moves, solutions, and ideas. Students then use the loot to write new stories.

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 Politics of Space

Written Arts 346

CROSS-LISTED: HUMAN RIGHTS

In this upper-level writing seminar, students investigate the politics and poetics of space and their manifold intersections. Topics discussed include the ways that we move around space as bodies, inhabit spaces as members of a community, create space, and interpret private space. Texts include Roland Barthes's *Camera Lucida*; James Baldwin's *Notes of a Native Son*; Aristotle's *Politics*; selected audio recordings from the World Soundscape Project; and excerpts

from Anne Carson, Emily Dickinson, and Sharifa Rhodes-Pitts.

Manifestations of the Self in Narrative: Metafiction to Autofiction

Written Arts 347

The term autofiction was coined around the same period as metafiction, but in the last decade has been in vogue for contemporary fiction that foregrounds the self, erecting no discernible wall between life and art. How does the self transmute in these fictive arenas? Is the realm of metafiction and/or autofiction ultimately a narcissistic enterprise or a continuum of ingenuity that deconstructs the self? Readings drawn from works by Nabokov, Calvino, Borges, Cortázar, Barthelme, Sorrentino, Baker, Acker, DeWitt, Luiselli, Cusk, and others.

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.

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 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 and other interdisciplinary curricular initiatives, see page 248.

Division chair: Kristin Lane

Biology

biology.bard.edu

Faculty: Michael Tibbetts (director), Heather Bennett, Cathy Collins, M. Elias Dueker, Brooke Jude, Craig Jude, Felicia Keesing, Arseny Khakhalin, Gabriel G. Perron, Bruce Robertson

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:

- "Developing *Danio rerio* as a model to study diet-induced type 2 diabetes and its epigenetic impacts"
- "The effects of plot size and location on seedbank richness and community composition in an experimentally fragmented landscape"
- "Enterococcus as an indicator of fecal contamination in fresh water," a case study of Hudson River tributaries
- "Infrared light detection by the Haller's organ of adult blacklegged ticks (*Ixodes scapularis*)"

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.

Mammals

Biology 106

DESIGNATED: THINKING ANIMALS INITIATIVE

Mammals are a specialized group of creatures with 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. 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, as the planet warms and little of the land or sea is untouched by humans, a particularly adaptable species of mammal.

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 I of the Mathematics Diagnostic.

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.

Food Microbiology: Cider Making

Biology 116

CROSS-LISTED: EUS

An exploration of concepts in food microbiology, environmental sciences, and biochemistry associated with cider making at Montgomery Place Orchards. Students learn how to pick apples throughout the season based on their chemical

properties; produce sweet cider in aseptic conditions; harness and characterize the microbial life associated with fermentation to favor the production of natural cider in a commercial capacity; and monitor the safe production of cider by conducting different assays that are commonly used in state-mandated analytical laboratories.

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.

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.

Obesity

Biology 121

CROSS-LISTED: GPH

According to the Centers for Disease Control and Prevention, more than a 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.

Existential Neuroscience

Biology 131

CROSS-LISTED: MBB

Neuroscience as a field is undoubtedly useful to medical professionals, but would knowing some neuroscience change the way we behave as humans? If you learn more about those little cells in your brain that make you the conscious being that you are, will it make you more cynical and materialistic? Or will it fill you with a sense of something beautiful and complex arising from virtually nothing? This course looks at the neuroscience of music, visual art, pain, emotions, free will, consciousness, and other things that make us human.

From Egg to Organism

Biology 135

How does a single fertilized egg develop into a whole organism? How does one cell diversify into many different cell types, from blood to skin to muscle? How do these cell types develop into organs and organ systems? How do organisms derive cells that can reproduce and regenerate other cells? In this course, which includes a number of hands-on activities and labs, students focus on a basic understanding of how these events occur and speculate on discoveries yet to come.

Environmental Microbiology

Biology 145

CROSS-LISTED: GPH

This introduction to current research in environmental microbiology covers such basic biological concepts as DNA, RNA, protein production, cellular replication, metabolism, respiration, and Mendelian genetics. Topics specific to microbial life include ecological life cycles and microbial habitats, the microbiomes of plants and humans, biodegradation and bioremediation, antibiotic resistance, biofilms, and quorum sensing. A laboratory component allows students to culture environmental microbes as well as learn techniques for identification and characterization of phenotypes.

From Genes to Traits

Biology 151

An introduction to the relationships between genetics, environment, and biochemistry. The laboratory portion of this course acquaints

students with some of the methodologies and instrumentation found in a modern biology lab. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Global Change Biology

Biology 153

CROSS-LISTED: EUS, 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 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. 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.

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.

The Physical Context of Life

Biology 180

This course explores concepts in physics that have direct implications for how biological systems have evolved and how they function. Two major themes are the mechanics of motion in fluids and the ways that organisms produce and consume energy. The goal is to study how biological structure and function are better understood by learning the basic physics that constrains them. *Prerequisites:* high school biology and physics, and a passing score on Part I of the Mathematics Diagnostic.

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.

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, THINKING ANIMALS INITIATIVE

Birds are presented as a unique group and as representative of vertebrates, with emphasis on adaptation, ecology, behavior, bird conservation, the physical basis of flight, and laboratory and field methods used in modern ornithology. Students also consider current views of the systematic relationships among living birds and the evolutionary history of birds, including the debate regarding their relation to dinosaurs and the origin of flight. Field trips to local habitats and biological reserves, as well as study of museum specimens.

Animal Behavior

Biology 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.

Developmental Genetics

Biology 325

This course covers the current understanding of the molecular mechanisms, genetic pathways, and signaling events that regulate animal development. The class explores evolutionary mechanisms in a variety of model systems, including vertebrates (mouse, chick, frog, fish) and invertebrates (flies, worms); and examines cell determination and differentiation, the formation of the early body plan, organogenesis, morphogenesis, stem cells, and how principles of developmental biology apply to modern medicine. *Prerequisite:* successful moderation into biology or permission of the instructor.

Computational Biology

Biology 336

Students learn to model, visualize, and analyze biological processes. Throughout the semester, they work on two long projects, gradually building up their complexity and improving their code. The course leads to a four-week individual project. *Prerequisite:* Biology 202 or Computer Science 210, or permission of the instructor.

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 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: MBB

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 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.

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.

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:* Upper College 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 as well as the public health effects of the disease. *Prerequisite:* Moderation in biology or permission of the instructor.

Communicating Science amid Unresolved Ecological Controversies

Biology 437

DESIGNATED: CALDERWOOD SEMINAR

Supporting Earth's ever-increasing population without reducing biodiversity remains one of our biggest challenges. The immediate need for solutions places pressure on land managers and policy makers to translate relevant scientific findings into action, perhaps before clear answers emerge. Students examine current controversies in the ecological literature, read recently published papers to gather evidence for both sides of an argument, and produce writing pitched at a variety of audiences. *Prerequisite:* junior or senior standing, moderation into biology, or permission of the instructor.

Biology Communication

Biology 445

Students in this 1-credit course meet with a scientist each week to discuss the scientist's research. In preparation for these meetings, they read primary papers and hear the scientist present a research talk at the weekly Biology Seminar. Over the course of the semester, each student is responsible for writing an article about the work of one of the scientists, with that article written for a general audience. Limited to eight students who have moderated into Biology or have permission of the instructor.

Chemistry and Biochemistry chemistry.bard.edu

Faculty: Christopher LaFratta (director), Craig Anderson, Swapn Jain, Christopher LaFratta, Emily McLaughlin, Atahualpa Pinto, Emily 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 includes 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 the 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:

"Hidden toxins in everyday cosmetics"

"The metrology of two-photon polymerization"

"Shining light on cyclobutane synthesis:

Ir catalyzed [2+2] cycloadditions of vinylogous esters through energy transfer"

"Thermodynamic investigation of the binding of platinum-based complexes with 10 basepair DNA/RNA structures"

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 microwave 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*, Chemistry 360, *Synthesis*, and Chemistry 390, *Biochemistry*. One advanced elective course is offered each semester, covering topics such as organic synthesis, nucleic acids, organometallics, nanotechnology, and biochemistry.

Chemistry in Modern Policy *Chemistry 121*

CROSS-LISTED: EUS

Chemistry plays a critical role in guiding the creation of public policy to address societal

interests and needs. Utilizing case studies based on recent policy, this course aims to understand the scientific origin of the problem the policy attempts to address and its proposed solution. The primary topics consist of energy-related policies surrounding fossil fuels, renewable energies, carbon footprints, and more. No specific science or mathematics background beyond algebra is assumed.

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.

Science of Modern Technology *Chemistry 126*

Technology plays an increasingly important role in our daily lives, from watches that can measure an EKG to DNA-sequencing machines that can read a person's entire genome and mobile phones that know what floor of what building they are on. This course explores the science underlying an array of modern technologies and peers ahead toward next-generation technologies.

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 introduction to biochemistry emphasizes 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.

Protein Research Methods*Chemistry 437*

A theoretical and applied overview of modern protein techniques employed in the expression, purification, and characterization of enzymes. Topics covered include protein modeling and bioinformatics, colorimetric methods, cell lysis techniques, purification of recombinant proteins, SDS-PAGE electrophoresis, enzyme kinetics, and an introduction to CRISPR-Cas9 techniques. Lectures emphasize the scientific fundamentals and historical context of the discipline; laboratory experiments are designed to give students essential training for the work of a modern protein research laboratory. *Prerequisite:* Chemistry 390 or permission of the instructor.

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).

Energy Materials

Chemistry 445

This seminar focuses on understanding the synthesis and fundamental theory behind materials pertinent for energy generation, utilization, and storage. Through discussion of primary literature, the course explores recent breakthroughs and persisting problems surrounding materials used in solar cells, thermoelectrics, LEDs, batteries, and more. *Prerequisite:* Chemistry 311, Physics 321, or permission of the instructor.

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, modeling, 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, among other programs and concentrations, Mind, Brain, and Behavior, Experimental Humanities, Mathematics, Film and Electronic Arts, and Music, 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:

- “Agent-Based Model of Cavitation in Spinal Cord Injury”
- “Credit-Risk Analysis in Peer-to-Peer Lending Dataset: Lending Club”
- “Geometric Correction for a Spherical Mirror Projection on a Nonplanar Surface”
- “Self-Driving Cars: Exploring the Potential of Using Convolutional Neural Network to Overcome Road Variation”

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*, *Bioinformatics*, and *Machine Learning*.

**Introduction to Computing:
Simulating Reality**

Computer Science 115

How do rumors and fashions spread in society? Does a small change in environmental temperature disrupt an ecosystem? Questions like these are explored, using computers to create virtual worlds. This introduction to modeling and simulation is for students who are interested in creating computer models of objects, processes, and complex systems using computer software. *Prerequisites:* a strong background in precalculus mathematics or the equivalent, and a passing score on Part I of the Mathematics Diagnostic.

**Introduction to Computing:
Web Informatics**

Computer Science 116

An introduction to content deployment for the World Wide Web. Participants construct social networking software, similar in scope to blogs or Facebook, using a dynamic web programming system. Strong emphasis is placed on the development of flexible applications that efficiently store and process data and metadata. In addition to basic computer programming, various XML technologies are employed. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

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

CROSS-LISTED: EXPERIMENTAL HUMANITIES, MBB
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.

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 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 theory, design, and implementation of databases and data modeling. Key topics include database methodologies, data modeling design, three-tier architectures, database querying, implementation of database applications, and related topics in information systems. Students design a project that sorts through real data involving actual subjects and genuine problems by constructing a data model and building their own database.

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, location sensors, spoken interfaces, and video capture. Students work in small teams to develop a complete application for this platform.

Mathematics

math.bard.edu

Faculty: John Cullinan (director), Ethan Bloch, Mary C. Krembs (MAT), Caitlin Levenson, Stefan M. Mendez-Diez, Daniel Newsome, Lauren Rose, 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:

"Economic Methods for Comparative Case

Studies: Lessons from the Dominican Prison Reform"

"Gerrymandering and the Impossibility of Fair Districting Systems"

“Happy Numbers in Iterations of Degree Three”
 “Markov Chains in Music Composition”

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.

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.

Mathematics of Puzzles and Games

Mathematics 116

DESIGNATED: ELAS COURSE

This course develops the mathematics of puzzles and games as a means to solve a puzzle or win a game, and also as a fun way to learn and develop mathematical skills. The focus is on the mathematics and strategies behind Rubik’s Cube, SET, Nim, Hex, and Sudoku. ELAS activities include guest presenters, a trip to the National Museum of Mathematics, and participation in game sessions for local K-12 students and community members. *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.

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

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 and 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.

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, 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.

Discrete and Computational Geometry*Mathematics 313*

Discrete and computational geometry, which has applications in areas such as pattern recognition, image processing, computer graphics, and terrain modeling, is the study of geometric constructs in two- and three-dimensional space that arise from finite sets of points. Topics covered include convex hull, Delaunay triangulations, Voronoi diagrams, curve reconstruction, and polyhedra. Work involves both traditional proofs and implementation of algorithms via the computer system Sage, which is based upon Python. *Prerequisites:* Mathematics 261 or Computer Science 145, and some programming experience.

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.

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.

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.

Differential Geometry

Mathematics 352

This course uses methods from multivariable calculus to study the geometry of curves and surfaces in three dimensions. Topics covered include curvature and torsion of curves, geometry of surfaces, geodesics, spherical and hyperbolic geometry, minimal surfaces, Gaussian curvature, and the Gauss-Bonnet theorem. Time permitting, applications to subjects such as cartography and navigation, shapes of soap bubbles, computer graphics, image processing, and general relativity are also discussed. *Prerequisite:* Mathematics 241.

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.

Physics

physics.bard.edu

Faculty: Hal Haggard (director), Paul Cadden-Zimansky, John Cullinan*, Gidon Eshel*, 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:

- "The Invisible Sun: Building a Radio Interferometer Telescope"
- "Methane Sensing in the Field: An Attempt to Measure Methane over Large Areas via Arduino and Aerial Drones"
- "Optimizing Glide-Flight Paths"
- "A Study of Neural Networks for the Quantum Many-Body Problem"

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: ARCHITECTURE, 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

An introduction to the construction and understanding of the analog and digital electronics that factor into almost every piece of modern technology. Beginning with analog components such as voltage dividers, filters, rectifiers, and transistors, the class uses these building blocks to create and understand amplifiers, oscillators, and integrated circuits, before concluding the course with an exploration of logic circuits and computational architecture. Enrollment by 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; 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

The course explores the Schroedinger equation and Hilbert space formalism of quantum mechanics and then examines simple quantum systems including objects in potential wells, the quantum harmonic oscillator, and hydrogen atom electronic states. Additional material includes qubits, quantized angular momentum, and wave packets. *Prerequisites:* Physics 241 and either Physics 221, Mathematics 213, or Mathematics 242.

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

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 speakers 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 the biology, chemistry and biochemistry, computer science, mathematics, or physics program; two 300-level courses following Moderation into Psychology (at least one, and 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 individual differences (e.g., *Adult Abnormal 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 non-psychology Science, Mathematics, and Computing course) must be completed for a letter grade (i.e., not P/D/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 (decided individually in consultation with the adviser); 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:

"Helping Adolescents with Autism: Can Music Therapy Counteract the Effects of Hyperacusis?"

"Idioms of Distress in Myanmar"

"Keeping It in the Family: How Family Functioning and Childhood Environment Impacts Social Anxiety in College Students"

"A Wizard Hat for the Brain: Predicting Long-Term Memory Retention Using Electroencephalography"

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.

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.

Child Abnormal Psychology

Psychology 211

This course investigates the factors contributing to psychopathology emerging in childhood, as well as the diagnostic and treatment standards now in practice. Students work from an empirically based developmental psychopathology perspective, with an emphasis on the risk and protective factors that shape abnormal and normal developmental trajectories. The course explores various models for understanding maladaptive development through the examination of current research and diagnostic practices in specific areas.

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 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.

Social Neuroscience

Psychology 232

CROSS-LISTED: MBB

The field of social neuroscience aims to elucidate the links between the mind, brain, and social behaviors. This course focuses on recent theorizing and methodologies from neuroscience that have identified the psychological processes at play as we go about our dynamic and complex social lives. Specifically, the class examines the brain bases of social judgments, the experience and regulation of emotions, embodied cognition, empathy, attachment, theory of mind, sexual attraction, romantic love, and neuroeconomics. *Prerequisite:* Psychology 141, an introductory biology course, or permission of the instructor.

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.

Learning and Memory

Psychology 234

Memory is fundamental to all aspects of learning and behavior. It reminds us to pick up a friend after class, acts as a repository for driving skills, and can also incite flashbacks to an earlier car crash. How does the brain support memory? How do these capacities develop across the life span, and what can we do to improve our memory? The class evaluates theories and evidence from behavioral experiments, brain imaging methods, and cases of impaired memory. *Prerequisite:* a 100-level course in psychology.

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.

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 reports 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 treatment 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.

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 Behavior Change:

Promise and Pitfalls

Psychology 334

Human beings constantly have to choose from myriad behaviors to engage in and/or refrain from—whether it's eating, drinking, exercising, socializing, sleeping, or binge watching. How do we know which behaviors are most congruent with our goals, which most at odds? When certain patterns of behavior undermine health and well-being, are there any evidence-based cognitive or motivational strategies that can be applied to meaningfully change behavior? This seminar explores the promise and challenges of behavior change. Open to moderated psychology and MBB students, or with 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 234; 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.

Prejudice and Stereotyping

Psychology 337

CROSS-LISTED: HUMAN RIGHTS

This course focuses on the empirical study of intergroup relations and provides an overview of the social psychological study of issues in prejudice and stereotyping. The class considers the cognitive, affective, and motivational processes that underlie manifestations of stereotyping and prejudice as well as the consequences of being a target of prejudice and stereotypes. Source material includes empirical readings from social, cognitive, and developmental psychology and neuroscience as well as videos and articles written for a general audience. *Prerequisite:* Moderation into psychology or MBB, or permission of the instructor.

Predicting Behavior

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.

Recent Developments in Pharmacotherapies

Psychology 345

CROSS-LISTED: MBB, STS

This seminar examines newly discovered drug treatments for several mental illnesses. Initial class meetings focus on readings that help students understand the methods used for identifying and testing potential new therapies. Subsequent meetings consist of student-led discussions of topics of interest. This course is open to moderated psychology students and other students at the discretion of the instructor.

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.

Sleep

Psychology 353

People spend roughly one-third of their lives asleep. All too many spend the rest of their lives chronically underslept. What are the benefits of sleep and the risks of not sleeping enough? This seminar attempts to answer such questions by reviewing the empirical literature and designing studies to better understand how to get the most out of sleep. Open to moderated students who have the instructor's permission or have completed Psychology 230, 231, 234, or Biology 162.

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, 234, or 271.

Podcasts: Disordered Experience

Psychology 375

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Despite the history of the term "talking cure," the focus of most courses on psychological disorders are based almost entirely on the written word. The rise of podcasts, however, increases our ability to learn about mental illness and treatment directly from people who are willing to share their experiences. Each class meeting revolves around a podcast episode that provides insight into some aspect of mental illness, accompanied by reading primary source research articles and theory. Topics include cognitive processing therapy, gender identity, major depression, couples therapy, and opiate addiction.

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.

Clinical Psychology: Advanced Methodology

PSY CL

Students in the course participate in laboratory research related to clinical psychology. Specifically, they work on projects relevant to understanding the relationship between mood

and cognition. In addition to rotating weekly presentations, students have the opportunity to participate in all levels of the research process.

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 semes-

ters, 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.

Learning about Learning

Science 127

What is learning? How can we learn more quickly? What happens in our brains when we learn? This course offers an experimental investigation of what influences the depth and quality of learning. A major focus is on student-generated, quantitative experiments designed to test ideas about learning.

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."

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; Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an "other"; and Calderwood Seminars help Upper Class students think about translating discipline-specific writing to a general audience.

Division chair: Robert J. Culp

Anthropology anthropology.bard.edu

Faculty: Yuka Suzuki (director, fall) and Laura Kunreuther (director, spring), Michèle D. Dominy, Jeffrey Jurgens, Naoka Kumada, Gregory Duff Morton, John Ryle, Sophia Stamatopoulou-Robbins
Archaeologist in Residence: Christopher R. Lindner
Emeritus: Mario J. A. Bick, Diana De G Brown

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, South Asia, the Middle East, and the 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 the Anthropology Program 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”
 “Sustainable Paths,” an ethnography of an ecovillage in the Midwestern United States
 “Ward Manor: Care for the Elderly and Digital Memory”

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.

Ancient Peoples on the Bard Lands: Archaeological Methods

Anthropology 211

CROSS-LISTED: AMERICAN STUDIES, EUS

At the Forest site, along an old carriage path behind the Admission building, chipped stone objects afford the most conspicuous evidence of activity 5,000 years ago. The focus of the course, however, is on the distribution of fragmentary ceramic vessels and whether they were made from clay found beneath a nearby waterfall. Students learn basic excavation techniques and gain experience with cartographic analysis and microscopy.

Historical Archaeology

Anthropology 212

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EUS, HISTORICAL STUDIES

DESIGNATED: ELAS COURSE

Excavation centers on a social and religious site 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 museums, 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.

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

DESIGNATED: MIGRATION INITIATIVE

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.

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.

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: INTERDISCIPLINARY STUDY OF RELIGIONS, 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.

Global Culture Brokers

Anthropology 248

CROSS-LISTED: GIS

Culture brokers are crucial, yet often overlooked, actors who enable the making of international information, news, and knowledge. In contexts of war or conflict, culture brokers become agents whose local knowledge enables them to save lives while also putting their own life at risk. Focusing on the labor of such culture brokers—tour guides, international journalist's "fixers," interpreters, translators, photojournalists' image brokers, anthropologists' informants—forces us to ask questions about the constitutive role they play in general understandings and knowledge about "the global world."

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

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, other-worldly strangers, strangers and enslavement, strangers in the city, migratory strangers, violence and the stranger, and the welcome given to strangers.

Anthropology of the Institution: Making Change through Social Service and Community Organizing

Anthropology 255

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: ELAS COURSE

Can a small group of people change the society in which they live? The course uses the tools of anthropology to consider organizations that wrestle with the human condition—nursing homes, crisis hotlines, labor unions, and migrant coalitions—and asks what can be learned by considering these groups as institutions. Students commit to a semester-long internship with a group that carries out community organizing or social service. Readings from Weber, Durkheim, Tocqueville, Gandhi, Hamer, Goffman, and Foucault, as well as contemporary ethnographies of institutions.

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—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.

Gender and Sexuality in the Middle East
Anthropology 267

CROSS-LISTED: GSS, HUMAN RIGHTS, MES

The course investigates how gender and sexuality are experienced in the Middle East, and how these categories/experiences relate to authoritarianism and capitalism, and to materialities like infrastructures and war. Readings from anthropologists, queer theorists, and historians help students understand what dynamics of space, queerness, gender performance, revolution, garments, bodies, and the law can tell us about colonial, anticolonial, and postcolonial life in Iran, Turkey, Algeria, Egypt, Lebanon, Palestine/Israel, and Iraq.

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: How Ethnographic Writing Responds to Its Subject

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.

Ethnic Politics in Southeast Asia
Anthropology 312

CROSS-LISTED: ASIAN STUDIES

Myanmar consists of an extremely diverse population, with 135 officially recognized ethnic groups, which is why it has been embroiled in the world's longest running civil war since becoming independent of British rule in 1948. The Rohingya crisis has emerged against this background of postcolonial ethnic conflict, becoming the predominant issue drawing international attention to Myanmar. This course helps students develop the skills and perspective needed for analyzing difficult cases of ethnic conflict as well as cultivating knowledge of Myanmar and other Southeast Asian societies.

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.

The Politics of Infrastructure

Anthropology 323

CROSS-LISTED: EUS, HUMAN RIGHTS, STS

DESIGNATED: ELAS COURSE

Infrastructure is said to be invisible until the point at which it breaks down. Drawing on ethnographic and historical readings from disparate geographical locales, the course asks when, and with what consequences, infrastructures become visible or invisible. Organized around different types of infrastructure present in colonial and postcolonial contexts, including roads, water distribution networks, sewage pipelines, telecommunications, nuclear energy stations, and electrification.

Doing Ethnography

Anthropology 324

CROSS-LISTED: EUS, HUMAN RIGHTS

DESIGNATED: ELAS COURSE

What are the ethical stakes, practical questions, and methodological tools used in the practice of 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 multisited ethnography, critical moral anthropology, and indigenous methodologies and critiques; and the ethical aspects of conducting fieldwork.

Science, Empire, and Ecology

Anthropology 326

CROSS-LISTED: EUS, STS

This seminar examines indigenous, colonial, and postcolonial ecologies in the Pacific from the 18th to the 21st century as it traces the transformation of projects of empire to contemporary projects of

species and biodiversity preservation and restoration. Students examine naval logs, field notes, and correspondence of naturalists Joseph Banks, Charles Darwin, and Joseph Hooker; and consider Australia and New Zealand as productive sites for exploring ecological colonization and decolonization, and evolving state strategies for resource management and ecological restoration.

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.

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. 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

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 172.

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:

"An Analysis of the Real Estate Market in China"

"Cryptocurrencies: A Currency at All or a Speculative Investment for the Future?"

"Examination of United States Housing Data and the Racial Wealth Gap: Case Study of Westchester County, New York"

"Once We Were Warriors, Now We're Unemployed," a solution for New Zealand's persistent unemployment

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.

Economics for Planet Earth

Economics 114

CROSS-LISTED: AMERICAN STUDIES, EUS
Congress's 2019 Green New Deal observes that current U.S. crises include climate change, pollution, and environmental destruction; a four-

decade trend of economic stagnation, deindustrialization, and antilabor policies; great income inequality; national security threats; and declining life expectancy, health, education, and quality of life. It calls for a massive mobilization of resources, with participation by the federal government, state and local governments, community organizations, labor unions, businesses, and families. This course explores feedback loops among these several crises and policies that address them.

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-term 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.

National Economic Policy

Economics 204

The course investigates selected macroeconomic policies employed around the world to address issues of unemployment, poverty, inflation, and economic instability. Policy decisions are often guided by more than pure economic theory; political considerations, national interests, social concerns, and global trends also drive policy. The class examines the confluence of these forces along with the institutions and structures that enable them. The objective is to investigate the macroeconomic impact of these policies and identify the ones that are viable and sustainable.

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.

Local Community Currencies

Economics 209

DESIGNATED: ELAS COURSE

Hyman Minsky famously said “Anyone can create money; the problem is to get it accepted.” This course examines the rise in alternative currencies by grassroots organizations to confront the ills of market-based capitalism. Classes cover monetary theory, game theory, economics of the commons, and token economics. While learning the design principles of making a new currency “accepted,” students analyze data from local currency networks by programming in Mathematica.

Prerequisite: Economics 100 or 114, or permission of the instructor.

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 Classical; 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

The 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

DESIGNATED: HSI COURSE

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.

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.

Urban Economics

Economics 226

CROSS-LISTED: AMERICAN STUDIES, EUS, STS
Where, why, and how do cities arise, develop, mature, stagnate, decline? What accounts for variations in land value from place to place? What are the causes and consequences of suburbanization and urban sprawl? This course applies economic principles to the analysis of the spatial distribution of human activities. Topics: the ubiquity of urbanization and localization externalities; synergies between public infrastructure and private capital; impacts of urban fiscal policies; and economic approaches to problems such as housing affordability, racial segregation, public transportation, and urban food deserts.

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, interpret published research, and carry out an empirical research project. *Prerequisites:* Economics 100 and precalculus.

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, and savings and planning behavior, with the primary goal of better understanding and designing public policy. *Prerequisite:* Economics 100 or permission of the instructor.

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 trade flows be managed 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.

International Macroeconomics and Finance

Economics 337

CROSS-LISTED: ECONOMICS AND FINANCE, GIS

The course combines international macroeconomics and international finance (financial flows, markets, and institutions), presenting important definitions and theories and stressing real-world examples and policy options. Questions addressed include: What's special about the case of an open economy? What's an exchange rate, and does it affect our economies and policies? What are the pros and cons of a flexible/fixed exchange rate system? Why do countries default or go bankrupt? What are the roles and actions of institutions such as the Central Bank and International Monetary Fund? *Prerequisite:* Economics 202.

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.

Women and the Economy

Economics 354

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.

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

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 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

Faculty: Gregory B. Moynahan (director), Richard Aldous, Myra Young Armstead, Leon Botstein, Omar Cheta, Christian Ayne Crouch, Robert J. Culp, Jeanette Estruth, Tabettha Ewing, Cecile E. Kuznitz, Sean McMeekin, 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:

- “Between the Devil and the Deep Blue Sea’: South Africa’s Black Consciousness Movement and ‘Thinking at the Limit,’ 1968–77”
- “CIA in Laos: A Secret Collaboration of CIA and Hmong”
- “Pharsalus: Fall of the Roman Alexander”
- “Shekomeko: The Mohican Village That Shaped the Moravian Missionary World”

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.

Scientific Literature

History 109

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS
Scandalous suppositions about God, invisible murderers, bad puns, cliffhangers, deadpan comedy, breathtaking lyricism—these are perhaps not the first elements that come to mind when we think about scientific writing. Yet the history of science is filled with examples of spectacular rhetoric. This course considers scientific texts that have particular literary merit. The class reads and discusses each text closely and begins to develop a sense of the history of concepts like truth and evidence. Readings from Aristotle, Newton, Faraday, Darwin, Du Bois, Watson and Crick, and more.

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

History 112

CROSS-LISTED: AFRICANA STUDIES, EUS, GIS

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.

Introduction to Media

History 116

DESIGNATED: EXPERIMENTAL HUMANITIES

In addition to providing a foundation in media history and theory, the course explores how students can use aspects of traditional humanistic approaches (e.g., close reading, visual literacy, and historical studies) to critically engage with texts of all kinds. The class considers how material and historical conditions shape discourse and assesses their own positions as consumers and producers of media.

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.

War and Peace: International History

History 120

This survey of the international system since the outbreak of war in 1914 pays particular attention to the three great conflicts of the 20th century—World War I, World War II, and the Cold War—and the shifting balance of power in Europe and Asia. Students gain an understanding of the broad sweep of international history and the forces, such as imperialism, fascism, communism, liberal capitalism, science, and globalism, that have disturbed the peace and shaped the world order.

20th-Century Britain

History 122

A survey of Britain in the 20th and early 21st centuries, starting with the death of Queen Victoria in 1901, when Britain was the most powerful country in the world, and moving chronologically through the century. Particular emphasis is given to the multilayered British experience of global conflicts (World Wars I and II, the Cold War, the "War on Terror") and relationships with the empire, as well as the creation of the welfare state and a diverse multicultural society.

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."

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?

Urban American History

History 129

CROSS-LISTED: AMERICAN STUDIES, ARCHITECTURE, EUS

An exploration of the history of the urban American experience. The course asks: What makes a city? How have people built cities, inhabited them, and lived urban lives? What drives urban development and growth? What is the role of cities within capitalism and within government? The class looks at cities as sets of relationships, as well as a distinct spatial form, and uses cities as a lens to research themes such as labor and markets, wealth and inequality, ethnic identity and race, and gender and the environment.

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 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.

History of the United States in the 20th Century

History 136

CROSS-LISTED: AMERICAN STUDIES

The course delves into themes such as labor and markets, wealth and inequality, ethnic identity and race, and gender and the environment. Tools of exploration include readings, discussions, music, journalism, poetry, scholarly articles, digital content, and films. Upon completion of the course, students are able to employ the methods of historical practice to navigate present-day questions related to political and social issues affecting contemporary society.

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 the 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.

The Business of Drugs in America

History 145

CROSS-LISTED: AMERICAN STUDIES, POLITICAL STUDIES, STS

From coffee to cocaine, sugar to cannabis, tobacco to opiates, and alcohol to Adderall, drugs have historically been a major industry in the United States. This course examines the history of the buying and selling of substances that change the way the body acts or feels, asking, among other questions: How and why have people used drugs in the past? What makes something legal or illegal? What role does the federal government have in regulating them? What happens when substances are banned?

Latin America: Independence/Sovereignty/Revolution

History 152

CROSS-LISTED: GIS, HUMAN RIGHTS, LAIS

A historical survey of Latin America, one of the world's most diverse regions, with a focus on the

often traumatic transformations and transitions that many of its distinct nations and peoples have experienced in struggles for independence and sovereignty. The class examines the main issues and challenges of Latin America's postcolonial period, including persistent inequality, regional and national integration and disintegration, and global and international relations.

The Victorians

History 155

CROSS-LISTED: VICTORIAN STUDIES

Victorian Britain was the most powerful and self-confident nation on earth, but also a place, wrote Friedrich Engels, where many lived "in measureless filth and stench as if this race must really have reached the lowest stage of humanity." By reading a variety of texts—novels, political essays, music, poetry, philosophy, political theory, and natural science—this course examines changing and often conflicting visions of life in the 19th century, and assesses a legacy that remains politically contested to this day.

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.

Latin American Histories

History 160

CROSS-LISTED: AMERICAN STUDIES, GIS, HUMAN RIGHTS, LAIS

There are nearly 60 million people of Latin American origin or descent in the United States. Yet there is no agreement, by members of this population or others, on how to define or speak of them in terms of common or diverse experiences or histories. The very names people use to describe themselves vary tremendously by place, time, and circumstance. This course considers how those of Latin American origin can be understood in terms of culture, race, ethnicity, nationality, and identity.

Technology, Labor, Capitalism

History 180

CROSS-LISTED: AMERICAN STUDIES, EUS, EXPERIMENTAL HUMANITIES, HUMAN RIGHTS, STS

Artificial intelligence and the knowledge economy, computation and credit, satellites and social media, philanthropy and factory flight, “doing what you love” and digital activism, climate change and corporate consolidation. This course explores changes in capitalism, technology, and labor in the 20th- and 21st-century United States. Students learn how ideas about work and technology have evolved over time, and how these dynamic ideas and evolving tools have shaped the present day.

Jews in the Modern World

History 181

CROSS-LISTED: JEWISH STUDIES
DESIGNATED: HSI COURSE

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 top-

ics 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*.

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.

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, students consider the environmentalism of the disadvantaged in the United States, including Native Americans, African Americans, Latinx, and the working classes.

Anti-Semitism/Racism/Liberalism

History 208

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS, JEWISH STUDIES, POLITICAL STUDIES
The class first looks at the ways racism and anti-Judaism shaped late 18th-century debates over the meaning of citizenship in both Europe and the United States, then delves into debates among those historically excluded from the legal protections promised by liberalism. Also considered is how various 20th-century writers, primarily Black and Jewish, responded to the question of whether the legacy of white and Christian supremacy could be overcome in the context of the liberal nation-state.

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 polities; 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.

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 ancient 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.

Israel: Conflict with the Arab World

History 2122

CROSS-LISTED: GIS, HUMAN RIGHTS, JEWISH STUDIES, MES

The intractability of the Israel-Arab conflict today is incomprehensible without a grasp of its evolution since the late 19th century. Themes discussed include the development of the Jewish national movement to settle Palestine (Zionism) and Arab (specifically Palestinian) nationalism; debates over "the right to the land"; the Balfour Declaration of 1917; the 1948 War, statehood, and refugees; the 1967 War and Israel's control since then of conquered territories; Palestinian resistance movements; and the shifting landscape of solutions viewed as "possible."

Immigration in American Politics, Past and Present

History 213

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

DESIGNATED: MIGRATION INITIATIVE

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.

Comparative Atlantic Slavery

History 2134

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

Forced labor (indentured and enslaved) underpinned the early modern Atlantic world and built the Global North. A wide variety of societies emerged from this crucible of contested and changing cultural practice. This course focuses on the African and indigenous Atlantics as it considers the comparative development of early modern slavery, enslaved resistance, and late 18th-/early

19th-century processes of emancipation. Also discussed are the implications of how modern states write or remember these histories and the ways in which racial capitalism perpetuates early modern inequities.

Reason and Revolution: European Intellectual History to 1870

History 2136

CROSS-LISTED: STS

The course outlines some of the principal transformations in the modern understanding of society and nature within a political, cultural, and institutional framework. Particular attention is placed on the interrelation of science, theology, and philosophy that characterized the period (from Descartes and Leibniz to Mach and Nietzsche). Topics include skepticism, the interrelation of enlightenment and Romanticism, feminism, conservatism, utopian socialism, nationalism, and anarchism.

Atlantic North America, 1492-1805

History 2139

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

Taking 1492 as its starting point, this course introduces the known and hidden early modern histories of North America. Through oral, material, textual, and foodways sources, the class recovers the experiences of encounter of indigenous peoples, Africans, and Europeans up through the "Revolutionary Atlantic" of the long 18th century. How did imperial aspirations shape the nature of encounters (voluntary and forced) in North America? What is at stake in how particular visions of colonial American history are constructed (who is included, who excluded)?

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.

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.

The Past and Present of Capitalism in the Middle East

History 219

CROSS-LISTED: GIS, MES

The primary focus of the course is capitalism as it was understood and practiced in the Middle East during the periods of European colonization and postcolonial nationalism. Hence, it addresses differences based on citizenship status, class, geography, nationality, political affiliation, religion and socioeconomic background. Additionally, the class engages 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.

U.S.-Russian Relations and the Founding of the United Nations

History 2242

CROSS-LISTED: GIS, RES

An examination of the critical role U.S.-Russian relations played in the founding of the United Nations. The course looks at American versus Soviet views of the purposes of the United Nations during the course of World War II; the important part the wartime alliance played in overcoming those differences; the October 1943 Moscow Conference; and subsequent proceedings of the Dumbarton Oaks, Yalta, and San Francisco Conferences. Students gain a deeper understanding of the issues through extensive use of the records of the FDR Presidential Library.

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.

Confucianism: Humanity, Rites, and Rights

History 229

CROSS-LISTED: ASIAN STUDIES, PHILOSOPHY, INTERDISCIPLINARY STUDY OF RELIGIONS

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.

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

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 2315

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.

Stalin and Power

History 233

CROSS-LISTED: HUMAN RIGHTS

An investigation into Stalin's rise and seizure of absolute power in the Soviet Union, and the way his power was reflected and understood in literature. Readings concentrate on historical documents from Soviet political and governmental organs, including top secret and still classified KGB documents, diaries, transcripts of conversations with Stalin, Stalin's personal letters, and contemporary reflections. Texts also include Vasily Grossman's novel *Life and Fate*; *Walpurgis Night* by Venedikt Erofeev; and *Sofia Petrovna* by Lidia Chukovskaya.

Clinton's America: U.S. Politics and Foreign Relations in the 1990s

History 234

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

The 1990s saw America win the Cold War and the U.S. economy grow by an average of 4 percent per year. In its foreign policy, the United States helped broker peace in Northern Ireland and intervened decisively in Kosovo. But the decade was also one of uncertainty. The United States struggled to define a new world order after the Cold War and experienced racial and political tensions, an erosion of the public sector, and urban decay. The course reexamines the decade that laid many of the foundations of the country today.

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.

Student Protest and Youth Activism in China

History 239

CROSS-LISTED: ASIAN STUDIES, GIS, HUMAN RIGHTS, POLITICAL STUDIES

From the May Fourth protests of 1919 to today's demonstrations in Hong Kong, students have been key political actors in modern China. This course tracks developments in Chinese youths' nationalist protests from the anti-American boycotts of 1905 through the twists and turns of the Chinese revolution, and considers how the Democracy Wall Movement (1978-79), Tiananmen Square protests (1989), Umbrella Movement (2014), and recent protests in Hong Kong have drawn on or departed from earlier repertoires of student activism.

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.

African and African American Arts

History 243

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, ART HISTORY AND VISUAL CULTURE, EUS

The contemporary is a foreign concept to historical studies but one that is frequently used to talk about artists, artworks, and art exhibitions. Due in part to recent efforts of curators, gallerists, museum institutions, art critics, and auctioneers, African and African American art has garnered renewed academic interest and currency. This course surveys the long-standing and largely unheralded story about the cultural production of art within the context of 20th-century African, African American, and African diasporic history.

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

DESIGNATED: HSI COURSE

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.

Liberty, National Rights, and Human Rights: A History in Infrastructure

History 2702

CROSS-LISTED: GIS, HUMAN RIGHTS, STS

In recent years, human rights law and discourse have come under attack, theoretically by the political left and practically by the right. At the same time, some of the basic assumptions that

enabled earlier protections of rights as outlined in the American and French revolutions have been undermined by changes in technological infrastructure, notably the blurring of the public and private, commerce and government, military and civilian spheres. This course examines the contemporary period in fields such as communications, housing, agriculture, energy, public health, and transportation, as well as in administrative bureaucracies, police, and military organizations.

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.

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.

Fugitives, Exile, Extradition

History 3107

CROSS-LISTED: HUMAN RIGHTS

This picaresque history of exile, flights of fugitives, asylum, and extradition covers the period from the rise of European states (when rulers effectively kidnapped their subjects from foreign territories) to the birth of the modern extradition system. Lone individuals, caught up in the competition between states, contributed unwittingly to the invention of national borders, international policing, and modern international law. Runaway wives, fugitive slaves, dissident pamphleteers, and an anti-imperial revolutionary are among the cases studied.

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 'Machiavellian,' 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 world as constructed artifacts and 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.

Violent Culture and Material Pleasure in the Atlantic World

History 314

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EXPERIMENTAL HUMANITIES, FRENCH STUDIES, HUMAN RIGHTS, LAIS
Emeralds, chocolate, sugar, tobacco—precious, exotic, sweet, addictive. Like human actors, commodities have stories of their own. They shape human existence, create new sets of interactions, and offer a unique lens through which to view history. This course explores the hidden life of material objects that circulated from the early modern Atlantic into the rest of the world.

Jamestown: An American Horror Story

History 314S

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.

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.

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.

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.

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.

Latin America: Race, Religion, and Revolution

History 331

CROSS-LISTED: HUMAN RIGHTS, LAIS

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.

***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.

Public History in the United States

History 337

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EUS, GSS

Since events in Charlottesville during the summer of 2017, controversies over public commemoration of the national past have captured media attention. But engagement in self-serving interpretations of history by those who seek to shape understandings of national identity through means other than scholarly monographs have a long, influential genealogy. This seminar begins with a survey of U.S. public history from the early national period to the present, with a focus on the Progressive Era and the late 20th-century onset of the so-called culture wars.

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.

A Methods Seminar in the Visual Histories and Material Cultures of Africa

History 342

CROSS-LISTED: AFRICANA STUDIES, EXPERIMENTAL HUMANITIES, HUMAN RIGHTS

Key themes discussed include photography's role in shaping historical knowledge and the representation of Africa and its peoples, the appropriation of image making into African creative practices and daily life, the politics of exhibition and archiving, and the ethics of seeing war and social justice. Students curate a digital exhibition informed by archival and oral history research. With that aim, they have the opportunity to interact with leading curators, photojournalists, and art photographers who have spent time in Africa.

Commons and the Commune

History 343

CROSS-LISTED: EUS, HUMAN RIGHTS

The story of democracy in Europe is often told as one of elites developing theories of democracy in the Enlightenment, which were then accepted by a broader population. Yet Switzerland had a largely democratic confederation by 1291. The English Charter of the Magna Carta was for nobles, but it was paired with a Charter of the Forest that provided access to resources for peasants. This course considers the development and reception of the commune and commons from these early examples through the internet era of "creative commons" and "copyleft."

Intermarriage and the Mixing of Peoples in American Society, Past and Present

History 345

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, JEWISH STUDIES

Intermarriage implies crossing a boundary or violating a prohibition (of law or custom) against certain kinds of marriage—racial, ethnic, or religious. The course examines these three kinds of intermarriage, but with a special focus on racial and ethnic mixing, past and present. In addition to the social processes involved, students look at the intellectual understandings of those processes over time; for example, how intermarrying couples and their descendants have been understood and how the census has classified people of mixed origins.

Interdisciplinary Study of Religions

religion.bard.edu

Faculty: Shai Secunda (director), Bruce Chilton, Richard H. Davis, Nora Jacobsen Ben Hammed, Hillary A. 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 curriculum: Buddhism, Christianity, Hinduism, Islam, and Judaism. After Moderation, enrollment in *Sacred Pursuits* is required of juniors, while seniors must

enroll in *Religion Colloquium* in addition to the Senior Project. The purpose of the 2-credit Colloquium is to foster a community of scholarship among students and faculty and to prepare public presentations of independent research.

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. Juniors must enroll in *Sacred Pursuits*, while seniors are encouraged to enroll in *Religion Colloquium*.

Students are also expected to study a language relevant to the particular religion or area of study that provides the focus for their Senior Project. Relevant languages taught at Bard include Arabic, Chinese, Greek, Hebrew, Japanese, Latin, and Sanskrit.

The Senior Project in the Interdisciplinary Study of Religions 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 Interdisciplinary Study of Religions:

"The Holy Ghoul and Lalla: Bhakti and Medieval Poetics"

"Image of Yoga: Instagram, Identity, and Western Imagination"

"Religious Rights of Parents and Children in the U.S. Foster Care System"

"Yes, No, or Maybe: A Look into the Denotations of Chinese Fu Talismans"

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.

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

The course explores Islam as a religious, cultural, and social phenomenon that encompasses a wide variety of beliefs and practices. It begins with the origins of Islam in pre-Islamic Arabia and the historical formation of Islam with Muhammad, the Qur'an, and a community of believers. Also explored is the import of the revelatory text and sayings of the prophet (hadith) for subsequent theological, philosophical, legal, and mystical traditions within Islam; Islamic visual art and architecture, poetry, and music; and women in Islam.

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 First Bible

Religion 111

CROSS-LISTED: EXPERIMENTAL HUMANITIES, JEWISH STUDIES, THEOLOGY

This course examines biblical texts in the order in which they were actually produced. Particular

attention is paid to the material culture and art of the periods involved, with a look at how the Bible grew and evolved over centuries. This enables the class to understand in literary terms what the Bible is, how it was built and why, and how its authors were influenced by one another.

Hindu Religious Traditions

Religion 117

CROSS-LISTED: THEOLOGY

Students read from mythic and epic literature and become familiar with the gods, goddesses, and heroes that have been central to Hindu religious practice. A range of social and devotional paths taken by Hindus is explored, as are the paths of action, devotion, and wisdom (karma, bhakti, and jnana). The class also considers modern ethnographic accounts of how the tradition is lived, both in India and the United States, with a special eye to the construction of sacred space through temples and pilgrimage.

Introduction to Christianity

Religion 119

CROSS-LISTED: ASIAN STUDIES

The purpose of this seminar is to enable students 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.

The New Testament in Context

Religion 154

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

The New Testament emerged within the setting of Judaism during the first century. This course investigates the literary, social, religious, and theological contexts in which Jesus’s movement arose and then produced an innovative literature all its own.

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, and consider 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.

Goddess Traditions in South Asia

Religion 220

CROSS-LISTED: ASIAN STUDIES, GSS

Goddesses have been a defining feature of South Asian religious traditions for more than two millennia. This writing-intensive course explores the role of female deities in shaping the religious beliefs and practices of Buddhism, Hinduism, and Jainism. The class investigates scriptures, scholarship, visual culture, and ethnographic evidence in order to better understand how and why devotees revere the divine feminine, in a variety of contexts, from before the Common Era to today.

Prerequisite: one course incorporating religions of Asia or permission of the instructor.

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 devotionism 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 it makes sense to 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.

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 compara-

tive literature, such as deconstruction and intertextuality.

Myth and Image in the Religions of India
Religion 241

CROSS-LISTED: ASIAN STUDIES

Stories about legendary Buddhist and Hindu heroes and gods form the basis for much of the narrative literature, visual arts, and performing arts of southern Asia. Students read narrative works from the early Buddhist canon, Hindu epics, Puranas, and other literary sources from classical and medieval India; explore how narratives have been represented visually in images and temple sculpture; consider images and religious edifices as ritual objects and ceremonial settings; and look at the ways ancient Hindu deities appear in modern times.

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 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.

Philosophies of the Islamic World *Religion 278*

CROSS-LISTED: MES, PHILOSOPHY

An overview of the classical philosophical movement (*al-falsafa*) born in the medieval Islamic world and engaged by Christians, Jews, and

Muslims alike. The course also considers mystical elements of classical philosophical texts and their impact on the development of philosophical mysticism; cross-fertilizations between philosophy (*falsafa*) and theology (*kalam*) in the Islamic and Jewish traditions within the Islamic empire; and ways in which modern Muslim thinkers engaged the medieval philosophical traditions in their responses to imperialism and calls for reform.

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.

Death and the Afterlife in Islam *Religion 289*

CROSS-LISTED: MES

The course examines understandings of death and the afterlife in Islam through multiple lenses, including the popular, elite, and esoteric. Students read philosophical texts that describe a neoplatonic vision of the afterlife of the human soul; classical theological texts that theorize about the nature of the human person and of his/her resurrection; and Sufi portrayals of the ascent of the soul to God. Also discussed are eschatological visions as portrayed in art and literature, and beliefs in, and appeals to, spirits of the dead.

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, struc-

ture, 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.

Sufism

Religion 336

CROSS-LISTED: MES

Topics covered in the course include Sufism and Orientalism, the intellectual and institutional history of Sufism, Sufi textual traditions, Sufi orders and the master-disciple relationship, gender and Sufism, and Sufism and modernity. A major focus is on the close reading of primary texts from multiple intellectual disciplines, time periods, and regions, with particular attention paid to philosophical mysticism. All readings in translation.

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).

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.

The Multimedia Public Bible

Religion 357

CROSS-LISTED: THEOLOGY

DESIGNATED: CALDERWOOD SEMINAR

The Bible features in American society not only as a group of texts, but also as the focus for art and art history, literature, music, politics, and religion. This seminar considers how the texts are taken up into exchanges in these and other media. By the end of the course, each student should have the tools and contacts available to contribute productively to an issue of increasing concern: the place of the Bible in American aesthetic, intellectual, and social relations.

Subversive Rabbinic Stories

Religion 359

CROSS-LISTED: JEWISH STUDIES, LITERATURE, MES

Mercurial, creative, irreverent and romantic, the Talmudic tale never ceases to amaze, baffle, and inspire modern readers. This course explores some of the major anthems of Aggadah (Talmudic narrative) as well as a few lesser-known ones. The unique artistry of Talmudic narrative is used as a trigger to explore our own notions of narrative and as a source of inspiration for our own writing. No previous knowledge of Hebrew, Aramaic, or Jewish text is necessary.

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 pre-

sentations of independent research. It is designed to encourage interdisciplinary and comparative perspectives on topics of interest.

Philosophy

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:

"Authority and Exaltation"

"Environmental Philosophy: From Theory to Practice"

"It Will Depend on How the Question Is Used: Freud on Dreams in the Light of Wittgenstein on Images"

"What Is a User?" A Marxist Analysis of Social Media"

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.

Introduction to the History and Philosophy of Science

Philosophy 120

CROSS-LISTED: STS

Investigations of the natural world have long circled around the same questions: What is causation? What is evidence? How should science be demarcated from other forms of inquiry? This course first looks at various scientific conflicts in order to understand what has, historically, been considered as the right way to discover the truth about the natural world. It then turns to attempts by philosophers to make sense of these different recipes for scientific success.

"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?

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.

Arguing about Ethics

Philosophy 132

Students learn how to construct and respond to arguments about philosophical issues, with a focus on contemporary, real-world ethical dilemmas such as 23andMe, Standing Rock, corporate responsibility, #metoo, and fractioning of social movements. Specific issues are chosen from cases for the 2019–20 Collegiate Ethics Bowl. Students who take the class for credit are eligible to participate in the regional Ethics Bowl and, if they win, represent Bard in the national competition.

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 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 course closely examines selected texts, emphasizing historical connections and developments from ancient Greece to 18th-century Great Britain. Readings from Plato (*Republic*), Aristotle (*Nicomachean Ethics*), Epictetus, Augustine (*Confessions*), Aquinas, Descartes (*Meditations*), Spinoza, Locke (*Essay Concerning Human Understanding*), Berkeley (*Three Dialogues between Hylas and Philonous*), and Hume.

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.

Existentialism

Philosophy 215

CROSS-LISTED: FRENCH STUDIES

Existentialism is a philosophic, literary, artistic, and social movement that emerged during WWII in France, but had roots in the 19th-century works of Danish philosopher Søren Kierkegaard and German atheist philosopher Friedrich Nietzsche. The class considers selected writings by Kierkegaard, Nietzsche, Sartre, Beauvoir, Camus, and Heidegger, focusing on existentialist preoccupations such as the rebellion against rationalism, the corresponding emphasis on subjectivity and perspectivism, the perception of the human predicament as absurd, and the necessity of anxiety and suffering for authentic existence.

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.

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 of Psychiatry

Philosophy 229

CROSS-LISTED: HUMAN RIGHTS, STS

Philosophers have long been interested in rationality and its absence, but mental illness has recently become an especially hot topic due to the release of a new edition of the *Diagnostic and Statistical Manual of Mental Disorders* and breakthroughs in neuroimaging and molecular genetics. This course gives an overview of recent writings about psychiatry by philosophers, scientists, clinicians, and the people in their care. Readings also include criticisms from the antipsychiatry and neurodiversity movements.

Philosophy, Art, and the Culture of Democracy

Philosophy 234

How have philosophical conceptions of liberty, equality, freedom of expression, and representation defined our conception of American political democracy? How have they shaped our conceptions of individuality, education, and social engagement? How do the arts contribute to our political culture? Texts include works by Locke, Mill, Emerson, Cavell; Hollywood films of the 1930s and 1940s; works of feminist philosophy; and works of art and criticism by Baldwin, Ligon, and Rankine, among others.

Symbolic Logic

Philosophy 237

CROSS-LISTED: MBB

Symbolic logic is really just good reasoning (logic) that uses some formal definitions and systems (the symbolic part) to evaluate the reasoning. Students learn the power of using formal systems to clarify ordinary language arguments. The class also connects logical thinking with mathematical thinking using Jordan Ellenberg's *How Not To Be Wrong: The Power of Mathematical Thinking*, in which, says Steven Pinker, Ellenberg "shows that mathematical thinking should be in the tool kit of . . . everyone who wants to avoid fallacies, superstitions, and other ways of being wrong."

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.

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.

Philosophy of Mind

Philosophy 247

CROSS-LISTED: MBB

An examination of 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 more contemporary philosophical work is emphasized. Recent relevant work in the sciences is also considered.

Medieval Philosophy

Philosophy 250

CROSS-LISTED: MEDIEVAL STUDIES

Ever wonder what happened in the two millennia of intellectual history between Aristotle and Descartes? Medieval philosophers engaged deeply with many of the most difficult philosophical questions: Do we have free will? Where does evil come from? What are the limits of human reason? Can the universe be fully explained or does it contain an element of the irrational and mysterious? This course explores the rich variety of approaches medieval philosophers developed in thinking about these and other philosophical problems.

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.

Darwinism and Its Discontents

Philosophy 257

CROSS-LISTED: EUS, HISTORICAL STUDIES, STS
Darwin's theory of evolution by natural selection has been revolutionary, not just for scientists but for everyone who reflects on human nature and human destiny. The first aim of this course is to separate Darwin's theory from its scientific, religious, and cultural aftershocks, and consider how its influence developed and changed over the century and a half since *On the Origin of Species* was published in 1859.

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.

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.

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, Whitehead the Hegelian, Fries the Kantian, 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 *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

CROSS-LISTED: MATHEMATICS

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. *Prerequisite:* Philosophy 237 or Mathematics 261.

Life of the Mind: Hannah Arendt

Philosophy 337

CROSS-LISTED: GERMAN STUDIES

What is the life of the mind? What makes us think and where are we when we think? What is the relationship between thinking and willing, between thought and action? What is the history and meaning of the concept of a "free will"? Hannah Arendt engaged these and related questions intensively in the last several years of her life, in conversation with a wide array of predecessors, including Plato, Aristotle, Augustine, Duns Scotus, Descartes, Kant, Heidegger, Nietzsche, and Kafka. This course presents a careful study of that engagement.

Thinking about Thinking from Locke to James

Philosophy 339

Modern epistemology is occupied with what it means to know things and how we justify our beliefs about morality, the natural world, and other areas of inquiry. But long before the advent of neuroscience, philosophers asked questions like: What are the basic building blocks of thought and how are they assembled in the mind? Are ideas born with us or do we generate them throughout our lives? This course considers ideas of the idea in modern philosophy, with a focus on Locke, Hume, and William James.

Philosophy of Sigmund Freud

Philosophy 341

CROSS-LISTED: GERMAN STUDIES

Philosophers such as Michel Foucault and Paul Ricoeur place Freud alongside Karl Marx and Friedrich Nietzsche as one of the "three masters" of modern thought, arguing that Freud's work presents a "new possibility of interpretation" and clears the horizon for a "new reign of Truth." This course approaches Freud as a thinker who grappled first and foremost with the nature of the mind. In addition to reading Freud's major works,

the class considers the philosophical legacy of, and objections to, Freudian psychoanalysis.

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?

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.

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.

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*.

Philosophy and the Arts

Philosophy 393

This advanced seminar on aesthetics works through three masterpieces in the field. Beginning with Aristotle’s *Poetics*, the class looks into questions of representation in the arts, the role and experience of the spectator, the connections between ethics and aesthetics, and the relation between art and knowledge. Also considered is

Hume’s essay on taste, Kant’s *Critique of Judgment*, and the transition to the aesthetics of romanticism and 19th-century aesthetic thought.

Søren Kierkegaard

Philosophy 399

An examination of Søren Kierkegaard’s aesthetic, psychological, and theological texts. Readings are drawn from such pseudonymous works as *Either/Or* (Victor Eremita), *Repetition* (Constantine Constantius), *Fear and Trembling* (Johannes de Silentio), *Concluding Unscientific Postscript* (Johannes Climacus), and *Training in Christianity* and *The Sickness unto Death* (Anti-Climacus), as well as some of the sermons written under Kierkegaard’s own name. Additional texts by Sartre, Derrida, Levinas, Ricoeur, and Agacinski.

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, Neil Roberts, David Van Reybrouck

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 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

An overview of some of the foundational thinkers and texts of the Western political tradition. The central focus is on theories of human nature and corresponding forms of social organization, with

particular emphasis on the social contract. Also discussed are key political concepts such as sovereignty, freedom, individualism, property, equality, reason, and progress. Throughout the course, students consider how the issues raised by these thinkers speak to our political situation today.

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.

Contested Jerusalem

Political Studies 155

CROSS-LISTED: HUMAN RIGHTS

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, 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.

The Rise of China

Political Studies 217

CROSS-LISTED: ASIAN STUDIES, GIS

This 2-credit course explores China's emergence as a global power and the implications this will have on the existing U.S.-led international order. The class addresses questions including: In what areas of global governance has Chinese leadership eclipsed that of the United States and to what effect? How is China's rise similar to and different from past rising powers? How can the existing international order—and the norms and institutions that underpin it—accommodate China's growing economic and military power?

Revolution and Protest in Hong Kong

Political Studies 219

CROSS-LISTED: ASIAN STUDIES, HUMAN RIGHTS
DESIGNATED: COURAGE TO BE SEMINAR

This course is part of a year-long project of dialogue and partnership with scholars and students at the University of Hong Kong. It presents an informed, scholarly, and humane dialogue about the Hong Kong-China relationship in light of the extradition bill controversy and concerns over the city's autonomy, as well as the larger social, cultural, and historical relationship between Hong Kong, as a Special Administrative Region, and the People's Republic of China.

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.

Contemporary Political Theory

Political Studies 2231

An introduction to the problems and ideas of political theory in the 20th century. The course first looks at critiques of the modern subject and society that were introduced at the turn of the century, then moves on to responses to new technological and social conditions, bureaucratized government, and more diffuse forms of political power. Finally, the class considers theories from the latter part of the century, including feminism and postcolonialism. Texts may include works by Nietzsche, Freud, Weber, Marcuse, Arendt, Foucault, hooks, Haraway, Césaire, and Lazzarato.

Dictators, Democrats, and Demagogues: Comparative Politics of the Middle East and North Africa

Political Studies 237

CROSS-LISTED: AFRICANA STUDIES, GIS, MES

The course introduces 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. Discussions cover core literature in the field, relevant case studies, and pressing issues facing policy makers.

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.

Human Rights in Global Politics

Political Studies 245

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).

Democratic Theory

Political Studies 252

CROSS-LISTED: HUMAN RIGHTS

“Democracy” today is virtually synonymous with legitimacy, justice, and freedom. But what does democracy really mean? What kinds of authority do democracies claim, and where does this authority come from? How do ordinary people, or “the people,” create, sustain, and transform democratic authority? How might democracy be reimagined as a form of life for the 21st century? The course considers these and other controversies over the contested meanings of democracy and citizenship. Readings from Sophocles, Rousseau, Locke, Madison, Wollstonecraft, Marx, and Weber, among others.

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.

The United States and the Modern Middle East

Political Studies 264

CROSS-LISTED: GIS, MES

DESIGNATED: HSI COURSE

This course focuses on the relationship of U.S. foreign policy to the Arab states of the modern Middle East (the Arab countries of the Levant, Mesopotamia, and Arabian peninsula, plus Egypt). After putting this relationship in historical perspective, the class considers the status of the Ottoman Empire before, during, and immediately after World War I; the creation of independent Arab states; the rise of Arab nationalism; the 1967 and first Gulf wars; and the official American relationship with the Arab world from post-World War II until the present day.

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.

Diplomacy in International Politics

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?

China/Japan: Postwar Southeast Asia

Political Studies 277

CROSS-LISTED: ASIAN STUDIES

This course focuses on how Southeast Asia has shaped itself through, and been shaped by, interactions with its most powerful neighbors, Japan and China. Topics include premodern interactions and their disruption by Euro-American colonization; nationalism, Japanese occupation, postwar independence movements, and nation-building; the formation of ASEAN and other multilateral institutions, the “East Asian developmental model,” and the Asian financial crisis; the role of the overseas Chinese community; and recent Chinese initiatives and the struggle for a new regional order.

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.

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.

The Art of the Question

Political Studies 292

CROSS-LISTED: PHILOSOPHY

This course examines the hypothesis that asking questions is a political activity. Departing from a parable by Leo Tolstoy, the class broadly considers questions about timing, people, and action. Authors may include Hannah Arendt, Walter Benjamin, Elias Canetti, Ta-Nehisi Coates, Frantz Fanon, Michel Foucault, Martin Heidegger, Plato, and Iris Marion Young.

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.

Global Mobilities and Borders of Exclusion

Political Studies 323

DESIGNATED: MIGRATION INITIATIVE

Mass migration has long been integral to global processes that have shaped the modern world. But while this migration occurred for a long time across imperial geographical spaces, the territorial order of formally sovereign states is, to a significant extent, premised on a disavowal of migration. Using the Rohingya crisis and several Gulf states in the Middle East as examples, the course seeks to historicize the modern territorial order and its rules governing citizenship and work.

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 min-

utes 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.

The 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 Cazdyn, 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

DESIGNATED: HSI COURSE

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.

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?

Environmental Political Theory

Political Studies 372

CROSS-LISTED: EUS

This course examines various theories of how relations between human society and nature become politicized. Themes addressed include the nature/culture divide, the relationship between economy and ecology, technology and the management of nature, climate change, and the role nature plays in social power constellations, particularly with regard to women and indigenous groups. Readings may include Latour, Shiva, Connelly, Heidegger, Leopold, Bennett, Abbey, Bookchin, Daly, Guha, and Haraway.

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.

Sociology

sociology.bard.edu

Faculty: Allison McKim (director), Yuval Elmelech, Laura Ford, Peter Klein, 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:

"Cultivating Futures: Creating the Conditions for an Agro-Ecological Farming Tradition in Puerto Rico"

"'A Different World': Navigating between White Colleges and Low-Income Racially Segregated Neighborhoods"

"Earth Alienation and Space Exploration: Uncharted Territory for Sociology"

"The Social Construction of Homelessness by Service Providers: A Narrative on Our Country's Biggest Blindfold"

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, ARCHITECTURE, 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

DESIGNATED: HSI COURSE

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.

Deviance and Social Control

Sociology 207

The sociological study of deviance examines how certain people and behaviors come to be defined and labeled as deviant in certain contexts. The course explores three levels of analysis: Who or what defines and decides what is deviant? How do those responsible for identifying deviant behavior understand or explain the sources and causes of deviance? What are the consequences for deviants of being so identified and treated? Issues of class, race, gender, and cultural and historical contexts relating to deviance are discussed throughout the semester.

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.

Finding Religion

Sociology 220

DESIGNATED: COURAGE TO BE SEMINAR

This course emphasizes sociological theories of religion and asks: Does religion remain only in traditional faith communities or has it morphed into something that is widespread and yet relatively unrecognizable? Is nationalism a form of religion? In order to answer such questions, students examine contemporary studies, historical and comparative methods, and religious cultures and practices from around the world, and consider how the institutional frameworks for religion may be changing and how courage may be manifested in this changing world.

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.

Laying Down the Law: Legal Systems in Comparative Perspective

Sociology 233

CROSS-LISTED: GIS, HUMAN RIGHTS,
INTERDISCIPLINARY STUDY OF RELIGIONS

This course compares ancient and modern legal systems from a sociological perspective. It begins in ancient Mesopotamia and India; moves to Israel, Athens, and Rome; travels to medieval Europe, cycling back around to the law schools of Istanbul (Constantinople) and Beirut; and concludes with the Enlightenment and modern legal systems. The comparative focus is on the differing social types who have engaged in law-giving and law-finding activity: kings, priests, and prophets; philosophers, clerics, and scholars; rhetoricians and "professionals."

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, configuration of gender and family roles, and interrelationships among family and household members.

Power, Politics, and Protest

Sociology 249

CROSS-LISTED: AMERICAN STUDIES, EUS, GIS, POLITICAL STUDIES

How is power produced, maintained, distributed, and transformed? How is authority supported or challenged by social structures, institutions, and collective behaviors and identities? These questions frame the field of political sociology—and guide this course. Students examine theoretical conceptions of the state, the public sphere, and governance, drawing on case studies to bring these theories to life. They also examine how individuals and groups challenge structures of power through struggles for environmental justice, urban social movements, participatory democracy, and the use of the law and legal institutions.

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 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; Open Society University Network (OSUN) courses connect Bard students to students and faculty at international partner institutions; Courage to Be seminars address the practice of courageous action in the 21st century, and Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an "other."

Africana Studies

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

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, Whitney Slaten, 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 com-

plex 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 junior seminars and the 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:

"Black Oiler," a narrative of a Black male told through music and the lenses of different African diasporic authors

"'The Great Pleasures Don't Come So Cheap': Material Objects, Pragmatic Behavior, and Aesthetic Commitments in Willa Cather's Fiction"

"A Hundred Houses: Pauline Leader and the Spatial Poetics of Disability"

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: Nathan Shockey (director), Sanjib Baruah, Ian Buruma, , Robert J. Culp, Richard H. Davis, Sanjaya DeSilva, Patricia Karetzky, Lu Kou, Laura Kunreuther, Richard Suchenski, Wakako Suzuki, Yuka Suzuki, Dominique Townsend, 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:

"Crisis with Infinite Cultures: Japan's Influence on Anglophone Audiences"

"Global Hierarchies of Care: Understanding the Experience of Filipina Domestic Workers in Taiwan"

"Lin Yaoji—the Legend of Violin Education in China"

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, 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**

Faculty: James Romm (director), Thomas Bartscherer, Robert L. Cioffi, Lauren Curtis, Richard H. Davis, Jay Elliott, Daniel Mendelsohn, 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:

"Does Victory in This Clash Mean So Much

to You? Translating Power in Three Plays of Aeschylus"

"Heroic Prototypes and Their Modern Counterparts"

"Medea in Latin Literature: Victim or Assassin?"

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, Kenneth Buhler, Alejandro Crawford (Bard MBA), Adriane Colburn, Cathy D. Collins, Robert J. Culp, Sanjaya DeSilva, Michèle D. Dominy, Ellen Driscoll, Gidon Eshel, Kris Feder, Brooke Jude, 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 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; an 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:

"Fences: Physical and Metaphorical Socio-Cultural Boundaries"

"The Future of Forever Wild: The History, Politics, and Economics of the New York State Forest Preserve"

"The Role of Unpaid and Alternative Labor on Organic and Sustainability-Oriented Farms"

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 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.

Environmental Physics/Modeling

EUS 125

An examination of basic physics as it relates to understanding and modeling environmental phenomena. Topics covered include Newton's laws of motion and linear and angular momentum conservation applied to oceanic and atmospheric flows; thermodynamic conservation laws, heat transfer, phase transition, and heat engines applied to hurricanes and midlatitude storms; and turbulence and turbulent transfer of environmentally important attributes. The course requires some math, and a willingness to learn more.

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

Nutrition science implicates modern diets—based on processed grains, soy, seed oils, and sugar—in the soaring rates of diabetes, heart disease, obesity, autoimmune diseases, and some cancers. Meanwhile, the industrialization of agriculture has accelerated environmental damage from soil erosion, nutrient loss, water pollution, and deforestation. So what are humans supposed to eat? This question is often overlooked in debates over farm policy. The course provides an overview of the geomorphology, ecology, history, economics, and politics of food systems, with a particular focus on the United States.

GIS and Community Engagement: Preparing a Natural Resource Inventory

EUS 216

Students receive formal instruction in the fundamentals of using spatial information, conducting spatial analysis, and producing high-quality cartographic products. *Creating a Natural Resources Inventory (NRI): A Guide for Communities in the Hudson River Estuary Watershed* is supplied to each student, and the development of an NRI for the Town of Esopus serves as the team-based research project. Students participate in work group meetings with community stakeholders throughout the semester.

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? Also addressed: 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.

(Urban) Oceanography

EUS 232

DESIGNATED: ELAS COURSE

The world's oceans are vastly underappreciated in terms of their influence on our daily lives, regardless of where we live. The course takes an earth sciences approach, coupled with a socioeconomic lens, to understand this influence globally, regionally, and locally, using the Hudson River Estuary, New York Harbor, Coney Island, and other coastal areas as a living lab. Students are introduced to the fundamental biological, physical, and chemical mechanisms governing global oceans, and explore the central role oceans play in climate change.

Advanced Readings: Environmental Science

EUS 240

While prohibitively technical at times, some fundamental advances in environmental science can be translated into English and made at least partially palatable for the curious, motivated student. This seminar-style course explores recent key papers covering climate change, water resources, and agriculture.

EUS Practicum: Aquatic Ecosystem Restoration

EUS 304

DESIGNATED: ELAS COURSE

With climate change intensifying the hydrologic cycle and exacerbating existing challenges to water management, we face a need to simultaneously restore and adapt aquatic ecosystems to improve water quality and prepare for greater uncertainty in precipitation. This course looks at how to maximize resources to simultaneously restore degraded water quality, enhance resiliency to climate extremes, sequester carbon, and enhance biodiversity. In addition to hands-on practice in the field, students write and present a mock proposal for a restoration/adaptation project in response to an actual grant solicitation.

Social Entrepreneurship Practicum

EUS 305

DESIGNATED: OSUN COURSE

In this collaborative, cross-institution course, student teams conceive and develop models for social enterprises. Bard students engage with classes from American University of Central Asia, Al-Quds Bard, Central European University, and Earth University in Costa Rica through synchronous online learning and in-person labs. The course culminates in a “shark tank” for sustainability among and between teams from the different universities. Readings and discussions are focused on issues such as urban-based innovation ecosystems, social obstacles to risk taking, and drivers of change from decarbonization to artificial intelligence, among others. *Prerequisite:* Economics 101.

Climate and Agroecology

EUS 311

DESIGNATED: ELAS COURSE

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 CO₂ on yield; the role that agriculture can play in climate change mitigation, given the large greenhouse gas emissions associated with farming systems; soil carbon manage-

ment; and various strategies regarding climate change adaptation, including the role of genetically modified crops, biodiversity, and system resilience.

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, ARCHITECTURE

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 Futures and the Global Climate Crisis

EUS 328

DESIGNATED: CALDERWOOD SEMINAR

Glacial melt, tropical deforestation, sea-level rise, desertification, ocean acidification. How will these processes determine our environmental futures? Can we respond to the increasing threat of a sixth extinction? Students select a critical environmental issue related to human-induced global climate change and follow it as their investigative “beat” for the term. Through varied written assignments, students hone their analytic and writing and editing skills for cogency and elegant expression as “public” writers, collaborating in and modeling effective environmental communication as an instrument for climate action.

Environmental Policy I, II

EUS 406-407

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.

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.

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.

The Food/Energy/Water Nexus

EUS 412

Modern human societies depend upon the large-scale provision of food, water, and energy but too often fail to recognize the interconnectedness of these key resources in decision-making processes. This course uses multidisciplinary evidence to identify conflicts and tradeoffs in the provision of food, energy, and water; investigate integrated approaches to resource management; and critically evaluate policy and decision making around these issues in the face of climate change. *Prerequisites:* a 200-level science laboratory course and a 200-level course in social or historical analysis.

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.

Microbial Remediation (Waste Cluster)

EUS 415

DESIGNATED: ELAS COURSE

Our past approach to handling human-generated waste, “the solution to pollution is dilution,” has resulted in the saturation of our air, water, and soils with toxins and plastics. As we grapple with this complex issue, we are also forced to upgrade crumbling infrastructure, including landfills, waste treatment plants, and drinking

water plants. This seminar explores the micro-biological field that is dedicated to proactively reducing pollution in our water, land, and air, and to developing effective alternatives to our treatment of waste moving forward.

Experimental Humanities

eh.bard.edu

Faculty: Krista Caballero (coordinator, fall) and Maria Sachiko Cecire (coordinator, spring), Ross Exo Adams, Alex Benson, Katherine M. Boivin, Ben Coonley, Christian Ayne Crouch, Justin Dainer-Best, Adhaar Desai, Miriam Felton-Dansky, Jacqueline Goss, Michelle Hoffman, Thomas Keenan, Alex Kitnick, Laura Kunreuther, Marisa Libbon, Patricia López-Gay, Susan Merriam, Gregory B. Moynahan, Keith O'Hara, Gabriel Perron, Julia Rosenbaum, Ivonne Santoyo-Orozco, Nathan Shockey, Whitney Slaten, Kathryn Tabb, Drew Thompson, Olga Touloumi, Robert Weston

Overview: How does technology mediate what it means to be human? How have scientific, intellectual, and artistic experiments reshaped human experience in diverse historical and cultural contexts, and how might they shape our shared futures? Experimental Humanities (EH) provides interdisciplinary experimentation with digital, analog, and conceptual methods of learning, research, and public engagement. Bard is committed to the notion that embracing experimental approaches is essential to fostering practices that are inclusive for all learners and transformative for the societies in which we live. EH works with media and technology forms from across historical periods, taking them not only as objects of scholarly study but also as live methods; and considers the experience of form a crucial pathway to understanding how it functions as a part of cultural, social, and political inquiry. EH emphasizes reflective, critical engagements with media, technology, and their intersections; the relationship between digital methodologies and humanities scholarship; collaboration between traditionally disparate disciplines such as computer science, literature, and the arts; the role of experimenta-

tion in humanities research; and public-facing engagement that brings rigorous academic scholarship into conversation with local concerns and community needs.

Requirements: Experimental Humanities draws upon the courses offered by its core faculty and includes two dedicated and required introductory courses: *Introduction to Media* (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 concentration, including: How does technology mediate what it means to be human? How does media shape culture and/or the pursuit of knowledge? How do traditional and experimental methods of inquiry affect what knowledge looks like? Exceptions to these guidelines may be subject to the discretion of the EH Steering Committee, in consultation with the student's primary program and academic adviser.

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: Going Viral: Performance, Media, Memes*; *Ethnography in Image, Sound, and Text*; *Improvisation as Social Science*; *Radio Africa*; *Rights and the Image*; *The Book before Print*; and *Woman as Cyborg*.

French Studies

french.bard.edu

Faculty: Éric Trudel (director), Matthew Amos, Daniel Berthold, Katherine M. Boivin, Odile S. Chilton, Christian Ayne Crouch, Laurie Dahlberg, Tabetha Ewing, Peter Laki, Justus Rosenberg, Karen Sullivan, Marina van Zuylen

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:

"Breaking the Genius Myth: Henri Bergson and Musical Intuition"

"A Holiday from the Facts: Utopia, Pain, and Creativity"

"A Translation of Letters by Louis-Antoine de Bougainville: The Seven-Years War"

Gender and Sexuality Studies

gss.bard.edu

Faculty: Robert Weston (coordinator), Susan Aberth, Daniel Berthold, Nicole Caso, Christian Ayne Crouch, Robert J. Culp, Lauren Curtis, Deirdre d'Albertis, 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

Faculty: Franz R. Kempf (director, fall) and Thomas Wild (director, spring), Thomas Bartscherer, Daniel Berthold, Leon Botstein, Garry L. Hagberg, 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"
 "Nietzsche and Expressionism: The *Neue Mensch* in Kafka, Kaiser, and Strauss"

"Threads of Memory: Remembrance and Reflection in the Work of Ilse Aichinger"

Global and International Studies

gis.bard.edu

Faculty: Aniruddha Mitra (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, Gregory B. Moynahan, Michelle Murray, 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: GIS 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 (BGIA) Program 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, students 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 the 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-Radicalisation Policy in France"

"The Slum as an Agential Space: Reconceptualizing Representations of the Slum as a Development Problem"

"Strategic Transparency: Declassification Politics in United States-Latin American Relations"

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 looks at 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 course description.

A Lexicon of Migration
GIS 224 / Anthropology 224

See Anthropology 224 for a course description.

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

Faculty: Helen Epstein (coordinator), Felicia Keesing, Michelle Murray, Michael Tibbetts

Overview: Do you wonder why some groups of people are healthier than others, or why so many women and children around the world still die from easily preventable causes? Do you want to help shape health policy in your community or work to improve the health of people in developing countries around the world? Are you interested in becoming a disease detective, health promotion specialist, or medical anthropologist?

Public health is the science and art of protecting and promoting the health of populations. Where doctors deal with the health of individuals, public health agencies—governments, NGOs, researchers, activists, and others—deal with the health of communities, regions, and nations. Public health specialists work on diverse problems such as access to medical care, disease prevention, and the social, political, and economic determinants of health. The field is particularly concerned with preventing health problems before they arise and overcoming disparities in health, with special consideration for disadvantaged 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 (GPH) 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 GPH 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

All students are required to take (1) Human Rights 223, *Epidemics and Human Rights*, (2) at least one health-related course from among Economics 212, *Health Economics*, Human Rights 261, *The Epidemiology of Childhood*, Human Rights 354, *Reproductive Health and Human Rights*, or BGIA 319, *Issues in Global Public Health*, offered by the Bard Global and International Affairs Program in New York City; (3) at least one biology course from among Biology 121, *Obesity*, Biology 145, *Environmental Microbiology*, Biology 157, *Food Microbiology*, or Biology 158, *Case Studies in Medical Biology*; (4) at least one international relations and development course from among Economics 221, *Economic Development*, Economics 321, *Seminar in Economic Development*, Human Rights 338, *Human Rights in the Global Economy*, Political Studies 104, *International Relations*, Political Studies 314 *Political Economy of Development*, GIS/Sociology 269, *Global Inequality and Development*, or BGIA 337, *Making Social Change*. In addition, students must take at least one elective, chosen in consultation with a GPH faculty member, that provides greater depth in one of the areas above and will, ideally, inform the Senior Project.

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

Faculty: Thomas Keenan (director), Ziad Abu-Rish, Roger Berkowitz, Emma L. Briant, Ian Buruma, Nicole Caso, Christian Ayne Crouch, Mark Danner, Omar G. Encarnación, Helen Epstein, Tabetha Ewing, Nuruddin Farah, Kwame Holmes, 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, 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, challenge orthodoxies, confront ideas with reality and vice versa, and think critically about human rights as a field of knowledge rather than merely training for it as a profession.

Requirements: Students moderate into the Human Rights Program alone or in combination with another program (usually through a joint Moderation), by fulfilling the other program's requirements and the following program requirements. All students, whether joint or stand-alone majors, must anchor their studies of human rights in a disciplinary focus program of their choice (e.g., anthropology, 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:

- "How Undocumented Youth Perform Citizenship"
- "Politics and Human Rights: Reading Rancière and Arendt"
- "Thinking of Doggerland: Experiments in Climate Fiction and Narratives of Human Rights"

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, American University of Central Asia, and Bard College Berlin.

Courses: Core courses include Human Rights 101, *Introduction to Human Rights*; Human Rights 105, *Human Rights Advocacy*; Human Rights 120, *Human Rights Law and Practice*; Human Rights 213, *Gay Rights*; Human Rights 218, *Free Speech*; Human Rights 226, *Women's Rights*, *Human Rights*; Human Rights 234, *(Un)Defining the Human*; Human Rights 235, *Dignity and the Human Rights Tradition*; Human Rights 240, *Observation and Description*; Human Rights 2509, *Telling Stories about Rights*; and Human Rights 257, *Human Rights and the Economy*. Core courses offered through other fields of study include Anthropology/GIS 224, *A Lexicon of Migration*; Anthropology 261, *Anthropology of Violence and Suffering*; History 2356, *American Indian History*; History 2631, *Capitalism and Slavery*; Political Studies 245, *Human Rights in Global Politics*; 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 Advocacy

Human Rights 105

CROSS-LISTED: GIS

Half of the course focuses on the history and theory of human rights advocacy—What is it to make claims for human rights, or to denounce their violation, especially on behalf of others? How, when, and why have individuals and groups spoken out, mounted campaigns, published exposés?—and half involves hands-on work with Scholars at Risk. The class researches specific events and individuals, communicates with families and advocates, writes country and case profiles, proposes strategies for pressuring governments and other actors, and develops appeals to public opinion.

Human Rights Law and Practice

Human Rights 120

This is a core course on the origin, evolution, and contemporary state of human rights law and practice. The first half explores the rise of international human rights law and the transnational human rights movement. The second half is devoted to case studies in contemporary human rights, focusing on issues of migration, criminal justice, labor, health care, and inequality. Authors include Louis Henkin, Samuel Moyn, Lynn Hunt, and Kathryn Sikkink. Case studies are prepared from contemporary materials from courts, activists, and critics.

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.

Mapping Police Violence

Human Rights 219

CROSS-LISTED: AMERICAN STUDIES, EUS

DESIGNATED: ELAS COURSE

Questions addressed include: What can we know about police violence, and what are the barriers to data transparency and distribution? What are the political, legal, economic, and cultural means through which Western societies authorize the use of deadly force? Can we measure the impact of police violence on factors like public health indices, property values, educational opportunities, and the distribution of social services? In pursuit of answers, the course engages political theory, history, sociology, economics, and cultural studies.

Epidemics and Human Rights

Human Rights 223

CROSS-LISTED: ANTHROPOLOGY, BIOLOGY, GIS, GPH, 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.

Women’s Rights, Human Rights

Human Rights 226

CROSS-LISTED: GSS

DESIGNATED: HSI COURSE

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

DESIGNATED: 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

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?

Observation and Description*Human Rights 240*

The observation and description of reality is a fundamental problem for human rights. The process of trying to understand what we see, how we see it, and how we describe it brings us closer to a resolution. This seminar sets out to reappropriate reality, to see images in the heart and eye before they harden as categories, styles, and definitions.

Constitutional Law: Theory and Comparative Practice*Human Rights 243 / Political Studies 243*

See Political Studies 243 for a full course description.

Can We Retire from Race?*Human Rights 249*

In 2012 the conceptual artist and philosopher Adrian Piper famously “retired” from being Black. This 2-credit workshop takes its inspiration from Piper’s provocative gesture and growing skepticism about racial categorization. It aims to challenge students’ thinking about the racialized identities we inhabit/inherit and concerns itself

with two questions: to what extent do we create ourselves and to what extent are our identities passively received? Authors may include Piper, Paul Gilroy, James Baldwin, Albert Murray, and Thomas Chatterton Williams.

Telling Stories about Rights*Human Rights 2509 / Literature 2509*

See Literature 2509 for a full course description.

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 initiatives, 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.

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).

Evidence

Human Rights 3206 / Literature 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.

Human Rights in the Global Economy

Human Rights 338

CROSS-LISTED: ECONOMICS, GIS, GPH

The transformation of the global economy since the end of the Cold War—including the increased importance of transnational trade, investment, and global corporations—forced human rights advocates to rethink their focus on the state. This course explores the history of the global corporation in relation to the rights of workers and citizens in the societies where they operate (case studies include the British East India Company, United Fruit Company, and the South African divestment campaign), as well as the rise of economic activism.

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.

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.

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 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.

Political Prisoners

Human Rights 363

This seminar on political prisoners, punishment, torture, and disappearance focuses on Ethiopia, from the Italian colonial period to the present. Students do original research on the use of prison and interrogation as a political instrument, on the power to make people disappear, and on the experiences of those who have been detained and survived to testify about it. Texts include reporting by human rights organizations as well as interviews with survivors.

Trump Agonistes: Democracy and the Donald

Human Rights 364

Donald Trump's tenure as president has presented a series of challenges to American democracy. From the first days of his campaign he has pushed against democracy's norms and struggled against its laws. The 2020 campaign brings those conflicts into focus, both in his rallies and in hearings before a Democratic Congress. This 2-credit seminar studies Trump's evolving relationship to democracy and casts light on the ways this political showman has put unprecedented stress on the system.

Irish and Celtic Studies

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 2301, *Voices of Modern 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

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 di Trento:

Beginning in their junior year, Bard students have the opportunity to spend either a semester or year abroad at the Università di Trento. 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 di Trento offers courses in diverse fields, from sociology and poetry to art history and cinema.

Recent Senior Projects in Italian Studies:

"Eclipsing Narrative: The Function of Formal Alienation in Antonioni's Trilogy

"I Married You for Fun: A New Translation and

*Adaptation of Natalia Ginzburg's *Ti ho sposato per allegria*"*

"Primo Levi and Frantz Fanon: The Seizure of Human Dignity, Reprisal, and Thereafter"

Jewish Studies **jewish.bard.edu**

Faculty: Cecile E. Kuznitz (director), Leon Botstein, Joshua Calvo, Bruce Chilton, Yuval Elmelech, Elizabeth Frank, David Nelson, Joel Perlmann, Justus Rosenberg, Shai Secunda

Overview: Jewish Studies explores the many facets of the Jewish experience, with course offerings ranging across several millennia and continents. Students concentrating in Jewish Studies also moderate into a divisional program. They may focus, for example, on the classic texts of rabbinic Judaism, the modern Jewish experience in Europe, or the dynamics of contemporary Jewish life in Israel or the United States.

Requirements: Moderation follows the procedure for the primary program. The board consists of the student's adviser, who is a member

of the Jewish Studies concentration, and two faculty members from the divisional program. The Moderation should demonstrate progress in both Jewish Studies and the student's divisional program. Senior Projects are directed by a member of the Jewish Studies faculty. The Senior Project board should include at least one member of the divisional program into which the student moderated.

Students are required to take a minimum of five courses in the concentration, including a core course in Jewish Studies, consisting of either Jewish Studies 101, *Introduction to Jewish Studies*, or one approved course from Historical Studies and one from Interdisciplinary Study of Religions, such as Religion 104, *Judaism*; History 181, *Jews in the Modern World*; and at least 4 credits 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.

Intermediate Hebrew I-II

Hebrew 201-202

These courses concentrate on developing a significant level of linguistic and communicative competence in Hebrew. An active and passive lexicon is expanded and advanced grammatical structures are introduced through exposure to different kinds of texts.

Introduction to Jewish Studies

Jewish Studies 101

CROSS-LISTED: HISTORICAL STUDIES, RELIGION
The primary focus of this course is the history of the Jewish people and Judaism as a religion, but

students also examine topics in Jewish literature, society, and politics.

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

Faculty: Patricia López-Gay (coordinator), Susan Aberth, John Burns, Nicole Caso, Christian Ayne Crouch, Omar G. Encarnación, Gregory Duff Morton, Melanie Nicholson, Miles Rodríguez, Emilio Rojas, Drew Thompson

Overview: The Latin American and Iberian Studies (LAIS) concentration is a multidisciplinary program incorporating such diverse disciplines as literature, written arts, political studies,

human rights, anthropology, history, economics, art history, and architecture. It provides an academic setting for the study of two regions inextricably bound by historical, cultural, linguistic, economic, and political ties. Students who enter the LAIS Program 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 Latin American and Iberian worlds; the history and ethnography of Mesoamerica and the Andes; contemporary Latin American and Iberian politics; and the Latinx experience in the United States. Courses in these and related areas provide a framework in which to explore a wide range of compelling issues, including the “boom” in Latin American literatures; the reinterpretation of Iberian colonialism in the Americas; the politics of democratization and redemocratization in Spain, Portugal, and Latin America; economic crisis and reform in Latin America and the Iberian Peninsula; and the integration of Latinx communities into the United States’ artistic, literary, and political scenes.

Requirements: LAIS majors moderate both into a primary divisional program and into LAIS, usually through concurrent Moderation, by fulfilling the primary program’s requirements and the following LAIS requirements. Prior to or concurrent with Moderation, students are required to take at least two designated LAIS core courses, listed below. 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 home division (e.g., majors in the social studies or arts divisions must take a course in the division of languages and literature, and vice versa). The final requirement is the successful completion of a Senior Project in a primary divisional program and LAIS. This project must have a geographical, linguistic, or conceptual link with Latin America, Spain, or Portugal, and have at least one LAIS faculty member on the program board.

Two LAIS core courses are required for Moderation. For graduation, students must take three additional elective courses, at least one of which should be a 300-level seminar. At least one—and preferably two—of the five LAIS (or LAIS cross-listed) courses should be taken outside of the student’s home division and should not be (Spanish) language courses. Division-specific requirements for social studies and art regarding language are basic proficiency in Spanish or Portuguese, as shown by courses taken (e.g., Spanish 106 or 110) or placement exam, or by demonstrated speaking ability. Students are encouraged to take Spanish language courses at some point during the first two years at Bard.

Courses: Core LAIS courses include Art History 160, *Survey of Latin American Art*; History 152, *Latin America: Independence/Sovereignty/Revolution*; History 225, *Migrants and Refugees in the Americas*; History 331, *Latin America: Race, Religion, and Revolution*; LAIS 220, *Mexican History and Culture*; Political Studies 214, *US-Latin American Relations*; Political Studies 222, *Latin American Politics and Society*; Spanish 202, *Intermediate Spanish II*; Spanish 223, *Cultures and Societies of Latin America and Spain*; Spanish 301, *Introduction to Spanish Literature*; and Spanish 302, *Introduction to Latin American Literature*. Additionally, recent electives include *Religious Imagery in Latin American Art*; *Race and Ethnicity in Brazil*; *Crossroads of Civilization: The Art and Architecture of Medieval Spain*; *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*; and *United States-Latin America Relations*.

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*

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**

Faculty: Marisa Libbon (coordinator), Katherine M. Boivin, Maria Sachiko Cecire, Jay Elliott, Nora Jacobsen Ben Hammed, Lu Kou, Karen Sullivan, David Ungvary

Overview: The Medieval Studies concentration exposes students to civilizations from the sixth century to the 16th 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 since the 19th century did not exist during the Middle Ages. French was spoken in England, Provençal in Italy,

Arabic in Spain, and Latin or Greek throughout Europe. Major political organizations such as the Catholic Church, Holy Roman Empire, and Caliphates were transregional by definition. Fields such as art, astronomy, history, literature, medicine, theology, and philosophy were not always considered distinct. People, ideas, and physical objects traveled through vast networks of trade, communication, and study. 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 the British Isles and Scandinavia to the Byzantine and Islamic Empires and along the Silk Road to China. Traditionally, medieval studies has been defined as the period between the 500s and 1500s, centered on Western Europe. Students are invited to interrogate the historical assumptions that have shaped this definition of the medieval. They may also consider how the various "classicismisms" 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 shaped our perceptions of the medieval world. Students are encouraged to 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*; and Philosophy 250, *Medieval Philosophy*).

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 noted above, recent courses include *Arthurian Literature*, *The Canterbury Tales*, *The Book before Print*, *Kings and Queens in European History and Literature*, *Life in the Medieval Church*, *Philosophies of the Islamic World*, *Medieval Art of the Mediterranean*, *Reading Medieval Latin*, and *Sufism*.

Middle Eastern Studies

middleeastern.bard.edu

Faculty: Elizabeth M. Holt (director), Katherine M. Boivin, Omar Cheta, Yuval Elmelech, Tabetha Ewing, Nora Jacobsen Ben Hammed, Jeffrey Jurgens, Joel Perlmann, Dina Ramadan, 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:

"America's Forgotten Project: TAPline and the Rise of a New Capitalist Order in the Levant, 1945-50"

"Curricula and Performativity: Defining the Arab 'Other'"

"Dragging the Net of Estrangement: Poetics of the Sea in *Elegies of the Mediterranean*"

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

Faculty: Sven Anderson (coordinator), Justin Dainer-Best, Sarah Dunphy-Lelii, Justin Hulbert, Thomas Hutcheon, 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 a 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

Faculty: Marina Kostalevsky (director, fall) and Olga Voronina (director, spring), Jonathan Becker, Jonathan Brent, Elizabeth Frank, 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. 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. 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:

- "The Perfect Illusion: Complicated Beauty and the Challenge of Interpreting Vladimir Nabokov's *Ada or Ardour: A Family Chronicle*"
- "Seize the Means of Reproduction! Gender War in Zamyatin's *We*"
- "A Translation and Analysis of Mikhail Sushkov's *The Russian Werther*"

Science, Technology, and Society **sts.bard.edu**

Faculty: Gregory B. Moynahan (coordinator), 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 (e.g., 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 "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, *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:

"The Absent Image: A Translation and Analysis of Isabel Cadenas Cañón's *También eso era el verano*"

"The Nostalgic City: An Interdisciplinary Study of the Nuyorican Condition"

"*Petra and Carina*," a translation of the contemporary Spanish play by Mar Gómez Glez

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. Through readings, lectures, and labs, 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.

Alchemy: From Magic to Science

Idea 221

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.

Evolution and Religion

Idea 223

Evolution, understood as a perspective that accounts for changes of forms of life over time, has been explored by philosophical and religious systems since antiquity. This course investigates both the scientific and religious issues in the understanding of evolution.

Calderwood Seminars

Calderwood Seminars are designed to help students 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 catalogue entries, grant reports, or editorials. Look for “Designated: Calderwood Seminar” throughout program course descriptions.

Common Courses

This suite of team-taught multidisciplinary courses was created in response to the existential challenges of the COVID-19 crisis. Designed primarily for first-year students, the courses engage with themes and questions of the contemporary moment. The courses, which allow for instruction in person and/or online, give students the opportunity to fulfill two distribution requirements with one 4-credit class. Common Course clusters include the following.

Alternate Worlds

CC 101A-F

In his essay “On Fairy-Stories,” J. R. R. Tolkien responds to accusations that fantasy constitutes an irresponsible “escapist” flight from reality. Comparing the dreary bridge at Bletchley Railway Station in England to the rainbow bridge Bifröst in Old Norse myth, he asks “whether railway engineers, if they had been brought up on more fantasy, might not have done better with all their abundant means than they commonly do.” This course explores the relation between imagination and reality by considering counterfactual histories, fantastical literary works, and utopias or dystopias. To what extent is our experience

of the “real world” (including real crises, like the current coronavirus epidemic) mediated by imagined ones? How do alternate worlds help us to reimagine ourselves as we are? Sections of the course include: H. G. Wells and the Discovery of the Future, The Disaster Has Already Happened, Utopia and Dystopia in Modern Russia, The Language of Alternate Worlds, Visitors from the Otherworld, and What If?

The Making of Citizens: Local, National, Global

CC 102A-F

This course draws on different disciplinary approaches to interrogate and analyze the concept of citizenship. Students are encouraged to think about how citizenship emerges, exists, and differs at the local, national, and global levels, and what forms of participation are necessary to sustain meaningful citizenship for themselves and others.

Designing Immediate Futures

CC 103A-D

This course invites students to approach design as a tool for reflecting on the existing worlds in which we find ourselves and as a means to rethink them and invent new ones. How might we live together in the future and why? In the spirit of critique and experimentation, students engage in visual projects and design practices, and study the history of the ways the spaces around us have been constructed and understood.

Epidemics and Society

CC 104

What do epidemics tell us about microbes, markets, and ourselves? This course covers the science and art of protecting the health of populations and the social, political, philosophical, and cultural implications of public health catastrophes. Discussion and lab sections include The Politics and Human Rights Aspects of Epidemics; Philosophy, Literature, and Art Concerning Epidemics; The Economic Aspects of Epidemics; Art and Epidemics; and The Biology of Epidemics.

Resilience, Survival, and Extinction

CC 105

How do individuals, species, languages, and cultures survive, show resilience, and become

extinct? The course introduces methods of biological analysis and cultural interpretation that explore the many ways we understand resilience, survival, and extinction. It focuses on the practical, creative forms of resilience developed by humans and animals. Also addressed is the idea of evolution and the nature of change in human and natural history, including widespread biodiversity loss, from the perspective of the sciences and humanities. Discussion and lab sections include Literary Analysis Discussion, Practicing Art Studio, Laboratory Science, and Social Analysis Discussion.

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 program course descriptions.

Hate Studies Initiative

Hate Studies Initiative (HSI) courses examine the human capacity to define, and then dehumanize or demonize, an ‘other,’ and the processes which inform and give expression to, or can curtail, control, or combat, that capacity. Look for “Designated: HSI Course” throughout program course descriptions.

Migration Initiative

Look for “Designated: Migration Initiative” 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 2018, 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 60), 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 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. The following performance requirements and assessments are required of all students entering the Conservatory in 2019 or later:

- *First-Year and Second-Year Instrumental Studio Juries* Students play a 15-minute juried recital at the end of each of their first two years, with repertoire chosen by studio faculty.
- *Third-Year Midpoint Recital* All students give a full-length recital either in the fall or early spring, with repertoire chosen in consultation with the studio instructor.
- *Fourth-Year Off-Campus Recital* All students are required to organize and present a recital at an off-campus venue.

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 Fisher Center for the Performing Arts. Under its music director, Leon Botstein, and distinguished guest conductors—such as Guillermo Figueroa, Tan Dun, Xian Zhang, James Bagwell, JoAnn Falletta, 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, they 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.

Performance Requirements

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.

Juries All students play a 15-minute program for a faculty jury at the end of each of their first two years.

Midpoint Recital All students give a full-length midpoint recital in the fall semester (or before spring break) of their third year. Repertoire is chosen in consultation with the studio instructor.

Off-Campus Recital All students choose a venue, organize the program, and give a recital off campus. The goals are to gain additional performance experience, connect with the broader community, and encourage students to see themselves as musicians with a larger mission in society. Possible venues include local schools, assisted care facilities, libraries, and social organizations.

Requirements for the dual bachelor of music and bachelor of arts degrees are summarized below. For sample study plans and more information, see the websites of the Conservatory (bard.edu/conservatory) and College (bard.edu).

Conservatory Requirements

Studio Instruction (every semester)	40 credits
Aural Skills (two semesters)	4 credits
Conservatory Core Sequence (four semesters)	16 credits
Music History (two semesters)	8 credits
Chamber Music (every semester in residence for performance majors)	
Orchestra (every semester in residence for performance majors)	

First- and Second-Year Juries	
Midpoint Recital	
Off-Campus Recital	
Conservatory Senior Project (Graduation Recital)	4 credits
Subtotal	72 credits

College Program Requirements

(see individual program descriptions for more information)

Program Courses	40 to 56 credits
Moderation	
Senior Project	8 credits
Subtotal	48 to 64 credits

General College Requirements

All Conservatory students take the same required general courses as other undergraduates in the College. The Language and Thinking Program—held for three weeks in August—is mandatory for all first-year students, who also take Citizen Science 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 the Conservatory website at 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 “Finances” 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 303, or visit bard.edu/conservatory/vap.

The Conservatory’s Graduate Conducting Program, orchestral and choral, began in 2010. This two-year master of music degree curriculum is directed by James Bagwell and Leon Botstein. To learn more, see page 303 or visit bard.edu/conservatory/gcp.

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 Conservatory Orchestra and chamber music programs, and the opportunity to audit or enroll in most courses throughout the College.

English language classes are available as an elective for international students who wish to improve their skills. Requirements for the Advanced Performance Studies certificate are 36 hours of course credits; four semesters of residence; and private instruction, orchestra, and chamber music each semester. For information on fees and expenses, financial aid, and scholarships, visit bard.edu/conservatory/aps.

Postgraduate Collaborative Piano Fellowships

Postgraduate Collaborative Piano Fellowships of the Bard College Conservatory of Music are awarded to pianists chosen through a rigorous audition process. 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. To learn more, visit bard.edu/conservatory/fellowship.

US-China Music Institute

The mission of the US-China Music 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 began admitting undergraduate students to major in Chinese instruments in fall 2018. The Institute is led by Jindong Cai, an internationally renowned conductor and advocate of music from across Asia.

In partnership with China's Central Conservatory of Music (CCOM), the Institute has created the first degree program in the Western Hemisphere for Chinese instrument performance. Chinese instrument majors receive studio instruction from faculty of the CCOM Traditional Instruments Department through state-of-the-art video conferencing, supplemented by in-person weekly instruction from hand-picked visiting graduate assistants, as well several study abroad trips to the CCOM campus in Beijing.

The Chinese instrument major closely follows the curriculum of the rest of the Conservatory, while offering courses specially designed to provide a comprehensive background in Chinese musical forms and traditions. For more information, visit barduschinamusic.org.

Conservatory Requirements for Chinese Instrument Majors

Studio Instruction and Chinese Ensemble are required in every semester of enrollment.

Study Abroad at CCOM: A monthlong program in China is required after the end of the first year, and two more before the start of the fifth year.

Conservatory Core Sequence for Chinese Music (four semesters):

- Music Theory, Tonal Harmony, and Counterpoint (two semesters)
- Composition for Performers
- Conservatory Seminar on Chinese Music

Aural Skills (two semesters)

Literature and Language of Chinese Music (four semesters):

- Introduction (required in the first semester of the first year)
- Instrumental Music
- Folk Music
- Operatic Music

Conservatory Senior Project (includes the Graduation Recital)

The US-China Music Institute also presents numerous events throughout the year, including the annual China Now Music Festival and Chinese New Year concert at Bard and in New York City; a series of scholarly conferences on Chinese music; regular performances of the Bard Chinese Ensemble; and the Chinese Music in the Chapel student concert series.

BARD ABROAD

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 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 280). 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 265).

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. Due to visa restrictions, semester study away at Al-Quds Bard is not possible at this time.

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.

Bard College Berlin (BCB) In 2011, Bard assumed leadership of BCB, one of Europe's earliest liberal arts education programs. At BCB, students of more than 60 nationalities 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, Migration Perspectives Semester, 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.

Central European University (CEU) Central European University, with campuses in Budapest and Vienna, 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 103 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.

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 5,500 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 Trento (UniTrento) in Trento, Italy The University of Trento is a top public teaching and research university in the heart of the Dolomites in northern Italy, with roughly 17,000 students, 600 professors, and a wide variety of disciplinary fields from

the sciences to the humanities. The majority of courses are taught in Italian. Students live in dormitories on campus or in local apartments. At least one year of Italian language study is recommended for students wishing to study at UniTrento.

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.

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. For courses taken during the summer or the January intersession, the application must be signed by the student's adviser and divisional chair. For courses taken during the fall or spring semesters, the student must also obtain approval from the dean of studies for an academic leave of absence.

Study Abroad Bard offers many opportunities for students to study internationally, at partner institutions, language immersion programs, direct exchange programs, and a variety of Bard-sponsored or approved credit-bearing programs. For additional information, see "Bard Abroad" in this catalogue or visit bard.edu/bardabroad.

Specialized Programs

Archaeology Field School For a month in the summer, students in the Archaeology Field School earn 4 credits in anthropology (cross-listed, American Studies and Environmental and Urban Studies). The Field School emphasizes basic excavating techniques (digging with a trowel, recording field notes, drawing layers, and photography) and the initial steps in laboratory analysis. Current excavations focus on sites in nearby Germantown, nine miles north of Bard, related to the colonial Rhenish Palatine settlers of 1710 and their descendants, nearby Mohican people, and African Americans in the area in the 19th and 20th centuries. For more information, visit 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 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); and Central European University (Vienna, Austria). 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) Climate change. Extremism. Pandemics. Inequality. Authoritarianism. Bard's Globalization and International Affairs Program provides a forum for undergraduates and recent graduates, worldwide, to work on and engage in solutions for today's increasing global challenges. The program combines rigorous academics and an internship with organizations in New York City. BGIA students study topics such as cyber security, global public health, political economy, international reporting, combating extremism, and international law. In the BGIA internship program, students are matched with private, public, and nonprofit organizations for hands-on experience that enables them to put classroom learnings into real-world practice. BGIA offers fall and spring semesters and an eight-week summer program. Participants study and engage in foreign policy, civil society development, and human rights debates in the classroom, while gaining real-world experience in these fields. Housing is available. BGIA is open to students from all academic majors who have a demonstrated interest in international affairs. For details, visit the BGIA website at bgia.bard.edu.

Bard-Rockefeller Semester in Science (BRSS) BRSS 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.

CEU-Bard Advanced Certificate in Inequality Analysis Bard College and Central European University (CEU) are offering an Advanced Certificate in Inequality Analysis. Beginning in 2020-21, master-level courses will be held at CEU's Vienna campus. For more details, visit 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. Campus employment and internships are available through these organizations. The Cary Institute of

Ecosystem Studies in Millbrook, New York, offers additional opportunities for students to pursue ecological research through laboratory and field work.

West Point–Bard Initiative (WPBI) Founded in 2006, WPBI serves as a model of cooperation and collaboration between a U.S. liberal arts college and a service academy, and provides unique opportunities for students to explore the complexities of civil-military relations in a democracy. Students and faculty from Bard and the United States Military Academy at West Point exchange ideas in the classroom and through public presentations, debates, and extra-curricular activities. Initiative efforts also include annual leadership discussions between cadets and Bard's *Women and Leadership* class; regular debates on a wide range of public policy issues between the West Point debate team and the Bard Debate Union, including the Bard Prison Initiative debate team at Eastern Correctional Facility; and Bard student participation in the annual West Point Student Conference on U.S. Affairs (SCUSA). Both institutions regularly exchange faculty as guest lecturers in counterinsurgency, strategy, military history, and advanced international relations theory, and West Point professors often serve as faculty in Bard's Global and International Affairs program in New York City. In addition, Bard and West Point hold regular joint conferences, accompanied by a seminar simultaneously taught at both institutions, by which students exchange views and faculty produce published work on key issues of civics and public life. For more information, visit the WPBI website at bard.edu/institutes/westpoint.

YIVO-Bard Institute for East European Jewish History and Culture The Institute for East European Jewish History and Culture, an initiative of Bard and the YIVO Institute for Jewish Research, was founded in 2012. The Institute 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 five levels, from beginner to 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.

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 admitted 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, and 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). For additional information, visit 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).

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.

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 or contact 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 have no grade below a B in their pre-engineering courses. 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 students 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/program/3+2.

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 cmapple@bard.edu, or visit the program website at bard.edu/mat/ny/programs/ba-mat.

Affiliated Programs and Institutes

Campus-Based Programs, Centers, and Initiatives

The following programs offer opportunities for Bard undergraduates 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 Hate (BCSH), an initiative of the Human Rights Project (see page 272), works to increase the serious study of human hatred and ways to combat it. The Center supports faculty and students throughout the Bard network who want to study and/or combat hatred and its various manifestations. BCSH brings scholars from diverse disciplines to Bard College and all of its campuses to speak about the human capacity to hate and demonize others. It places, mentors, and supports students working at internships with nongovernmental organizations that combat hate. The Center also funds students at Bard whose Senior Projects relate to the study of hate, and who need additional resources for their research.

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 of the Center 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, demonstrating the power of interdisciplinary thinking and collaboration in addressing environmental issues. This interdisciplinary approach also acknowledges the barriers that race, class, and gender inequities present to the cultural shifts required to make real environmental change. Key Center projects include the Bard Water Lab, which monitors the Saw Kill, Roe Jan, and other regional waterways to bring water science to water communities; 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. For more information, visit landairwater.bard.edu, waterlab.bard.edu, and 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.

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. 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.

Center for the Study of the Drone at Bard College 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’s website, dronecenter.bard.edu, features reports, interviews, and a wide range of research resources.

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 and workshops on Hannah Arendt, our political and social world, and topics connected to its annual conference. The 13th Annual Fall Conference, postponed to April 15–16, 2021, addresses “Revitalizing Democracy: Sortition, Citizen Power, and Spaces of Freedom.” The conference gathers a diverse group of speakers to think about and discuss the most important issues of our time. Additionally, Arendt’s writings are taught in the Language and Thinking Program, First-Year Seminar, and College Seminar. The Center cares for and makes available the Hannah Arendt Archive Collection, housed in Bard’s Stevenson Library. The archive consists of nearly 5,000 books from Arendt’s personal library, many with marginalia and notes.

The Arendt Center also produces several publications, including an annual journal and a weekly newsletter, *Amor Mundi*. The Center's student fellowship program offers opportunities to support the Center and manage a variety of student-led programs, such as Courage to Be, Plurality Project, Tough Talk Lecture Series, and Dorm Room Conversations. Students are invited to join the Center's online virtual reading group, held regularly and led by the director, Professor Roger Berkowitz. Affiliated programs include the American Jewish Peace Archive, Meanings of Oct. 27th, Campus Plurality Forum, and the Institute for Democracy through Sortition. The Center hosts visiting scholars, postdoctoral fellows, and senior fellows who together form a vibrant and engaged intellectual community at Bard College. The Center's student-led initiatives, event programming, fellowships, conferences, workshops, courses, membership program, online discussions, and publications bring Arendt's fearless style of thinking to a broad audience. Above all, the Hannah Arendt Center provides an intellectual space for passionate, uncensored, nonpartisan thinking that reframes and deepens the fundamental questions facing our nation and our world. To learn more, visit hac.bard.edu. To subscribe to the Arendt Center's mailing list, email 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 science 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 species. Student interns and employees participate in project work, collections management, and research collaborations. Some current subjects are assessment of the biological impacts of solar photovoltaic facilities, 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.

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 arts and human rights (with the Center for Curatorial Studies and the Program in Theater and Performance); economic and racial justice in the Hudson Valley (with community-based organizations in Kingston, New York); and migration (through a consortium with Bard College Berlin, Vassar College, Sarah Lawrence College, and Bennington College).

Within the framework of the Open Society University Network, HRP is developing a graduate program in human rights and the arts jointly with Central European University, as well as a range of research collaborations globally. 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. 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 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.

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.

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.

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.

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.

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 at 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 partner with community organizations in the development of robust and sustainable projects that reach underserved and under-resourced populations, and tackle critical issues of education, social justice, and public policy.

Center for Civic Engagement **cce.bard.edu**

The Bard Center for Civic Engagement (CCE) was launched on the Annandale campus in 2011 to unite a wide-ranging group of domestic and international initiatives into a vibrant and coherent network of programs, and in so doing help redefine the core mission of the College. The network is the most intricate and potentially powerful manifestation of Bard's institutional commitment as a private institution acting in the public interest. Issues of access to and equity in education, criminal justice reform, and the future of open societies drive the Bard network of programs. From groundbreaking partnerships to dual-degree programs with international institutions of higher education and substantial local initiatives, relationships with community partners and institutions are cultivated and maintained, giving credibility to Bard's belief that education can be a force for freedom and democracy.

CCE coordinates a broad range of initiatives that connect students to internships, volunteer opportunities, community engagement, and activism, and promotes civic skills the College considers fundamental for active citizenship. It does so by tapping into the idealism and vision of its students.

Student-Led Engagement

The Trustee Leader Scholar (TLS) program is an incubator for students with big ideas who are committed to civic action. 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 30 and 50 TLS scholars leading a project, with hundreds of students participating as TLS team members. 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, leading English language learning programs for migrant laborers and their families in the Hudson Valley, and offering play and educational support for youth who are differently abled. A number of TLS projects have become permanent, College-sponsored programs, including the Bard Prison Initiative; *La Voz*, a Spanish-language newspaper widely circulated in the Hudson Valley; Bard Early College in New Orleans; and Brothers at Bard. Others have been awarded the 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 become a Trustee Leader Scholar. 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 program staff; 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 address 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.

Student Fellowships are available through CCE for students interested in creating projects that focus on elections, women's leadership, global civic engagement, science outreach, and activism. Students hone leadership and media skills while developing projects that engage the Bard student body and community in Annandale and beyond.

Classroom, Community, and Careers

Engaged Liberal Arts and Sciences (ELAS) courses are designed to link academic work and critical thinking skills from the classroom with community engagement activities that contextualize course materials and enhance learning. Each year, more than 700 Bard students enroll in over 70 ELAS courses that challenge them to develop creative and practical approaches to social, cultural, and scientific issues while partnering with community organizations. A significant portion of the learning takes place through student involvement

with organizations and programs in surrounding communities or the national and international venues in which Bard participates. Community engagement is not based on “service” but on respect and reciprocity. This 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.

Bard-Sponsored Internships connect students with civic engagement opportunities on and off campus. The Center for Civic Engagement hosts internships in voter engagement through Election@Bard; in communications through the online *Annandale Advocate* and *Dissonance*, both student run; and in science education through Citizen Science and volunteer opportunities such as the Saw Kill water sampling project. Many campus offices, including Career Development, as well as the Human Rights Project and Environmental and Urban Studies Program, among other programs, also provide community engagement internships. Bard sponsors off-campus programs in the United States and overseas that feature internship opportunities, including the Bard Global and International Affairs Program in New York City, Bard College Berlin, American University of Central Asia, and Central European University.

Community Action Awards (CAA) support approximately 50 Bard students who participate in unpaid or underpaid internships that address issues impacting people around the world. Students can receive help from CCE and the Career Development Office, or find their own internship placement with community organizations; government agencies and offices; international governmental and nongovernmental organizations; media, public policy, and nonprofit organizations; or educational projects and programs. CAA recipients have interned at prominent organizations including Amnesty International, Asia Society, Bronx Defenders, CNN, Dutchess County Board of Elections, El Museo del Barrio, Fairness and Accuracy in Reporting, Global Justice Center, Human Rights Watch, International Center for Transitional Justice, *The Nation*, Roubini Global Economics, Save the Children, United Nations, the White House, and World Policy Institute, among others.

Bard and the Local Community

Bard works to engage students with community partners and to respond to critical issues in local communities, such as food insecurity, sustainability, access to education, and immigration. Bard students have partnered with the Kingston City School District to create a debate program; provided support for victims of abuse at Grace Smith House; served as advocates for better housing and working conditions for migrant laborers; mentored youth in Hudson, New York; and developed after-school enrichment programs for area schools and libraries.

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 at Kingston High School in Kingston, New York. The program was created by Bard students in 2014 as a project to foster brotherhood on the Bard campus. It expanded to Kingston and has grown into a CCE institutional initiative. Each year, 10 BAB

members from the on-campus group become mentors to high schoolers 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.

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 local, state, and national offices; advocacy sites; a calendar of election-related events; and information on select voter issues. Bard students and staff have also sponsored on-campus Meet the Candidate sessions. Election@Bard partners with CCE and 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.

La Voz is an award-winning, Spanish-language magazine serving some 140,000 Latinos living in the Hudson Valley. *La Voz* began as a student-led initiative in 2004 and is the only free Spanish-language publication in the area. Bard student internships are available for writers and translators. For more information, visit lavoz.bard.edu.

Red Hook Together is a joint initiative of Bard College and the town and village of Red Hook to promote greater community collaboration. Spearheaded by the Center for Civic Engagement, Red Hook Together hosts shared events in the community, including potluck dinners, repair cafés, townwide e-waste collections, and local festivals. To learn more, visit 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 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 2020, Bard first-year students collected and mapped water samples across the region and around the globe during Citizen Science. Students translated their learning by participating in projects throughout the January term that promoted engagement with the community and developed critical civic skills.

Other innovative programs include Bard graduate programs in sustainability that prepare students for three careers in sustainable change: education, policy, and business; and partnerships with the Cary Institute of Ecosystem Studies in Millbrook, New York, and Rockefeller University in New York City. 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** are educational policy initiatives of Bard's Center for Environmental Policy. They are designed to connect students at Bard, and at colleges and high schools nationwide, with congressional, corporate, and local leaders on issues of climate change and clean energy; to advance U.S. environmental policy; and to accelerate the learning curve for a cohort of students expected to become the leadership of the next generation. Training workshops, video dialogues, and conference calls on climate and sustainability topics provide students with unique educational opportunities and represent the voices of students across the country. Additional information is available at bard.edu/cep/publicprograms.

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. Since then, Bard has launched early college programs in New York City; New Orleans; Cleveland; Baltimore; Newark, New Jersey; Washington, D.C.; and Hudson, New York. In partnership with the Master of Arts in Teaching Program, Bard has created innovative programs aimed at transforming teacher education through the establishment of graduate programs in New York, East Jerusalem, 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 unserved communities through the Bard Prison Initiative, the largest prison education program in the country; and opens doors to opportunity through the Clemente Course in the Humanities and Bard Microcolleges, which provide a transformative educational experience for adults facing economic hardship. To learn more about these programs, see "Educational Outreach" in this catalogue.

International Partnerships

Bard has long been known as an innovator and risk taker in the field of international higher education. Bard believes that the task of creating open societies is integrally tied to education and the involvement of citizens at home and abroad. The College has a long history of global outreach and innovative international programming leading to meaningful partnerships grounded in mutuality and reciprocity. Our partner institutions in Kyrgyzstan, East Jerusalem, Russia, and Vietnam have taken advantage of political and cultural transitions to

introduce Bard's model of liberal arts and sciences education and student-centered pedagogy; the appeal stems from the greater liberty the liberal arts afford to teachers and students. The liberal arts model Bard brings and adapts with partners has a profound impact, opening up new spaces for critical thinking and preparing students to assume the responsibilities of leadership and self-governance.

Each year student leaders from across the international network come together for the "Get Engaged: Student Action and Leadership Conference." The conference seeks to cultivate a new generation of globally engaged citizens and strengthen the growing network of student innovators who use the liberal arts as a creative tool to address local, national, and global challenges. The annual conference, held virtually in 2020, is an opportunity for students to share experiences, learn new skills, hone leadership styles, and network with international partners. The conference is an inspirational and practical space that encourages young people to grow into their roles as agents for change.

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 Summer Science Intensive (BSSI), as well as projects involving student mobility within Bard's international network. Each year, 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. Other student projects managed at IILE include an opportunity for biology majors from Al-Quds Bard to participate in the Bard Summer Research Institute.

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.

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 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. A regularly scheduled shuttle bus makes stops throughout the campus.

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.

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 Student Counseling Service, Student Health 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 Christian service every Sunday, Shabbat services every Friday, Buddhist meditation twice a week, and Muslim student gatherings bimonthly. 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.

Diversity, Equity, and Inclusion

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 Inclusive 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. In July 2000, in response to the widespread protests and outrage at recent killings of Black Americans that placed the nation's systemic discrimination against people of color to the forefront, Bard established the President's Commission on Racial Equity and Justice. The 30-member commission is charged with assessing the College's past, analyzing its present practices, and producing a plan for the future.

Student Services and Resources

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. See bard.edu/csla for additional information.

The ***Dean of Student Affairs Office (DOSA)*** 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.

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. For more information, see bard.edu/deanofstudies.

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. Visit bard.edu/oisss for details.

Academic Support: The Learning Commons

The Learning Commons provides all students with college writing support, at no cost, through writing fellows and consultant programs, learning strategies sessions, and academic tutoring and resources. The Learning Commons, which features designated study and writing rooms, offers credit-bearing courses in composition, English as a Second Language, mathematics, public speaking, inclusive pedagogies, information literacy, and educational theory, as well as 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. Learning strategies for note taking, time management, English for academic purposes, and general study skills are also addressed in a structured social setting. With an entryway at ground level, the Learning Commons is accessible. For additional information, visit 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. BardWorks, made possible by a grant from an anonymous donor, is a collaboration between the Center for Civic Engagement, Career Development Office, Dean of Student Affairs Office, Office of Development and Alumni/ae Affairs, and Bard College Alumni/ae Association Board of Governors. To learn more, see bardworks.bard.edu.

Career Development Office

The Bard College Career Development Office (CDO) helps students translate their liberal arts education to the workplace. In addition to career counseling, job and internship guidance, and career events that include 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, 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 bardcollegedining.catertrax.com.

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 for students. The health service is staffed by four nurse practitioners and a part-time physician. The center is located in Robbins Annex, on North Campus. For illness requiring emergency care and for after-hours care, the services of Bard EMS or 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 and dispensed at the health center are billed monthly to the student’s account. Additional information regarding our service including hours and contact information can be found at bard.edu/healthservices. To learn about Bard’s COVID-19 response, see bard.edu/covid19.

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. Students may be referred off campus for help with long-term issues or for specialized treatments. Incoming students who are currently taking medications for a psychiatric 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 website provides a list of psychiatrists and/or psychotherapists in the area. The College health insurance policy offers 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. For more information, see bard.edu/counseling or email counselingservice@bard.edu.

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.

Internet and Mail Services

Email and Internet Services The College issues all enrolled students with a Bard Account that provides access to G Suite for Education, 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 all dorms and most 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.

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.

Accessibility and Disability Resources

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/accessibility/students.

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 director of accessibility as soon as possible after the alleged discrimination occurred. The director 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, they should file a written complaint, as per the above.

In addition to maintaining ADA compliance, the Office of Accessibility and Disability Resources strives to support students holistically, offering ongoing advising and coaching as well as workshops aimed at strategies for success and quality of life. The office also serves as liaison to other student services throughout the academic year.

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 and Housing

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 free laundry. Many boast beautiful views of the Catskill Mountains to the west. Most residence halls are gender inclusive, and roughly one-third of the rooms are single occupancy. While residences are within walking or biking distance of all academic and recreational facilities, the College operates a free 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 staff called peer counselors (PCs) and full-time staff called 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 direct supervision, 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 residence life and 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 Selection 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.

Interession 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. Parkhurst dining service caters to vegans, vegetarians, nonvegetarians, and individuals with allergies and other dietary restrictions.

Students with Families Family housing is not offered. Students who are married are eligible to live off campus.

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. Unmoderated students, with the exception of incoming transfer students, are required to live on campus. Moderated students requesting to move off campus at midyear are not permitted to break the Facilities Use Agreement. Such students must meet with the director of housing and understand that if they choose to live off campus, they remain responsible for the financial obligations of on-campus housing fees. Students receiving financial aid should find out how moving off campus may affect their financial aid package.

Policies and Regulations

The College expects each student to behave in a conscientious and responsible manner with due regard for the welfare and sensibilities of others. These expectations are elaborated in Bard's Facilities Use Agreement and Student Handbook. For a complete listing of policies and regulations, consult the Student Handbook, under College Policies and Residence Life Policies, at bard.edu/dosa/handbook.

Campus Facilities

The College campus contains more than 90 buildings of varied architectural styles, from 19th-century stone houses and riverfront mansions to structures designed by noted contemporary architects, such as the Frank Gehry–designed Richard B. Fisher Center for the Performing Arts and the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, designed by Rafael 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 experiment with gardening and growing techniques; 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.

Libraries

Charles P. Stevenson Jr. 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.

Built with generous support of Charles P. Stevenson Jr., Bard’s library was designed by the award-winning firm of Venturi, Scott Brown and Associates. The resources of Stevenson and its satellite libraries in the Levy Economics Institute, Center for Curatorial Studies, Bard Graduate Center, and Bard College Berlin include more than 900,000 volumes in paper and e-books and access to over 80 databases and 50,000 paper and online journals. Bard’s participation in several regional and national resource-sharing groups, such as ConnectNY, Information Delivery Services (IDS), and Eastern Academic Scholars’ Trust (EAST) provides 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 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 4K video projection, multimedia gallery, performance space, editing suites for sound and video, faculty offices, two screening/seminar rooms, a film/video production studio with control room, computer lab/classroom with video editing and multimedia software, dark-room, equipment for digital scanning of 16mm film, and a film archive and media library. Students in production classes may borrow supplies and equipment housed in the inventory office. Visiting artist talks, screenings, and symposia are regularly scheduled in the theater.

The Center for Moving Image Arts, which is dedicated to the study of cinema's past and future, is equipped with temperature- and humidity-controlled vaults to house its collections. The archives focus on classical Hollywood, silent/early sound cinema, international auteur cinema, and East Asian cinema. To learn more, see "Additional Study Opportunities and Affiliated Institutes" or visit bard.edu/cmia.

Bard College Exhibition Center (UBS Gallery) The Exhibition Center is a 16,000-square-foot gallery and studio space in nearby Red Hook. The off-campus facility, formerly the Universal Builders Supply (UBS) building, provides a professional-level space for 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, squash, tomatoes, 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.

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 272). 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 all residence halls and most 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; several public computing labs provide Macintosh and Windows computers, scanners, and printers. Henderson Annex has a computer lab that is accessible 24 hours a day. Also located in the Annex is the Bard IT Help Desk, which provides support and training to students, faculty, and staff. For details, see 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. Blithewood 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 the recently acquired John Kenneth and Catherine Atwater Galbraith Library. 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.

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.

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; 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 the Experimental Humanities Program's interest in how technology and media intersect with the arts, humanities, and culture. The building won a 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. This building may be physically inaccessible to people with mobility-related disabilities.

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.

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.

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. For additional information, visit bard.edu/montgomeryplace and 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, two security shift supervisors, and 25 full-time and 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. 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 an all-terrain vehicle patrol and bike patrol. A student-operated team of trained emergency medical technicians is on call 24 hours a day, seven days a week, while school is in session.

Although Bard College is situated in a rural, almost idyllic setting, crimes sometimes occur on campus that require the attention of Bard's security force and the police. The College publishes annually a list of crimes that occurred during the previous year and categorizes them according to standards established by the U.S. Department of Education. This Annual Security Report is available to the public at bard.edu/security.

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 (conduct collectively 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. 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, 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, or by request via email (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.

Bard Center for Environmental Policy **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 also embark on a 10-day course focusing on policy for sustainable development in Oaxaca, Mexico. A full-time professional internship is an integral part of training during the second year, when students 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 10-day January intensive in the Catskill Mountains learning environmental education techniques in the field. The second year of the MEd program includes a professional internship and capstone project.

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. CEP hosts the C2C Fellows program, a national network for undergraduates and recent graduates aspiring to sustainability leadership in politics and business.

Bard College Conservatory of Music **bard.edu/conservatory/programs**

The Bard College Conservatory of Music offers two graduate programs, one in conducting and one in vocal arts.

The **Graduate Conducting Program** is a two-year master of music degree curriculum with tracks in orchestral and choral conducting, designed and directed by 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 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 lessons in voice, vocal coaching, and the Alexander Technique, students delve into the study of art song, chamber music, new music, and operatic repertoire throughout their coursework and give public performances each semester. Opera is performed in concert versions with orchestra and in fully staged productions. 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**

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 offers an interdisciplinary, object-based understanding of global history. Areas

of special strength include 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. BGC 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**

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 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 307). The two-year program, based at the International Center of Photography 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 also offers two groundbreaking programs, inspired by the El Sistema model, to master the art of teaching. The Master of Arts in Teaching (MAT) in urban Los Angeles or Master of Music in Music Education (MM/ME) in the vibrant city of Boston are both one-year programs that offer a unique course of graduate study in performance, music pedagogy, and social justice, taught by leading scholars in music and education. The MAT program leads to a K-12 Single Subject Music Teaching Credential in California and the MM/ME leads to PreK-12 Music Teaching Licensure in Massachusetts. Both offer reciprocity with many states.

Master of Arts in Teaching Program **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 apprenticeship teaching in middle- and secondary-school classrooms. It prepares teachers for a wide range of educational settings, urban and rural, in the United States and internationally. The MAT Program has three campus locations: in the Hudson Valley, New York; 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 Longy School of Music of Bard College offers a Bard MAT Program in Los Angeles that leads to a MAT degree and California single-subject K-12 teaching credential in music. The Bard MAT Program in East Jerusalem, a partnership with Al-Quds University, and the Bard MAT Program in Bishkek, a partnership with American University of Central Asia, are programs for in-service teachers from their respective regions.

Milton Avery Graduate School of the Arts **bard.edu/mfa**

Since 1981 the Milton Avery Graduate School of the Arts has offered a low-residency program leading to the master of fine arts degree. For three intensive summer sessions, artists from a variety of fields—film/video, music/sound, painting, photography, sculpture, and writing—live and work on the Bard campus in an environment that encourages proficiency and recognizes the importance of engaged discussion to the artistic process. During the eight-week sessions, each Bard MFA student works individually, in conferences with faculty and visiting artists, in caucuses of their discipline, and in seminars and critiques with the community as a whole. Work toward the 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 **theorchestranow.org**

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, TÖN offers full-tuition scholarships and fellowships.

TÖN performs concert series at the Fisher Center at Bard; Carnegie Hall, Jazz at Lincoln Center, and the Metropolitan Museum of Art in New York City; and other concert halls throughout the Northeast. Leon Botstein, president of Bard College, is the music director and principal conductor of The Orchestra Now. The orchestra has also performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Hans Graf, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta. Recordings featuring TÖN include Ferdinand Ries piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TÖN and conductor Neeme Järvi. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM/The Classical Network, and are featured regularly on *Performance Today*, broadcast nationwide. Visit the website to learn more about TÖN musicians and for information on upcoming concerts.

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 Academy and Bard College at Simon's Rock: The Early College
bardacademy.simons-rock.edu | simons-rock.edu

Age doesn't define intellect. At Bard Academy and Bard College at Simon's Rock, 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 and day program that provides all students in good standing with guaranteed admission to Bard College at Simon's Rock after the 10th grade. 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 **bhsec.bard.edu**

Now in their 19th year, the Bard Early Colleges (BECs) 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 unique partnerships with public school systems, 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 operates Bard Early College campuses in Manhattan, Queens, Newark, New Orleans, Cleveland, Baltimore, the Hudson Valley, and Washington, D.C. The Bard Early College model has proven extraordinarily effective in positioning young people of all backgrounds to succeed in higher education. In the BEC 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 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 BEC 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**

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 600 degrees to incarcerated men and women. BPI alumni/ae who have left prison are now pursuing careers in private industry, the arts, social services, health professions, the nonprofit sector, and academics. More than 1,000 incarcerated students have enrolled over 20 years, and more than 600 alumni/ae have returned home.

In addition to operating its six New York State sites, BPI 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 for joint seminars and as tutors in advanced math, languages, academic writing, and other subjects. Many of these tutors go on to graduate school or to careers related to their involvement in BPI.

BPI students and alumni/ae are the focus of a documentary film series directed by Lynn Novick, produced by Sarah Botstein, and executive produced by Ken Burns. *College Behind Bars* aired on PBS in 2019.

Bard Microcolleges **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 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 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 are enrolled in courses across the liberal arts while taking advantage of the library's considerable collections, events, and expertise. As they approach graduation, microcollege students benefit from and contribute to the resources of the larger Bard Prison Initiative 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 24th 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.

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*; Charlotte Brontë’s *Jane Eyre*; 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 260 students from 31 states and 18 countries between its campuses in Cambridge and Los Angeles. Longy offers a Master of Music, Graduate Performance Diploma, Graduate Diploma in Composition, Artist Diploma, Undergraduate Diploma, the Dalcroze Certificate and License, and the Certified Music Practitioner. There are also two graduate teaching programs: Master of Music in Music Education (MM/ME) in Boston and the Master of Arts in Teaching (MAT) in Los Angeles.

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

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

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 to 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 participate on committees and serve as class presenters, producers, and managers. LLI organizes two

seven-week semesters in the fall and a four-week SummerFest in June, holds January inter-session events, and sponsors other educational opportunities. Membership is open to adults on a space-available basis. This past year, over 300 LLI members enrolled in 75 courses on the Bard campus.

International Partnerships

In 2020, Bard College and Central European University launched a global university network that aims to boost cross-border research collaboration and joint-degree programs, promote civic engagement on behalf of open societies, and expand access to higher education in underserved communities, among other initiatives. Fourteen universities will participate in the first phase of the **Open Society University Network (OSUN)**, including the established Bard partner universities below as well as institutions in Bangladesh, Bulgaria, Colombia, England, France, Ghana, Lithuania, Vietnam, and the United States. OSUN plans to integrate curricula, courses, and research initiatives across the campuses and create institutes of advanced study, think tanks, and artistic and cultural centers.

The following affiliated campuses offer credit-bearing and degree-granting programs to local residents, and several 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/bardabroad/east-jerusalem**

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. For more information, see “Bard Abroad” in this catalogue.

American University of Central Asia **bard.edu/bardabroad/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/bardabroad/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.

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 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.

The Institute also sponsors conferences and other events that bring leading policy makers, economists, and analysts to Bard, including the annual Hyman P. Minsky Conference on the State of U.S. and World Economies.

The April 2020 Minsky Conference was canceled due to concerns about COVID-19. In 2019, the 28th Minsky Conference, “Financial Stability, Economic Policy, and Economic Nationalism,” addressed, among other topics, economic conditions in the United States and Europe, the impact of the Trump administration’s economic policies with regard to a possible repeat of the 2008 economic crisis, 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 Depression. 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.

In May 2020, the Institute teamed with Italy’s Università degli Studi di Cassino e del Lazio Meridionale to present a virtual conference on the legacy of Wynne Godley, widely considered one of the most insightful macroeconomic forecasters of his generation and a distinguished scholar at the Levy Institute. Recordings of the event and individual videos are available at levyinstitute.org/news/godley-conference-2020.

Other events include the Minsky Summer Seminar and the Economics Seminar Series, a series of workshops and lectures on topics such as gender-sensitive macroeconomic modeling and time use and economic well-being. The annual Minsky Summer Seminar, held in June on the Bard College campus, provides a rigorous discussion of both the theoretical and applied aspects of Minsky’s economics, with an examination of meaningful prescriptive policies relevant to the current economic and financial outlook. The weeklong seminar, geared toward graduate students, recent graduates, and those at the beginning of their professional or academic careers, also features special sessions introducing the theory and applications of Wynne Godley’s stock-flow consistent modeling methods, supported by hands-on workshops. The 2020 Minsky Seminar was postponed to June 2021, due to uncertainty about the duration and extent of the coronavirus pandemic.

To facilitate students’ and researchers’ access to Hyman Minsky’s work, selected papers in the Minsky Archive, housed at Blithewood, are made available through the Bard Digital Commons (digitalcommons.bard.edu). The archive includes more than 500 digitized articles, speeches, class lectures, and notes by Minsky, along with a comprehensive guide to

help researchers locate the material they would like to examine. As of May 2020, there have been more than 181,000 total downloads from the archive, with more than 21,000 in the past year. Also housed at Blithewood, as of 2020, is the John Kenneth and Catherine Atwater Galbraith Library Collection. Plans are to convert an existing space into the Galbraith Reading Room and make the collection available to students and scholars.

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. 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 1 million page views per month. A companion website, multiplier-effect.org, provides scholars the opportunity to comment on new developments in real time.

In 2019–20, the Institute responded quickly to the COVID-19 crisis, issuing policy briefs and papers that addressed such concerns as widening economic inequality as a result of the pandemic, the impact on state and local budgets of the federal government’s failure to coordinate a national public health response, the vulnerability of U.S. corporations in the face of a global slowdown, and ongoing job losses and mass unemployment. All Levy reporting on the pandemic can be found at levyinstitute.org/pubs/LevyNews/2020/covid-19.

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.

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, and *The Forger's Daughter*, due out in September 2020. 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. Clare Beams received the 2020 prize for her debut short story collection *We Show What We Have Learned*. Past winners include Greg Jackson, 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.

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 100 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; and Deborah Tannen, professor of linguistics at Georgetown University and author of *You Just Don't Understand: Women and Men in Conversation*.

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

Since 1990 the Bard Music Festival (BMF) has been presented on the Bard campus each summer over two consecutive weekends in August. In 2020, the festival's 31st season, the scheduled celebration of composer Nadia Boulanger was postponed until next year due to ongoing concerns about the coronavirus. Also rescheduled for summer 2021 were related opera, film, and dance programs. Instead, BMF and the Fisher Center for the Performing Arts presented a series of concerts featuring works from Beethoven to Ellington. In addition, a new virtual stage, Upstreaming, offered never-before-seen-and-heard recordings of curated content from the BMF archives, SummerScape operas, and new commissions specially conceived for the digital sphere.

The Bard Music Festival, which moved into the Fisher Center in 2003, offers 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. 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. Recent featured composers include Erich Wolfgang Korngold, 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 in a companion book edited by a major music scholar. To learn more about the festival, visit 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 honored Polish composer and violinist/pianist Grażyna Bacewicz and debuted Bard Music West Plays, a concert series that explores the work of emerging composers with "pay what you can" performances throughout the Bay Area. In spring 2020, the BMW website provided Shelter In Music, a guide to livestreamed music by local musicians, ensembles, and music organizations. To learn more, see bardmusicwest.org.

Lecture and Performance Series

The Bard College Conservatory of Music in 2019–20 presented master classes, chamber music, and concerts by students, faculty, and guest artists. Conservatory events at the Fisher Center for the Performing Arts and László Z. Bitó '60 Conservatory Building included performances of Mahler's Symphony No. 3 conducted by Bard president Leon Botstein and Schubert's *Winterreise* (Winter Journey); *Sing, Bard!*, a cabaret-style musical journey of song, from opera to popular tunes by Gershwin, Porter, and Berlin, featuring mezzo-soprano Stephanie Blythe; and a screening of excerpts from the films *Crouching Tiger Hidden Dragon*,

Hero, and *The Banquet*, with a live accompaniment conducted by composer and Conservatory dean Tan Dun. The Orchestra Now presented Beethoven's *Eroica*, Verdi's *Requiem*, and programs featuring works by Copland, Strauss, Sibelius, and Shostakovich, 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 2020 June concert was canceled due to the COVID-19 pandemic, but the HVCMC website featured videos by the scheduled performers: the Kalichstein-Laredo-Robinson Trio, with guests Nokuthula Ngwenyama, violist and composer, and Harold Robinson, double bass; the Omer Quartet; and Matt Haimovitz, cello, and Andrea Lam, piano.

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 2020 issue, *Conjunctions:74, Grendel's Kin: The Monster Issue*, investigates the ways in which monsters are sublime and horrifying and an important part of the human legacy from one generation to the next. Contributors include James Morrow, A. D. Jameson, Julia Elliott, and Joyce Carol Oates, among others. The fall 2019 issue, *Conjunctions:73, Earth Elegies*, celebrates our fragile, indispensable world while also addressing the ecological crises that imperil its oceans, rainforests, arctic glaciers, flora, and living beings of all kinds. Contributors include Rob Nixon, Rachel Blau DuPlessis, Arthur Sze, Francine Prose, and Robert Macfarlane in conversation with Diane Ackerman.

Conjunctions also publishes an online magazine at 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, Facebook, and Instagram. 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.

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 studentaid.gov/h/apply-for-aid/fafsa. (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. 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). These may be downloaded from the Bard College website at 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.

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 February. (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 2020–21 award year, the maximum grant is \$6,345.

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.

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 Equity and Inclusion, email beop@bard.edu, or visit the website at bard.edu/dei/programs.

Bard College Assistance Programs

Bard Opportunity Program (BOP) Scholarship In 2008 Bard expanded its commitment to access, equity, and inclusion 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, as determined by the College's Executive Committee, unless there is a specific grade average required for 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.

Civic Engagement Scholarship The Civic Engagement Scholarship is awarded to highly motivated students who have been actively involved with social issues at the local, state, national, or global level for most of their high school careers. Transfer students are also eligible for the Civic Engagement Scholarship. Admitted students receive a scholarship of \$6,000 (\$1,500 a year for all four years) and any additional need-based financial aid that pertains to Bard applicants in general. Recipients are free to pursue any academic major and career interest, but must maintain a grade point average of 3.3 or higher, while earning at least 32 credits per year, complete at least 100 hours of community service per academic year and develop and/or work on projects within the Center for Civic Engagement at Bard for all four years.

Classical Studies Scholarship The Classical Studies Scholarship recognizes academically outstanding students committed to classical studies. Scholarships cover up to full tuition for four years and are awarded based on need. If awarded, a student must maintain a 3.3 grade point average or higher while earning at least 32 credits per year. Recipients are also eligible for a \$1,500 stipend for classics-related summer programs (e.g., archaeological excavations, American School at Athens/Rome, language study) following their sophomore or junior year. Transfer students are also eligible for Classical Studies Scholarship funding.

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.

Hyde Park Scholarship for UK Citizens Applying from the UK The Hyde Park Scholarship recognizes the historical roots of the liberal arts education at Oxford and Cambridge and the educational philosophy practiced at Bard College. The scholarship recognizes students who have demonstrated superior academic performance during their secondary school career and who are citizens and residents of the United Kingdom. Students who have taken a rigorous program of study during their secondary school career, including their final year, and who write an outstanding college essay will be considered for this scholarship. Admitted students receive a scholarship of \$6,000 (\$1,500 per year for all four years) and any additional need-

based financial aid support that pertains to Bard applicants in general. Transfer students are also eligible for the Hyde Park Scholarship. If awarded, a student must maintain a grade point average of 3.3 or higher while earning at least 32 credits per year.

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.

Emerald Rose McKenzie '52 Scholarship This scholarship is for the newly created Bard Baccalaureate program. Students in the program will be adults aged 24 and older who have had their college degree paths interrupted or put on hold for a variety of reasons: the need to work, family obligations, student loan debt, structural racism, or other forms of inequity. This scholarship will go toward covering the expenses of tuition, fees, and books. To be eligible, prospective students must apply to the Bard Baccalaureate. More information is available at bac.bard.edu.

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 will automatically be considered by the Office of Admission for this scholarship.

President's Scholarship The President's Scholarship recognizes students who have demonstrated superior academic performance throughout high school. Students who have taken a rigorous program of study during their high school career (including their senior year), have participated in activities or work and who write an outstanding college essay will be considered for this scholarship. If awarded, a student must maintain a grade point average of 3.3 or higher while earning at least 32 credits per year. Transfer students are also eligible for the President's Scholarship.

Scholarship for Community College Students Located in the Hudson Valley This scholarship is awarded to community college students transferring from any accredited community college in the Hudson Valley who have demonstrated superior academic performance during their college careers. Students considered for this scholarship have taken a rigorous program of study (consistent with the classes offered at Bard), maintained an overall college grade point average of 3.3 or higher and who write an outstanding college essay.

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.

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 ^a	\$55,566	\$55,566	\$55,566
Room and board ^b	17,938	16,272	0
Campus facilities fee	0	0	352
Campus health services fee ^c	470	470	470
Total annual comprehensive fee	\$73,974	\$72,308	\$56,388

^a 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 \$760, which is applied in the fall semester. Students who elect to waive the tuition insurance must submit a waiver form online.

^b 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.

^c The campus health services fee, which provides access to the health and counseling center, is required for all enrolled students. All enrolled students are required to have health insurance coverage. A 12-month health insurance plan is available through Bard at an additional cost of \$3,042, 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 \$833 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 infirmary charges, fines, and the like) also appear on the statements. Financial aid credits reflect information that has been received and processed as of the date of the statement. All balances are due by the date shown on the statement. Payments must be received by that date to avoid late charges assessed on overdue balances. If accounts are not paid as due, the College reserves the right to require that payment be made by bank cashier's check, 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 19 and July 20 for the fall semester, and by November 20 and December 18 for the spring semester. The nonrefundable enrollment deposit that an admitted student pays in May or January will be credited toward the fall or spring semester costs depending upon the semester of enrollment. If the admitted 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 2020-21 tuition of \$55,566) is due by June 19. 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 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 Reunion Scholarship Established with a gift from the alumni/ae reunion classes in 1950 and supported each reunion since, this scholarship is given to one or more students who demonstrate academic excellence and exemplary citizenship, and is awarded by the Bard College Alumni/ae Association Board of Governors.

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 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

Alexander Borodin Scholar Established by a proud alumnus, an annual scholarship awarded to an outstanding Conservatory student who has also moderated into biology, chemistry/biochemistry, or physics—in a pursuit of music and science as exemplified by the great surgeon, chemist, and composer Alexander Borodin

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 Established by the Class of 1965 on the occasion of its 35th reunion and

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

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

Margaret Creal Scholar in Written Arts An endowed scholarship established in memory of the writer Margaret Creal, awarded annually to an international woman undergraduate student in the Written Arts Program

Davis United World College Scholarship 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

George and Mary Economou Scholarship An endowed scholarship established in memory of George and Mary Economou, awarded for academic excellence to a student who transferred from Dutchess Community College

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 scholarships, and was a pioneer in the field of market research for more than three decades.

Richard B. Fisher Fellowship A fellowship given annually in memory of trustee Richard B. Fisher to a student of writing in the Milton Avery Graduate School of the Arts

Luis Garcia-Renart Scholarship Awarded to an outstanding student in the Bard College Conservatory of Music who is actively involved in the Bard community

Seth Goldfine Memorial Scholarship A scholarship given annually in memory of Seth Goldfine, who founded the Rugby Club at Bard, recognizing a student who displays outstanding leadership in academic work and athletics for the benefit of the entire Bard community

Eric Warren Goldman '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 of the College

Warren Mills Hutcheson Endowed Scholarship in Religion

Established by his family in his memory and awarded annually to students moderating in religion who best exemplify Warren's deep inquisitiveness, aptitude for the analysis of primary sources, and inspired, original thought

Walter B. James Fund /New York Community

Trust Scholarship Given annually to one or more qualified students

Clinton R. and Harriette M. Jones Scholarship

Established in 1958 by the Reverend Canon Clinton R. Jones '38 in memory of his father and mother, a scholarship awarded annually to a qualified and deserving student of the College

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

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 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

Robert L. Martin Scholarship Awarded to a student of exceptional ability in the Bard College Conservatory of Music

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 and character

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 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 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

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

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

Mary McCarthy Award An award 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

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

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

Justus and Karin Rosenberg Award An award given to two moderated Bard undergraduate students, with preference to rising seniors, who have shown intellectual leadership to support their research for a written Senior Project in Middle Eastern or Jewish studies, or a combination of both. Preference given to students comparing the Jewish and Middle Eastern narratives.

Serota Award in Computer Science An award in memory of Kevin Daniel Serota, a maker and professional engineer of unmanned systems; originally a fellowship at Bard's Center for the Study of the Drone, this award is given annually to a moderated undergraduate in computer science who has shown promise and dedication in using technology to improve the human condition and make a positive impact on society.

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

Summer Award in Classical Studies An annual award given to a student in recognition of their work in classics. The student will undertake self-designed summer study intended to enrich their understanding of the ancient Mediterranean world.

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 An award given annually to one or more Bard Graduate Center MA students for an exemplary qualifying paper that is noteworthy for its originality of concept, soundness of research, and clarity of presentation. Established in honor of the late Clive Wainwright, an esteemed curator at the Victoria and Albert Museum and influential expert in 19th-century decorative arts.

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

Bard Equity and Inclusion Achievement Prize A prize awarded each year to the graduating Equity and Inclusion senior who best exemplifies the spirit of the program through academic achievement and personal growth

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 of Russian who has a history of academic excellence.

Maya Deren Prize Given anonymously in memory of Maya Deren and awarded to a film major for excellence in and commitment to cinema

Alice P. Doyle Prize in Environmental Studies

A prize given annually to a graduating senior whose Senior Project illuminates the social dimensions of environmental issues

Jacob Druckman Memorial Prize A prize established by Ingrid Spatt '69 to honor the memory of Jacob Druckman, a beloved teacher and friend, and associate professor of music from 1961 to 1967, awarded to a senior in the Music Program who demonstrates excellence and innovation in music composition

Lyford P. Edwards Memorial Prize A prize awarded annually in memory of Lyford P. Edwards, a former professor of sociology at the College, to a student in the senior class who demonstrates excellence in the social sciences

William Frauenfelder Translation Prize A prize established in honor of William Frauenfelder, professor of modern languages and literature from 1934 to 1957 and 1969 to 1977, and awarded to a senior whose project includes a substantial work of literary translation of particularly high quality and attention to scholarship

Sara Gelbart Prize in Mathematics A prize honoring a woman whose life was devoted to the encouragement of science and scholarship and given annually to the student who shows the most promise and produces outstanding work in mathematics

Antonio Gramsci Prize A prize awarded annually to a qualified and deserving student, nominated by the Division of Social Studies, who has demonstrated excellence in political studies, political economy, and the policy implications of academic analysis

Jerome Hill Prize Awarded 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

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 (1932-48), a talented and joyous trumpet player, given annually to an outstanding senior Bard College Conservatory of Music brass instrument player 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 to an Upper College theater and performance student in recognition of creativity, versatility, and overall contribution to the work of that program

Special Carter Towbin Prize A prize awarded to one or more majors or nonmajors in recognition of their exceptional contribution to the technical work of the Theater and Performance Program

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 '55 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

Peggy Ahwesh ARTS

BFA, Antioch College. (1990–2020) *Professor Emeritus of Film and Electronic Arts.*

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.*

Matthew Deady SCI

BS, MS, University of Illinois; PhD, Massachusetts Institute of Technology. (1987–2020) *Professor Emeritus of Physics.*

Carolyn Dewald LANG/LIT

BA, Swarthmore College; MA, PhD, University of California, Berkeley. (2003–16) *Professor Emeritus of Classical Studies.*

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.*

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. (1991–2019)
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 Flournoy Professor Emeritus in European Studies and Culture.*

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.*

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

Leon Botstein

President of the College; Chancellor, Open Society University Network

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; Vice Chancellor, Open Society University Network 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*.

Michael Sadowski

Interim Dean of Graduate Studies

BS, Northwestern University; EdM, EdD, Harvard University. Author of *Safe Is Not Enough: Better Schools for LGBTQ Students* (2016); *In a Queer Voice: Journeys of Resilience from Adolescence to Adulthood* (2013); *Portraits of Promise: Voices of Successful Immigrant Students* (2013); and editor of *Adolescents at School: Perspectives on Youth, Identity, and Education* (3rd edition, 2020) and *Teaching Immigrant and Second-Language Students: Strategies for Success* (2004), as well as the Harvard Education Press book series on youth development and education. *Director, Inclusive Pedagogy and Curriculum; Education Faculty, Bard MAT Program*.

Deirdre d'Alberty

Dean of the College

BA, Barnard College; MA, PhD, Harvard University. Author, *Dissembling 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–) *Edith C. Blum Chair in Art History*.

Ziad Abu-Rish

BA, Whitman College; MA, Georgetown University; MA, PhD, University of California, Los Angeles. (2019; 2020–) *Visiting Associate Professor of Human Rights*.

Ross Exo Adams ARTS

BS, University of North Carolina, Chapel Hill; MArch, Berlage Institute, Rotterdam; PhD, London Consortium. (2019–) *Assistant Professor of Architectural Studies*.

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, Bard College. (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; Codirector, 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*.

Sanjib Baruah SST

BA, Cotton College, Guwahati, India; MA, University of Delhi, India; PhD, University of Chicago. (1983–) *Professor of Political Studies*.

ARTS	The Arts
LANG/LIT	Languages and Literature
SCI	Science, Mathematics, and Computing
SST	Social Studies

Norton Batkin SST

BA, Stanford University; MA, PhD, Harvard University. Director of the Graduate Program (1994–2007) and director (1991–94, 2002–05), CCS Bard; Vice President and Dean of Graduate Studies (2005–20). (1991–) *Associate Professor of Philosophy and Art History*.

Laura Battle ARTS

BFA, Rhode Island School of Design; MFA, Yale University School of Art. (1986–) *Professor of Studio Arts*.

Clare Beams LANG/LIT

BA, Princeton University; MFA, Columbia University. 2020 Bard Fiction Prize winner. (2020–) *Writer in Residence*.

Jonathan Becker SST

Executive Vice President; Vice President for Academic Affairs; Vice Chancellor, Open Society University Network; Director, Center for Civic Engagement; Associate Professor of Political Studies. See page 353.

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; Chancellor, Open Society University Network; Leon Levy Professor in the Arts and Humanities. See page 353.

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, 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.*

Joshua Calvo LANG/LIT

BA, Bard College; MA, PhD candidate, Princeton
University. (2020–) *Visiting Instructor in Jewish
Studies.*

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 priest-
hood; 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, 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 Grad-
uate School of the Arts, Bard College. (2010–)
Associate Professor of Film and Electronic Arts.

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 Massachu-
setts Amherst. (2006–) *Associate Professor of
Mathematics.*

Robert J. Culp SST

BA, Swarthmore College; MA, University of
Michigan; MA, PhD, Cornell University. (1999–)
Professor of History.

Lauren Curtis LANG/LIT

BA, MA, University of Oxford; PhD, Harvard Uni-
versity. (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; Professor of English.
See page 353.

Mark Danner SST

BA, 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*.

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*.

Danielle Dobkin ARTS

BA, Bard College; MFA, DMA candidate, Columbia University. (2020–) *Visiting Instructor in Music*.

Michèle D. Dominy SST

AB, Bryn Mawr College; MA, PhD, Cornell University. (2001–15) *Dean of the College*. (1981–) *Professor of Anthropology and Research Professor*.

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–) *Associate Professor of Environmental and Urban Studies*.

Sarah Dunphy-Lelii SCI

BA, Pennsylvania State University; MA, PhD, University of Michigan. (2007–) *Associate Professor of Psychology*.

Tania El Khoury ARTS

BA, Institute of Fine Arts, Lebanese University; MA, Goldsmiths, University of London; PhD, Royal Holloway, University of London. (2019; 2020–) *Distinguished Artist in Residence*.

Jay Elliott SST

BA, New York University; PhD, University of Chicago. (2013–) *Associate 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*.

Nuruddin 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–) *Associate 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*.

Katy Fischer ARTS

BFA, Rhode Island School of Design; MFA, School of the Art Institute of Chicago. (2020–) *Visiting Associate Professor of Studio Arts*.

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*.

Masha Gessen LANG/LIT

Russian-American journalist, author, LGBT rights activist, staff writer for the *New Yorker*. Studied at Rhode Island School of Design, Cooper Union. (2020–) *Distinguished Writer in Residence*.

Arthur Gibbons ARTS

BA, Ohio Wesleyan University; BFA, MFA, University of Pennsylvania. Director, Milton Avery Graduate School of the Arts. (1990–2020). (1988–) *Professor of Sculpture*.

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 Brasília. (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*.

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–) *Associate 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 Planning and Research; 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–) *Visiting Artist in Residence*.

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*.

Kwame Holmes SST

BA, Florida A&M University; PhD, University of Illinois at Urbana-Champaign. (2020–) *Scholar in Residence, Human Rights*.

Elizabeth M. Holt LANG/LIT

BA, Harvard University; MA, MPhil, PhD, Columbia University. (2008–) *Associate Professor of Arabic*.

Sky Hopinka ARTS

BA, Portland State University; MFA, University of Wisconsin-Milwaukee. (2020–) *Assistant Professor of Film and Electronic Arts*.

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–) *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–) *Assistant Registrar; Laboratory Coordinator, Biology Program*.

Jeffrey Jurgens SST

BA, Colorado College; MA, PhD, University of Michigan. (2017–) *Term Associate 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–) *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.*

Alex Kitnick ARTS

BA, Wesleyan University; MA, PhD, Princeton University. (2013–) *Assistant Professor of Art History and Visual Culture; Brant Foundation 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.*

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.*

Naoko Kumada SST

Advanced study of Burmese language, Yangon University of Foreign Languages; PhD, University of Cambridge. (2019–) *Research Associate in Social Studies Division.*

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.*

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–) *Charles Franklin Kellogg and Grace E. Ramsey Kellogg Professor in the Arts*.

Gideon Lester ARTS

BA, University of Oxford; Diploma in dramaturgy, Harvard University. (2012–) *Professor of Theater and Performance; Artistic Director, Fisher Center for the Performing Arts*.

Caitlin Levenson SCI

BA, Wellesley College; PhD, Duke University; NSF Postdoctoral Fellow, Georgia Institute of Technology. (2020–) *Assistant Professor of Mathematics*.

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*.

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*.

Tara Lorenzen ARTS

BFA, SUNY Purchase. (2016–) *Visiting Instructor in Dance; Gibney Company Partnership Coordinator*.

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–) *Sadie Samuelson Levy Professor in Languages and Literature*.

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 Malysheva 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 Flournoy 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*.

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–) *Assistant Professor of 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*.

Daniel Newsome SCI

BA, Bard College; PhD, Graduate Center, City University of New York. (2019–) *Visiting Assistant Professor of Mathematics*.

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*.

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BA, University of North Carolina, Chapel Hill; Stegner Fellow in Fiction, Stanford University. (2020–) *Visiting Writer in Residence*.

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*.

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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*.

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–) *Associate 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.*

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BS, SUNY College of Environmental Science and Forestry; PhD, Syracuse University. (2018–) *Visiting Assistant Professor of Chemistry.*

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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–) *S. William Senfeld 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.*

Neil Roberts SST

BA, Brown University; MA, PhD, University of Chicago. (2020–21) *Bard College and Open Society University Network Research Professor in Political Studies.*

Bruce Robertson SCI

BS, University of Notre Dame; PhD, University of Montana. (2012–) *Associate Professor of Biology.*

Lindsey J L Rockett ARTS

BFA, Marymount Manhattan College; MFA, A.R.T./MXAT Institute for Advanced Theater Training, Harvard University. (2014–17; 2020–) *Visiting Assistant Professor of Theater and Performance.*

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BA, Rice University; MA, PhD, Harvard University. (2012–) *Assistant Professor of Historical Studies and Latin American and Iberian Studies.*

Susan Fox Rogers LANG/LIT

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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.*

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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.*

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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; LLM, 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*.

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–) *Associate 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*.

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BA, University of California, Berkeley; MFA, Columbia University. (1988–2001, 2005–) *Writer in Residence*.

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BM, William Paterson University; MA, MPhil, PhD, Columbia University. (2018–) *Assistant Professor of Music.*

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BS, Cornell University; MS, University of Vermont; PhD, University of California, Santa Barbara. (2017–) *Continuing Assistant Professor of Environmental and Urban Studies; faculty, Bard Center for Environmental Policy.*

Geoffrey Sobelle ARTS

BA, Stanford University; additional studies, École Internationale de Théâtre de Jacques Lecoq. (2016, 2018–) *Visiting Artist in Residence.*

Patricia Spencer ARTS

BM, Oberlin Conservatory of Music. (1997–) *Visiting Associate Professor of Music.*

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BA, Columbia University; MSc, University of Oxford; MPhil, PhD, Columbia University. (2013–) *Assistant Professor of Anthropology.*

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Graduate, Konservatori Karawitan, Bali, Indonesia. (2012–) *Visiting Associate Professor of Music.*

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JD, Harvard University. Director, Unite Here hospitality union. (2020–) *Visiting Fellow in the Human Rights Project.*

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BA, Rikkyo University, Tokyo; MA, Columbia University; MA, Stanford University; PhD, University of California, Los Angeles. (2018–) *Assistant Professor of Japanese.*

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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.*

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BFA, New York University, Tisch School of the Arts; MA, NYU, Gallatin School of Interdisciplinary Studies. (2017–) *Visiting Artist in Residence.*

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BA, University of Chicago; MPhil, University of Cambridge; MA, PhD, University of Pittsburgh. (2019–) *Assistant Professor of Philosophy.*

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BA, Gettysburg College; MA, PhD, University of Missouri-Kansas City. (2006–08, 2012–) *Associate Professor of Economics; Research Associate, Levy Economics Institute.*

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BA, Williams College; PhD, University of Minnesota. (2013–) *Associate Professor of Africana and Historical Studies.*

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BS, Southeastern Massachusetts University; PhD, Wesleyan University. (1992–) *Professor of Biology.*

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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–) *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

BEd, 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*.

David Van Reybrouck

Studied at University of Leuven and University of Cambridge; PhD, University of Leiden. (2020–21) *NEH/Hannah Arendt Center Fellow*.

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*.

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BA, St. John's College; MA, PhD, University of Chicago. (2020–) *Scholar in Residence*.

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BA, University of Florida; MA, MPhil, Columbia University. (2005–) *Continuing Associate Professor of Humanities*.

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Thomas Wild LANG/LIT

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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*.

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

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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.*

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BA, Princeton University; MFA, New York University. (2020–) *Visiting Assistant Professor of Written Arts.*

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BA, Yunnan Normal University, China; MA, PhD, University of Texas at Austin. (1998–) *Associate Professor of Chinese.*

Shuo Zhang SCI

BS, Tsinghua University, Beijing; 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

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bard.edu/conservatory/faculty

Tan Dun, Dean

Award-winning composer, conductor. Central Conservatory of Music, Beijing; PhD, Columbia University.

Frank Corliss, Director and Faculty

Piano. BM, Oberlin Conservatory of Music; MM, SUNY Stony Brook.

Marka Gustavsson, Associate Director and Faculty

Viola, chamber music. *Visiting Assistant Professor of Music, Bard College.* See undergraduate listing.

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 (1994–2019).

Bradley Aikman BCOM

Double bass. BM, Ithaca College; MM, professional studies degree, Manhattan School of Music. Principal bass, Albany Symphony; member, American Ballet Theatre Orchestra.

Carl Albach BCOM

Trumpet. BS, University of Miami (studied with Gilbert Johnson); MM, The Juilliard School (studied with William Vacchiano). Principal trumpet, American Symphony Orchestra and American Ballet Theatre Orchestra.

Adele Anthony BCOM

Violin. Studied with Dorothy DeLay, Felix Galimir, and Hyo Kang at The Juilliard School. Internationally renowned concerto soloist, recitalist, and chamber musician.

Shmuel Ashkenasi BCOM

Violin (master classes). Studied at Musical Academy, Tel Aviv, Israel; and Curtis Institute of Music (with Efrem Zimbalist).

Nadine Asin BCOM

Flute (master classes). BM, MM, The Juilliard School (studied with Julius Baker).

Demian Austin BCOM

Trombone. BM, Oberlin College (studied with Raymond Premru); MM, The Juilliard School (studied with Per Brevig). Principal trombone, Metropolitan Opera Orchestra.

BCOM	Bard College Conservatory of Music
GCP	Graduate Conducting Program
VAP	Graduate Vocal Arts Program
US-CHINA	US-China Music Institute

James Bagwell GCP

Codirector, *Graduate Conducting Program*; Director, *Orchestral and Choral Music*; Professor of Music, *Bard College*; Associate Conductor and Academic Director, *The Orchestra Now*. See undergraduate listing.

Edith Bers VAP

Voice. BA, MA, Columbia University. Studied with Tourel, Callas, Popper, Berl, Guth, Faull, B. P. Johnson, Cuenod, Brown, Hotter, and Stader; studied acting with Stella Adler.

Stephanie Blythe VAP

Artistic Director, *Graduate Vocal Arts Program*. BA, SUNY Potsdam. Internationally renowned opera singer and recitalist.

Leon Botstein BCOM, GCP

Music Director, *Conservatory of Music*; Codirector, *Graduate Conducting Program*; President of the College; Leon Levy Professor in the Arts and Humanities; Codirector, *Bard Music Festival*. See undergraduate faculty listing.

Teresa Buchholz GCP

Mezzo-soprano. Artist in Residence, *Bard College*. See undergraduate faculty listing.

Jindong Cai GCP, US-CHINA

Director, *US-China Music Institute*. Graduate studies, New England Conservatory and College-Conservatory of Music in Cincinnati; studied with Leonard Bernstein at Tanglewood Music Center.

Molly Carr BCOM

Viola. BM, MM. The Juilliard School.

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Eric Cha-Beach BCOM

Percussion. BM, Graduate Performance Diploma, Peabody Institute; MM, Yale School of Music. Member, Sō Percussion.

Richard Cox VAP

Voice. Graduate of Tennessee Technical University, Florida State University, and The Juilliard School.

Barbara Jöstlein Currie BCOM

Horn. Studied at The Juilliard School with Julie Landsman. Member, Metropolitan Opera Orchestra.

Sarah Cutler BCOM

Harp. BA, Yale College. Principal harp, American Symphony Orchestra, New York City Ballet Orchestra.

Sebastian Danila BCOM, GCP

History seminar. PhD, New York University Steinhardt School. Library manager, Conservatory and Orchestra Now.

Lucy Dhegrae VAP

Professional development. BM, University of Michigan; MM, Bard College Conservatory of Music Graduate Vocal Arts Program.

Elaine Douvas BCOM

Oboe. Diploma, Cleveland Institute of Music. Principal oboe, Metropolitan Opera Orchestra.

Raymond Erickson BCOM

Harpsichord, piano. BA, Whittier College; PhD, Yale University.

Luosha Fang BCOM

Violin, viola. BA/BM, Bard College Conservatory of Music; additional studies at Curtis Institute of Music and Escuela Superior de Música Reina Sofía, Madrid.

Alexander Farkas VAP

Alexander Technique. MM, Manhattan School of Music. Alexander Technique training in London with Shoshana Kaminitz.

Derek Fenstermacher BCOM

Tuba. BM, University of Alabama; MM, University of Cincinnati College-Conservatory of Music. Principal tuba, New Jersey and Chattanooga Symphony Orchestras.

Jack Ferver VAP

Acting workshop. Artist in Residence, *Bard College*. See undergraduate listing.

Lucy Fitz Gibbon VAP

Core Seminar. Graduate of Yale University; artist diploma, Glenn Gould School of the Royal Conservatory; MM, Bard College Conservatory of Music Graduate Vocal Arts Program.

Kyle Gann GCP

Taylor Hawver and Frances Bortle Hawver Professor of Music, Bard College. See undergraduate listing.

Christopher H. Gibbs BCOM

Music theory and history. *James H. Ottaway Jr. Professor of Music, Bard College; Codirector, Bard Music Festival.* See undergraduate listing.

Marc Goldberg BCOM

Bassoon. BM, MM, The Juilliard School (studied with Harold Goltzer).

Richard Goode BCOM

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.

Jason Haaheim BCOM

Timpani. BA, Gustavus Adolphus College; MS, electrical engineering, University of California, Santa Barbara. Principal timpanist, Metropolitan Opera Orchestra.

Benjamin Hochman BCOM

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.

Yu Hongmei US-CHINA

Erhu. Studied at Central Conservatory of Music (CCOM), Beijing. Dean, CCOM Chinese Music Department; designated guest soloist, China National Traditional Orchestra. Codirector, Chinese Music Development Initiative.

Kayo Iwama VAP

Associate Director, Graduate Vocal Arts Program. Piano. BM, Oberlin Conservatory of Music; MM, SUNY Stony Brook (studied with Gilbert Kalish).

Yi-Wen Jiang BCOM

Violin. Studied at Central Conservatory of Music, Beijing (with Han Li); St. Louis Conservatory (with Taras Gabora and Michael Tree); and with Arnold Steinhardt and Pinchas Zukerman.

Zhao Jiazhen US-CHINA

Guqin. Graduate, Central Conservatory of Music, Beijing.

Ani Kavafian BCOM

Violin (master classes). MM, The Juilliard School (studied with Ivan Galamian).

Bridget Kibbey BCOM

Director, Chamber Music and Arts Advocacy. Harp. BM, MM, The Juilliard School (studied with Nancy Allen).

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Orchestral studies, violin. *Visiting Associate Professor of Music, Bard College.* See undergraduate faculty listing.

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Garry Kvistad BCOM

Percussion (adviser). BM, Oberlin Conservatory of Music; MM, Northern Illinois University.

Peter Laki GCP

Music theory and history. *Visiting Associate Professor of Music, Bard College.* See undergraduate faculty listing.

Julie Landsman BCOM

Horn (master classes). Studied with James Chambers at The Juilliard School.

Jeffrey Lang BCOM

Horn. Studied at The Juilliard School and Temple University. Associate principal horn, Philadelphia Symphony Orchestra.

Honggang Li BCOM

Violin. Founding member of Shanghai Quartet. Studied at Central Conservatory of Music, Beijing, and Shanghai Conservatory; MM, Northern Illinois University.

Weigang Li BCOM

Violin. Founding member of Shanghai Quartet. Studied at Shanghai Conservatory, San Francisco Conservatory, Northern Illinois University, The Juilliard School.

Ilka LoMonaco GCP

Visiting Assistant Professor of Music, Bard College.
See undergraduate listing.

Sondra Loring VAP

Movement improvisation. Dancer; founder, Sadhana Center for Yoga and Meditation and Satya Yoga Center, both in the Hudson Valley.

Wu Man US-CHINA

Pipa (master classes). Studied at Central Conservatory of Music, Beijing.

Pascual Martínez-Forteza BCOM

Clarinet. Studied at Balears Conservatory of Music and Liceu de Barcelona Music Conservatory, Spain; and University of Southern California (with Yehuda Gilad). Acting associate principal clarinet, New York Philharmonic.

Anthony McGill BCOM

Clarinet. Graduate, Curtis Institute of Music. Principal clarinet, Metropolitan Opera Orchestra.

Blair McMillen BCOM

Chamber music. *Artist in Residence, Bard College.*
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Leigh Mesh BCOM

Double bass. BM, Curtis Institute of Music. Associate principal bass, Metropolitan Opera Orchestra.

Rufus Müller BCOM, GCP

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Lorraine Nubar VAP

Voice. BA, MA, The Juilliard School.

Isabelle O'Connell BCOM, GCP

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Tara Helen O'Connor BCOM

Flute. DMA, SUNY Stony Brook, where she studied with Samuel Baron.

Joan Patenaude-Yarnell VAP

Voice. Studied at École de musique Vincent-d'Indy, McGill Opera Studio, and Kathryn Turney Long School (on Metropolitan Opera scholarship).

Daniel Phillips BCOM

Violin. Studied at The Juilliard School (with Ivan Galamian and Sally Thomas) and with Eugene Phillips, Sándor Végh, and George Neikrug.

Todd Phillips BCOM

Violin. Studied at The Juilliard School (with Sally Thomas) and Mozarteum in Salzburg (with Sándor Végh).

Julia Pilant BCOM

Horn. BM, Eastman School of Music; MM, DMA, The Juilliard School (studied with Julie Landsman). Assistant principal horn, Metropolitan Opera Orchestra.

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Chamber music. *Artist in Residence, Bard College.*
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Viola. Graduate of the Curtis Institute of Music and New England Conservatory.

Elizabeth Reese VAP

Alexander Technique. American Center for the Alexander Technique; MS, Hunter College.

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Oboe. Graduate of The Juilliard School (studied with Elaine Douvas). Member of the New York Philharmonic (English horn, oboe).

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Tuba. BM, New England Conservatory of Music.

John Romero BCOM

Trombone. BM, Baylor University (studied with Brent Phillips); MM, Rice University (studied with Allen Barnhill). Principal trombone, Metropolitan Opera Orchestra.

Nicholas Schwartz BCOM

Trombone. Studied with Don Harwood at The Juilliard School. Principal bass trombone, New York City Ballet.

Gil Shaham BCOM

Violin. Studied with Samuel Bernstein at the Rubin Academy of Music, Jerusalem; also studied at The Juilliard School and Columbia University. Avery Fisher Prize and Grammy Award recipient.

Weston Sprott BCOM

Trombone. BM, Curtis Institute of Music. Primary teachers: Michael Worny, Carl Lenthe, and Nitzan Haroz. Member, Metropolitan Opera Orchestra.

Arnold Steinhardt BCOM

Violin (master classes). Studied with Ivan Galamian at the Curtis Institute of Music and with Josef Szigeti, under the sponsorship of George Szell, in Switzerland.

Erika Switzer BCOM, GCP, VAP

Director, Collaborative Piano Fellowship; Artist in Residence, Bard College. See undergraduate listing.

Chen Tao US-CHINA

Chinese ensemble. Graduate, Central Conservatory of Music, Beijing. Founder and Director, Melody of Dragon, Inc.; and artistic director and conductor, Chinese Music Ensemble of New York.

Steven Tenenbom BCOM

Viola. Studied with Milton Thomas at the University of Southern California and with Michael Tree and Karen Tuttle at the Curtis Institute of Music.

Joan Tower BCOM, GCP

Composition. *Asher B. Edelman Professor in the Arts, Bard College.* See undergraduate listing.

Jason Treuting BCOM

Percussion. BM, performer's certificate, Eastman School of Music; MM, Artist Diploma, Yale School of Music. Member, Sō Percussion.

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Composition. *Distinguished Composer in Residence, Bard College.* See undergraduate listing.

Ira Weller BCOM

Viola. BM, MM, The Juilliard School (studied with Ivan Galamian). Member, Metropolitan Opera Orchestra.

Eric Wen BCOM

Music theory. BA, Columbia University; MA, Yale University; graduate fellowship, University of Cambridge.

Peter Wiley BCOM

Cello. Attended Curtis Institute of Music at age 13, under tutelage of David Soyer.

Jan Williams BCOM

Percussion (adviser). BM, MM, Manhattan School of Music.

Shai Vosner BCOM

Piano. Studied in Israel with Opher Brayer, Emanuel Krasovsky, and André Hajdu; studied with Emanuel Ax at The Juilliard School.

Chen Yan US-CHINA

Erhu. BM, Shanghai Conservatory of Music; MM, Central Conservatory of Music, Beijing.

Xu Yang US-CHINA

Ruan. Professor, doctoral supervisor, Central Conservatory of Music, Beijing.

Mingmei Yip US-CHINA

Qin, Chinese music history. PhD, University of Paris, Sorbonne.

Qiang Zhang US-CHINA

Pipa. Studied at Central Conservatory of Music (CCOM), Beijing. Director, String Instrument Division, CCOM Chinese Music Department.

Wang Zhou US-CHINA

Guzheng, Chinese Music Department, Central Conservatory of Music, Beijing; vice president, China Guzheng Society.

Carmit Zori BCOM

Violin. At age 15, came to the United States from her native Israel to study at the Curtis Institute of Music with Ivan Galamian, Jaime Laredo, and Arnold Steinhardt. Founder, Brooklyn Chamber Music Society.

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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

Continuing 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 Winchell-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/ma-phd/5/faculty

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.

Jeffrey L. Collins, *Professor*

BA, PhD, Yale University; BA, MA, University of Cambridge.

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 Emerita*
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, *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, King's College London; MS, PhD, University
of Oxford.

Andrew Morrall, *Professor*
BA, University of Oxford; MA, PhD, Courtauld
Institute of Art, University of London.

Soon Kai Poh, *Conservation as a Human Science
Fellow*
BA, Carleton College; MA/MS, Conservation
Center of the Institute of Fine Arts, New York
University.

Elizabeth Simpson, *Professor Emerita*
BA, MA, University of Oregon; PhD, University of
Pennsylvania.

Paul Stirton, *Professor Emeritus; Editor in Chief,
West 86th: A Journal of Decorative Arts, Design, and
Material Culture*
MA, Courtauld Institute of Art, University of
London; MA, University of Edinburgh; PhD,
University of Glasgow.

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

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 College Law School; LLM,
Boston University School of Law; MBA, Wharton
School of the University of Pennsylvania.

Lee Boyer
BA, philosophy, Cornell University; BA, law,
University of Oxford; MBA, Baruch College.

JD Capuano
BA, University of Pittsburgh; MS, Columbia
University.

Alejandro Crawford
BA, Cornell University; MBA, Tuck School of
Business at Dartmouth College.

Jacqueline Ebner
BS, SUNY Buffalo; MBA, University of Rochester;
PhD, Rochester Institute of Technology.

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.

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.

Lily Russell

BA, University of North Carolina, Chapel Hill; MBA, MIT Sloan School of Management.

Gautam Sethi

See Bard Center for Environmental Policy listing.

Michael Shuman

AB, Stanford University; JD, Stanford Law School.

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.

Jeana Wirtenberg

BA, City University of New York; PhD, psychology, University of California, Los Angeles.

Center for Curatorial Studies and Art in Contemporary Culture

For complete biographies see

ccs.bard.edu/people

Tom Eccles, *Executive Director and Faculty*

MA, University of Glasgow.

Lauren Cornell, *Director of the Graduate Program;*

Chief Curator, Hessel Museum of Art

BA, Oberlin College.

Marcia Acita, *Director of Collections*

BFA, University of Colorado at Boulder; MFA,

University of North Carolina, Chapel Hill.

Ann E. Butler, *Director of Library and Archives*

BFA, School of the Art Institute of Chicago; MLS,

Rutgers University; MA, The New School.

Nana Adusei-Poku, *Senior Academic Adviser;*

LUMA Foundation Fellow

BA, Humboldt University Berlin; MA, Goldsmiths,

University of London; PhD, Humboldt University.

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 of London.

Ruba Katrib

BA, School of the Art Institute of Chicago; MA, CCS Bard.

Evan Calder Williams

BA, Wesleyan University; PhD, University of California, Santa Cruz.

Amy Zion

BFA, Emily Carr University of Art and Design; MA, CCS Bard.

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.

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.

Joanna Lehan

BA, University of Massachusetts Amherst.

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.

Victor Sira

Studied at Central University of Venezuela, International Center of Photography, Sorbonne.

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. See undergraduate listing.

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.

Martha Tepepa

MA, Columbia University; PhD, El Colegio de México. *Research Scholar, Levy Economics Institute.*

L. Randall Wray

Professor of Economics, Bard College; Senior Scholar, Levy Economics Institute. See undergraduate 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

Derek Lance Furr, *Dean of Teacher Education; Director, BardMAT Program; Literature Faculty*
BA, Wake Forest University; MEd, MA, PhD, University of Virginia.

Molly Albrecht, *Education*

Associate Director, Bard Early College Hudson. See Early College listing.

Jaime Osterman Alves, *Literature*

BA, Brooklyn College; MA, PhD, University of Maryland, College Park.

Myra Young Armstead, *History*

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, and Visiting Assistant Professor of Humanities, 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

Interim Dean of Graduate Studies. See listing on page 353.

Gautam Sethi, Mathematics

See Bard Center for Environmental Policy listing.

Michael Tibbetts, Biology

Professor of Biology, Bard College. See undergraduate faculty listing.

Wendy Tronrud MAT '08, Literature/Education

BA, Barnard College; MAT, Bard College; PhD, The Graduate Center, City University of New York. *Associate Director of Teaching Programs, Bard Prison Initiative.*

Robert Tynes, History

BFA, New York University; MA, University of Washington; PhD, SUNY Albany. *Site Director and Director of Research, Bard Prison Initiative.*

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

Hannah Barrett, Director

BA, Wellesley College; MFA, Boston University.

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 Photographic 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 Conservatory 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 Independent 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.

James Bagwell, *Academic Director; Associate Conductor*

Professor of Music, Bard College; Director of Performance Studies, Bard College Conservatory of Music. See undergraduate faculty listing.

Jindong Cai, *Associate Conductor*

Director, US-China Music Institute of Bard College Conservatory of Music. See Conservatory 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.

Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*

Harpist. See Conservatory of Music faculty listing.

Erica Kiesewetter, *Professor of Orchestral Practice*

Visiting Associate Professor of Music, Bard College. See undergraduate faculty listing.

Whitney Slaten, *Seminar Director*

Associate Professor of Music, 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 and Virginia Symphony Orchestra.

Hans Graf

Chief conductor of the Singapore Symphony; former director of the Houston Symphony. Received diplomas in piano and conducting from Musikhochschule in Graz in his native Austria.

Neeme Järvi

Has served as principal conductor of Gothenburg Symphony and Royal Scottish National Orchestra; music director of the Detroit Symphony Orchestra and New Jersey Symphony Orchestra; and chief conductor of Residentie Orchestra of The Hague.

Jan Latham-Koenig

Studied at Royal College of Music in London; has served as permanent guest conductor of the Vienna State Opera.

Marcelo Lehninger

Brazilian-born music director of the Grand Rapids Symphony. Graduate studies at the Conductors Institute at Bard.

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.

Leonard Slatkin

Six-time Grammy winning conductor and composer. Music director laureate of the Detroit Symphony Orchestra; and directeur musical honoraire of the Orchestre National de Lyon (ONL).

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, *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.

Marion Detjen, *History*
PhD, Free University of Berlin

Marcus Giamatti, *Economics*
BA, BSc, MA, PhD, University of Passau.

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, *Political Science*
BA, University of Zagreb; MA, PhD, Central European University.

Aysuda Kölemen, *Political Science*
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, *Political Theory*
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.

Nina Tecklenburg, *Theater and Performance*
PhD, Free University of Berlin.

Hanan Toukan, *Middle Eastern 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, *Political Science*
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

Network

Emily Hayman

BA, Boston College; MA, MPhil, PhD, Columbia University.

Dumaine Williams

Vice President and Dean of Early Colleges. BA, Bard College; MA, Montclair State University; PhD, SUNY Stony Brook.

Baltimore

Aaron Bashline AMSS

BA, Millersville University.

Ronnie Brown MATH

BS, Morgan State University; MS, Johns Hopkins University.

Helene Coccagna* WL

BA, Bryn Mawr College; PhD, Johns Hopkins University.

Saul Cohen AMSS

BA, Queens College; JD, Northeastern University School of Law.

Benjamin Craig AL

Assistant Dean of Academic Life, BHSEC Baltimore. BA, Sonoma State University; MA, Texas A&M University; PhD, Southern Illinois University, Carbondale.

Matthew Croson AMSS

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.

Christian Czaniecki* WL

BA, West Virginia University; MFA, Queens University of Charlotte.

Arya Espahbodi MATH

BA, BS, College of William & Mary; MEd, Lesley University.

Matthew Flaherty* AL

BA, University of Minnesota; PhD, Johns Hopkins University.

Francesca Gamber AMSS

Principal, BHSEC Baltimore. BA, Harvard University; PhD, Southern Illinois University Carbondale.

Elisabeth Gambino VA

Program Chair. BA, Hampshire College; MFA, Savannah College of Art and Design; professional teaching certificate, Johns Hopkins University.

Kenneth Goisovich PHYSED

BA, Kutztown University; MS, Johns Hopkins University.

AL American Literature

WL World Literature

SP Spanish

CHI Chinese

LAT Latin

BIO Biology

CHEM Chemistry

MATH Mathematics

PHYS Physics

AMSS American Social Studies

GSS Global Social Studies

PA Performing Arts

VA Visual Arts

PHYSED Physical Education

SPEC Special Education

**Also teaches First-Year and/or Second-Year Seminar.*

David Guba GSS

BA, Bucknell University; MA, Villanova University; PhD, Temple University.

Adam Hansell PHYS

BS, Lebanon Valley College; MS, Lehigh University; PhD, Temple University.

Sean Kennedy AMSS

BA, MA, Washington College.

Richard Kurker BIO

BS, Providence College; PhD, University of Notre Dame.

Daniel Levine GSS

BA, McGill University; PhD, Georgetown University; MPP, University of Maryland, College Park.

Xinxuan Li MATH

BS, BMS, Taiyuan University of Technology, China; MS, University of West Florida; PhD candidate, University of Maryland, Baltimore.

Andrew McKelvy SP

BA, Grove City College; MA, Kent State University; PhD, American University.

Rushie McLeod* AL

BA, University of California, Los Angeles; MA, Southern New Hampshire University.

Chelsea Nakabayashi CHI

BA, University of Wisconsin–Madison; MA, Johns Hopkins University; MA, University of Massachusetts Amherst; PhD, Beijing Normal University.

Patrick Oray* AL

Program Chair. BA, University of Illinois at Urbana-Champaign; MA, PhD, University of Iowa.

Jeffrey Peters AL, WL

BA, St. Mary's College of Maryland; MA, St. John's College; MAT, Towson University; PhD, Catholic University of America.

Laura Quijano SP

BA, University of Mary Washington; MA, University of Maryland, College Park.

Jake Schmitt SPEC

BFA, Rhode Island School of Design; MEd, Towson University.

Tariq Shaheed MATH

BA, MAT, Morgan State University.

Catherine VanNetta MATH

BS, MEd, Towson University; PhD, University of Maryland, College Park.

Christine Winkler CHEM

BA, University of Maryland, Baltimore County.

Matthew Tobias Woodle VA

BA, Savannah College of Art and Design; AAS, ITT Technical Institute; MA, Savannah College of Art and Design.

Richard Zarou PA

BA, Shenandoah University; MA, PhD, Florida State University.

Cleveland**Brandon Abood*** AL

BA, Miami University; MFA, University of Washington.

Christa Adams AMSS

BA, Youngstown State University; MA, John Carroll University; PhD, University of Akron.

Nicholas Altieri MATH

BA, Ohio State University; MA, PhD, Indiana University.

Alexandra Archer MATH

BS, Union University; MA, University of Missouri.

Craig Atzberger MATH

BA, Occidental College; MS, PhD, Case Western Reserve University.

Benjamin Bagocius* WL

BA, Kenyon College; MFA, The New School; MA, PhD, Indiana University, Bloomington.

Brett Baisch PHYSED

BS, University of Akron; MEd, Kent State University.

Irene Clement SP

BA, Cleveland State University; MA, Kent State University.

Kristin Collins* GSS

BA, University of New Hampshire; MA, Florida State University; MA, PhD, Ohio State University.

Jennifer Marquez Eccher PA

BFA, Kent State University; MFA, Hollins University.

Paul Hansen* WL

Program Chair. BA, Oberlin College; MA, PhD, University of Wisconsin-Madison.

John Hogue* GSS

BA, Kalamazoo College; MA, PhD, University of Wisconsin-Madison.

Daniel Kenworthy PA

BM, College of New Jersey; MA, Case Western Reserve University.

Gwendolyn Kinebrew BIO

BS, Arcadia University; MA, PhD, Temple University.

Christian Lehmann* WL

PhD, University of Southern California.

Evan McCormick CHI

Program Chair. BA, TESOL, Carroll College; MSED, MA, University of Kansas.

Amani Mende SPEC

BS, MEd, Cleveland State University.

Alan Mintz VA

BFA, Cleveland Institute of Art; MFA, Ohio University; MEd, Case Western Reserve University.

Guy Andre Risko* AL

Dean of Studies, BHSEC Cleveland. BA, University of Pittsburgh; MA, PhD, SUNY Binghamton.

Ángel Rolón SP

BA, Ohio Wesleyan University; MA, Cleveland State University.

Sweer Shah MATH

Program Chair. BS, University of Pune, India; MS, MEd, Cleveland State University.

Ling-Ling (Lisa) Shih CHI

BA, California State University, Sacramento; MA, Middlebury College; MA, PhD, SUNY Albany.

Jennifer Sweeney* WL

BA, University of Pittsburgh; MA, PhD, SUNY Binghamton.

Christine Ticknor BIO

BA, Case Western Reserve University; MEd, John Carroll University; MPhil, PhD, Yale University.

Joshua Walker* AMSS

BA, Ohio State University; MA, PhD, University of Maryland, College Park.

Steven Wang BIO

BS, Tunghai University, Taiwan; PhD, University of Wisconsin-Madison; MEd, John Carroll University.

Maria Willard PHYS

BA, University of Ioannina, Greece; PhD, University of Delaware.

DC

K. Yawa Agbemabiese GSS, SPEC

Program Chair. BA, Ohio State University; MA, PhD, Ohio University.

Vanessa Anderson AMSS

Principal, BHSEC DC. BA, Yale University; MA, New York University; PhD, Columbia University.

Victoria Bampoh CHEM

BSc, MPhil, University of Cape Coast; MS, PhD, Syracuse University.

Alessandra Berg PHYS

BS, Pennsylvania State University; MEd, Arcadia University.

Brian Chappell* AL

BA, Boston College; MA, Georgetown University;
PhD, Catholic University of America.

Liana Conyers PA

Associate Dean of Studies, BHSEC DC. BA,
Bennington College; MFA, University of Oregon.

Maya Cyrus MATH

BS, Howard University; MEd, University of
Pennsylvania.

Yumin Deng CHI

BS, Zhejiang Chinese Medical University; MEd,
Shenzen University.

Hany Eldeib MATH

BS, MS, Cairo University, Egypt; MS, PhD,
University of Virginia.

Brian Gloor CHEM

Dean of Studies/Assistant Principal, BHSEC DC.
BS, Texas State University; MS, PhD, University of
Notre Dame.

Roseanna Gossman MATH

BA, Mills College; MS, PhD, Tulane University.

Patrick Harhai GSS

BA, Portland State University; MA, Brandeis
University.

Michael Horka AL

BBA, University of Michigan-Dearborn; MA,
George Washington University.

Ricardo Huaman SP

BA, University of California, Los Angeles; MA,
Duke University; PhD, University of North Caro-
lina, Chapel Hill.

Kim Huynh CHEM

BS, Western Michigan University; PhD, University
of Maryland.

Eleanore Lambert* AL

BA, University of Chicago; MA, Georgetown
University; MA, St. John's College; PhD, Catholic
University of America.

Hsuan-Ying Liu CHI

BA, Yuan Ze University; PhD, University of
Arizona.

Pedro Rodrigo Marino-Lopez SP

Literacy Studies, MFA, Universidad Nacional de
Colombia; PhD, University of Cincinnati.

Gabriel Morden-Snipper MATH

BA, Oberlin College; MA, Hunter College.

Derek O'Leary AMSS

BA, Amherst College; MA, Tufts University; PhD,
University of California, Berkeley.

John Peasant Jr. PA

BME, Alabama State University; MM, University
of Tennessee; PhD, University of Florida.

Tongji Phillip Qian VA

BA, Carleton College; MFA, Rhode Island School
of Design.

Lindsay Raymond PHYSED

BS, Eastern Connecticut State University; MS,
American University.

Mack Scott AMSS

BS, University of Rhode Island; MA, Virginia
Commonwealth University; PhD, Kansas State
University.

Michael Sigrist* GSS

BA, MA, Miami University; PhD, SUNY Stony
Brook.

Cassandra St. Vil* GSS

BS, Buffalo State College; MSW, University of
Michigan; PhD, Howard University; MEd, Hunter
College; MEd, Harvard University.

Mika Turim-Nguyen AL

BA, University of Florida; MA, University of
Chicago; PhD, University of Illinois at Chicago.

Eric Wistman PHYS

BA, Hamilton College; MAT, University of
Massachusetts.

Hudson, NY

Asma Abbas AMSS

MA, New School for Social Research; PhD, Pennsylvania State University.

Molly Albrecht GSS

Managing Director and Dean of Students, BEC Hudson. BA, Fordham at Marymount College; MAT, SUNY New Paltz; School Building Leader Certification, New York State.

Rachel Ephraim AL

BS, Boston University; MFA, Columbia University.

Tate Klacsmann VA

BA, Yale University; MA, University of Glasgow; MFA, Northern Vermont University; certificates in green printmaking and graphics and animation.

Nesrin Ersoy McMeekin AMSS

Visiting Instructor in the Humanities, Bard College. See undergraduate listing.

Ian Taras AL

Assistant Director and College Counseling Instructor, BEC Hudson. BA, SUNY Albany; MAT, Bard College.

Manhattan

Adrian Agredo WL

BA, MAT, Bennington College.

Ashna Ali WL

BA, New York University; PhD, The Graduate Center, City University of New York.

Carly Arpaio PHYSED

BA, Queens College; MA, Adelphi University.

Ayse Aydemir BIO

BS, University of North Carolina, Chapel Hill; PhD, Carnegie Mellon University.

Stewart Bachan CHEM

BS, University of the West Indies, Trinidad; MPhil, The Graduate Center, City University of New York; PhD, Graduate Center CUNY and Hunter College.

Samantha Bickel SPEC

Program Chair. BA, Lafayette College; MSED, Hunter College.

Stephen Chaterpaul CHEM

BS, Hofstra University; MS, PhD, SUNY Stony Brook; postdoctoral associate, Polytechnic Institute of New York University.

Kyung Cho* AL

BA, Vassar College; MFA, University of Iowa.

David Clark* LAT

BA, Oberlin College; MA, Brown University; MPhil, PhD, Columbia University.

Devon Collins BIO

BS, Ball State University; PhD, Rockefeller University.

Joseph Boateng Danquah Jr. MATH

BS, Buffalo State College; MSED, Lehman College.

Anna Dolan* PA

Program Chair. MFA, playwriting, Yale University; MFA, directing, University of Massachusetts Amherst.

Paul DuCett SP

BA, Middlebury College; MA, Universidad de Salamanca, Spain; PhD candidate, The Graduate Center, City University of New York.

Ursula N. Embola AL

BA, University of Buea; MA, Manhattanville College; MPhil, PhD, Drew University.

Daniel Freund AMSS

BA, Reed College; PhD, Columbia University.

Fang Fu CH

AA, Fuzhou Teachers College, China; BA, MA, MEd; Columbia University; EdD candidate, Teachers College, Columbia University.

Denice Gamper CHEM

BS, St. Joseph's College; MS, St. John's University.

Joseph Gubbay AL

BA, Tufts University; JD, New York University.

Julia Guerra SP

Program Chair. BA, American University; MA University of Maryland, College Park.

Arturo Hale PHYS

BS, Universidad Autónoma Metropolitana, Mexico City; MA, Teachers College, Columbia University; PhD, University of Minnesota.

William Hinrichs SP

Dean of Academic Life, BHSEC Manhattan. AB, Princeton University; PhD, Yale University.

Zachary Holbrook* WL

BA, Bard College; PhD, New York University.

Adeodat Ilboudo BIO

BS, MA, University of Western Brittany, France; PhD, University of Rennes.

Lee Johnson* WL

BA, University of California, Berkeley; PhD candidate, Yale University.

Jesse Garcés Kiley AL

BA, University of Wisconsin–Madison; MFA, Columbia University.

Kent Kinzer SP

BA, Indiana University, Bloomington; PhD, University of Washington.

Andrea Koukianakis* LAT

BA, Hunter College; MA, PhD, Harvard University.

Michael Lerner AMSS

Principal, BHSEC Manhattan. BA, Columbia University; PhD, New York University.

Cindy Li SPEC

BA, MA, New York University; MEd, Hunter College.

Pearl Marasigan PA

BA, Hofstra University; MA, Hunter College Arnhold Graduate Dance Education Program.

Bruce Matthews* GSS

BA, University of Virginia; MAR, Yale Divinity School; PhD, New School University.

Steven Mazie* AMSS

BA, Harvard College; PhD, University of Michigan.

Thomas McVeigh PHYSED

BS, SUNY Cortland; MEd, City College of New York.

Camilo Mesa MATH

BS, National University of Colombia, Medellin; PhD, University of Colorado.

Benjamin Mikesch PHYS

BA, Brown University; MS, University of Washington; JD, Harvard Law School.

Drew Miller PHYSED

BS, East Stroudsburg University; MEd, Widener University.

Julie Mirwis SPEC

BS, University of Maryland, College Park; MEd, Brooklyn College.

Clare Nolan AL

BA, Bard College; MSLIS, Pratt Institute.

Kinga Novak GSS

BA, University of Washington; MA, New York University; PhD, University of California, Berkeley.

Michael Noyes* MATH

BA, New York University; PhD, University of Colorado; postdoctoral fellow, University of Waterloo.

Zoe Powers Noyes CH

AA, Bard High School Early College; BA, Bard College; MA, Johns Hopkins University and Nanjing University.

Heidi Reich MATH

AB, Dartmouth College; AM, Russian language and literature, Stanford University; AM, Slavic languages and literatures; PhD, mathematics education, Teachers College, Columbia University.

Petra Riviere GSS

BA, Haverford College; MA, New York University.

Ashley Rockenbach GSS

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.

Sam Rosenbaum MATH

BS, MA, Brooklyn College; MA, Pennsylvania State University; PhD, Rutgers University.

Gabriel Rosenberg MATH

BA, Rice University; MA, PhD, Columbia University.

Ben Rubenstein MATH

BA, MAT, Bard College.

Kara Studwell SPEC

BA, Tufts University; MEd, Hunter College.

Melissa S. Turoff GSS

BA, Vassar College; MA, PhD candidate, University of California, Berkeley.

Verónica Vallejo AMSS

Program Chair. BA, University of Scranton; MA, PhD candidate, Georgetown University.

Nick Weber AMSS, SPEC

BBA, Baruch College; MA, Criminal Justice University of Cincinnati; MA, MPA, John Jay College of Criminal Justice; MEd, City College; MS, Mercy College.

Matt Zimbelmann PA

BA, anthropology, SUNY Binghamton and Universidad de Sevilla; BA, music, City College of New York; MA, Aaron Copland School of Music, Queens College.

Michael Zitolo PHYS

BA, New York University; MA, Teachers College, Columbia University.

Newark

Maria Agapito BIO

Program Chair. BS, MS, Montclair State University; PhD, Rutgers University.

Jayne Alves PHYSED

AS, Essex County College; BS, Kean University.

Philippe Armand MATH

BA, Rutgers University–Newark; MA, Piedmont College; EdS, Lincoln Memorial University.

Joanne Baron* GSS

BA, PhD, University of Pennsylvania.

Scottye Battle SPEC

BA, California State University, Long Beach; MA, New Jersey City University.

Kate Beridze MATH

MS, Tbilisi State University, Georgia; PhD, Georgian Academy of Sciences.

Marc Berman PHYS

BS, University of Maryland; MA, Hunter College; PhD, The Graduate Center, City University of New York.

Jenna Chirico CHEM

BS, Washington College; MAT, Montclair State University.

Stephen Crane PHYSED

BS, MAT, Montclair State University.

David Cutts* WL

Department Chairperson for Humanities, BHSEC Newark. BA, University of Warwick, England; MA, PhD, University of Miami.

David Dowling PHYSED

BS, Ithaca College; MA, Adelphi University.

Benjamin Griffel MATH

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.

Winston Groman SP

BA, Brown University; MA, Harvard University.

Seth Halvorson* AMSS

BA, Macalester College; MA, Stanford University; PhD, Columbia University.

Ashley Iguina PHYS

Program Chair. BA, Wellesley College; MAT, Montclair State University.

Mini Jayaprakash BIO

Vice Principal of Scheduling and Dean of Studies, BHSEC Newark. BS, MS, PhD, University of Madras, India; EdS, Seton Hall University.

Alison Mahone SP

BA, Rutgers University; MEd, St. Peter's University.

Carolyn Marcille* WL

BA, SUNY Fredonia; MA, Buffalo State College; PhD, Indiana University of Pennsylvania.

John Martin PHYSED

BS, Montclair State University.

Anand N. Mhatre BIO

BS, MS, Queen's University, Canada; PhD, McGill University.

Tiffany Morris BIO, PHYS

BS, MS, New Jersey Institute of Technology; PhD, Rutgers University and University of Medicine and Dentistry of New Jersey Graduate School of Biomedical Sciences.

Michael Murray* AL

BA, George Mason University; MA, University of North Carolina, Chapel Hill; MLIS, Rutgers University; AM, PhD, University of Pennsylvania.

David Oquendo VA

BFA, Rutgers University-Newark; MFA, Montclair State University.

Matthew Park* GSS

Program Chair, Second-Year Seminar. BA, College of New Jersey; PhD, Michigan State University.

Jazmín Isaura Puicón* AMSS

BA, Union College; MA, New York University; PhD, Rutgers University.

Shana Russell* WL

BA, Florida Agricultural and Mechanical University; MA, Simmons College; PhD, Rutgers University.

Victoria T. Siroy MATH

BS, Philippine Normal University; MS, Ateneo de Manila University, Philippines; MS, Keane University.

Jaya Srinivasan CHEM

MS, University of Bombay; PhD, University of Bombay; MBA, SUNY, Buffalo.

Curtis Stedje PA

BS, SUNY Potsdam; MA, SUNY Buffalo; MFA, University of Maryland; CMA, Laban/Bartenieff Institute of Movement Studies; R-DMT candidate, Kinectons.

Carla Stephens GSS

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Celestine Woo* AL

BA, Pomona College; PhD, New York University.

Biyuan Yang CHI

BA, Central University for Nationalities, Beijing; MS, University of Bridgeport; PhD, New York University.

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BA, Huanggang Normal University, China; MA, Durham University, England.

New Orleans

Ana María López Caldwell GSS

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Queens

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PhD, New York University.

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BS, University of Cincinnati; MA, New York University; MS, PhD, applied mathematics, Harvard University; MA, mathematics education, New York University.

Solemia Gainza SPEC

BA, Elon University; MA, Long Island University.

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BS, Wheelock College; MA, Brooklyn College.

John Grauwiler SPEC

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ScB, Brown University; MA, mathematics of finance, Columbia University; MA, secondary mathematics education, City College of New York.

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BA, San Francisco State University; MA, PhD, University of California, Berkeley.

Sean Mills AL

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BFA, University of the Arts; MA, arts management, City University London; MA, dance education, Hunter College.

June Morrison-Jones PHYSED

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.

Arup Mukherjee MATH
BA, MA, Hunter College.

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BSc, University of Guyana; MA, Queens College;
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Ezra Nielsen AL
AA, Bard College at Simon's Rock: The Early Col-
lege; BA, Sarah Lawrence College; MA, PhD, Rut-
gers University.

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BA, Bard College at Simon's Rock: The Early
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BS, MS, Madras University, India; PhD,
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BS, University of Chicago; MAT, Bard College;
Math for America NYC Fellow.

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BA, BA/BS Program at The Graduate Center, City
University of New York; MFA, Brooklyn
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BA, Bard College; MA, PhD, University of Texas at
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BA, Columbia College; MPA, Princeton University;
PhD, University of Michigan; postdoctoral
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BA, Columbia College Chicago; MFA, University
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BA, Hampshire College; MS, Pace University; MA,
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BA, Cornell; MA, Northwestern University; PhD,
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BA, University of Rochester; PhD, Dartmouth
College.

Michael Woodsworth AMSS
BA, McGill University; MA, New York
University; PhD, Columbia University.

Sequence

Kesi Augustine* AL
BA, Williams College; PhD, New York University.

Andy Battle* AMSS
BA, Boston University; PhD, The Graduate
Center, City University of New York.

Dani Merriman* AMSS
BA, Cornell College; PhD, University of Colorado
at Boulder

Ben VanWagoner* AL
BA, University of Michigan; PhD, Columbia
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
Herbert J. 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
Laurie Anderson, 2020
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
David Byrne, 2020
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
 Gao Xiaosong, 2020

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
 Thelma Golden, 2020
 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
 Linda E. Johnson, 2020
 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
 Aung San Suu Kyi, 2002
 Ellen Condliffe Lagemann, 2020
 David S. Landes, 1999
 Eugene M. Lang, 1991
 Rev. Leslie J. A. Lang '30, 1978
 Roy E. Larsen, 1951
 Christopher Lasch, 1977
 Mary Woodard 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 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
 Steven Chu, 2020
 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
 George D. Rose '63, 2020
 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, Lorrie Moore, and Judith Thurman.

2020 Recipient: Carolyn Forché

Charles Flint Kellogg Award in Arts and Letters

The Charles Flint Kellogg Award in Arts and Letters is given in recognition of a significant contribution to the American artistic or literary heritage. It is named in honor of Charles Flint Kellogg (1909–80), a Bard alumnus and trustee who was an internationally respected historian and educator.

Previous recipients include Mary Lee Settle, Isaac Bashevis Singer, E. L. Doctorow, Anthony Hecht '44, John Ashbery, Susan Rothenberg, Stephen Sondheim, Elliott Carter, John Tyrrell, Henry Luce III, Sidney Geist '35, Jonathan Tunick '58, Rhoda Levine '53, Mary Caponegro '78, Arthur Aviles '87, Joanna Haigood '79, Rikki Ducornet '64, Daniel Manus Pinkwater '63, John P. Boylan '67, Anne Bogart '74, Sandra Sammartaro Phillips '67, Henry-Louis de La Grange, Gilbert Kaplan, Donald Mitchell, David Gates '69, Rita McBride '82, Jane Evelyn Atwood '70, Christopher Guest '70, Mimi Levitt, Chris Claremont '72, Charles E. Pierce Jr., Elizabeth Prince '83, Miriam Roskin Berger '56, Nikolay E. Koposov, Billy Steinberg '72, James D. Wolfensohn, Adam Yauch '86, Carolee Schneemann '59, Ashim Ahluwalia '95, Amy Sillman MFA '95, Deborah Borda, Charlotte Mandell '90, Steven Sapp '89 and Mildred Ruiz-Sapp '92, Nick Jones '01, Walead Beshty '99, and Alexandra Elliott Wentworth '88.

2020 Recipient: Xaviera Simmons '05

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, Rebecca Smith '93, and Tatiana M. Prowell '94.

2020 Recipient: Juliet Morrison '03

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 Royle '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 Alcantara '05, Mary T. Bassett, Cynthia Conti-Cook '03, Sonja Brookins Santelises, and Marya Warshaw '73.

2020 Recipients: Nicholas Ascienzo, Matthew Taibbi '92

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, U Ba Win, and George A. Kellner. 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.

2020 Recipients: Barbara S. Grossman '73, 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, Robert Rockman, William Weaver, Luis Garcia-Renart, Adolfas Mekas, Hilton M. Weiss, Elizabeth "Betty" Shea, Richard A. Gordon, Mark Lambert '62, Aileen Passloff, Jean M. French, JoAnne Akalaitis, Burton Brody, Frederick Hammond, John B. Ferguson, William Griffith, Jane Hryshko, Jane Terney Korn, Nancy S. Leonard, William T. Maple, Joan Retallack, Benjamin La Farge, Mark Lytle, Martha J. Olson, Justus Rosenberg, Hap Tivey, Carolyn Dewald, Terence F. Dewsnap, Gennady Shkliarevsky, Peter D. Skiff, Mario J. A. Bick, Diana De G. Brown, Marsha Davis, Larry Fink, Norman Manea, Mary Backlund, Jeffrey Katz, Ken Cooper, John Halle, David Kettler, Robert Martin, Alice Stroup, Dawn Upshaw, and Carol Werner.

2020 Recipients: Peggy Ahwesh, Matthew Deady, Bonnie R. Marcus '71, Richard Teitelbaum (posthumously)

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Steven Swyryt, *Assistant Director of Alumni/ae Affairs*

Lindsay Davis Carr '06, *Assistant Director of Development, Parent Programs*

Monique Leggs-Gaynor, *Assistant Director of the Bard College Fund*

Robert Laity, *Stewardship and Development Services Manager, Bard College Fund*

Kieley Michasiow-Levy, *Individual Giving Manager*

Catherine Susser Luigi, *Development Officer*

Linda Baldwin, *Special Events Manager*

Mary Strieder, *Executive Assistant to the Vice President*

* * *

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 Sr., *Director*

Audrey Smith, *Business Manager*

Amy Parrella '99, *Director of Grounds and Horticulture*

Laurie Husted, *Chief Sustainability Officer*

Daniel DeCiutiis, *Manager, Carpentry, Painting, and Locksmiths*

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Thomas Kaegi, *Grounds Manager*

Preston Moore, *Electrical, Telecommunications, and Fire Safety Manager*

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Jeffery Smith, *Transportation Services Manager*

Rebecca Yoshino, *Farm Manager and Educator*

Career Development

Jovanny Suriel, *Director and Assistant Dean*

Maureen Aurigemma, *Associate Director*

Katie Reynolds, *Office and Communications Coordinator*

Center for Civic Engagement

Jonathan Becker, *Director*

Bonnie Goad, *Associate Director*

Erin Cannan, *Dean of Civic Engagement; Deputy Director Center for Civic Engagement*

Paul Marienthal, *Dean for Social Action; Director, Trustee Leader Scholar Program*

Jennifer Murray, *Dean of International Studies*

Cammie Jones, *Associate Dean of Experiential Learning and Civic Engagement*

Brian Mateo, *Associate Dean of Civic Engagement; Program Director, U.S. Foreign Policy: Study of the U.S. Institutes for Scholars | SUSI*

Daniel Vasquez '17, *Director of Program Design and Management, Brothers at Bard*

Harry Johnson '17, *Director of Strategic Development, Brothers at Bard*

Marina Donahue, *Director of Finance and Grants Manager*

Craig Rothstein, *Communications Coordinator*

Rana Hajjaj, *Al-Quds Bard Program Manager*

Tatiana Orlova, *Eurasian Program Manager*

Sarah DeVeer '17, *Science Outreach Coordinator*

Lisa Whalen, *Executive Assistant to the Director*

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*

Dorothy Albertini, *Associate Director of Academic Advising*

Timand Bates '02, *Associate Dean of Students*

Darnell Pierce, *Assistant Dean of Students; Director, First-Year Experience*

Katherine Heupel, *Assistant Dean of Studies*

Manishkamala Kalupahana '07, *International Student Adviser*

Chaplaincy

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David Nelson, *Associate Chaplain of the College; Rabbi*
Tatjana Myoko von Prittwitz und Gaffron, *Buddhist Chaplain*
Nora Zaki, *Muslim Chaplain*

Environmental Services

Michael Bemis, *Director*
Brian Kiel, *Manager*
Julie K. Myers, *Supervisor*

Equity and Inclusion Programs

Claudette Aldebot, *Director*
Kimberly Sargeant '14, *Assistant Director*
Wailly Comprés Henríquez '18, *Academic Adviser*

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*
Carol Hosier, *Student Employment Coordinator; Office Assistant*

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*
Holly Lentz, *Assistant Director/Benefits Manager*
Dawn Morvillo, *Human Resources and Payroll Liaison*
Elisabeth Giglio, *Employee Relations 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*
Olivia Rose Smith, *Tutor Coordinator; Assistant to the Director*

Libraries

Betsy Cawley, *Director of Bard College Libraries*
Amber Billey, *Cataloging, Systems, and Metadata Librarian*
Jeremiah Hall, *Research, Education, and Digital Scholarship Librarian*
Kate Laing, *Collections Management Librarian*
Alexa Murphy, *Outreach and Education Librarian*
Shea Wert, *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

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Diane Rosasco, *Production Manager*
Cynthia Werthamer, *Editorial Director*

Public Relations

Mark Primoff, *Associate Vice President of Communications*
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

Tan Dun, *Dean*

Frank Corliss, *Director*

Marka Gustavsson, *Associate Director*

Robert Martin, *Director Emeritus*

Eileen Brickner, *Dean of Students*

Ann Gabler, *Concert Office Coordinator*

Erika Switzer, *Director of Postgraduate*

Collaborative Piano Fellowship

Ryan Kamm, *Director of Preparatory Division*

Kristin Roca, *Managing Director of Graduate Studies*

Lisa Hedges, *Production Coordinator*

Nicholas Edwards, *Admissions Counselor*

Katherine Rossiter, *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, *Managing Director*

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*

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*

Christine Kennedy, *Program Manager, Bard MBA at New York Power Authority*

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*

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

Hannah Barrett, *Director*
Lawre Stone MFA '89, *Managing Director*
Paige Mead '09, *Program Coordinator*

The Orchestra Now

Kristin Roca, *Executive Director*
Leon Botstein, *Music Director*
James Bagwell, *Academic Director; Associate Conductor*
Jindong Cai, *Associate Conductor*
Andres Rivas, *Assistant Conductor*
Zachary Schwartzman, *Resident Conductor*
Nicole M. de Jesús, *Director of Development*
Brian J. Heck, *Director of Marketing*

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

John Weinstein, *Provost and Vice President*
Sue Lyon, *Vice Provost, Academic Affairs*
Patricia Sharpe, *Dean of Academic Affairs*
Michelle Spaulding, *Interim Dean of Students*
Eden-Renee Hayes, *Dean of Equity and Inclusion*
Kristy McMorris, *Dean of Bard Academy*
Cathy Harding, *Director of Institutional Advancement*
Cindi Jacobs, *Director of Admission and Enrollment*
Philip Morrison, *Director of Finance and Administration*

Bard Early Colleges

Stephen Tremaine '07, *Vice President for Early Colleges*
Dumaine Williams '03, *Vice President and Dean of Early Colleges*
Clara Haskell Botstein, *Associate Vice President for Early Colleges*
John Gardenhire, *Associate Director of Finance and Operations*

Murphy Austin, *Data and Evaluation Manager*
Anna Hessa, *Development Officer*
Sarah Imboden, *Grants Officer*

Bard Globalization and International Affairs Program

Elmira Bayrasli, *Director*
Erica Kane, *Deputy Director*
Michelle Murray, *Academic Director*
Brian Mateo, *Director of Strategic Partnerships*

Bard Prison Initiative

Max Kenner '01, *Executive Director*
Megan Callaghan, *Dean*
Laura Liebman, *Director of Development*
Kristin Inglis, *Academic Director*
Meridith Ferber, *Executive Assistant to the Director*

Center for Moving Image Arts

Richard Suchenski, *Director*

Clemente Course in the Humanities

Marina van Zuylén, *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*

Human Rights Project

Thomas Keenan, *Director*
Danielle Riou, *Associate Director*
Kenneth S. Stern '75, *Director of the Center for the Study of Hate*

Institute for International Liberal Education and Bard Abroad

Jennifer Murray, *Director*
Leiah Heckathorn, *Associate Director of 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*

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*

Scholars

Thomas Masterson, *Research Scholar and
Director of Applied Micromodeling*

Emel Memis, *Research Associate*

Michail Nikiforos, *Research Scholar*

Dimitri B. Papadimitriou, *President*

Joel Perlmann, *Senior Scholar*

Fernando Rios-Avila, *Research Scholar*

Pavlina Tcherneva, *Research Associate*

Martha Tepepa, *Research Scholar*

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*

Tyler Reece, *Director of Admission and Student
Services*

Ruth Blackburn, *Registrar; Director, Student
Advising*

The Bard Center

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*

Evangeline Riddiford Graham, *Managing Editor*

Fisher Center for the Performing Arts

Debra Pemstein, *Vice President for Development
and Alumni/ae Affairs*

Liza Parker, *Executive Director*

Gideon Lester, *Artistic Director*

Caleb Hammons, *Director of Artistic Planning
and Producing*

Alessandra Larson, *Director of Development*

Jason Wells, *Director of Production*

Mark Primoff, *Associate Vice President of
Communications*

Mary Smith, *Director of Publications*

David Steffen, *Director of Marketing and Audience
Services*

Mark Crittenden, *Facilities Manager*

Pam Tanowitz, *Choreographer in Residence*

Brynn Gilchrist '17, *Executive Assistant*

Catherine Teixeira, *Associate Producer*

Kieley Michasiow-Levy, *Individual Giving
Manager*

Michael Hofmann VAP '15, *Development
Operations Manager*

Sarah Jick, *Assistant Production Manager*

Stephen Dean, *Associate Production Manager*

Richard Reiser, *Technical Director*

Josh Foreman, *Lighting Supervisor*

Maureen Schell, *Costume Shop Supervisor*

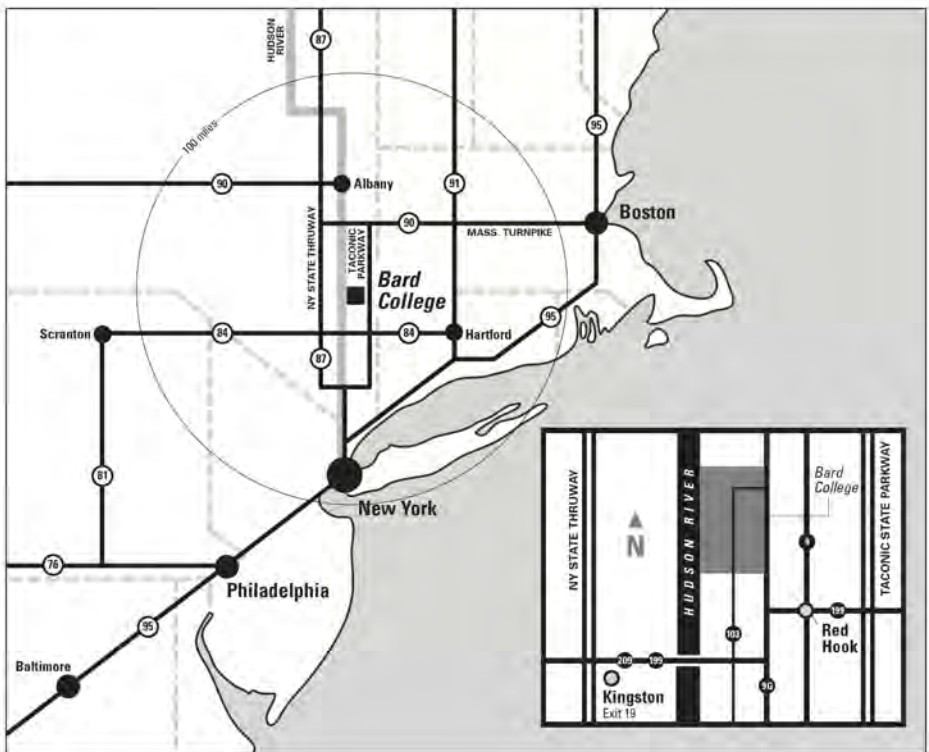
Nicholas Reilingh, *Database and Systems
Manager*

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, Weis 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, 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 (Equity and Inclusion)

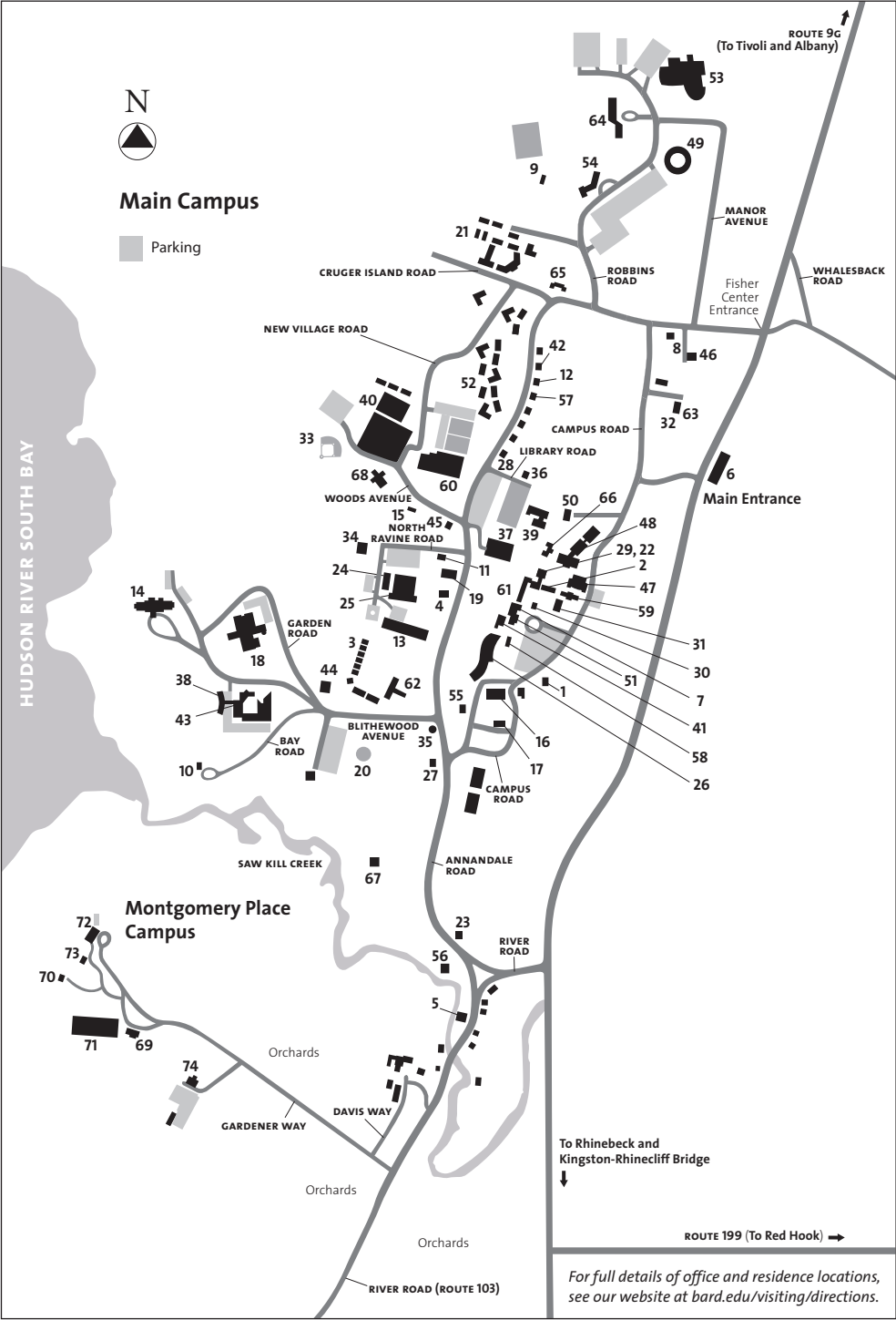
37. Kline Dining Commons and Green Onion Grocer
38. László Z. Bitó '60 Conservatory Building (Conservatory of Music, The Orchestra Now)
39. Library (Stevenson)
40. Lorenzo Ferrari Soccer and Lacrosse Complex
41. Ludlow (administrative offices, Human Resources)
42. McCarthy House (Hannah Arendt Center, 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

- 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)
 Equity and Inclusion, Kappa House (36)
 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)



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