

Bard College

Middle States Commission on Higher Education  
Reaccreditation

Final Report  
Spring 2017



## **TABLE OF CONTENTS**

Introduction

The Self Study Process

Executive Summary

Standard I: Mission and Goals

Standard II: Ethics and Integrity

Standard III: Design and Delivery of the Student Learning Experience

Standard IV: Support of the Student Experience

Standard V: Educational Effectiveness Assessment

Standard VI: Planning, Resources, and Institutional Improvement

Standard VII: Governance, Leadership, and Administration

Standard VIII: Bard College Graduate Programs; Bard High School Early Colleges; Bard Prison Initiative; The Micro College; The Clemente Program in the Humanities

Standard IX: International Campuses

Conclusion

List of Abbreviations and Acronyms

List of Appendices

Appendices

## Introduction

**Leon Botstein, President of Bard College**

The year 2017 may well mark a watershed in the link between democracy and higher education in the United States. The presidential election revealed a persistent low level of voter participation, dissatisfaction and mistrust in politics, the absence of serious debate and civil dialogue, the erosion of confidence in the rules of evidence and reasoned argument, the collapse of rigorous journalism, and a widespread recalcitrant ideological polarization. A deficient political culture flourishes at a time when there is an unprecedented inequality in wealth. It is ironic that the electorate today contains the largest number of voters with some higher education. Even though a stark divide was revealed in attitudes between those with higher education and those without, the virtues represented by the university—those of research, scholarship, learning, and inquiry—seem irrelevant and powerless in the public sphere.

American universities and colleges must face the shortcomings in the character of undergraduate education. General education has to be re-examined, and the liberal arts must become more than rhetoric. As we expand access, we must strengthen the impact of higher education—its capacity to inspire disciplined analysis, expand curiosity, facilitate dialogue and dissent, train a critical eye and ear, encourage empathy with reason, and prepare students for lives as active citizens of the nation and the world. Our most effective approach remains traditional, if not radically conservative: liberal learning—in the humanities, the arts, the social science and the sciences. We need to cease being on the defensive about the supposed impracticality of the liberal arts by realizing their utility in shaping the professional, private, and public lives of our students. Fair and just access to the liberal arts has never been more important or more necessary to the success of freedom, the rule of law, and a democratic culture of tolerance and respect for learning and study.

Bard College's mission is to serve the public interest by ensuring and encouraging these outcomes of excellence in a liberal arts education. This mission is centered on the campus in Annandale but reaches beyond the undergraduate program on the main campus. In the past ten years the College has diversified its undergraduate student body in Annandale and has expanded its network to include four major international partnerships (with one in the planning stage) in places in need of the liberal arts, the largest prison education program in the nation, seven (and soon to be eight) public high school early college programs in five inner cities, adult education programs, several innovative small-scale graduate programs, and a path-breaking public presence in the fine and performing arts. In all these programs there are ever-increasing opportunities for civic engagement by all constituents of the Bard community. The College now enrolls nearly 6000 students worldwide, about one third of them undergraduates at the main campus.

The College's commitment to excellence and equity in education is manifest in its budget, the two largest components of which are faculty compensation and student financial aid. Because the College lacks the sort of endowment enjoyed by its peers, to defray annual costs it has relied on generous philanthropic investment by those who share the College's ambitious vision of the role of higher education in civil society. In order to ensure the sustainability of its important and wide-ranging work, the College is in the process of refinancing itself and preparing to build an endowment to secure for the long term its educational achievements. Even as we work toward that

goal, the College will continue to balance its budget annually, as it has since 1975.

In the decade ahead, ideas will continue to define the College's mission. In its strategic expansions of the public high school early colleges and international partnerships, Bard College will continue to create educational opportunities where they are most needed, not where doing so is easy or financially rewarding. The College will integrate and share resources within the Bard network, emphasizing collaborative educational projects, faculty and student exchanges, the innovative use of technology in teaching, and new curricular initiatives. The effort to diversify the domestic student body, faculty, and staff will remain a priority, as will the strengthening of civic engagement. The development of new facilities and the recently acquired historic Montgomery Place property into the life of the College will proceed in a manner conducive to good stewardship of all the College's resources.

The self study that follows describes in detail the College's mission and the ways in which the institution seeks to realize its mission. Throughout, it will be clear that Bard College acts—entrepreneurially, even opportunistically, with vision, risk and ambition—according to its self-definition as a private liberal arts institution in the public interest.

## **The Self Study Process**

As a participant in the Collaborative Implementation Project for Self Study (CIP), Bard College is one of thirteen schools to use a new set of Standards and Criteria and a new process involving a Documentation Roadmap. In essence, the institutions participating in the CIP are partners with Middle States in refining the new accreditation standards and processes.

A presidentially appointed steering committee led the campus self-study effort. This steering committee is composed of administrators, staff and faculty from across all ranks and divisions. The full composition of the steering committee is as follows:

- Mark Halsey, Vice President for Institutional Research and Assessment; Associate Professor of Mathematics (co-chair)
- Susan Merriam, Associate Professor of Art History, Associate Dean of Academic Affairs (2014-2016) (co-chair)
- David Shein, Associate Vice President for Academic Affairs & Dean of Studies, Visiting Assistant Professor of Philosophy (co-chair)
- James Brudvig, Vice President for Finance & Administration, Chief Financial Officer
- Jonathan Becker, Vice President for Academic Affairs; Director, Center for Civic Engagement; Associate Professor of Political Studies; Director, Globalization and International Studies
- Erin Cannan, Vice President for Student Affairs, Dean of Civic Engagement
- Debra Pemstein, Vice President for Development and Alumni/ae Affairs
- Eric Trudel, Associate Professor of French; Chair of the Division of Languages and Literature
- Deirdre d'Albertis, Associate Dean of the College (2016-2017); Professor of English Literature
- Rebecca Thomas, Dean of the College; Associate Professor of Computer Science
- Matthew Deady, Professor of Physics; Director of the Physics Program

## **How the Steering Committee was constituted**

Members of the Steering Committee were chosen by the chairs of the Steering Committee in consultation with Michèle Dominy (former dean of the college) and based on their expertise in, and commitment to, a particular area. The Steering Committee was charged with guiding the self-study process and providing campus-wide leadership throughout the process, including identifying key issues, establishing a timeline and ensuring that it was implemented, and overseeing completion of the final draft of the document.

## **Creation of the Self-Study Process and Documentation Roadmap**

Beginning in 2014-2015, the three co-chairs of the steering committee collaborated in developing the self-study design and documentation roadmap, both of which were submitted to Middle States on August 3, 2015 and approved on August 12 of that year by Robert Schneider on behalf of Middle States. As part of the CIP process, the co-chairs also attended a number of meetings with Middle

States and the other CIP schools, and shared Bard College's experiences and materials throughout the self-study process.

## **Working Groups**

The Steering Committee created working groups, each of which was assigned a particular standard. Members of each working group were selected based on their expertise related to that standard. Additionally, working groups were constituted to bring together a broad range of individuals from across the College.

Members of the Steering Committee chaired each working group and acted as liaisons between the committee and the working groups. Each group researched and wrote a working paper based on the Documentation Roadmap and the Criteria for the standard. The Steering Committee co-chairs then led the process of integrating the working papers into a coherent self-study document.

The working groups were designed to be sufficiently small to allow them to function effectively as independent units and to work collaboratively when their tasks overlapped. As their work progressed, many of the working groups consulted more widely within the community to gather additional documentation and to assess the College's work as it relates to each of the Standards and Criteria.

## **Working group members**

### **Standard I: Mission and Goals**

- Jonathan Becker, Vice President for Academic Affairs; Director, Center for Civic Engagement; Associate Professor of Political Studies; Director, Globalization and International Studies
- Rebecca Thomas, Dean of the College; Associate Professor of Computer Science
- Mary Backlund, Vice President of Student Affairs, Director of Admission
- Debra Pemstein, Vice President for Development and Alumni/ae Affairs
- Max Kenner, Vice President for Institutional Initiatives; Executive Director of the Bard Prison Initiative
- Myra Armstead, Lyford Paterson Edwards and Helen Gray Edwards Professor of Historical Studies; Special Assistant to the President on Academics and Inclusive Excellence
- Thomas Keenan, Associate Professor of Comparative Literature; Director of the Human Rights Program

### **Standard II: Ethics and Integrity**

- Norton Batkin, Vice President and Dean of Graduate Studies; Associate Professor of Philosophy and Art History (chair)
- Gretchen Perry, Dean of Campus Safety and Operations\*
- Karen Unger, Assistant Vice President, Office of Institutional Support

- Lauren Curtis, Assistant Professor of Classics
- Matthew Deady, Professor of Physics; Director of the Physics Program
- Mary Ann Krisa, Assistant Dean of Students\*

### **Standard III: Design and Delivery of the Student Learning Experience**

- Deirdre d'Albertis, Associate Dean of the College; Professor of English Literature (chair)
- Peg Peoples, Associate Vice President for Education Initiatives; Director, Institute for Writing & Thinking
- Jim Keller, Director, The Learning Commons; Visiting Associate Professor of Academic Writing; Senior Faculty Associate, Institute for Writing and Thinking
- Megan Callaghan, Director of College Operations, Bard Prison Initiative (BPI)
- Susan Merriam, Associate Professor of Art History, Associate Dean of Academic Affairs
- Tim Davis, Associate Professor of Photography
- Thomas Bartscherer, Assistant Professor of Literature
- Paul Cadden-Zimansky, Assistant Professor of Physics

### **Standard IV: Support of the Student Experience**

- Erin Cannan, Vice President for Student Affairs, Dean of Civic Engagement (chair)
- Bethany Nohlgren, Dean of Students
- Emily McLaughlin, Associate Professor of Chemistry
- Laurie Dahlberg, Associate Professor of Art History and Photography

### **Standard V: Educational Effectiveness Assessment**

- Matthew Deady, Professor of Physics; Director of the Physics Program (chair)
- Phil Pardi, Director of College Writing; Co-coordinator of the Center for Faculty and Curricular Development
- Tabettha Ewing, Associate Professor of History
- Maria Simpson, Professor of Dance; Director of the Dance Program
- Jim Ketterer, Dean of International Studies; Director, Bard Globalization and International Affairs Program
- Derek Furr, Master of Arts in Teaching (MAT) Program Director; Associate Professor of Literature
- Celia Bland, Associate Director, Bard Institute for Writing and Thinking

### **Standard VI: Planning, Resources, and Institutional Improvement**

- Debra Pemstein, Vice President for Development and Alumni/ae Affairs (chair)



- Taun Toay, Vice President for Strategic Initiatives, Chief of Staff
- Coleen Murphy Alexander, Vice President for Administration
- Kevin Parker, Associate Vice President for Finance
- Jeff Katz, Vice President & Dean of Information Services, Director of Libraries
- Pavlina Tcherneva, Associate Professor of Economics; Research Associate, Levy Economics Institute
- Jim Brudvig, Vice President for Finance & Administration, Chief Financial Officer
- Tom Eccles, Executive Director of the Center for Curatorial Studies
- Roger Berkowitz, Associate Professor of Political Studies and Human Rights; Academic Director, Hannah Arendt Center for Politics and the Humanities

### **Standard VII: Governance, Leadership, and Administration**

- Eric Trudel, Associate Professor of French; Chair of the Division of Languages and Literature (chair)
- Jim Brudvig, Vice President for Finance & Administration, Chief Financial Officer
- Rebecca Thomas, Dean of the College; Associate Professor of Computer Science
- Peter Gadsby, Associate Vice President for Enrollment and Registrar
- Kristin Lane, Associate Professor of Psychology
- David Schwab, Board of Trustees and past Chair
- Daniel Berthold, Professor of Philosophy; Director of the Philosophy Program; Chair of the Bard Prison Initiative oversight committee

### **Standard XIII: Bard College Graduate Programs; Bard High School Early Colleges; Bard Prison Initiative; The Micro College; The Clemente Program in the Humanities**

- Norton Batkin, Vice President and Dean of Graduate Studies; Associate Professor of Philosophy and Art History (chair)
- Susan Merriam, Associate Professor of Art History, Associate Dean of Academic Affairs
- David Shein, Associate Vice President for Academic Affairs & Dean of Studies, Visiting Assistant Professor of Philosophy
- Megan Callaghan, Director of College Operations, Bard Prison Initiative
- Arthur Gibbons, Professor of Sculpture; Director, Milton Avery Graduate School of the Arts
- Eban Goodstein, Director, Center for Environmental Policy
- Peter Miller, Dean and Chair of Academic Programs, Bard Graduate Center
- Paul O'Neil, Director of the Graduate Program, Center for Curatorial Studies
- Nayland Blake, Faculty, ICP-Bard MFA, Bard Program in Advanced Photographic Studies
- James Bagwell, co-director, Graduate Program in Conducting
- Lynne Meloccaro, Executive Director, The Orchestra Now (TON)
- Wayman Chin, Dean of the Conservatory, Longy

### **Standard IX: International Campuses**

- Jonathan Becker, Vice President for Academic Affairs; Director, Center for Civic Engagement; Associate Professor of Political Studies; Director, Globalization and International Studies (chair)
- Jim Ketterer, Dean of International Studies; Director, Bard Globalization and International Affairs Program
- David Shein, Associate Vice President for Academic Affairs & Dean of Studies, Visiting Assistant Professor of Philosophy

\* no longer employed at the College

## Executive Summary

Bard College is a private, residential, independent college of the liberal arts and sciences. Its main campus in Annandale-on-Hudson, NY is home to the undergraduate program and a number of its graduate programs. The Bard College network comprises these programs, additional graduate programs at other locations, high school early colleges, the nation's largest prison education program, and international partnerships. All parts of the network hold in common a mission: acting as a private institution in the public interest.

Within the undergraduate college, Bard College combines a thoughtfully designed general education program with a wide range of programs of study. Each student is expected to take advantage of the freedom to pursue individual interests and goals with the advice and guidance of faculty advisers and mentors, this guidance being explicit in the advising system and the curricular milestones of moderation and senior project but also implicitly part of the everyday academic life of the College. All students must learn to think and express themselves with clarity and discipline, and all students must be accorded the dignity of learning to set their own goals and to assess and correct their own performance.

In secondary education and graduate study, the needs of our students are of course developmentally distinct, and each educational program has its own curriculum and its own governance. Throughout the Bard network, however, we hold the same educational values: rigor and individuality, scholarship and artistic practice, study and civic engagement. We strive to achieve excellence and equity through education.

Since the time of our 2007 self study, the size of the Annandale undergraduate student body has increased by 25%; the number of graduate programs has grown from seven to thirteen; the number of High School Early Colleges has grown from two to seven, soon to be eight; the number of locations of Bard Prison Initiative programs and Clemente courses have increased substantially; and we have expanded to four international campuses and partnerships. A novel outgrowth of the Bard Prison Initiative is a "micro-college" based in The Care Center in Holyoke, Massachusetts, which may serve as a model for similar initiatives.

Not only has the College's overall number of students increased, but so has the diversity of these students in age, geography, socioeconomic class, and race. As with many colleges in the United States, demographic changes are leading to difficult discussions about race, sex, religion, class, and other hot-button issues. The College's commitment to equity and excellence through education implies a commitment to fostering these sometimes uncomfortable conversations and helping both faculty and students to manage them well. Additionally, the College has created two new administrative positions focused on inclusive excellence, described below.

Bard College has always taken pride in having a modest administrative structure relative to other schools of its size, allowing for more investment in faculty support and student financial aid. Nonetheless, as the traditional college has grown and the network has expanded, the administration has increased in size and was recently restructured. Executive Vice President Dimitri Papadimitriou, who has served in that position since 1977 and is currently on leave to serve as Greece's Minister of Economy and Development, has changed the profile of his administrative responsibilities and is no longer Chief Financial Officer of the College. The role of CFO has been taken by James Brudvig, now the Vice President for Administration and Finance. Dean of the College Michèle Dominy has

returned to the faculty after fourteen years as dean, and that role has been taken on by Rebecca Thomas, a member of the computer science faculty since 2000. Jonathan Becker has been promoted to Vice President for Academic Affairs, and plays a major role in overseeing the Bard College network of domestic and international campuses and programs, and integrating the Annandale undergraduate program with the wider network; he is also the Director of the Center for Civic Engagement. Mark Halsey has taken on the new title of Vice President for Institutional Research and Assessment, providing leadership in making productive use of institutional data for planning and for assessing many aspects of the College's operations. The new Dean for Inclusive Excellence, Ariana Stokas, and Myra Armstead, new Special Assistant to the President on Academics and Inclusive Excellence, lead and facilitate our work toward full equity and full inclusion of every member of the Bard College community.

With these changes, the College has positioned itself to continue its ambitious work both in and beyond Annandale. New high school early colleges, new graduate programs, new international partners, new ideas like micro-colleges: each requires not only local administrators managing the programs, but also senior administrators paying attention to the welfare of the pieces and of the whole, and managing the connections and collaborations made possible by each new addition.

Several themes have arisen in the course of preparing this self study. Bard College is dynamic and entrepreneurial; its leadership, faculty, staff, and students create and capitalize on opportunities to put the College's mission into action. The College's network has expanded significantly in the last decade, and the institution's vision for and understanding of the network has developed and become more widely understood. A more widely shared appreciation for assessment has taken root and is beginning to bear fruit in the form of targeted self-improvement. The reorganization of the senior administration during 2015-2016 has allocated human resources in support of the institution's mission, presently and for the future.

## STANDARDS

### Standard I: Mission and Goals

**The institution's mission defines its purpose within the context of higher education, the students it serves, and what it intends to accomplish. The institution's stated goals are clearly linked to its mission and specify how the institution fulfills its mission.**

In our 2007 self study, we noted that the College's mission was "implicit in its day-to-day operations" and "clearly defined and coherent in every curricular and institution-building step that we take." Notably, there was no single mission statement for the institution. Ten years later, the College's mission is stated on the website (<http://www.bard.edu/about/mission/>) and in appropriate print materials, including the *Bardian*:

*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 varied 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 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. 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. Through its undergraduate college, distinctive graduate programs, its commitment to the fine and performing arts, and its network of international dual-degree partnerships, early colleges, prison education initiatives, and civic and public engagement programs, 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.*

This mission statement was approved by the president, major faculty committees and Board of Trustees. It reflects input from faculty, students, and administrators given in a variety of settings, including: full faculty meetings and faculty committee meetings (Ludlow 301: Faculty Senate Meeting Minutes, September 2016), student government forums, and major administrator meetings. It also reflects input in informal settings, including the president's monthly teas with students.

The College's goals for the coming years are reflected in and informed by this mission and were synthesized in President Botstein's September 2015 charge to the faculty (Moodle: President Botstein's Letter to the Faculty, 2015), which encouraged them to engage in curricular review and reform, particularly of the general education component, and to strengthen links between the main undergraduate campus and the early college and international networks. By engaging in such critical curricular and institutional self-reflection, we continue to ensure that the College engages at multiple

levels the “central questions facing new generations.” This dynamic commitment to the liberal arts is apparent in ways large and small, traditional and new, across the campus and the network.

Bard’s commitment to encouraging curiosity, love of learning and idealism is evident at all levels and in all aspects of the institution, including the undergraduate college, the international affiliates, the graduate schools, the Bard High School Early College programs, the Bard Prison Initiative, and the Clemente Program for the Humanities. All of these entities or programs value inventive curricula and dynamic administrators, faculty, and students who are committed to the liberal arts model and bold enough to see how it might be transformed or transformative. Given the College’s emphasis on innovation and original thinking, it is not surprising that Bard’s new Experimental Humanities concentration, which transforms the traditional digital humanities model, was initiated by a junior faculty member and awarded a Mellon grant (<http://eh.bard.edu>); that the Bard Prison initiative (<http://bpi.bard.edu/what-we-do/>) and Bard Early College New Orleans (<http://www.bard.edu/ecno/>) were founded by undergraduates; and that the Howard Hughes Medical Institute selected Bard to conduct a major study on teaching science in a college general education curriculum (<http://www.bard.edu/news/releases/pr/fstory.php?id=2304>) resulting in a set of public resources (<http://scieliteracy.bard.edu>). Many of these initiatives are shaped, not just by a creative approach to thinking about how and where the liberal arts and sciences might be taught, but about why they are of fundamental importance to civic life and the public good.

Much of this innovation is sparked by the willingness of administrators, faculty, and students to think outside of disciplinary boundaries and to imagine modes of learning that encompass multiple disciplines and approaches. Students at all of Bard’s campuses begin their studies with Language and Thinking and First Year Seminar, both of which recruit faculty from across the disciplines (giving faculty the chance to teach out of field) and both of which promote engagement with questions through syllabuses and reading lists that range widely across academic disciplines (Appendix 1.1, 1.2). Faculty members often teach in interdisciplinary programs as well as their primary programs of study, and this provides additional opportunities for students and faculty alike to move beyond traditional disciplinary boundaries. In programs such as Environmental and Urban Studies, Human Rights, and Global and International Studies, for instance, and concentrations like Experimental Humanities and Mind, Brain, and Behavior, students take courses in disciplines across the curriculum and utilize the College’s network of resources beyond Annandale to enhance their studies (<http://eus.bard.edu/requirements/>; <http://hrp.bard.edu/requirements/>; <http://gis.bard.edu/requirements/>; <http://eh.bard.edu/requirements/>; <http://www.bard.edu/academics/programs/details/?id=99951118&pid=986>). The ability of students to pursue such programs of study—and the freedom faculty are given to develop them—are fundamental to the College’s commitment to reshaping traditional higher education and promoting rigorous encounters with interdisciplinary thinking in ways that mirror the problems, challenges, and questions of the 21<sup>st</sup> century.

Bard’s commitment to high quality, student-centered learning is evident in its small average class size, in the opportunity for students to take tutorials or credit-bearing independent work (independent studies), and in the fact that all BA students complete a year-long senior project, on which they work closely with a faculty adviser. It is evident too in the many forms of faculty and curricular development available on our campuses. The Center for Faculty and Curricular

Development sponsors a robust program of events and activities for faculty at all levels (Appendix 1.3). The Institute for Writing and Thinking runs regular workshops in Annandale and on the partner campuses (Appendix 1.4), and all faculty have access to professional development opportunities to ensure that they remain current in their fields (see Standard III).

An essential part of this student-centered learning environment is the opportunity for students and faculty to work at the nexus of education and civil society. They can participate in civic engagement activities during L&T and Citizen Science, and in any number of programs run through the Center for Civic Engagement and the Trustee Leader Scholars program (<http://www.bard.edu/cce/students/opportunities/>; <http://www.bard.edu/tls/>). Students and faculty can avail themselves of the Engaged Liberal Arts and Sciences initiative, which blends traditional coursework with fieldwork or civic engagement outside the classroom, bringing theory and practice into conversation (<http://www.bard.edu/cce/programs/liberalarts/>). They can also teach or tutor in one of our Early Colleges, the Bard College Clemente Course in the Humanities or the Bard Prison Initiative, or study or teach at one of our international partner institutions.

The college is also engaged in the public sphere through its investment in the performing and visual arts at the Fisher Center for the Performing Arts and exhibition spaces at the Bard Graduate Center, the Center for Curatorial Studies, and the Exhibition Center, a 16,000 square foot exhibition space for graduate and undergraduate work in nearby Red Hook. The Fisher Center for the Performing Arts offers a rich year-round calendar of events, including the innovative SummerScape Program, which is made up of the Bard Musical Festival and seven weeks of opera, dance, music, theater, cabaret, and film organized around a specific theme or artist (<http://fishercenter.bard.edu/summerscape/>). These performances, which have received national attention, attract a wide range of visitors to campus and highlight Bard's music professionals as well as faculty and administrators who contribute to the lecture and film series (<http://fishercenter.bard.edu/press/news/>). Live Arts Bard, also located in the Fisher Center, encourages new work by acting as a laboratory for professional performing artists to test ideas and develop new projects, many of which premiere at Bard. The Bard College Conservatory of Music performs regularly on campus, as well as nationally and internationally, most recently in Cuba (<http://www.bard.edu/conservatory/>). The Orchestra Now, an inventive graduate program, asks students to think critically about the role the orchestra plays in public life; TON plays public performances (including in local prisons) and engages in community outreach programs with local schools and community education programs (<http://www.bard.edu/theorchnow/>). The Bard Graduate Center (BGC) and the Center for Curatorial Studies (CCS) mount yearly exhibitions on a wide variety of subjects (<http://www.bgc.bard.edu>; <http://www.bard.edu/ccs/>). The BGC specializes in rigorously researched shows on material culture, while the CCS focuses on contemporary art shows organized by both professionals and graduate students. The public benefit of Bard's investment in the arts is profound: thousands of people see concerts or view exhibitions each year in Bard venues. Additionally, Bard students (both undergraduate and graduate) are exposed to the highest level of professional artists and productions, and have opportunities to be involved in professional productions and exhibitions.

These commitments to public art and to the development of liberal arts and sciences education in new places set Bard apart. While other institutions may choose to develop such programs where

there is money to be made, Bard goes where it is needed; our mission to operate in the public interest compels us to develop programs where a liberal arts college can make a difference in the lives of individuals and can help transform communities. At the same time, we think these institutional engagements enrich what we do in Annandale. The Annandale campus and the programs beyond Annandale are mutually reinforcing: they provide opportunities for faculty and student exchanges and virtual guest lectures and classes, facilitate robust exchanges of ideas across continents, and help promote curricular innovation and collaborative research that helps shape the educational experience of students in Annandale and abroad.

Finally, the College maintains its goals of admitting high achieving students who will contribute to Bard's intellectual, social, and residential communities, and of recruiting teachers who are active in their fields and who excel at teaching undergraduates. As discussed later in this document (Standards III, IV, VIII), faculty hiring and admissions remain robust across the network. The introduction of the Bard Entrance Exam (BEE) in 2013 opened up a new avenue for applicants to the College; by making admissions decisions not on the basis of standardized tests and high school curricula that are increasingly overseen by governmental agencies and private businesses, we privilege the curiosity and love of learning that are core values of the College (<http://www.bard.edu/bardexam/>). Similarly, we continue to recruit faculty who will contribute to the intellectual life of the community even when they do not come through traditional channels, including public intellectuals and practicing artists, highlighting the institutional commitment to excellence in teaching and the link between life in and out of the classroom.

In all of these ways, we seek to realize our mission to provide an excellent education in the liberal arts and sciences and to strengthen the links between education and civil society. The several programs and activities in which we engage to realize this mission are mutually reinforcing and the College is, as it were, an “ecosystem of engagement” in which the institution's curricular initiatives and engagement projects resonate both in the classroom and in major institutional initiatives. The mission is thus realized through mutually reinforcing efforts that bind students, faculty, and administrators in the pursuit of learning, idealism, and active civic participation.



## **Standard II: Ethics and Integrity**

**Ethics and integrity are central, indispensable, and defining hallmarks of effective higher education institutions. In all activities, whether internal or external, an institution must be faithful to its mission, honor its contracts and commitments, adhere to its policies, and represent itself truthfully.**

### **Academic Freedom, Freedom of Expression, and Intellectual Property Rights**

Bard has several important statements concerning academic freedom. The “Prologue” of Bard’s Faculty Handbook presents two statements on academic freedom and tenure (Moodle: Faculty Handbook). In addition, the “Faculty Contract 2014–2017” in the Faculty Handbook includes a statement on academic freedom affirming the AAUP “1940 Statement of Principles on Academic Freedom and Tenure” (Section IV) and a statement affirming the AAUP “1982 Recommended Institutional Regulations on Academic Freedom and Tenure” (Section V). The Bard College Catalogue, which is available in print and on Bard’s website, also includes a statement on “Diversity” that affirms the community’s support for “an inclusive environment in which freedom of expression is balanced with a respectful standard of dialogue.” (Moodle: Bard College Catalogue, Campus Life and Facilities: Student Life).

Bard’s policies and published statements regarding intellectual property rights have two complementary aspects. First, they recognize that faculty, students, and other members of the college community must be cognizant of their responsibilities in respecting the intellectual property rights of others. Second, they recognize that policies and assistance must be in place for individuals to protect their own rights in material produced while they are at the college. In regard to the first, the Student Handbook includes statements on “Plagiarism and Academic Dishonesty” that are repeated in library guides for student researchers, First-Year Seminar, and other academic programs, and that are reinforced in course syllabi and academic advising (Moodle: Student Handbook, Learning at Bard: Plagiarism and Academic Dishonesty; <http://www.bard.edu/dosa/handbook/index.php?aid=1201&sid=705> ). In regard to the second, a statement on “Intellectual Property” is provided to all first-year Bard students in the Citizen Science program and to the program’s faculty (Appendix 2.1); in addition, Bard seniors, when submitting their senior projects to the Digital Commons, are provided information, policies, and other resources on copyright and intellectual property, including a link to the nationally recognized Creative Commons website, to select the level of access they find appropriate for their work (<http://libguides.bard.edu/dc-copyright>).

The digital revolution has introduced dramatic changes in the archiving and dissemination of intellectual material produced by members of the college community. This is especially true at Bard, where many of the students and faculty are engaged in the creative arts or in exploring novel or unusual research topics. Jeff Katz, Vice President and Dean of Information Services and Director of Libraries, coordinates the College’s response to issues of intellectual property and on-campus and off-campus access to intellectual property produced at Bard. With the recent expansion of outside access to student work, including the Stevenson Library’s digital archive of senior projects, the College should appoint a working group to consider how increased access, particularly online access, may affect the rights and responsibilities of students and faculty with regard to intellectual property, and to review how other colleges and universities address issues of cost, access, copyright, and

intellectual property rights for research and creative work, faculty course materials, and material prepared for open access web environments. The College should also take stock of the various publications disseminated with a Bard imprimatur, including publications of its affiliated institutions, and establish clear guidelines on their copyright status.

### **Fostering a Climate of Respect**

Respect for the diverse viewpoints of Bard's students, faculty, and staff is a core value of Bard College (Moodle: Student Handbook, College Policies, Regulations, and Procedures, "Bias Incidents"; Employee Handbook, pp. 7-8, "Equal Employment Opportunity"; and Faculty Handbook, p. 2, IV. "Tenure and Academic Freedom"; pp. 25-26, "Statement on Academic Freedom"). At Bard, as at many colleges and universities nationwide, that core value has become the center of attention in community-wide meetings and discussions about racial and gender-based bias, misconduct, and inequity—discussions that have addressed not only issues at institutions of higher education and in society at large, but also concerns about under-representation, insensitivity, and bias on the Annandale campus.

Since the last Middle States self study, Bard has succeeded in recruiting a more diverse student body. In 2005–2006, 10.5% of the College's undergraduates identified themselves as students of color; in 2013–2014, 14.3% students identified themselves as Black or African-American, Asian, or Hispanic.<sup>1</sup> The increase, even if modest, has influenced many aspects of campus life, both academic and extracurricular, and has increased awareness, campus-wide, of the concerns of students of color, and the need for an on-going conversation about diversity and inclusivity. Currently, there are more than forty student organizations and clubs that expressly support and promote the social, cultural, and political diversity of Bard's student body (Appendix 2.2). In November 2015, a collective of student groups concerned about events at campuses nationwide organized a Blackout Bard Walkout that invited the community to join a half-day conversation "to show support for, solidarity with, and belief in Black students across the country who are fighting back against institutional racism and other forms of oppression." (<https://barddraft.com/2015/10/20/event-reviews/>) In spring 2016, members of faculty governance committees and administrators met with students on a number of occasions in open forums as well as in venues organized by student government to further discuss these issues. The Difference and Media Project organized a two-day Teach-in for the Bard community, with talks by invited artists, workshops, panel discussions, readings, and performances. (<http://student.bard.edu/morethanaplacetothink/>) Additionally, the Center for Faculty and Curricular Development (CFCD) organized a series of lectures and workshops centered on teaching diversity in the classroom, including a lecture on implicit bias attended by over 150 faculty and students, and two workshops on working with underrepresented students in the classroom. (Appendix 2.3) The Teach-in and the CFCD events have sparked plans for the upcoming years to discuss continuing development of an inclusive campus. This fall, for example, CFCD has started two faculty and staff reading groups to engage with texts concerning race on campus (<http://blogs.bard.edu/cfcd/semester-events/>).

---

<sup>1</sup> IPEDS Data Report, email from Joe Ahearn, Director of Institutional Research, 2.12.16. In 2014–2015, Bard's undergraduate enrollment of Black and African-American students (7.1%) ranked third among its 27 peer institutions; Bard also had the eighth highest percentage of international students (11.7%) among the same peer institutions. On the other hand, Bard's undergraduate enrollment of Asian students (5.3%) ranked 23rd among its 27 peer institutions, and its enrollment of Hispanic students (1.3%) ranked 27th (last). IPEDS Data Report, email from Joe Ahearn, Director of Institutional Research, 4.27.16.

Another outgrowth of the discussions around diversity on campus has been a commitment on the part of administrators and faculty to ensure more diverse hiring in the faculty and staff. This past spring the Planning and Appointments Committee revised the language of job advertisements to encourage more reflection on diversity in faculty hiring, and administrators began to think about how to hire more diverse staff across campus. The new dean for inclusive excellence and special assistant to the president on academics and inclusive excellence will be central to these efforts.

Bard has responded to campus concerns about diversity not only by supporting the initiatives noted above, but also by creating new forums—academic and administrative—to foster awareness and conversation about issues of diversity and inclusivity across the college community. In 2014, the college created a Bias Incident Community Response Team, composed of faculty members, administrators, and students, charged with supporting the community in the wake of bias incidents (<https://stars.aashe.org/institutions/bard-college-ny/report/2014-06-12/PA/diversity-affordability/PA-6/>). With a view to longer-term, community-wide responses, the College also formed the Council for Inclusive Excellence, a committee of faculty, administrators, and students, that coordinates, promotes, and supports initiatives related to diversity and inclusivity on the Annandale campus (<http://www.bard.edu/about/diversity/>; Appendix 2.4). The Council's charge is broad—encompassing teaching and learning, student development, institutional functioning, and engagement in Bard's local and global communities—but the breadth and depth of its membership will enable it to provide both direction and support for diversity initiatives across the campus community (<http://inside.bard.edu/wwwmedia/files/9959830/1/January%202015%20Faculty%20Newsletter.pdf>). The new dean of inclusive excellence will lead Bard's on-going development of diversity initiatives and will oversee and coordinate the College's multiple efforts to assess, evaluate, and communicate its diversity efforts.

Bard's student and faculty governing bodies also have diversity committees. In 2015, the Bard Student Government instituted a Multicultural Diversity Committee to assess and advocate for diversity in Bard's curriculum, campus events, and community services and to coordinate projects and events furthering campus-wide dialogue about diversity (<http://student.bard.edu/constitution/constitution-of-the-student-association-of-bard-college/>). The Faculty Diversity Committee serves as liaison to college and student offices and committees concerned with issues of diversity, promotes discussion of diversity and inclusivity among the faculty, and encourages analysis of available data regarding student acceptance and retention and faculty and staff hiring and retention (Moodle: Faculty Handbook, III.E.4). Recent campus discussions regarding diversity have played a significant role in the faculty's reconsideration of the distribution requirements -- particularly the "Rethinking Difference" (now the "Difference and Justice") requirement, the Language and Thinking course reader, and the syllabus for the Common Course or First-Year Seminar: a yearlong interdisciplinary course on freedom taken by every first-year student (see Standard III).

### **Grievance Policies and Procedures**

Policies and procedures governing grievances by members of the Bard undergraduate faculty are set forth in the Faculty Contract, a negotiated agreement between the College and the AAUP Executive

Committee (Moodle: Faculty Handbook, Faculty Contract 2014–2017, Section VII: Grievance Procedure). As defined in the contract, “A grievance is an allegation by either a faculty member or the AAUP that there has been a breach, misinterpretation, or improper application of the terms of [the Faculty Contract] or of the Faculty Handbook,” and thereby includes, among other allegations, alleged violations of faculty members’ employment status. The Faculty Contract gives a specific timetable by which a Hearing Committee of faculty, jointly chosen by the president and the AAUP Executive Committee, must meet, deliberate, and issue a decision on an alleged violation. The Committee’s decision is binding, although it cannot violate the Faculty Contract or the Faculty Handbook. Since the procedure specifies the AAUP Executive Committee as the active body of the Bard AAUP Chapter, faculty members considering a grievance have a clear idea whom to contact. The AAUP Executive Committee has proven responsive in the few such cases that have arisen.

The unions representing employees in Buildings and Grounds, Safety and Security, and Environmental Services have contracts that outline clearly what constitutes a grievance and the process for filing a complaint. Non-faculty, non-union employees who cannot resolve an employment-related issue with their manager are directed to “contact the Director of Human Resources to assist in resolving the issue” (Moodle: Employee Handbook, Conflict Resolution, 12). Bard’s administration recognizes the need to review grievance policies regarding non-faculty, non-union employees, which reflect a time when the college was smaller and more informally organized. The grievance procedures for these employees should be reviewed by the Office of Human Resources.

Bard’s Faculty Handbook includes provisions for a Grievance Committee, consisting of four faculty members, three student members, and two administrators, and charged with hearing appeals of academic decisions imposed by the college on students as well as complaints by students against faculty members or administrative staff for not fulfilling their professional responsibilities (Moodle: Faculty Handbook, III.E.2). The Grievance Committee can make only policy recommendations. The Student Handbook also includes a description of the Grievance Committee, but there are discrepancies between its descriptions of the committee’s functions and procedures and those in the Faculty Handbook. The dean of the College will bring these discrepancies to the attention of the Grievance Committee, which can recommend to the appropriate faculty and student committees how they might be corrected or reconciled.

Policy statements on gender-based misconduct are included in the Faculty Handbook, Student Handbook, and Employee Handbook. Associate Dean for Gender Equity/Title IX Administrator Linda Morgan has created a comprehensive document entitled “2015–2016 Gender-Based Misconduct Policy,” which will be updated annually and includes policy statements on nondiscrimination and gender-based misconduct and detailed information on reporting gender-based misconduct, Bard’s institutional investigation procedures and appeal process, and related definitions, policies, and resources

(<http://www.bard.edu/genderequity/>). The document was distributed in print to Bard’s undergraduate and graduate students and is available on the College’s Title IX Policies webpage (<http://www.bard.edu/genderequity/policies/>). Starting with the 2016–2017 academic year, the document will be included in all College handbooks for faculty, students, and employees. Additionally, all faculty and staff must complete an online Title IX training and test.

The Student Handbook includes a section on “College Policies, Regulations, and Procedures” that outlines the College’s informal and formal disciplinary processes for infractions of nonacademic policy (Moodle: Student Handbook; <http://www.bard.edu/dosa/handbook/>). These may involve the student conduct system; Office of Title IX Coordination; administrative staff in Residence Life and Housing, Student Activities, Safety and Security, or Student Affairs; or the vice president for administration or president. Student academic concerns are addressed on a case-by-case basis through individual academic programs, program and division chairs, the dean of studies, the Faculty Executive Committee, and the vice president for administration.

The two most recent cases of grievances brought by faculty members under the terms of the Faculty Contract involved, in one case, the limits of freedom of speech and, in the other, the privacy of documents under Title IX statutes. Those cases suggest that grievance procedures in the Faculty Contract may need to be re-examined in the light of current standards, practices, and legal constraints regarding freedom of speech, Title IX, and possibly other areas.

Additionally, the College should revise its Faculty Handbook, Student Handbook, and Employee Handbook to provide more guidance regarding the proper entity for each type of grievance: academic, disciplinary, social, gender-based, employment-based, and so on.

### **Conflicts of Interest**

The Faculty Handbook, the “Faculty Contract 2014–2017” (which prefaces the Faculty Handbook), and the Employee Handbook each have sections outlining policies and procedures regarding conflicts of interest (Moodle: Faculty Handbook, pp. 10-11, XVIII, “Conflicts of Interest in Faculty Evaluations”; Employee Handbook, p. 13 “Conflicts of Interest”). The Faculty Handbook statements on conflicts of interest pertain expressly to faculty serving on the Faculty Evaluation Review Committee (FERC) and College Evaluation Committee (CEC), which review and make recommendations on the regular evaluations of undergraduate tenure-track faculty (FERC) and non-tenure-track faculty (CEC). The Faculty Contract, in its section on conflicts of interest, cites the policies in the Faculty Handbook and extends them to any Bard employee who is evaluating a faculty member and who may have an interest, economic or personal, direct or indirect, in the outcome of the evaluation. It also prohibits any employee from participating in activities or decisions, evaluative or otherwise, that may reward or penalize a faculty member with whom he or she has a romantic or sexual relationship. The Employee Handbook section on conflicts of interest addresses transactions and business dealings by employees with outside firms, contractors, and vendors and specifically prohibits transactions or dealings that result in unusual gains for those firms or in gains such as bribes, bonuses, price breaks, or special considerations that ultimately benefit the employee or a relative of the employee (Moodle: Employee Handbook, p. 13, “Conflicts of Interest”). The Employee Handbook expressly characterizes its statements on conflicts of interest as “general direction” to employees on the College’s standards of operation and refers employees to the director of Human Resources for further information or clarification.

Each year, members of the Board of Trustees, some College officers, and other key employees are sent the “Bard College Board of Trustees’, Officers’, and Key Employees’ Conflict of Interest Policy” and required to complete and sign a disclosure statement that accompanies it. The document



specifically addresses conflicts of interest that might arise when Board members, officers, or key employees are considering entering transactions or arrangements with “related parties or affiliates,” defined in the document as any Bard Board member, officer, or key employee, their relatives, any entity in which those persons or relatives have an ownership interest, founders of the College, substantial donors to the College, persons owning a controlling interest in the College, or any non-stock entity controlled by key employees. The document also includes policies regarding acceptance of gifts or gratuities, notice of opportunities potentially valuable to the College, and use of confidential information.

The College’s policies and procedures regarding conflicts of interest are regularly reviewed by the faculty committees or administrative offices that publish them. These policies and procedures should also be reviewed to assure conformity with such standards as the “Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards” (OMB, 78 FR 78589), which governs federally supported research programs, or the policies, standards, and requirements of other federal and state agencies from which the College seeks financial support. The new director of compliance could initiate such a review (see the section “Compliance” below).

The Employee Handbook statement on conflicts of interest does not indicate to whom the director of human resources, or an employee consulting with the director, can appeal if a question or doubt remains about a conflict of interest; nor does it identify the ultimate authority in such matters. Additionally, the Employee Handbook leaves unclear in what circumstances its policies on conflicts of interest extend to Bard’s affiliated programs and institutions. The College will address the lack of clarity noted here in its next review and revision of the Employee Handbook.

### **Hiring, Evaluation, Discipline, and Separation of Employees**

The Faculty Handbook specifies in detail the procedures for hiring, evaluation, promotion, discipline, and separation of all members of the undergraduate faculty, tenure-track and non-tenure track, and the roles of students, faculty members, and administrators, including the president, in these processes and procedures (Moodle: Faculty Handbook, I.A, I.B, I.C, I.D). Section I.D of the handbook, the Faculty Evaluation Document, undergoes a mandated reconsideration every five years and was last revised and approved by the Faculty Senate in April 2012; other sections of the handbook are regularly reviewed and revised by the faculty or the Faculty Senate. The dean of the college holds informational meetings each September with all faculty members who have defined roles in faculty evaluations during the coming year and reviews with them the procedures for evaluation (<http://www.bard.edu/doc/governance/>: Template for Divisional Evaluation of Faculty). Announcements are circulated each semester to the Bard community, inviting letters of testimony for undergraduate faculty members undergoing pre-tenure, tenure, and senior evaluations.

Policies and procedures regarding the posting of positions and hiring of employees in Buildings and Grounds, Safety and Security, and Environmental Services are set out in the College’s union contract with the employees in each of those departments. Non-union employees can access general information and guidance about employment at Bard in the Employee Handbook (Moodle: Employee Handbook). Salaries or hourly rates of pay for new positions and new hires are determined in each case on the merits of the candidates, general considerations of equity, pay practices of other employers in the area, and, in some instances, the financial situation of the College, department, or program in the year of hire. The handbook notes that employees are

evaluated by their supervisors on an on-going basis through day-to-day communication and periodic meetings.

Discipline and termination of Bard employees is based on a progressive discipline model. (Moodle: Employee Handbook, “Progressive Discipline” and “Employment Termination,” pp. 49-50). Bard unions, including the AAUP and the employee unions mentioned above, have contracts that specify the rights of their members and the responsibilities of the College in disciplinary proceedings. For all other employees, their appointments in the College are “at will.” In most cases, the College takes progressive disciplinary action, starting with a verbal warning and moving to a written warning, suspension (with or without pay), and termination. This progressive response recognizes that each case of unsatisfactory performance is unique and that disciplinary action must respond to individual circumstances.

A common thread of informality runs through some of the employment practices described above. As Bard has grown incrementally in size and complexity over the last twenty-five years, it has outgrown its informal, “case-by-case” practices in a variety of areas. Senior administrators have begun to consider how the College’s hiring practices, pay scales, and policies regarding employee evaluation, promotion, and discipline can be brought into conformity with standards befitting Bard’s institutional stature and ambition.

### **Public Relations**

Bard College has significantly expanded its mission over the last decade to include new graduate programs in the performing arts, business administration, and economic theory and policy; partnerships with Al-Quds University in the West Bank, and with the American University of Central Asia in Bishkek, Kyrgyz Republic; new branch campuses in Berlin and in Cambridge, Massachusetts; and new high school early colleges in Newark, Cleveland, and Baltimore.

Throughout this period of growth, Bard has retained its commitment to liberal arts education, with its core values of free speech and inquiry, individual expression, and engagement in the culture and improvement of society. Bard’s particular initiatives specifically reflect a conviction that colleges and universities must play a broader role in education, from secondary school to the education of adults who have not had the opportunity to earn a college degree. It is important that Bard’s constituencies be aware of these commitments and initiatives. Bard students directly benefit from many of them, through 3+2 programs that allow them to complete their Bachelor’s degree and a Bard Master’s degree in five years, and through exchange programs, student conferences, and post-graduation work opportunities with Bard’s international campuses.

Given the complexity of Bard’s mission, we recommend that attention be given to ways that the college can more effectively communicate its mission, commitments, and activities to its diverse constituencies. At present, the Office of Public Relations sends a weekly email update to the Bard community on newsworthy activities and achievements of Bard faculty members, students, and staff. The vice president for academic affairs is also exploring ways to improve communication and exchange with, and among, Bard’s international and affiliated campuses, which are not part of the Bard email network. More can be done to attract the attention and interest of Bard’s diverse constituencies to the College’s distinctive mission and forward-looking activities and goals. Bard’s senior administrators in Public Relations, Publications, and Development and Alumni/ae Affairs, in

consultation with the vice president of academic affairs, dean of the college, and dean of graduate studies, should discuss how Bard's constituencies can be better apprised of the College's initiatives and long-term plans and should regularly review and update the College's policies regarding external communications, publications, college and program websites, and use of social media.

### **Financial Aid**

Costs for tuition and room and board are clearly laid out in the Student Handbook, Parent Handbook, and on the College website, as are the various grant and loan programs—federal, state, and institutional—to which prospective students can apply (<http://www.bard.edu/financialaid/>). Exit debt counseling is available online. Financial aid award letters sent to incoming students lay out the amount of financial aid offered and recommended work-study and loan amounts for the first year, by semester, along with a total estimated student budget for the year. Nonetheless, some students and their families find it difficult to decipher the letters without further information about the detailed cost breakdown, the difference between grants and recommended work-study or loan debt, and the cost gap for the family and how it might be covered. Given Bard's ongoing commitment to accessibility, the Offices of Financial Aid and Student Accounts should review their communications with incoming and returning students and should consider additional financial counseling for students and parents, including student orientation sessions on cost and financial management, and online access for students and their families to their college financial information.

Bard College's financial aid resources are limited by its endowment, which is considerably smaller than the endowment of its peer institutions. The stated aim of the Office of Financial Aid is to "help as many qualified candidates as its funds will allow" (Moodle: Bard College Catalogue, Finances, Financial Aid), and, from our inquiries, the administration is justifiably proud of the office's care, thoughtfulness, and success in managing and maximizing the existing resources. The percentage of students receiving financial aid is high compared with Bard's competitors: in 2012–2013, 75% of Bard's students received financial aid, placing Bard 11th among its 27 peer institutions. In almost every area of the College, Bard awards merit aid only to students who have demonstrated need. Importantly, with regard to accessibility, the percentage of Bard students from the neediest families receiving federal financial aid is also high. In 2010–2011, compared to the same peer institutions, Bard had the third-highest percentage of first-time degree-seeking undergraduates awarded federal financial aid in the lowest income bracket (\$0–\$30,000): 23.1%, compared to the cohort's average of 16.2%.

In recent years, Bard has instituted its own programs aimed at increasing accessibility for students demonstrating significant financial need. The Bard Opportunity Program (BOP), initiated in 2008, awards full-tuition scholarships, and the new Early College Opportunity (ECO) program awards scholarships up to full tuition to students who have graduated from one of the Bard High School Early Colleges and want to continue their studies at Bard (<http://www.bard.edu/beop/>; <http://www.bard.edu/beop/eco/>). Both scholarship programs provide additional academic support as well as financial assistance. The ECO program, which draws on Bard's broad network of early colleges in Manhattan, Queens, Newark, Cleveland, Baltimore, and the Harlem Children's Zone, was created specifically to increase the diversity of the student body on the Annandale campus, at a moment of increasing competition for students with high financial need.



Bard's ability to continue recruiting and retain the highly talented and intellectually engaged student body that it has built over the past thirty-five years is essential not just to its future success, but to its survival, particularly in competition with peer institutions with considerably higher endowments. For this reason, meeting the costs of financial aid is now the College's highest priority and goal. Bard is currently planning a new capital campaign to significantly increase the endowment available to support financial aid.

Bard's newly appointed vice president for institutional research and assessment is exploring how new research—for example, about why students choose to come to Bard and how Bard's financial aid practices affect its admission yields and retention rates—might help the College to package financial aid more effectively and maximize the impact of its financial aid resources in the future. The prospects of such research are promising, and may help the College meet specific recruitment priorities as well as its overall enrollment goals. For example, Bard's financial aid packages currently remain fixed after the first year, except for students who receive full tuition support or support linked to state university tuition through Bard's Excellence and Equal Cost Program. Any additional aid awarded by the Financial Aid Review Committee is limited. This can have a particularly significant impact on low-income students whose financial circumstances change. How the College might best address the needs of such students, given its priority to increase and maintain the diversity of its student body, might well be informed by the research mentioned above.

## **Compliance**

The expansion of Bard's affiliated campuses and programs has significantly increased the regulatory and reporting requirements it must meet to maintain its Middle States, NYSED, and other state and regional accreditations. Over the same period, the broad range of new and evolving regulatory requirements attendant on supported research, as well as federal and state legislation on Title IX, employment, healthcare, safety, and security, have substantially enlarged the scope and the complexity of the regulations and reporting requirements to which Bard's administrative offices must respond (Appendix 2.5). Until recently, Bard relied on each administrative office to meet regulatory and reporting requirements in its area of responsibility. Compliance was the responsibility of the officers administering admissions, financial aid, fundraising, grant support, safety and security, and so on (Appendix 2.6). Over the past five years, the College has come to recognize the importance of regular communication among the offices and officers responsible for compliance and the necessity of a more centralized approach to compliance oversight, including college-wide compliance policies and procedures, inter-department committees in areas of overlapping responsibility (for example, development and grant support), and compliance training. Bard is initiating a search for a director of compliance to support and monitor compliance activities across the campus. The director will report directly to the vice president and dean of graduate studies, who presently oversees accreditation of Bard's graduate programs and affiliated programs in the U.S., and the vice president of administration and finance. The director's responsibilities will include surveying administrative offices about their awareness of regulatory and reporting requirements; creating and maintaining a college-wide list of offices and officers responsible for compliance; fostering communication among those offices; assisting the development and publication of policies and procedures regarding compliance; and regularly monitoring

Bard's compliance with regulatory and reporting requirements. As needed, the College will add additional staff to the office of compliance to assist with regulatory and reporting requirements and to provide on-going education and training of administrators, staff, and faculty regarding compliance.

### **Administrative Oversight**

As noted in our responses, there are many offices and officers at Bard that oversee the College's assessment and advancement of the various criteria in Standard II. The first task of the office of compliance discussed above will be to survey the offices and officers with responsibilities for areas encompassed by Standard II, including ethical practices in hiring, training, evaluation, and retention of faculty, staff, and students; policies and procedures regarding conflict of interest in administrative and financial transactions; and compliance with federal, state, and regional regulatory and reporting requirements. The list of offices and officers will be reviewed by senior staff of the College and will be regularly updated and published in Bard's Employee Handbook and other documents regarding compliance. In addition, the office of compliance will prepare annual reports and specific updates for presentation to the Bard Board of Trustees on the College's progress in developing policies and procedures to assure compliance with the criteria in Standard II.

### **Standard III: Design and Delivery of the Student Learning Experience**

**An institution provides students with learning experiences that are characterized by rigor and coherence at all program, certificate, and degree levels, regardless of instructional modality, program pace/schedule, level, and setting are consistent with higher education expectations.**

#### **The Curriculum**

Bard's curriculum is designed to provide its undergraduates with a rigorous, cohesive, and student-centered education. In order to graduate, all students must complete a suite of general education courses, moderation (the process by which students enter the major), a set of distribution requirements intended to provide breadth, program requirements designed to afford depth in the major, and a senior project (<http://www.bard.edu/undergraduate/curriculum/>). The College's low student faculty ratio (10:1) and small classes (89% have fewer than 25 students) enable an intimate, pedagogically rich learning environment. Students also have extraordinary access to faculty through the advising process, moderation, and the senior project. Consistent with Bard's mission, civic engagement is encouraged and facilitated in the curriculum—during their first year, virtually all students engage with the local community during Citizen Science, and many students are involved in a civic engagement project at another point in their Bard career (<http://citizenscience.bard.edu/engagement/>).

#### **General Education**

Bard's core or general education curriculum places liberal learning at its center and is designed to provide students with a shared, well-integrated set of academic experiences. Four components comprise Bard's general education requirements. Language and Thinking, Bard's signature orientation program, takes place in the last two and a half weeks of August (<http://languageandthinking.bard.edu>). All first year students must also complete the fall and spring semesters of First Year Seminar (<http://www.bard.edu/fysem/>), and a two and a half week Citizen Science program in January term of Citizen Science (<http://citizenscience.bard.edu>). Bard's distribution requirements make up the last component of the general education requirements (<http://www.bard.edu/undergraduate/curriculum/requirements/>).

#### **Language and Thinking**

The Language and Thinking program remains faithful to the version described in the 2007 Middle States report (Moodle: Bard MSCHE 2007 Report, located at the beginning of the Moodle site, 117-118). Just prior to that report, the program had undergone a substantial overhaul after a review by faculty and administrators. The current program is rigorous, requiring students to attend class for most of the day five days a week and during that time, engage in critical reading and writing practices intended to help them “become reflective writers and thinkers—to use writing as a mode of thinking...and to develop writing fluency and the connection between thought and what gets transferred to the page.” (Appendix 1.1)

The academic portion of Language and Thinking is supplemented by a film and lecture series, portions of which all students are required to attend (Appendix 3.1). Language and Thinking is reviewed annually by both students (through a lengthy self and course evaluation system) and by the

director, through interviews with faculty (Moodle: Language and Thinking, Communications from Language and Thinking Directors, email from Language and Thinking director).

In 2015, the program underwent a regularly scheduled curricular review (Moodle: Language and Thinking, Language and Thinking Curriculum, Director's Report, 2015, 1-5), after which the outgoing director recommended a series of goals for the program moving forward:

- Curricular innovation
- Enhancement of faculty diversity
- Design of new ways for Annandale faculty to engage with Language and Thinking techniques in class
- Strengthened connections to other First Year programs
- Expanded use of performance for pedagogy

Three of these goals—faculty diversity, curricular innovation, and strengthening connections to other First Year programs—are already being directly addressed. The Curriculum Committee, in consultation with administrators, has initiated discussions about including more Annandale faculty in the Language and Thinking program.

### **First Year Seminar**

First Year Seminar is Bard's oldest general education program, having been established in the 1950s by Heinrich Blücher. It is required of all students, and is intended to establish a foundation for their learning experience at Bard as well as help them acquire a shared basis for discussion. In its emphasis on engaging with fundamentally important ideas and establishing an intellectual community, First Year Seminar provides students with a model for intellectual engagement in the public sphere. The course underwent a fundamental reworking just prior to the last MSCHE evaluation, and has remained with the structure developed during that time. FYSEM is taught fall and spring in small, seminar-style classes. Students are required to read a series of core texts selected to respond to the course topic and write papers intended to encourage critical reading and academic argument (Appendix 1.2). From spring 2013-2016, Directors Cole Heinowitz and Robert Weston, working with a faculty steering committee, developed a syllabus around the topic of "Studies in Human Experience." In their 2015 report to the new dean of the college, they note that over the course of their directorship, two aspects of the course content consistently came up in conversations with students and faculty (Moodle: First Year Seminar, FYsem Decanal Transition Report, 1-2). One, many students wished to see greater transparency "about the values, purpose, and goals" of the course, and two, students and faculty wished to see a greater diversity in terms of the race and gender of the authors and types of texts represented. In response to these concerns, new directors Karen Sullivan and Richard Aldous held a series of listening sessions with students and faculty during the 2015-2016 academic year. As a result of these discussions, the new directors designed a syllabus around the topic "What is Freedom: Dialogues Ancient and Modern," with the fall semester dedicated to political freedom, and the spring to personal freedom (Appendix 1.2). A range of texts (letters, speeches, philosophical texts) from diverse authors has been included. The syllabus is in use in the 2016-2017 academic year.

## **Citizen Science**

The newest of Bard's general education requirements, Citizen Science is held during the January intersession over two and half weeks. Citizen Science is intended to elevate the scientific literacy of Bard students through hands-on engagement with the processes of scientific inquiry. This is accomplished over three different rotations wherein students perform laboratory experiments, participate in computational approaches including modeling and simulations, and evaluate current scientific challenges through analysis of primary research and evidence alongside ethical and societal considerations (<http://citizenscience.bard.edu/>). Citizen Science also provides first-year students an opportunity to engage in the public sphere: all students enrolled in the course take part in a civic engagement project in which they teach science to local students (<http://citizenscience.bard.edu/engagement/>).

Since becoming director in August 2012, Amy Savage has worked to improve communication and coordination with other offices on campus and collaborate with relevant stakeholders to develop policies, establishing a common understanding on campus of the program's needs, challenges and expectations. Savage has worked to elevate the academic rigor of the program and improve faculty recruitment and training. In 2012-13, Savage developed the Citizen Science Teaching Fellow program, where 2<sup>nd</sup> and 3<sup>rd</sup> year students support the teaching laboratories and gain leadership experience (<http://citizenscience.bard.edu/faculty/fellows.php>).

The program is assessed annually; as of 2015, a separate teaching evaluation has been added (Appendix 3.2). Currently, Director Savage and the Vice President for Institutional Research and Assessment Mark Halsey are designing embedded assessments that integrate seamlessly with classroom activities and address subsets of program learning goals.

## **First Year Experience as a Whole**

In addition to the changes and reviews of the individual programs described above, in recent years faculty and administrators have been concerned to make the first year experience more cohesive. In pursuit of this goal, the new associate dean of the college has organized a First Year Contact group comprising all of the first year program directors, the dean of the first year experience, and the associate dean of the college. This group will enhance communication between the programs and the Curriculum Committee, and enable discussions about creating new links among the programs.

## **Distribution Requirements**

Bard students are required to fulfill 9 distribution requirements, and the recently renamed "Difference and Justice" or diversity requirement (<http://www.bard.edu/undergraduate/curriculum/requirements/>). This system, voted in by faculty action in 2004, meets many of the criteria outlined at the time of its adoption: ensuring that students encounter a very wide range of disciplines, understand distinctive approaches of those disciplines, and venture beyond each individual's self-identified "comfort zone."

In 2014, the Curriculum Committee formed a Distribution Requirements Review Committee (DRRC) in order to review the system after it had been in place for 10 years. Two questions came to the fore: Are Bard's distribution requirements working as planned? What are faculty attitudes towards distribution requirements nearest their programs? According to an online survey of all

Annandale faculty conducted by the DRRC in spring 2015, three quarters of respondents understood clearly the relationship between what they teach and the distribution area closest to their disciplines (Moodle: Distribution Requirements Review Committee, DRRC Report). Over half do not distinguish between teaching majors and non-majors, while roughly a quarter do. Eighty percent of the faculty takes distribution areas into account when advising students. Of those surveyed, 94% are positive about the importance of distribution requirements in a liberal arts education, while 6% offered a variety of proposed changes to the current system. 76% describe our current system as “good” or “very good.”

The current “Difference and Justice” requirement, the committee determined, should be made more rigorous. 35% of faculty surveyed state that they teach courses that are eligible for this credit. But consensus opinion suggests that this is largely a default designation. No single group or body had taken on responsibility for active oversight of the requirement and there is a strong sentiment on the part of students and faculty that this needs to change. In order to do so, the Curriculum Committee, working in tandem with the Faculty Diversity Committee, student government and the Council for Inclusive Excellence, has developed a more intentional process for course proposal and faculty oversight of courses. This process involves asking faculty to describe the relationship between their course and the requirement (Appendix 3.3). The Curriculum Committee, as part of its regular course review process, evaluates the extent to which the course meets the new requirement and maintains a record of the descriptions of the Difference and Justice approved courses. These recommendations have been accepted, with slight modification, by the Faculty Senate and passed a full faculty vote at the end of spring semester 2016.

### **Moderation and Senior Project**

In addition to the core or general education requirements, all Bard students must also “moderate” into a major and complete a senior project. Bard undergraduates prepare in the second year for Moderation (<http://www.bard.edu/undergraduate/curriculum/moderation/>). In order to moderate, each student writes two short papers, one looking retrospectively at the student’s academic career to date, the other looking prospectively to the future. Each student is expected to present substantive work in the discipline for commentary and critique. Students then meet with a board of three faculty members to discuss the student’s academic progress; if the student’s performance meets the standards for the major, they are “moderated” into the program.

Moderation offers students a valuable opportunity to reflect on their college experience in the presence of three faculty members, and to think about how to make the most of the remaining two years of their college career. The moderation form makes much of the conversation in the moderation board available to students (Moodle: Moderation Reports, Moderation Report Form) and is retained in students’ permanent records. (For more on moderation see Standard V)

All Bard seniors are required to complete a “senior project,” Bard’s capstone experience. Depending on their field, students write a long research paper (40-80 pages), conduct empirical research and write up the results, or create an exhibition or performance. In order to complete this 8 credit project students meet with a faculty adviser frequently over the course of the year (in most cases once a week). Students discuss their work with a faculty board midway and at the end of the year. Increasingly, programs are creating colloquia for seniors to ensure timely progress across the two

semesters with internal deadlines for submission of proposals or abstracts and public presentations of works in progress. Sharing of work within the peer cohort is an explicit goal. The fairly recent development of senior colloquia in Literature and Written Arts represent an effort to do this (Appendix 3.4); Philosophy and Art History have discussed doing something along the same lines. The Studio Arts and Photography programs have similar senior colloquia intended to support students through the process and provide them with access to professionals in their field. Such change in the Upper College is being driven exclusively at the program level, not through a concerted effort to ensure parity for students across majors. This academic year the curriculum committee will take up the question of junior and senior colloquia, in part to assess their efficacy and in part to work to regularize the assignment of credits.

### **Work in the Programs**

In addition to the general education requirements, Bard students are expected to fulfill requirements in the major. Since the 2007 Middle States review, program curricula have become more standardized due to greater faculty oversight, regulation of the numbers of requirements, and program reviews. All programs have a website that clearly articulates the program's aims and goals, curriculum, and faculty. Expectations for program requirements are clearly outlined in the Faculty Handbook (Moodle: Faculty Handbook, II.B), including the number of courses recommended before moderation and for graduation. Bard also has concentrations, subject areas such as Africana Studies, Medieval Studies and Experimental Humanities, into which students may moderate only in conjunction with a major program. Since 2012, programs are on an external review calendar (for more see below).

Bard College degree and program requirements are presented in a format that is easy to navigate, clear, and comprehensive (<http://www.bard.edu/undergraduate/requirements>). Prospective and current students can find lists of requirements on the college websites; here they can also read narrative explanations of various aspects of the curriculum. The official college descriptions of the programs are relatively uniform, which is useful when moving from one to another. In contrast, the website maintained by each program is designed to represent the specific character and structure of that program. Having both resources--the official description and the program website--as well as a clearly identified link between them, creates a sense of depth and accessibility.

In addition to programs, the college website also includes a list of interdivisional concentrations, many of which also maintain separate websites (<http://interdivisional.bard.edu>). Some concentrations, including Irish and Celtic Studies, Medieval Studies, Theology, and Victorian Studies, do not have their own website. Furthermore, Multidisciplinary Studies is listed but does not have an official description or explanation, nor does it have a website. This matter has been brought to the attention of the dean of the college and is under review.

### **Other Educational Opportunities available to Undergraduates**

#### **Bard College Conservatory**

Bard offers a dual degree with the Bard College Conservatory for students interested in pursuing a liberal arts degree at the same time that they maintain a rigorous performance schedule and enroll in skills courses (<http://www.bard.edu/conservatory/>). Conservatory students apply to the



conservatory and the undergraduate college, and are expected to fulfill all of the requirements for both institutions to earn the dual degree. The director of the conservatory oversees the music curriculum and the faculty contracted to teach skills. Academic faculty are hired and reviewed through the undergraduate college. While the conservatory has experienced steady growth, and has about the same retention and graduation rate as the undergraduate college, there could be greater communication between the two entities, particularly concerning curricular issues. The Curriculum Committee addressed this issue in its October 27 meeting, and has put this topic on its agenda for the 2016-2017 year (Moodle: Curriculum Committee meeting minutes, 10/27, 2016).

### **3-2 Programs**

Bard students may take advantage of 3-2 programs offered by the Center for Environmental Policy, the Levy Institute, and the Master of Arts in Teaching program (<http://www.bard.edu/academics/3+2/>). Additionally, Bard allows students to earn degrees in 3-2 programs offered by Dartmouth, Columbia, and Duke. The Curriculum Committee oversees the structure of these programs; each institution is individually reviewed in this report (or in the case of off campus sites, by Middle States). Admissions requirements to these programs are clearly outlined on the college website. (<http://www.bard.edu/academics/programs/3+2/>); typically, only a few students each year enroll in one of these programs. (Appendix 3.5)

### **Bard Globalization and International Affairs**

Bard's Globalization and International Affairs program (BGIA), located in New York City, allows students to study international affairs for a semester or summer (<http://bgia.bard.edu>). The curriculum combines an internship with a suite of global studies courses; students make take up to four during the semester and two during the summer. The BGIA curriculum and faculty are overseen by the director of the program. With the exception of a period of about a year and a half when BGIA was undergoing construction, BGIA enrollment has remained steady at about 27-28 students per year. (Appendix 3.6)

### **Important changes to the curriculum since the 2012 Periodic Review Report**

In the past five years, Bard has developed an Experimental Humanities concentration (<http://eh.bard.edu>) with the support of a Mellon grant, and the Environmental and Urban Studies program (<http://eus.bard.edu>) has been revitalized (also with the help of the Mellon Foundation). The EH concentration offers students academic opportunities in an emerging field—the digital humanities—while at the same time it connects programs across the college due to its interdisciplinary nature. The EH Mellon grant has allowed for 4 new positions: a Digital Projects Coordinator, who oversees faculty development in the concentration, 2 post-docs, and a dedicated technology position. The development of the EH concentration and the new hires enabled by the Mellon Foundation have given faculty extraordinary new opportunities to develop innovative digital projects and courses (<http://eh.bard.edu>). In addition to these changes, Global and International Studies has moved from a concentration to a major.

Other new developments affecting the curriculum include major new funding for the Center for Civic Engagement enabling “engaged” liberal arts and science courses, which connect the classroom to local communities (<http://www.bard.edu/cce/programs/liberalarts/>). Faculty and students have also become increasingly interested in thinking about the curriculum in creative ways, including



“clusters” (classes organized around a single topic), student-driven courses (in the Experimental Humanities, classes that students develop with faculty), and practicum courses in which students work with a local practitioner. A grant from the Howard Hughes Medical Institute has provided the science faculty with 3 years of support (nearing completion) to research and discuss innovative approaches to teaching science to non-majors (Moodle: Howard Hughes Medical Institute, reports). The HHMI grant also supported the development of a science literacy website (<http://scienceliteracy.bard.edu>).

Finally, as mentioned in Standard I, in August of 2015 President Botstein called on the faculty to pledge itself to curricular review and reform, engaging “major issues in the contemporary world” from the perspective of “multidisciplinary general education”(Moodle: President Botstein’s Letter to the Faculty, 2015). Members of the faculty have met this call with a range of proposals and initiatives, some still under discussion and others already being piloted. Bard’s faculty Curriculum Committee has launched a set of Big Ideas general education offerings designed to satisfy two distribution requirements with one interdisciplinary 6 or 8 credit course, soliciting faculty response to pressing concerns that transcend any one disciplinary method or discourse. The first group of these courses will be offered in spring 2017. (Appendix 3.7)

### **Oversight of the Curriculum and Program Review**

The faculty oversees the curriculum through the Curriculum Committee and program reviews. The College’s Curriculum Committee meets weekly during the academic year to review and approve all courses offered at the College (Moodle: Faculty Handbook, III.D.2). In addition to course approval, the Curriculum Committee assumes responsibility for long-range curricular planning and review of general education at the college (Moodle: Faculty Handbook, III.D.2). From time to time, the committee establishes sub-committees to undertake specific assessment tasks, such as the Distribution Requirements Review Committee (2014-2016), the findings of which are included above.

Formal reviews of academic programs and concentrations within the College’s four divisions rotate on a 12-year basis (Moodle: Faculty Handbook, II.B.4; III.D.2). This system has been in full operation for three years. While the general outlines of the review system are working well, this past year the Curriculum Committee has been discussing ways to improve the process (Moodle: Curriculum Committee Meetings Minutes, 9/1/2016). The Committee has noted, for example, that communication among the dean’s office, the Curriculum Committee, and the program under review can be made more efficient in order to clarify aspects of the process. Refinements are ongoing, but the Curriculum Committee is generally convinced that the reviews are productive; perhaps most important is the self-study report prepared by each program prior to the review. Feedback from programs has been widely varying. Some programs seize the opportunity to initiate curricular review with all members, rethinking requirements, offerings, and priorities for growth/development. Others have been frustrated by the idiosyncratic response of external review teams or resistant to perceived demand in terms of time and energy required to produce a self-study document. Finding a way to support regular review without draining human resources is a common theme as is the need to clarify expectations for what the process can yield (new lines or dedicated funding is generally an unrealistic outcome, so what are the desired and practically possible outcomes of program review?). The Curriculum Committee is currently working with the vice president for institutional research

and assessment to evaluate and improve the program review process (Moodle: Curriculum Committee Meetings Minutes, 9/8/2016).

The Language & Thinking program is assessed on a regular basis. All students who attend the August program complete written evaluations of both the instructors and the program and all faculty complete written evaluations of the program. The director of the program submits a summary of this material and a report to the dean of the college (Moodle: Language and Thinking, Language and Thinking Curriculum, Language and Thinking Director's Report, 2015). Additionally, the full Language & Thinking faculty meets in June of each year to discuss and implement changes to the program. Every five years the program convenes a working group of faculty for a comprehensive review and revision of the program.

The First Year Seminar program is also regularly assessed. All students complete Course and Faculty Evaluation Forms for each semester (Moodle: Course and Faculty Evaluation Form). In practice, the theme of FYSem changes every 3-5 years. When this happens, directors of the program convene a working group of faculty for a comprehensive review and revision of the program. The College has also instituted a new project to assess student writing in First Year Seminar, which consists of a rubric-based assessment of essays written by 75 students, comparing the essays written at the beginning of the first semester of the course with those written at the end of the second semester. The project will gather data over three years with the goal of assessing and potentially revising the way writing is taught in the course.

The Citizen Science program is assessed annually. All students who attend the January program complete a Course and Faculty Evaluation Form and a Student Assessment Form. As noted above Director Amy Savage and Vice President for Institutional Research and Assessment Mark Halsey are currently developing a new, more comprehensive assessment protocol.

Over the last ten years the College has participated in two assessment programs funded by the Teagle Foundation: *Improving Teaching* (2006-2008) and *Senior Thesis* (2012-2014). Both culminated in written Reports to the Teagle Foundation (see Standard V for more information).

### **Study Abroad**

Bard supports a number of study abroad options for its students. The College's network programs in Berlin, Budapest, Bishkek, the West Bank and St. Petersburg offer opportunities for students to continue their rigorous liberal arts education and experience life in another country. Bard students can also study abroad at a wide range of programs approved by Bard; these are all listed on the study abroad website (<http://www.bard.edu/bardabroad/>). Additional opportunities for students include summer internships and summer language study. In all cases, approval of programs hinges on their academic rigor and quality of experience.

Bard has always emphasized that study abroad should be carefully considered in light of each student's academic interests and qualifications. Students are expected to consult with their faculty adviser before planning to go abroad, and to outline a course of study and rationale (<http://www.bard.edu/institutes/bardabroad/bard/>). This rationale must be approved by the faculty adviser and submitted to the study abroad office and Executive Committee for final approval. In

some cases, study abroad is strongly encouraged: foreign language and literature programs, as well as some area studies programs, for example, structure study abroad into their curricula. The art history program runs a special study abroad session in Rome, as well as encouraging students to study art and architecture in other places more generally (<http://arthistory.bard.edu/studyabroad/>).

### **Advising**

Bard's individual-faculty-to-student advising is meant to be an integral part of student and faculty life at the College and to enable students to navigate the general education and program requirements. The faculty advisor meets with each student one-on-one to help design a plan of study that is suited to his/her academic interests, select classes, and find opportunities outside of the curriculum to explore his or her interests (Appendix 3.8; Moodle: Faculty Handbook, II.E.5). The faculty advisor also helps the student adjust to the demands of college work and college life. As a mentor to the student, the advisor engages the student in conversation about his/her academic work.

Advising also occurs in the moderation and senior project processes: at moderation, students have an opportunity to sit with a board of three faculty members who have read and considered the student's work and reflective papers. Later in the student's trajectory, the senior project allows for intensive work with faculty; traditionally, seniors meet weekly with their senior project advisers to discuss their progress on the project. All programs also hold a final board at which three faculty members who have read the project (or attended the exhibition or performance) discuss the process and outcome.

This advising structure is consistent with the mission of the College, which emphasizes individualized attention, but faculty and administrators are aware that advising can vary based on a variety of factors, including experience, type of appointment, and field. Some issues about academic advising are addressed in the DRRC report (Moodle: Distribution Requirements Review Committee, DRRC Report, 21). More generally, the Academic Advising Review Committee (AARC), formed in October of 2015, has been tasked with analyzing the philosophy, implementation, and efficacy of Bard's advising process. The AARC conducted surveys of the student and faculty advising experience, and compiled a report that was submitted to the Faculty Senate in January 2017. This group's findings will help to strengthen procedures in place for both general academic advising and advising in the major, and may result in changes to the current system (Moodle: Academic Advising Review Committee, AARC Final Report).

Important aspects of student advising at Bard are also provided by the staff at the Center for Student Life and Advising, which houses the Dean of Studies Office (<http://www.bard.edu/csla/>; see also Standard IV). This office works with faculty, the dean of student affairs, International Student Services, the Bard Educational Opportunities Program (BEOP), the registrar, and the Learning Commons to provide academic support to students, as well as academic advising, personal advice, and mentorship. The dean of studies also supports students in designing their courses of study, supports faculty in academic advising and the exercise of academic policies, and works closely with seniors who are struggling with the demands of the final year of study.

## Resources

Bard emphasizes that co-curricular programs and academic support personnel efficiently share resources and reflect upon pedagogies and services in support of students' learning experiences. Established in 2011 (reconfiguring the Bard Academic Resources Center, BARC), the Learning Commons is extensively integrated into student and faculty practice, dedicating writing tutors to classes across the curriculum, advising faculty on best practices for using tutors and writing in the classroom, providing ESL, public speaking, quantitative literacy, and writing courses and tutoring to Bard's increasing and increasingly diverse student body (Appendix 3.9). The Learning Commons provides disability support to students as well, compliant with the Americans with Disabilities Act (<http://www.bard.edu/dosa/handbook/index.php?aid=1215&sid=716>).

The Stevenson Library shares relationships with regional and national partners to bring considerably expanded collections of books, journals, and digital resources to the campus community (<http://www.bard.edu/library/>). The library also features online research guides designed for students and manages library databases enabling searches for journal articles and government and international agency resources and websites. Additionally, Stevenson provides workshops and information on science publishing, fact checking, and proper citations (offering a "citation clinic" at various points in each semester with the Learning Commons). The Library hosts the Bard Digital Commons (which holds and distributes scholarly content generated by the Bard College community), and the library staff have built and maintain the digital Senior Project Archive for campus- and open-access (<http://digitalcommons.bard.edu>). In addition to the regular functions of a campus library, Stevenson works with Academic Technology Services (ATS) in applying emerging media and facilitating learning opportunities and resources in service of the intellectual work of Bard's students, faculty, and staff. Bard College faculty and library staff, recognizing that students can use more opportunities to enhance their information literacy, have recently begun a series of pilot projects intended to address this lacuna.

Bard ATS provides support for the College's learning management system (Moodle), online platforms and courseware, and for the academic use of video conferencing applications while sustaining collaboration spaces (wikis and blogs) and acting as a point of contact for questions about emerging and existing digital media support on campus. Annually, ATS coordinates a half-dozen semester-long national and international seminars in real time with video teleconferencing technology, supports more than 200 courses and programs using Moodle, and maintains a synchronous distance learning capacity for web conferencing.

In 2013, Bard faculty and staff conducted a Blended Learning study (Moodle: Blended Learning Study, Blended Learning Report). This study revealed that while Bard's information technology services are less robust than those of our peer institutions, many faculty use technology creatively and efficiently in the classroom. Faculty survey respondents indicated that they use several "easy-entry" digital tools in preparing their classes: web sites (92%); email (86%); online databases (63%); YouTube (61%). A smaller group described themselves as creating web sites (26%); using photo or video editing software (22%); using blogs and wikis (19%); audio production and pre-recorded lectures (15%). The addition of teaching fellows, an IT specialist, and digital projects coordinator, plus workshops on the use of technology through the Experimental Humanities program has expanded faculty training in this area since the study.

## **Faculty**

Excellence of instruction is of paramount importance in Bard's teaching-intensive environment. Whether full-time or part-time, visiting or tenure-track, each faculty member is evaluated regularly through processes that are outlined in the faculty handbook and is thus provided with clear, timely information about the success of his or her performance in the classroom and as a practicing scholar/artist beyond Annandale (Moodle: Faculty Handbook, I.D).

National searches for faculty are conducted by search committees made up of faculty with student participation, as clearly outlined in the Faculty Handbook (Moodle: Faculty Handbook, I.A.3). Searches are conducted only upon the recommendation of the Planning and Appointments Committee (PAC) and following approval by the president. Recommendations for appointment are arrived at after broad consultation within the program and the division; the dean and president may choose to accept such positive recommendations and proceed to offer successful candidates a position, or they may exercise their prerogative to defer or postpone appointment. All candidates for faculty positions are evaluated in terms of appropriate terminal degrees, previous teaching history, and professional accomplishments. Candidates deliver public lectures and meet privately with students, deans, divisional chairs and members of programs.

While Bard has always had success in hiring candidates of the highest caliber, over the course of the 2013-2014 academic year the PAC reassessed the standards for searches, arguing that the old (quite traditional) model of half hour appointments and a job talk were not the most fruitful way of organizing campus visits for faculty candidates. Subsequently, the process for on-campus visits has been considerably streamlined (<http://www.bard.edu/doc/recruitment/>, see documents under "Faculty Recruitment and Searches). Of particular concern, in light of the nation-wide conversation around diversity and inclusive excellence as shared goals for institutions of higher education, Bard has placed a renewed commitment to affirmative action practices on its agenda for searches. Hiring a more diverse faculty has been a longstanding goal of the College, but it has been difficult to make inroads in this area (Appendix 3.10). In November 2016, the Center for Faculty and Curricular Development invited Professor Sarah Willie-LeBretton to visit campus for consultation and a public lecture and to meet with faculty committees and administrators to share her expertise in this domain (<http://blogs.bard.edu/cfcd/semester-events/>).

The Language and Thinking, First Year Seminar, and Citizen Science programs are staffed both by regular faculty and by faculty hired expressly for the purpose of teaching in each program. Faculty members hired from outside the college respond to job postings in major professional forums and go through a rigorous interview process.

## **Faculty support**

Bard faculty members are offered a number of forms of support throughout their career at the college. All new faculty are invited to take part in orientation sessions which, in response to faculty feedback, have been expanded from one to three days over the past few years (Appendix 3.11). During orientation faculty meet upper level administrators, the president, and faculty, both junior and senior, and are provided information about faculty governance, the curriculum, student advising, classroom technology, developing and maintaining an inclusive classroom, doing research at Bard,



and Title IX policies. Faculty teaching in the Language & Thinking, First Year Seminar and Citizen Science undergo specially designed training sessions implemented by the program directors.

Once at the College, all faculty members are offered extensive opportunities for support and professional development through the Center for Faculty and Curricular Development in Annandale (<http://blogs.bard.edu/cfcd/>; Appendix 1.3). In response to faculty feedback, CFCD has increased the number of workshops and training sessions it offers to about 25 events per year. Programming is not limited to tenure-line or probationary faculty; all events are open and advertised to the community as such. In addition to the discrete events offered by CFCD, the CFCD co-chairs and CFCD faculty fellows offer faculty support on an individual basis in course and assignment design, classroom management, and other aspects of teaching at Bard. The Learning Commons and director of college writing are available to advise faculty on student writing and academic performance, both at the program and individual level. With the establishment of a new academic dean position, CFCD is poised to undergo another expansion.

In order to support the professional growth of faculty, the College offers assistance in applying for and managing external grants as well as internally offering research support and sponsoring competitive grants. For external support, the college employs a faculty-dedicated grants officer who provides comprehensive advisory and consultative services for undergraduate faculty in their quest for grants to support individual projects as varied as curricular innovations, academic research, specialist conferences and workshops, public programs, and other professional work (<http://www.bard.edu/doc/aboutus/>). Successful grants are monitored by Bard's Office of Institutional Support, which ensures that grant documentation is created and stored to satisfy the requirements of Bard College's auditors (<http://www.annandaleonline.org/s/990/2014/indexwocol.aspx?sid=990&gid=1&pgid=1534>).

Internal research assistance is provided by Bard's Faculty Research and Travel Fund, which supports professional work by faculty members by distributing an automatic reimbursement of up to \$2000 for professional work during each academic year (Moodle: Faculty Handbook I.G.3). Expenses are verified by the Faculty Resources Committee and the dean of the college and may include travel and research expenses, hiring of research assistants and translators, expenses associated with conference presentations, and expenses for the performance or production of artistic or scholarly work. This funding stream was recently the subject of discussions between the Faculty Senate and Executive Committee and the administration. Discussions resulted in faculty being provided greater discretion in applying funds to forms of research (archival, for example) not previously automatically covered.

The College also sponsors the internal Bard Research Fund, a competitive grant designed to support scholarly and artistic projects with significant potential as a distinguished contribution to the humanities, the social or natural sciences, or the arts (Moodle: Faculty Handbook I.G.2). All members of the Bard undergraduate faculty on a long-term appointment one-half time and above are eligible to apply for funding in the range of \$1,000 to \$30,000, with a duration of support ranging from one month to one year. Fund applications are reviewed and approved by the faculty-composed Bard Research Fund Council.

Other types of professional support available to faculty may be found in programs: in the past few years, faculty members have been able to avail themselves of funds from Mellon-supported Environmental and Urban Studies and Experimental Humanities programs, and from a Luce grant supporting environmental and Asian studies to develop courses and do research.

All tenure track and tenured faculty are on a regular leave schedule, published in the faculty handbook and available on the Dean of the College website (Moodle: Faculty Handbook, I.E; <http://www.bard.edu/doc/governance/>, under “Faculty Evaluations”). In addition to regularly scheduled sabbaticals, tenured and tenure-track faculty may apply for leaves of absences. Leaves must be approved by the program, division, and dean of the college. Non tenure-track faculty may also apply for leaves, which are subject to the same review process.

Tenure-track faculty in the humanities (currently literature, languages, history, philosophy and the social sciences) are provided with a stipend to hire an outside manuscript reader before they submit their first book manuscript to a publisher. Many of the new faculty have found this process extremely helpful. Currently, the college is working to extend this opportunity to faculty in the Arts Division who work on historical material (art, film, and music historians).

All of Bard’s faculty members are evaluated on a regular basis. Tenured and tenure-track faculty are reviewed first by the Divisions through the report of Divisional Evaluators and then by the college-wide Faculty Evaluation Review Committee. Non-Tenure Track faculty are also reviewed through a parallel process by the College Evaluation Committee (CEC). One major change since the last Middle States review is the articulation of categories for non-tenure-line appointments along with a specific evaluation timeline along with progression, in certain cases, from short-term to longer-term contracts. A faculty sub-committee, the Visiting Appointments Working Group (VAWG), met to study existing practice as well as to propose changes that were discussed and ultimately endorsed by the entire faculty (both visiting and permanent) (Moodle: Visiting Appointments Working Group, Final Proposal Visiting Appointments Working Group). The goal of the VAWG was to create a greater role for senior non-tenure line faculty within the College evaluation and governance system as well as to regularize to some degree the wide range of “visiting” appointments within the College. With the adoption of a parallel process of evaluation for all visiting and adjunct faculty through the CEC, standards and expectations with regard to these processes were made clear and have now become the norm when it comes to evaluating all faculty (Moodle: Faculty Handbook, I.C, I.D).

Ordinarily, a tenure-track faculty member is evaluated once mid-way through the pre-tenure period, again at the time of tenure, and finally prior to promotion to full professor. Each step of the process is designed to promote fairness and comprehensiveness in assessing faculty performance. Outside peer review takes place during both the tenure and the promotion reviews (For a chart of tenure reviews over the past five years see Appendix 3.12).

Professional self-governance, in concert with the deans and president of the College, ensures that all faculty are meeting the highest standards in three categories: teaching, professional work, and work within the community. Category I, historically perhaps the most immediate and decisive, has carried tremendous weight in the evaluation of faculty, and is evaluated through both quantitative and qualitative analysis of student course reviews from CaFE forms, letters of support from the

community at large including faculty, students and alumni, class visit reports written by colleagues, and by parallel processes coordinated by the student representatives of the Education Policies Committee (EPC). Evaluatees submit course plans and syllabi, as well as a statement of self-assessment that comprehends both pedagogy and professional work. Category II, which has grown increasingly important over the past ten years, is evaluated according to national professional standards within the field or discipline. Scholars are expected to publish books and articles and visual artists and performers to exhibit, record, publish and perform regularly. Attempts to codify more explicit criteria for Category II have met with considerable skepticism, so norms tend to be communicated formally through the dean of the college and informally through senior faculty members and through attendance at divisional discussions of colleagues' evaluations. Category III, work within the community, speaks to the faculty member's ability to work with colleagues; leadership as needed in programmatic, divisional, and college-wide affairs; effective participation in faculty committees and in hiring and evaluation processes; the interaction with, and impact on, intellectual and artistic life at the College; work with students on extracurricular activities; sponsorship of speakers and other events on campus; participation in study-away programs, college outreach, and other college activities. As such, it is capacious. Few candidates regard this area as clear-cut. In practice, evaluators have sought to identify ways in which the faculty member has made a unique contribution to the life of the College without preconceptions of exactly how such service must be performed.

The College retains an organic sense of its own metrics when it comes to evaluation, even as it insists on rigorous peer review, recognizing variety in the forms of excellence exemplified by members of the faculty. As such, faculty development initiatives are designed to support all faculty as they work both to understand and to meet expectations for evaluation. Unlike larger institutions, Bard can afford to personalize faculty support. In place of rubrics and check-lists, faculty members are encouraged to define their own areas of endeavor and impact on the College in consultation with colleagues and administrators. The current faculty evaluation document (2012-2017) is due for review in 2016-2017 (Moodle: Faculty Handbook, I.D). This will be the logical time, if past practice is any guide, for the faculty either to reaffirm the existing language used to characterize each of the three criteria or to advocate on behalf of greater specificity. In previous reviews, a sub-committee has been appointed to oversee the process and make recommendations for any proposed revision to the full faculty for action.



#### **Standard IV: Support of the Student Experience**

**Across all educational experiences, settings, levels, and instructional modalities, the institution recruits and admits students whose interests, abilities, experiences, and goals are congruent with its mission and educational offerings. The institution commits to student retention, persistence, completion, and success through a coherent and effective support system sustained by qualified professionals, which enhances the quality of the learning environment, contributes to the educational experience, and fosters student success.**

#### **General Overview**

Bard undergraduates have access to an extensive network of student life staff, faculty, and campus offices such as the Center for Student Life and Advising, the Career Development Office, the Center for Civic Engagement, and the Financial Aid Office. Students are supported in their residence halls by professionally trained staff and student peer counselors, and the college manages a robust and growing set of entities concerned with health and wellness. Student government allows students opportunities for self-governance, entrepreneurship, and engagement with the faculty and administration. Consistent with Bard's mission, many aspects of student life encourage independent thinking, civic engagement, and personal responsibility.

Undergraduate support structures have focused on three areas since the 2012 Periodic Review: inclusion and diversity, civic engagement, and student support and community building. The Council for Inclusive Excellence was formed in 2013 to address questions related to inclusion and diversity in the classroom as well as on campus more generally (<http://www.bard.edu/cie/>; see also Standard II). In the fall of 2015, the College hired Ariana Stokas in a newly created position, dean of inclusive excellence, and appointed a senior faculty member, Myra Armstead, special assistant to the president for academics and inclusive excellence. As noted in Standard III, the faculty Distribution Requirements Review Committee created a more rigorous oversight process for the Difference and Justice requirement, and the First Year Seminar syllabus was revised to include a more diverse group of authors and texts (Moodle: Distribution Requirements Review Committee, DRRC Report; Appendix 1.2).

Since its founding six years ago, the Center for Civic Engagement (CCE) has worked with staff and faculty to create engagement opportunities for undergraduates, hosted conferences and workshops, and sponsored public events (<http://www.bard.edu/cce/>). Bard's Trustee Leader Scholar Program (TLS) sponsors more than forty student leaders in civic engagement projects involving more than 400 student volunteers (<http://www.bard.edu/tls/>). Working together with faculty, the CCE has also developed Engaged Liberal Arts and Science courses, which use community engagement as a teaching tool (<http://www.bard.edu/cce/programs/liberalarts/>; see also Standard III). To date, over 20 courses have been taught using this model.

To provide both student support and community building, student life professionals in academic and student affairs work with faculty advisers, faculty, and student paraprofessional staff to foster Bard's longstanding tradition of creating a culture of care for the individual. In the last five years, Bard has added positions in almost every student support office.

All aspects of planning, from policy to programming to training, emphasize individualized attention and support within the context of the Bard community. Student orientation introduces students to these concepts, while staff, peer counselor, peer health, and BRAVE trainings inculcate these values in the student support community (Moodle: Language and Thinking, Language and Thinking Program 2016). Student government plays a formal role in the support of the student experience by meeting weekly with the dean of students and the director of student activities. The formal committee structure of student government promotes student involvement in all aspects of student life, including academics. For example, the student Educational Policies Committee meets regularly with the dean of the college and solicits student opinion for the faculty evaluation process (<http://www.bard.edu/dosa/handbook/index.php?aid=1183&sid=704>). The student judicial structure involves a two-tiered board system that approaches student discipline using a restorative justice model (<http://www.bard.edu/dosa/handbook/index.php?aid=1263&sid=718>). Students on the Multicultural Diversity Committee sit on the Council for Inclusive Excellence and regularly poll students on campus life issues (<http://www.bard.edu/dosa/handbook/index.php?aid=1183&sid=704>).

### **Inclusive Excellence**

The most significant marker of change since the 2012 Periodic Review is the increased diversity of the student body (as noted in Standard II). The CIE has been fundamentally important in helping to shape an inclusive campus climate, and is now working with the new dean for inclusive excellence to develop a strategic plan to continue and expand campus-wide initiatives. Faculty committees have also taken up questions of inclusion in coordination with student government and the grassroots Blackout Bard movement leaders over the past year; the changes to the Difference and Justice requirement and First Year Seminar mentioned above were informed by these meetings (also discussed in Standards II and III). The Center for Faculty and Curricular Development held a series on bias in spring 2016 (Appendix 2.3).

Campus-wide events have included the well-attended two-day “Teach In” on race featuring presentations by invited speakers, students, faculty, staff, and alumni, and a series of open meetings with students, administrators, and faculty committees (<http://www.bard.edu/inside/calendar/event/?eid=131030&date=1461124800>). In October 2016, Bard’s Hannah Arendt Center Conference “Real Talk: Difficult Questions about Race, Sex, and Religion,” featured two days of speakers on these topics (<http://hac.bard.edu/con2016>). Bard administrators, staff, faculty and students have also committed to continue the discussions initiated over the last two years through a series of initiatives and committees. The Center for Faculty and Curricular Development, for example, has organized a series of reading groups focused on issues of inclusion on campus and in the classroom (<http://blogs.bard.edu/cfcd/semester-events/>; see also Standard II).

Finally, major administrators (the vice president for academic affairs, dean, associate dean, and assistant dean of the college, and vice president for student affairs), student leaders, and the Faculty Senate and Executive Committee have developed more transparent discussion forums, including open community meetings focused on curricular initiatives and changes. Three such forums were held in spring 2016 to discuss revisions to the distributions requirements and First Year Seminar. All community members were invited to attend.

## **Civic Engagement**

Civic Engagement is the second area of major growth the College has experienced in the past five years, particularly with the development of the Center for Civic Engagement, which received a major grant from the Open Society Foundation in 2013. CCE plays a fundamental role in support of Bard's mission to involve students, faculty, and staff in civic life, and to forge connections between Annandale and Bard's network.

More specifically, CCE helps to fund up to 60 students for summer internships annually (<http://www.bard.edu/cce/students/opportunities/>). It also supports model UN and Debate both in tournament participation and in working with constituencies across Bard's network and in the local community ([http://debate.bard.edu/?page\\_id=668](http://debate.bard.edu/?page_id=668)). Bard Works (discussed at greater length under career development, below) is supported in part through CCE as well (<http://bardworks.bard.edu>). The Trustee-Leader Scholarship (TLS) program, which now supports close to 40 student projects annually, provides strong leadership training that empowers students to make social change (<http://www.bard.edu/tls/>). Bard has adopted several important TLS projects: The Bard Prison Initiative, the New Orleans High School Early College, and La Voz. CCE also works collaboratively with six local school districts; perhaps the most important of these collaborations occurs during the Citizen Science Program, when 30 undergraduates organize all first-year students to run science activities for over 3,000 local school children (<http://citizenscience.bard.edu/engagement/>). The Martin Luther King Day of engagement also incorporates science engagement through youth based science activities (<http://blogs.bard.edu/mlk-day/about/>).

## **Student Life Structures for Individual and Community Support**

The extensive network of student and academic affairs support staff provides a culture of care for individual students and includes class deans, super advisers, supplemental advisers, Learning Commons staff, academic advising staff, and student paraprofessional staff.

In 2012, the offices of the Dean of Student Affairs, the Dean of Studies, and International Students were physically combined into a Center for Student Life and Advising (CSLA) (<http://www.bard.edu/csla/>). This reconfiguration has allowed more communication and collaboration between offices, enabling better programming and advising for students needing multiple layers of support. In 2013 a member of the chaplaincy joined the CSLA team in order to further round out the variety of options for student support.

## **Advising**

The advising staff, which works in tandem with faculty to provide students with a holistic advising experience, begins promoting contact between faculty and students during the Language and Thinking program. Orientation to campus services begins prior to arrival in the form of an advising guide to services. Video or email messages from faculty and staff, including a new mandatory Title IX online training, are delivered during the summer as well. Information about financial aid is made available online prior to acceptance to help students make informed decisions. Students may also meet with financial aid staff on arrival day.

## **Orientation**

The three-week period during which students are on campus for L&T offers faculty and staff an opportunity to hold a range of orientation programs; students experience seminar-style classes while meeting the wide network of support staff prior to the arrival of upper college students (Moodle: Language and Thinking, Language and Thinking Program). Programs serve to introduce students to five areas: residential life, safety and security, academic and social preparedness, social justice and diversity, and health and wellness. Orientation is also an opportunity to help students identify places on campus where they can find support as they face the discomfort (challenges to personal belief systems, for example) that is sometimes part of a liberal arts education. In recognition of the tension between safe spaces and free expression, Bard has created an anti-bias team that is responsible for community support and response (<http://www.bard.edu/about/diversity/>). Identity development, expression with respect, cultural understanding, and engagement are all taken into account when designing student support services. In essence, our goal is to help students balance individual needs with the community in a challenging academic environment.

Academic orientation takes place throughout the Language and Thinking Program but is most concentrated in a two-day period just before the beginning of the semester. During this time, small-group academic orientations led by college administrators introduce students to academic policies and procedures (Moodle: Advising, Advising emails to students, August). Also during this time students are appointed a faculty academic adviser based on an academic interest survey taken during L&T. This adviser (termed a “super adviser”) guides students through registration for the fall semester. In October, students are reassigned advisers based on course registration. Students are welcome to change advisers at any point throughout their course of study.

## **Advising and Support outside of Language and Thinking**

Language and Thinking faculty may refer struggling students to the Learning Commons (<http://www.bard.edu/learningcommons/>) for courses in academic writing, reading, English as a Second Language, or mathematics. Bard’s Learning Commons also offers students of all levels academic support in the form of individual or group tutoring and drop-in tutoring (Appendix 3.9). The Learning Commons programming is advertised on the college website, and faculty and support staff are well informed of the opportunities on offer.

Learning Commons staff work closely with Bard’s BEOP scholarship office to support students who earn the HEOP, BOP, Posse, or ECO scholarships. The BEOP office provides support for each scholarship. BEOP and some ECO scholars attend a two-week pre-college orientation that focuses on writing and analytical skills, while weekly meet-ups, peer mentors, and individual academic plans are available for all scholarship students (Moodle: End of Year Reports, Bard Educational Opportunity Program End of Year Report, 2014-2015, 8-10). The dean of inclusive excellence oversees the BEOP office so that it is in alignment with the Council for Inclusive Excellence. The Financial Aid Office is working to make support materials more accessible and to translate documents into multiple languages; support tailored to undocumented students is being developed as well.

The dean of students and the first-year and sophomore-year deans focus on supporting students with academic and personal issues. Individualized support plans are created for struggling students

in collaboration with faculty and advisers, and programs hosted by deans of students in residence halls promote services available and enable students to become familiar with administrators. The academic advising staff coordinates services with student affairs and offers joint programming throughout the year. For example, each year the sophomore dean and advising staff host conversations about the moderation process both for specific populations and more generally, including sessions in the residence halls.

At the start of the spring semester all students who receive a formal warning from the College or who are placed on Academic Probation meet with the first-year or sophomore year dean and/or a member of the Dean of Studies office.

As noted in Standard III, the Academic Advising Review Committee, which is focused on analyzing faculty-student advising, has been active since the spring of 2015 and delivered its final report in January 2017.

Another area undergoing review is that of support for International Students, particularly those from China. On the positive side, the increase in students from China over the past five years has helped create a more diverse campus; however, this growth has also caused some social silos within the community. While the College has created a joint position between the Dean of Students Office and Admissions to help students adjust to campus life, more work needs to be done. Specially designed programs for students, including a weekly tea called Culture Shock have proven to be helpful, and more plans to address this issue are underway

(<http://www.bard.edu/inside/calendar/event/?year=2015&month=11>).

### **Wellness, Counseling, and the Chaplaincy**

Six years ago Bard hired a Wellness Coordinator with a teaching placement in the Dance Program. Since then the campus has experienced an explosion in wellness programming, led by 8-12 Peer Health students who are supervised by the Wellness Coordinator. About 20-30 events per year focus on body positivity, sexual health, contraception, safe sex, navigating relationships, sex positivity, mindfulness, nutrition, mental health and stress management (Appendix 4.1).

Wellness at Bard is developed through a Wellness Committee, which includes all relevant offices (Health and Counseling, Dean of Students, Wellness, BRAVE, and the Chaplaincy) and student peer health leaders. Wellness Committee initiatives have included Active Minds/NAMI, Respectful Smoking Campaign, Body Fest, Bard Disordered Eating Awareness Coalition, Health News, and Mindfulness training for students and staff.

Formal support through the Health and Counseling Services is promoted across campus. In the past five years both services have made an effort to extend into the community, hosting more informal meet-ups in a variety of spaces for counseling drop-in hours, flu shot clinics, or “ask a nurse” conversations. Both offices participate in tabling in the Campus Center and dining hall in an effort to reach more students. “Let’s Talk” drop-in hours allow students to meet therapists in informal settings.

Bard Counseling provides free services to students and is staffed by 4 full time counselors, 1-2 social work interns, a nutritionist, and a part time psychiatrist (<http://www.bard.edu/counseling/>). Groups for students dealing with grief, anxiety and depression, sexual assault, and alcohol and drug use are scheduled at the Counseling Center. The Counseling Center also provides referrals for students wishing to see a mental health specialist for an extended period. An overhaul of the intake process now ensures that any student requesting services is contacted immediately to assess needs. The intake process is coordinated collaboratively, and the team evaluates needs and adjusts schedules to see as many students as possible throughout the semester. No student is kept on a wait list for more than 72 hours. The Counseling Center has made an effort to diversify and has successfully recruited a variety of counselors as well as adding another part time counselor for the 2016-2017 year. Over the past year, the Counseling Center saw an increase of student users from the previous year (16% to 21%). The office attributes this change to the addition of more group programming (Moodle: Counseling Center, Annual Report, 2014-2015, 2).

All Bard students (whether they have health insurance or not) have access to Student Health Services, which is staffed by four nurse practitioners, a registered nurse, and a part-time physician (<http://www.bard.edu/healthservices/>). The office aims to provide primary health care for routine concerns, prescribe medications and perform lab work, provide birth control, and test for sexually transmitted diseases, among other services. The office focuses in particular on concerns common to college students, and offers educational programs throughout the year. Information about services and insurance are clearly stated on the website.

Spiritual life on campus is supported by the Chaplaincy, which comprises Buddhist, Muslim, and Catholic Chaplains, a Rabbi, and an Episcopalian Chaplain who holds a shared position with St. John the Evangelist in nearby Barrytown (<http://www.bard.edu/chaplaincy/>). The Chaplains hold regular weekly services as well as interfaith events intended to provide students and parishioners the opportunity to think deeply about their faith and their relationship to other belief systems. The Chaplaincy also offers study on a formal and informal basis and organizes events, lectures, and meetings for the entire college (<http://www.bard.edu/chaplaincy/programs/>; <http://www.bard.edu/chaplaincy/events/>). Since the 2012 Periodic Review, the chaplaincy website has been completely overhauled to be more user friendly to students. Site visitors will find a description of worship spaces, lists of events, and short biographies of each member of the chaplaincy.

## **Athletics**

Significant effort has been made in the professionalization and growth of the athletics program (<http://www.bardathletics.com>). Since 2006, the College has added 7 varsity programs including baseball, men and women's lacrosse, and men and women's track and field. Staffing has increased from 5 to 12. This growth in staff includes coaches as well as full time positions in Athletic Communications and Sports Medicine. Due to the growth in sports sponsorship, several part-time assistant coaches and an assistant in Athletic Communications have been added as well. These offerings have been developed conservatively, with attention given to the College's financial and physical resources.



Partly in response to a growth in sports on campus, the Stevenson Gymnasium was expanded in 2011 and was re-named the Stevenson Athletic Center. Honey Field, a premier baseball facility, opened in the late summer of 2014. The Lorenzo Ferrari Field Complex, which opened in 2005, now supports both soccer and lacrosse programs. Other needed facilities include a turf field, team locker rooms, expansion of sports medicine and a recreational gymnasium. It is important to note that all new building and enhancements in the athletic area have been wholly supported by gifts.

As a result of its growth in athletics, the college has moved from the North Eastern Athletic Conference to the Skyline Conference (2007-2011) to the Liberty League (2011-current), one of the most prestigious academic and athletic conferences in NCAA Division III. Men's volleyball joined the NECVA, later renamed the United Volleyball Conference, a top competitive league in the country. Men's squash continues to be a member of the College Squash Association. This growth has resulted in a significant increase in the overall operations of athletics, which has made the College more attractive to prospective student-athletes and their families.

While the increase in the athletics program has encountered some small but expected challenges, it has enormously enhanced activities offered to our students including varsity athletics, club sports and instructional classes. Attendance at events has increased, as has Bard's ability to market and brand Bard Athletics outside of our own community. Parents, fans and our community are more involved. The level of health and wellness has become increasingly important to the culture of the institution; more students are active and are participating in a range of activities, which has aided in promoting campus traditions and pride. Athletes are on probation less often than, and have GPAs equal to the institutional average. (Appendix 4.2)

### **Student Life Programming**

Student life programs are extensive and operate according to clear guidelines. They include student government, clubs catering to a variety of student interests, and extensive opportunities for civic engagement on a local and international level. Programming also includes events scheduled by the Student Activities office, which may include films, lectures, performances, and outings.

Student Government is made up of committees overseen by the Speaker of the Student Body (<http://student.bard.edu/bsg/>). Details about the structure of student government are easily found in the student government constitution and bylaws, which are updated on a regular basis (Moodle: Student Handbook). Over the course of the last year, in part due to conversations initiated by faculty committees, the administration, and students about the Blackout Bard movement, all parties agreed to enhance opportunities for student and faculty governing structures to interact more frequently. Additionally, the Faculty Senate has been working on developing ways to integrate faculty and student governance.

The Committee on Student Life, a branch of student government, is meant to help improve student life on campus relating to any non-academic issue. Over the past five years, this arm of the student government, sometimes working solo and other times in concert with faculty or the administration, has initiated important changes in student and campus life. For example, the committee has played an important role in improving the variety and quality of food served in campus dining outlets, increased fees for club funding and created a student-run lounge and coffee house.

Bard also supports specific student interests through its more than 150 student clubs (<http://student.bard.edu/clublist/>). All clubs go through a rigorous process of registration, budget request, allocation, and review in the “Budget Forum,” during which student clubs are discussed and voted on. Club finances are further overseen by regular reporting to the Student Activities office (<http://student.bard.edu/sparc/files/2012/10/Club-Spending-Guide-Spring-2015.pdf>).

### **Career Advising and Grants**

The Career Development Office is Bard’s primary source for career resources and guidance (<http://www.bard.edu/cdo/>). CDO helps students at all levels gain employment, organizes recruiting events and informational sessions, and assists in resume writing, networking, and interviewing. Bard students interested in applying for grants have the support of the Dean of Studies office and the faculty Fellowships and Awards committee. The dean of studies advertises grant opportunities via website and email, and offers information sessions for interested students in the fall and spring (<http://inside.bard.edu/deanofstudies/fellowships/>). Students are coached through the writing and interview phases of the process by the dean of studies and the Fellowships and Awards committee. Faculty supplement these support structures, advising on graduate school and careers both informally on a one-to-one basis and formally through workshops or colloquia designed to help students prepare for the work world.

Since the 2007 review, the CDO has developed a number of programs that have increased students’ access to job opportunities. Perhaps the most important among these is Bard Works, a collaboration between the Center for Civic Engagement, the Career Development Office, the Dean of Student Affairs office, the Office of Development and Alumni/ae Affairs, and the Alumni/ae Association Board of Governors (<http://bardworks.bard.edu>). Bard Works is a weeklong workshop series held during January break that offers students a broad introduction to navigating the job search and planning a career, including workshops on topics ranging from resume writing to public speaking in the workforce. An important aspect of Bard Works is the opportunity it provides students to network with professionals in business, the arts, nonprofits, government, and publishing, to name a few. Bard Works also holds a weekend of panels in Washington DC during November with a focus on working in government, the arts, and the public sector in the DC area after graduation. Bard Works has had the positive effect of generating new connections between alumni (who are important to the networking portion) and undergraduates.

Historically, small colleges have problems bringing recruiters—who might be better served going to larger schools—to campus. In response to this perennial problem, Bard joined a fall recruiting consortium that has at different times included Vassar, Connecticut College, Swarthmore, Wesleyan, and William and Mary. This consortium gives Bard access to about 25 employers and recruiters. The CDO office helps preselect students for interviews to maximize success rates in this process, as well as coaching students through resume writing and mock interviews. In recent years, students applying to positions through the consortium have been hired by Memorial Sloan Kettering, NYU Rockefeller Labs, Success Academy, Key Bank, and Hachette Publishing, among others.



## **Oversight and Assessment of Student Support Services**

The dean of the college, the dean of studies, and the vice president for student affairs oversee student support services. The dean of the college and dean of studies oversee academic programs (Difference and Media Project, Learning Commons), and the vice president for student affairs focuses on support for experience outside of the classroom. Weekly meetings between academic and student affairs staff ensure individual and community support for students throughout each semester. Student service staff meet regularly throughout the week to track student concerns; student services directors meet tri-weekly. The whole of student support services meets three times a semester to discuss trends and report on programming. Staff training is conducted annually through retreats, and program directors work with staff on professional development that has recently included Title IX and Cleary trainings, ACPA and NASPA attendance and conference presentations. This year Bard will host the New England Deans Conference.

Additionally, in 2015 the College hired a Title IX coordinator trained as an attorney and a full time assistant programming coordinator to develop Bard's Title IX policy and procedures, student orientations, and campus-wide training that is now required for all members of the Bard Community. The senior staff meets bi-annually with the College's attorney to ensure that student policies are compliant.

Many programs do regular internal assessment. BRAVE, the Learning Commons, Health Services, and Counseling track student contact hours and types of cases. Licensed services staff use peer review for case management, which enables directors to analyze accessibility and quality. The director of Health Services utilizes the College's doctor to conduct case reviews while the director of counseling services uses external supervision of a mental health professional. The information collected each year helps identify programming priorities and needs for staffing and policy changes. As these needs are identified, appropriate changes are made: staff numbers have increased, hours have been changed and expanded to include evenings, weekends, and summers, and transportation services have been developed to connect students to off-campus practitioners. BRAVE expanded services beyond sexual assault to focus on trauma and crisis six years ago in response to the increase in enrollment and need for after-hours peer support, and trainings for student staff, Peer Counselors and BRAVE students were expanded. As noted earlier, a Wellness Coordinator was hired to synthesize data and coordinate programming across student affairs.

Academic programs and faculty performance are regularly assessed, as discussed in Standard III. In coordination with the newly created Office for Institutional Research and the Title IX Coordinator, in 2015-2016 the College conducted the National Survey of Student Engagement (NSSE) for the first time. The results are already informing the institution's planning in student affairs and academic affairs. The Wabash National Study of Liberal Arts Education tracked our entering cohort from fall 2006 through spring 2010 and identified areas where additional support services could serve our students (Moodle: Wabash Study, Wabash Study Bard Report, 2011). We responded to our students' relatively lower scores in the area of environmental mastery by developing programs in all student services, particularly in the Learning Commons, intended to help students with time management and organization.

We believe that our advising and orientation system is well designed and that it offers a broad range

of support structures with a focus on the individual student. That said, raising our retention rates and maintaining student performance remain a primary goal (Appendix 4.3). In summer of 2016 the vice president of academic affairs formed a working group to analyze these areas. Comprising administrators from the Dean's office, the Dean of Student Affairs Office, the Registrar's Office, the Office of the Vice President for Institutional Research and Assessment and Admissions, the group will be working over the course of the 2016-2017 year to review our performance in the areas of advising, curriculum, admissions, academic support and campus culture, among others, and consider whether, how and when to make changes. The types of questions this group will address include (but are not limited to): Can we enhance communication between Admissions and support offices to improve support for at-risk students? Do students utilize support resources? Has utilization changed over time? Do students have a sense of what is available to them? Are students seeking assistance from their advisers when they encounter difficulty? If not, why not, and from whom (if anyone) are they seeking assistance? Are program curricula structured in such a way as to prepare students to progress through their programs of study? Can we develop student life programming that is especially conducive to academic engagement? Are there correlations between academic performance/retention and utilization of counseling services or disability services?

### **Admissions**

As we think about Bard's campus climate, we necessarily think about Bard's admission process. Students applying to attend Bard may choose one of five admissions processes: traditional, Early Action, Early Decision, the Immediate Decision Program, and the Bard Entrance Examination. All are clearly described on the Admissions Office website. (<http://www.bard.edu/admission/>) The Bard Entrance Examination (BEE), initiated since the last PPR, requires students to write four 2,500 word essays on the subjects of social science, history, and philosophy, literature and art, and science and math. Prospective students must also submit a high school transcript and a recommendation from a guidance counselor.

Consistent with its emphasis on the individual student, the admissions staff aims to offer a personalized experience for students applying to Bard. It is important to emphasize that the right "fit," both academically and socially, will benefit both the student and the college. Therefore, in all aspects of the admissions process Bard asks that parents and students are attentive to the College's distinct curricular structure, the rigor of the first-year experience, the emphasis on an intimate classroom setting, and the intellectual idealism that is foundational to the College's mission and day-to-day life.

Bard seeks to enroll students with motivation and idealism who have demonstrated, in and apart from the school setting, the discipline and ability to achieve excellence, as well as the academic preparation to be able to major in any field (<http://www.bard.edu/admission/firstyear/>). The admissions staff looks closely for those who demonstrate an interest in the College's underrepresented programs. The diversity of the student body is not measured only according to gender, ethnicity, geography, and belief systems, but also according to students' areas of interest and range of ambitions. The admissions office aims to admit a class of individuals who have intellectual discipline and creativity and the maturity to take full advantage of this residential College's multi-disciplinary approach and its network affiliations.

Admission to the undergraduate program is not based on standardized tests or grades, but on an open and multifaceted assessment of ability and achievement (<http://www.bard.edu/admission/firstyear/>). Each candidate is evaluated on the academic setting and record; level of course work, particularly in math and science; recommendations from guidance personnel; recommendations from two teachers; essays, both content and usage; co-curricular talents and sustained involvement (<http://www.bard.edu/catalogue/index.php?aid=1204017&sid=670126>). Readers provide further remarks regarding the applicant's context—for instance, first generation status, place in family, and education of parents. A brief final written evaluation accompanies the recommendation to admit, deny, or wait list, affording the admission committee the opportunity to reach consensus. Standardized tests are not required, although many students submit their scores as part of their application.

As noted in Standard II, Bard's student population has become increasingly more diverse since the last Middle States review.<sup>2</sup> In 2014–2015, Bard's undergraduate enrollment of Black and African-American students (7.1%) ranked third among its 27 peer institutions; Bard also had the eighth highest percentage of international students (11.7%) among the same peer institutions. On the other hand, Bard's undergraduate enrollment of Asian students (5.3%) ranked 23rd among its 27 peer institutions, and its enrollment of Hispanic students (1.3%) ranked 27th (last). The most recent class shows greater diversity: Black and African American Students (9.2%), Hispanic/Latino (9.6%), Asian/Pacific Islander (7.8%), and Native American (less than 1%) (Appendix 4.4).

### **Policies for Transfer and Student Records**

The deans of students meet with any student intending to transfer to another institution to discuss motivation and explain the College's process. The deans work individually with each student to help enhance their experience at Bard and problem-solve the factors that are leading to their decision to leave, and then if the student still wishes to transfer, to work with the student and the registrar to support completing applications and seeking references.

For credits earned at another institution to be transferred towards a degree at Bard the registrar must receive an original official copy of the transcript from the issuing institution showing the courses and grades. For the courses to be eligible for transfer they must be taken at an accredited institution either in the US or overseas, and while the courses need not be the direct equivalent of specific courses offered at Bard, they must be in a program offered at Bard and must fit into our curriculum. For any credits to transfer the student must earn a grade of C or above. The college does not accept credits for courses taken online. If the registrar has any questions about the courses taken he may request that a syllabus be provided, and may consult with the director of the program into which the credits would transfer.

For credits to be taken elsewhere after the student has matriculated at Bard, either through a study abroad semester or summer courses, the student must submit the relevant form (available on the registrar's website and in the office) before taking the courses so that the eligibility of the courses can be determined before the student enrolls. Bard does not award credit for experiential learning,

---

<sup>2</sup> IPEDS Data Report, email from Joe Ahern, Director of Institutional Research, 4.27.16.

and we do not administer or accept competency-based assessments for credit.

Bard maintains an electronic database of student academic records, as well as a paper file for each student. Paper files are kept in perpetuity, and are stored in locked filing cabinets. The electronic database is archived daily. Students have access to their own records either by requesting their file in person, or through our online information system. The online data contains academic information (registration, grades, major, adviser etc.). In addition to this, the paper file includes copies of letters of verification, academic correspondence (e.g. a letter of academic praise or warning), and moderation reports and other written documents particular to our curriculum. It also includes the part of the admissions file forwarded to this office when the student matriculates. Faculty members have access to their class rosters through the online system. Disciplinary records for students are kept electronically on a secure server and retained for 7 years. The Dean of Student Affairs staff has access to the files for student follow-up and conduct hearings. Similarly, the Office of Title IX Coordination keeps both paper and electronic records that are subject to both FERPA laws and court order. In compliance with FERPA, we require the signature of a student or a subpoena to issue a student record.

### **Conclusion**

Bard student and academic affairs have developed significantly in the past ten years, and with that growth the College has coordinated services and prioritized needs. One ongoing focus must be to continue developing assessment procedures to ensure the quality and relevance of our new programs and projects. Using the College's mission statement as a guide, student services is in the process of creating a strategic plan that will enable us to evaluate effectiveness through the more formal assessments now being conducted on campus. Senior administrators are coordinating working groups that include student and academic affairs staff to address a variety of issues including retention and advising.

## **Standard V: Educational Effectiveness Assessment**

**Assessment of student learning and achievement demonstrates that the institution's students have accomplished educational goals consistent with their program of study, degree level, the institution's mission, and appropriate expectations for institutions of higher education.**

### **Educational Goals**

The academic mission of Bard College has its most meaningful expression not in the paragraphs found in the catalog and websites, but in the curricular structures that make these goals attainable. The college models its commitment to common standards of rigor and to the flexibility for each student to achieve those goals as individually appropriate in its educational pillars: Language and Thinking (L&T, <http://languageandthinking.bard.edu>), First-Year Seminar (FYSem, <http://www.bard.edu/fysem/>), and Citizen Science (CitSci, <http://citizenscience.bard.edu>), Moderation (<http://www.bard.edu/undergraduate/curriculum/moderation/>), and Senior Project (<http://www.bard.edu/undergraduate/curriculum/seniorproject/>).

By structuring a core First-Year experience of L&T, FYSem, and CitSci, the college states clearly to its entering students that their individualized studies will start from a common basis, not just in material studied, but more importantly in the methodology by which students will be expected to approach important ideas and to build on them. They work closely with faculty in discussion based and writing intensive classes to engage rigorously with ideas and methods and are required to express their understanding of and reaction to these ideas in writing and in discussion with peers.

The goals of L&T, FYSem, and CitSci are spelled out in the college catalog and in other information provided to incoming students, and the explicit interrelationships of these programs is emphasized in student orientation sessions. First-Year students are assigned faculty advisers who have been matched to them by area of interest, and the advising sessions in the first semester center on helping students find a balance between their core curriculum work, their development toward a narrower field (or fields) of interest, and a broader exploration of the liberal arts and sciences, partially embodied in the distribution requirements.

The Program/Concentration structure (<http://www.bard.edu/undergraduate/programs/>) was instituted in part to avoid privileging one type of study over another. For students and faculty, considering questions of Asian Studies, e.g., from inter-disciplinary perspectives has the same intellectual standing and expectations of rigor as would an investigation that restricts itself entirely to the field of pure Mathematics. Students are encouraged to think of an academic path that makes sense for their interests and what they intend to do with the fruits of their studies. Programs and Concentrations lay out educational goals for students within the program in the catalogs, on their websites, and in information they disseminate during advising. These statements have each been examined by the Curriculum Committee at the time of the program's institution, or at a point of any major reworking of the program, both as internal rationale and for their concordance with the College's larger goals (Moodle: Faculty Handbook, II.B and III.D.2). These specify how the faculty conceive of the program intellectually and how the curriculum allows a student to reach the goals expressed.

Moderation is a moment at which the student's own development and educational experiences can be brought into conversation with the goals of the program and the college as a whole. This provides a structure for starting the student on the individualized path that will lead to a successful Senior Project, the culminating work by which the student demonstrates her achievement in an individual manner.

## **Assessment**

Assessment of student achievement takes place at multiple levels at the college, starting with individual courses and in the programs and concentrations into which students moderate. Faculty refine the aims and structure of these assessments in programmatic discussions, faculty mentoring, and in discussions led by the Center for Faculty and Curricular Development (CFCD) (Appendix 1.3). For Language & Thinking, First-Year Seminar, and Citizen Science, the directors of each program foster discussions of possible types of in-class activities, assignments used in each section, and the ways in which these can be effectively evaluated, with an eye toward giving the student the tools to meaningfully develop in what they do and how well they can communicate it. Writing in various forms is an area that gets particularly intensive attention, with an emphasis on refining essays and investigating ideas through careful engagement with the writing and rewriting process.

Through its summer workshop series and academic-year workshops, CFCD has raised awareness that a good syllabus lays out the goals of a course and the standards by which students will be judged; it does not just list topics to be covered and describe how grades will be determined. A constructive syllabus details the types of assignments and the way each will be evaluated. The use of different forms of work – exams, papers, class presentations, group projects – provides the flexibility for each student to be evaluated in appropriate ways. Seminar discussions, group work, debates, writing workshops, and online discussion groups allow students to perform some self-assessment of their progress toward the course goals. Questions on the Course and Faculty Evaluation (CaFE) forms give the faculty useful feedback regarding the student perspective about the goals of courses and the means used to reach them (Moodle: Course and Faculty Evaluation Form). CFCD has a yearly session intended to help faculty read these forms productively.

Essential to making this process of assessment effective is the small size of most Bard College classes and the fact that faculty do their own grading of all student work. Faculty assessment of regular assigned work is addressed twice a semester in “Criteria Sheets,” which provide students with a narrative evaluation of their work in the course (Appendix 5.1). By having close interaction with each individual in the class, through seminar discussions, in-class work, individual meetings, and in their evaluation of students' submitted work, faculty develop a deep understanding of the goals of each student's education, and they can provide individualized attention to how a student can best achieve those goals.

At the programmatic level, the process of academic advising helps students to design individual goals and the faculty adviser is in a position to assess progress toward these goals. The process of moderation provides a formal moment for assessing the student's work so far and the direction in which it should go forward (<http://www.bard.edu/undergraduate/curriculum/moderation/>; <http://inside.bard.edu/academic/courses/registrar/Moderation.pdf>) This starts with the requirement that the student articulate her own self-assessment in two papers: “A Critical Evaluation

of Your College Work to Date,” and “Your Plans for the Future.” By surveying grades and Criteria Sheets from all of the student’s courses, the Moderation Board steps outside of any one course to help the student to engage in broader issues of her education, addressing complex aspects of her goals and charting a path for her to apply what she has learned to her goals. Moderation papers usually include statements about what a student intends to do after graduation, giving the moderation board an opportunity to discuss those plans and to help the student construct a specific academic program suitable for those goals. This individualized plan of study might involve courses, tutorials, or independent study in or out of the student’s primary program. The senior project serves as a capstone experience, in which the student executes a piece of original work that synthesizes various courses and other efforts of the previous years, possibly integrating advanced work in more than one field (<http://www.bard.edu/undergraduate/curriculum/seniorproject/>)

By building a civic engagement component into its curriculum, Citizen Science has made a systematic effort to help the first-year student see her work as connected to ideas and issues outside of the college, consistent with Bard’s mission (<http://citizenscience.bard.edu/engagement/>). Students might lead primary schoolers through a science activity, or perform other community work that calls on them to recognize and apply the skills and abilities that they are developing in new contexts. The Center for Civic Engagement (CCE) and the Trustee Leader Scholar program have provided many students with the resources and working teams necessary to explore how they might apply what they have learned and how they have grown outside of the classroom (<http://www.bard.edu/cce/>). Individual programs or groups of programs sponsor talks and workshops about options that students might pursue after graduation, adjusting curricular offerings, offering internship and student research support, and constructing other opportunities for students to explore possible avenues for work after graduating. By drawing more heavily on the Career Development Office and the CCE, these efforts could be made more robust. Indeed, work in this direction started in Fall 2015 with our Engaged Liberal Arts and Science courses (<http://www.bard.edu/cce/programs/liberalarts/>).

### **Educational Effectiveness**

As would be expected, individual faculty, academic programs and concentrations, and larger groups such as the CFCD and the Curriculum Committee incorporate the various measures of student success into their reworking of their own curricula and pedagogy. Beyond that, there are a few broad areas in which the college has taken extensive steps toward assessment of student learning with plans to make systematic use of those assessments to direct improvements in curricular structures and support for pedagogical innovation.

In 2007, Bard participated in an assessment of writing in the College, sponsored by the Teagle Foundation, and in collaboration with four other liberal arts colleges (Moodle: Teagle Improving Teaching Grant, Final Report to the Teagle Foundation). A sample of writings from pre-college, first year, and senior year were collected, and a group including writing staff from Bard read and scored the sample from every participating institution. These evaluations noted Bard students’ creativity and risk-taking, but also noted often poor argumentative structures and proofreading skills. This led to the expansion of our Dedicated Peer Tutoring Program for FYSem, and a new pedagogy training program that these tutors must complete, initiated by the director of college writing (<http://www.bard.edu/learningcommons/>). Resources and funds were committed to expand the



grammar and essay-writing courses offered through the Learning Commons. The assessment also found that over the course of four years, in general, writing does improve at the College. However, a minority of students were not making much progress. This led to the establishment of Writing Intensive courses now offered across the College to help sophomores and juniors improve their writing abilities, often in the context of their major program.

Following on that work, a detailed assessment of First-Year Seminar writing began in the 2015-16 academic year, in which 75 students submitted all of their FYSem essays to the director of college writing. In June 2016, a group of faculty and writing staff read and scored these essays, and these results are being analyzed to develop a concrete snapshot of the state of student writing in their first year. The results of this study will be used to develop approaches for writing in FYSem and other courses.

In a second Teagle Foundation funded project focused on the Senior Project (2009 to 2012), a group of faculty participated in a comparative evaluation of senior projects from seven liberal arts colleges (Moodle: Teagle Senior Thesis Grant, Thesis Assessment Final Report). Projects were judged according to a rubric with criteria: Rationale, Complexity, Approach, Context, Position, Argument, Evidence, Insight, Usage, Organization, and Style. The rubric was designed to be useful across all analytic disciplines, from experimental sciences to literary criticism. A detailed analysis of the results for Bard students and how they compared to other colleges' students was presented to a group at Bard College. One specific outcome of this report was that working with the CFCD, the Division of Languages & Literature initiated junior seminars as part of their curriculum. In that Division and in other programs, a consideration of encouraging shorter Senior Projects that would both be better written and better proofread is underway. Some Bard College programs have modified the rubric for use in the guidance of students during Senior Project advising about the expectations for their projects and for faculty to use in the evaluation of these projects.

The International Coordinator of the Institute for Writing and Thinking and other staff have been overseeing an effort to coordinate the goals and expectations for First-Year Seminar across Bard's other campuses, including the BHSEC schools and the international colleges. A parallel effort is providing a comparative study of Senior Projects on all Bard College campuses in the disciplines of History, Political Studies, Human Rights, Economics, and Art History. One outcome of these initiatives will be a better understanding of what goes in at the Annandale campus, using the insights of fresh perspectives.

Under a grant from the Howard Hughes Medical Institute, a group of roughly 20 faculty, mostly from the Division of Science, Mathematics, and Computing, has been examining the science courses and curricula that students who are not majoring in a science field are most likely to encounter (Moodle: Howard Hughes Medical Institute, reports). This encompasses both Citizen Science and the variety of 100-level courses in the sciences that students take in satisfying their distribution requirements. The explicit aim of this effort is to articulate in very specific terms the goals for a Bard College graduate to be considered scientifically literate and to identify curricular structures and pedagogical techniques that have a proven track record of moving students toward those goals. As part of the HHMI grant, the results of this work will be disseminated widely through the science education community. To date, this project has produced institutional goals for a scientifically



literate student, developed and piloted an assessment for these goals, and experimented with new pedagogical approaches both in Citizen Science and 100-level science courses (<http://scienceliteracy.bard.edu>).

One of the vivid lessons from all of these efforts is that the crucial starting point for faculty and programs is first to clearly articulate the goals that we have for our students, and then to construct the curricula and pedagogy appropriate to those goals, incorporating meaningful assessment as a way to give direction during a course, not just a grade afterward. Without trying to homogenize the student experience across the college, a shared ethos of rigorously determining what our students have learned and what we can do to help them is essential. In keeping with this aim, a special sub-committee of the Curriculum Committee, the Distribution Requirement Review Committee (DRRC) has examined the rationale for each of the Distribution requirements and sought extensive feedback from the entire community. The culmination of the work of DRRC was a comprehensive report to the faculty in Spring 2016. This report led to the faculty adopting a reimagined set of Distribution requirements with clear, specific goals and outcomes (Moodle: Distribution Requirements Review Committee, DRRC Report).

Professional development for faculty has been fostered in a variety of ways. A more systematic program of mentoring faculty newer to the college is being overseen by the associate dean of the college. This starts with senior faculty in the programs, but looks to find other avenues for connection between more and less experienced faculty. The positive response of faculty to the programs and support offered under the auspices of the CFCD has led to an expansion in these efforts (Appendix 1.3)

For any evaluation, be it for rehiring, tenure, promotion, or as a senior evaluation, the candidate is required to submit “an assessment of work since the last evaluation (or since the initial hiring for the first evaluation) and long-term plans for future work in each of the three categories of evaluation.” (Moodle: Faculty Handbook, I.D.3) This conscious use of the word “assessment” rather than “statement” about one’s Teaching, Professional Work, and Work within the Community is indicative of how faculty are encouraged to maintain an ongoing examination of their work and its effectiveness. (See also Standard III)

Partly in response to the last MSCHE review, in 2013, the faculty adopted a formal system and schedule of regular review of each academic program and concentration (Moodle: Faculty Handbook, II.B.4). Involving a year-long self study and the bringing to campus of external evaluators, these reviews provide programs “a vital opportunity to rethink as well as reaffirm our shared mission as educators.” This provides an opportunity for each program to evaluate the effectiveness of its assessment procedures, and such an expectation should be made explicit. A number of programs have already gone through the self-study and outside evaluator process, and have used those as a basis for evaluating their effectiveness in all areas and using that assessment to direct the program’s development. (See also Standard III)

Of the “five pillars” of the Bard College education, the three First-Year programs necessarily undergo self-examination and assessment as part of the reworking of their curricula that takes place every few years. Having to present the program’s rationale to incoming students and to potential

faculty each year forces the directors and the college as a whole to continually monitor the clarity with which their vision of the course is being articulated. Moderation and Senior Project have clearly spelled-out procedures, but their execution has taken on different forms in programs across the college. Some of that is to be expected, as a response to the quite different nature of inquiry and work in disparate fields. Nonetheless, the “pillars” of Moderation and Senior Project provide opportunities for measuring student achievement in a non-local way. We have leveraged this opportunity with our Teagle Foundation funded assessment work on the Senior Project and we see this as a model for the College to do the same with Moderation.

## **Standard VI: Planning, Resources, and Institutional Improvement**

**The institution's planning processes, resources, and structures are aligned with each other and are sufficient to fulfill its mission and goals, to continuously assess and improve its programs and services, and to respond effectively to opportunities and challenges.**

Bard's core campus is the undergraduate college in Annandale-on-Hudson, NY; it is home to 1,945 students, 217 FTE faculty, and 450 staff. Bard also runs eleven graduate programs, the Bard Prison Initiative, the Bard College Clemente Course in the Humanities, the Bard Globalization and International Affairs program; eight Bard High School Early Colleges and Early College Centers, a micro-college in Holyoke, MA, Bard College Berlin (<http://www.berlin.bard.edu>) and international dual degree partnerships with the American University of Central Asia (Kyrgyzstan, <https://www.auca.kg>), Al-Quds University (Palestine, <http://bard.alquds.edu>), and St. Petersburg State University (Russia, <http://artesliberales.spbu.ru>). While it is unusual for an undergraduate college to have such a diverse range of programs, this diversity is essential to the fulfillment of the institution's twin missions: to provide a top-quality liberal arts education for undergraduates (<http://www.bard.edu/about/loveoflearning/>) and to serve the public interest (<http://www.bard.edu/cce/about/>), particularly through the introduction of liberal education to underserved communities.

Fulfilling this mission requires careful coordination and allocation of resources, and much attention is being paid in Annandale and across the Bard network to systems of resource allocation. Many productive systems are already in place. Planning takes place through standing and ad hoc committee meetings (<http://www.bard.edu/doc/governance/>) and through faculty meetings at the college-wide, divisional, and program levels. In addition, the administrative units of the college have regular staff meetings and are represented in interdepartmental committees that range from the Wellness Committee, which develops programming to foster healthy living and healthy environments, to the Informational Resources Council, which examines technology use and advises Information Technology Services, to the president's Major Administrators meetings, which are attended by facilities and business managers as well as chief academic and student affairs officers.

Institutional planning and resource allocation are reviewed regularly as a part of the budget cycle (<http://www.bard.edu/budgetoffice/>) and review of faculty and curriculum takes place according to the faculty evaluation process, the work of the Curriculum Committee, and the academic program external review process, all of which are outlined in the Faculty Handbook. In addition, the College has over the past several years developed an increasingly concerted planning strategy to determine which projects it should pursue, with the assumption that any major new initiative, from new Early Colleges to new programs in Annandale to the institution's new micro-college, must be cost neutral or benefit the College's bottom line while serving the institutional or public good. The recent restructuring of the College's senior administration in Annandale is a key component of this. As is clear in the institutional organizational chart (Moodle: Organizational Chart Bard College 2016), the college has recently created several new positions and redefined the roles of other positions, creating informal and formal structures for information sharing and strategy development. The new vice president for academic affairs, who is charged with the integration of the College's Annandale campus and the international and early college campuses that comprise the Bard network, meets regularly with the newly appointed dean of the college, who oversees the undergraduate faculty and

curriculum; with the leaders of the Early Colleges and the international partners; and with Annandale's Faculty Oversight and Exchange Committees to establish priorities, review academic programs and content, ensure that institutions are compliant with necessary state and federal regulations, promote integration and maximize effective uses of resources.

We are also working to improve the efficiency of our data collection, management, and analysis. While the College has for many years collected data in digital format, there has not always been a coordinated effort to use and analyze this data. Our new vice president for institutional research and assessment is tasked with coordinating and consolidating our efforts in data analytics. For instance, an enrollment management model has been built in Argos (enterprise reporting software from Evisions) and more models and reports are being developed to integrate the work of the central offices at Bard. Two years ago, our Admissions office moved to the Slate content management system to manage the entire admissions process and this has given our Admissions staff greater flexibility and efficiency and has streamlined the walkover to Banner once an incoming class has been admitted. Also, under the guidance of the vice president for institutional research and assessment and the vice president for information services, Bard is in the process of moving to Self Service Banner, which will provide an opportunity to refine and improve our data collection methods in order to facilitate institutional reporting and planning.

As we continue to work to refine resource allocation, we are also examining our budgetary outlook and streamlining institutional expenditures. The College's annual budget process begins in February with requests to all staff and faculty program directors to submit budget proposals for the upcoming year. Requests for new faculty lines (<http://www.bard.edu/doc/recruitment>) are vetted by multiple faculty groups and by senior administrators and must be accompanied by detailed justifications and enrollment reports. Requests for new staff lines must be submitted to Human Resources (<http://www.bard.edu/employment/forms/>) and approved at multiple levels of management before a position may be approved. Faculty and staff program directors review budget requests with their supervisors, who systemize requests across programs in their purview, and then submit them to the Controller, who conducts a college-wide review. The Controller makes recommendations to the vice president, who presents a working budget for the institution to the Board of Trustees at its March meeting. In this way, we ensure that the budget that is voted on at the final Board meeting in May reflects the input of multiple stakeholders and that these various inputs are organized and balanced at multiple levels in order to ensure that needs are met with minimal redundancy.

These processes are quite similar to those employed by other colleges. However, Bard's range of programs beyond the core campus requires that it allocate resources in a more entrepreneurial fashion. Given the institutional mission and direction from the Trustees to act as an ethical and political agent in the public sphere, financial planning and budgeting must be flexible: when the opportunity arises to accept a US State Department invitation to collaborate abroad, or when a struggling inner city school district asks us to partner with them to develop an Early College, we accept the opportunity. To do otherwise would be to fail to fulfill our mission. This entrepreneurial approach means that the college relies on a living endowment. It is important to recognize that these public initiatives attract philanthropy that is an important part of the institution's financial planning. An essential part of the financial strategy the college employs is to make sure, whenever possible, that this philanthropy works to the benefit of the entire institution. For example, patronage

to BPI, CCS, BGC and the international partnerships—all of which exist to serve the College’s mission to act in the public interest—have all had a net positive effect on the College’s balance sheet, not only paying for themselves but bringing new and important donors to the College. While we recognize that this non-traditional approach to financial planning makes the college dependent on philanthropy, the College has been successful in doing so for the past forty years, consistently attracting philanthropic support to sustain its programs.

With this in mind, a subcommittee of the Board of Trustees has, for the past 18 months, been reviewing the budget and cash flow on a monthly basis with the president and the vice president for finance and administration. These review processes aim to balance evidence-based decision-making with the dynamism that is essential to the College’s social mission. It has always been the case that the College attempts to run its operations as efficiently as possible, and this will continue to be emphasized in these monthly meetings. Furthermore, these meetings create significant momentum for achieving financial parity with peer institutions, because now there is an institutional strategy that addresses: the need for additional liquidity for operations; the refinancing of the College’s long-term debt portfolio; a capital investment plan in plant and infrastructure to remain responsive to educational needs; and a “road map” that takes the institution to its endowment campaign target of \$500 million.

We are of course aware of the concerns of some external agencies about the College’s financial outlook, and the institution takes these concerns seriously. The above four-part strategy is designed specifically to address and solve the problems of our financial structure. With a firm financial foundation, the College can more confidently pursue its educational and public missions.

### **New Facilities**

The College is presently engaged in planning for four large construction projects, as well as developing a master plan for the campus. The first three projects are part of an application that the College has submitted to the USDA Rural Facilities Loan Program. The College will also refinance its existing long-term debt through this program in order to lower its interest expense, thus addressing two parts of the above four-part strategy. We expect to be approved for this loan during the summer of 2017.

The college has retained Wilson Architects, Boston, to design a new/renovation, 25,000 square foot teaching and research facility for physics. The building will be located at the very center of campus and will contain classrooms, offices, and teaching labs; there will also be an observatory for use by students and citizen astronomers in our community. The anticipated start date for construction is March 2018.

The College owns two working farms that provide fruits and vegetables for its students in Annandale. The main dining facility, Kline Dining Commons, will be totally renovated to make the “farm to table” concept a key dining element for students and our community. The architect is Perkins+Will, New York, and the kitchen designers are Vision Builders working with the College’s food contractor, Chartwells. This project will also involve extensive site improvements to make our dining commons building both more functional and accessible. The anticipated start date is January 2018.

The College has very good recreation facilities, but has outgrown the current space. Bard has retained Sasaki, Boston, to develop the concept for our future recreational needs. The ideas being explored include a field house with a track, tennis courts, and locker rooms, or another gym with locker rooms, training rooms, and related facilities. We will also consider outdoor spaces like a turf field for lacrosse and better roads and parking near the gym. The anticipated start date is March 2018.

In addition to the three projects described above, the College has a proposal from a private developer to build new dormitories representing 440 beds—200 replacing current beds and the balance new to the College's stock—in an innovative design. The concept is a "Chinese Village" featuring design and materials reflective of that part of the world. The site is already prepared with the necessary infrastructure. The design will need further development and then approval from the town planning board and the College Board of Trustees.

Because of the confluence of these projects as well as the College's purchase last year of Montgomery Place, a 380-acre estate and farm adjacent to our Annandale campus, there is a need to develop a master plan to site buildings; rationalize roadways, parking, and pathways; establish utilization plans for buildings and other resources; identify entrances to the campus; and preserve and sustain our remarkable environmental resources. The master planner will be Hudson and Pacific Designs, Saugerties, NY.

With several construction projects in the near future and the development of a campus master plan in its early stages, the College will continue its momentum and establish a vision for the Annandale campus as a whole, balancing the desire to preserve the natural beauty of the landscape with the needs of a vibrant campus community.

### **Standard VII: Governance, Leadership, and Administration**

The institution is governed and administered in a manner that allows it to realize its stated mission and goals in a way that effectively benefits the institution, its students, and the other constituencies it serves. Even when supported by or affiliated with governmental, corporate, religious, educational system, or other unaccredited organizations, the institution has education as its primary purpose, and it operates as an academic institution with appropriate autonomy.

Bard's governance and administrative structures work robustly to support the mission of the College. At the center, these structures work to create a progressive, student-centered undergraduate curriculum with flexibility to evolve and this, in turn, provides the foundation for the College's civic participation.

#### **Governance Structure**

The Faculty Handbook (Moodle) clearly outlines the structure of faculty governance, including the criteria for membership and the various roles and responsibilities of the Faculty Executive Committee (III.D.1), the Curriculum Committee (III.D.2), the Planning and Appointments Committee (III.D.3) and the Faculty Senate (III.D.4). Each committee has faculty representing and elected by each of the four divisions and ex officio members from the administration (e.g., the dean of the College, the registrar).

In addition, the Faculty Handbook includes an "Outline of Administrative Function and Responsibilities of the President" (III.A) and a section on the "Role of the Academic Dean" (i.e., the dean of the college) (III.B) that clearly articulates the roles and responsibilities of these administrative officers.

As for staff, the Bard College Employee Handbook comprehensively details issues of employment categories, job descriptions, benefits, and rules and policies with respect to staff at the college.

The Student Handbook outlines the roles and responsibilities and membership criteria for the Central Assembly of the Student Association, which serves as the executive branch of student government; the Educational Policies Committee, which represents students regarding changes in the curriculum and other academic matters and also appoints representatives to serve in the process of faculty evaluation and hiring; and other student governance committees (e.g., the Student Life, Multicultural Diversity, Student Conduct committees).

To support Bard's mission, a suite of standing committees has been developed during the last decade. This suite can be seen in the committee list, where senior administrators and faculty guide Bard's initiatives such as the Bard Prison Initiative and the Bard High School Early College Network (<http://www.bard.edu/doc/governance/>). A more comprehensive list of committees and administrative offices can be found in the College Catalogue (Moodle: Bard College Catalogue, 376-385). A more formal structure could be developed for these committees, along the lines of the faculty governance noted above.

## **Board of Trustees**

The mission and goals of Bard College (“the College”) are clearly stated in the annual catalog of the College, a copy of which is available on the College’s website ([www.bard.edu](http://www.bard.edu)) and are restated in the College’s annual Form 990 filed with the Internal Revenue Service, a copy of which is available on request. The governing body of the College is a legally constituted 30 person Board of Trustees; the president of the College is a member but not the chair, as prescribed in Article I of the By-Laws of Bard College. The Board of Trustees has overall supervision and fiduciary responsibility for the College and is ultimately accountable for all aspects of the operations and well-being of the College (Moodle: Bard College Catalogue, 376).

To the best of the College’s knowledge (see below with respect to the College’s Conflict of Interest policy), (i) all members of the Board of Trustees (except the president) are totally independent of the College, financially and otherwise, with the minor exception of (for example) members who are associates of a law firm, which firm does work for the College, or similar professional connections, all of which constitute a very minor part of the Trustee’s income, (ii) all members have sufficient expertise and experience to insure the integrity of the institution and (iii) no member of the Board of Trustees has or would allow political, financial, or other influences to interfere with their governing responsibilities.

It is the position of the Board of Trustees that their overall supervision and fiduciary responsibility for the College and their ultimate accountability for all aspects of the operation and well-being of the College does not extend to interference with the day-to-day operations of the College. The Board of Trustees abides by the often-stated principle “Noses in; fingers out.” Notwithstanding this principle, the Board of Trustees is encouraged to ask questions and to become fully conversant with the material operations of the College and to act when necessary. In particular, the Board of Trustees conducts thorough discussions of each Bard initiative in the public interest at the outset, as evidenced by the Board minutes.

The Board of Trustees oversees at the policy level the quality of teaching and learning primarily by reviewing materials such as admissions statistics, retention rates, and other materials that reflect the outcomes of the College’s operations over the years. It does not rely on assessments by national media nor on assessments based on the earnings records of its graduates as other institutions may. The Board approves all applications to the Board of Regents of the State of New York for new degree programs and, with considerable reliance on the faculty of the College, awards all degrees. The Board exercises oversight over personnel policies and procedures.

The Board of Trustees plays a basic policy-making role in the financial affairs of the College by (i) reviewing and adopting a budget for the College for each fiscal year, (ii) reviewing and revising the annual budget during the fiscal year if needed, (iii) through its Audit Committee, reviewing the College’s annual audited financial statements and Forms 990, (iv) providing each Board member with a copy of the College’s annual audited financial statements and Forms 990 for his or her review and comments.

The president of the College is appointed by the Board of Trustees and serves at its will; see Section 2.1 of the By-Laws. The current president has been in office for more than 40 years. The procedures



for his evaluation, therefore, do not follow the formalities of more recently appointed CEOs. Rather, his performance is evaluated informally by the Board of Trustees on an ongoing basis.

The Board of Trustees seeks to operate by principles of good governance. In any situation in which the Board of Trustees believes some aspect of its governance practice is not in accordance with good practice, the Board would change its practice.

The College has a formal Conflict of Interest policy. Each member of the Board of Trustees is required to complete an annual questionnaire to assure that no conflict exists. A copy of the Conflict of Interest policy and the questionnaire is available on request.

To the best of the College's knowledge, no question has been raised with respect to maintaining the autonomy of the College.

### **President**

The selection and evaluation of the president of the College are described above, in keeping with Articles I and II of the By-Laws of Bard College. The president reports to the governing body at each Board of Trustees meeting, as evidenced by the minutes, which are available on request.

The president's credentials are outlined in his CV. His 40 years as president of Bard College, and his presidency of Franconia College before that, give him an enormous amount of experience in this role. His expertise in music history and his role as a conductor and music director are advantageous for the president of a college with a serious mission in promoting and support for the arts. His commitment to Bard's educational mission, in Annandale, across the Bard network, and in outreach to the wider community has been evident over the years via, among other things, his advocacy for the Bard Prison Initiative, the Bard High School/Early Colleges, the Clemente Course in the Humanities, his work establishing new international partnerships, and his work within the Annandale campus. Additionally, his commitment to being in the classroom himself every semester, teaching First Year Seminar and often teaching in the Music program or the Conservatory, means that he is constantly aware of the "on the ground" realities of teaching. He exercises leadership over the curriculum; see for instance his memo of August 31, 2015 to the faculty and similar letters from prior years (Moodle: President Botstein's Letter to the Faculty, 2015).

The By-Laws of Bard College outline several roles that the president is expected to play, including serving on the Executive Committee of the Board and, in fact, serving ex officio on all the committees of the Board except for the Compensation Committee. Furthermore he is authorized to call special meetings of the Board. The By-Laws do not place limits on his authority except that, like all members of the Board, he must comply with the conflict of interest policy.

In the Faculty Handbook, the role of the president generally is described in section III.A. More specifically, the Faculty Handbook describes the president's role in faculty hiring, in faculty evaluation including tenure and promotion, in terminating a tenured member of the faculty (and the conditions under which this may happen), and in handling grievances against members of the faculty or administration lodged by students. In summary, final decisions about these matters are made by the president; he or she receives recommendations from the appropriate faculty body in each case.

## **Administration**

The organizational chart allows us to evaluate whether the administration is sufficient to the needs of the college; the college purposefully keeps the administration small within the constraint of efficiency (Moodle: Organizational Chart Bard College 2016). That said, whether the size of the administration is sufficient for the functioning of the institution can be assessed in part by observing the institution's ability to function. The president holds monthly meetings of the major administrators, described below, which ensures he is deeply engaged in and properly informed of the organization's operational effectiveness and efficiency. See also the section on the Bard network of institutions for information about the administration of each location.

Most of the senior administrators have more than a decade of experience within Bard's administration; see their CV's (Ludlow 301: Administrator CVs). The senior administrators with responsibility for the academic programs have PhD's in academic fields and teaching experience at Bard in addition to their administrative experience. Most continue to teach in addition to their administrative roles, thus keeping them in touch with the academic programs and students. The vice president for administration and finance has an MBA as well as his PhD; this combination of credentials is particularly appropriate for the chief financial officer of an institution of liberal education.

Bard College utilizes the industry standard Banner Enterprise Resource Planning (ERP) software, by Ellucian, for college wide planning and reporting. Banner ERP supports all aspects of the student life cycle from Admission to Student to Alumni. Bard utilizes the core 5 module of Banner (Student, Finance, Financial Aid, Payroll and Alumni). The five core modules are maintained by Ellucian to meet all local, state and federal regulation. Banner is utilized by 2,000 colleges and universities globally and Bard has been using the software for over 20 years. As is the case on many campuses, additional software is also leveraged for administrative data processing (such as SLATE in Admissions and iModules in Alumni/ae Affairs). However, the College is committed to retaining Banner as the system of record for all institutional reporting.

Banner ERP allows Bard to make data driven decisions. Banner is built on the Oracle database, which gives Bard College the ability to do sophisticated analytical processing. Analytical tools provide insight to assist in both short and long term planning. Annually data is reported to and reviewed by the various business units to determine the operating plans for future years. Examples include data reporting and analysis that lead to operating plans for: course offerings, budget management, and staffing. Long term planning also leverages the historical data in Banner. For example, recently the College has focused on financial aid awards and net tuition revenue. In consultation with an enrollment management firm, Bard's Management Information Systems (MIS) team developed a number of custom tables to support this work. Using the Argos reporting tool, MIS and the vice president for institutional research and assessment have developed a model to study financial aid awards, enrollment patterns, and net tuition revenue. In summary, Banner ERP allows Bard to leverage data for data driven decision making.

In addition to the regular teaching assignments of many administrators, which obviously entail engagement with students, all of the regular and standing faculty committees have at least one

administrator as an ex officio member; see the faculty committee list (<http://www.bard.edu/doc/governance/>). This ensures that the faculty committees are aware of institutional priorities and resources, and likewise that the administration is aware of the faculty's priorities and needs.

The administration also engages with the student body via the student government's Educational Policy Committee (EPC), which participates in the faculty evaluation process, representing the student body. The chair of the EPC and the chair of the student government are both invited to attend faculty meetings and meetings of the Board of Trustees, and they are invited to address the Board. The president of the college holds gatherings at his house several times per semester for students to have tea and conversation with him; all students are welcome. Meetings with students can be seen on the calendars of the president and the dean of the college.

Given the size of Bard College's administration, the procedures for evaluation are typically one-on-one and face-to-face. An administrator overseeing an office of 4-6 staff members is in a position to know how effectively the office is running; essentially, evaluation is informal but ongoing. When necessary, the senior administration will step in to address problems.

Major Administrator meetings are held monthly, and in these meetings the president elicits information from the senior administrators about ongoing projects and general operations of the institution; in this setting priorities and timelines can be communicated immediately to the entire senior administration.

## **Standard VIII: Bard College Graduate Programs; Bard High School Early Colleges; Bard Prison Initiative; The Micro College; The Clemente Program in the Humanities**

Note: for the purposes of the 2017 Middle States accreditation, each graduate school conducted its own evaluation based on Middle States standards. These reports are located on the Moodle site under each institution's title ("name of institution" Self Evaluation). The Bard Prison Initiative also conducted a small-scale evaluation that can be found on the Moodle site under "Bard Prison Initiative Self Evaluation." Citations within the text below refer to the page number of each program's report.

### **The Graduate Schools**

#### **General Overview (Mission)**

Bard College currently has eleven graduate programs (in order of founding): Milton Avery Graduate School of the Arts (M.F.A., 1981), Bard Graduate Center: Decorative Arts, Design History, Material Culture (M.A., M.Phil., Ph.D., 1993), Center for Curatorial Studies and Art in Contemporary Culture (M.A. Curatorial Studies, 1994), Bard Center for Environmental Policy (M.A. Environmental Policy, 1999; M.A. Climate Science and Policy, 2010), Graduate Vocal Arts Program (M.M. Vocal Arts, 2006), Graduate Conducting Program (M.M. Conducting, 2010), International Center of Photography–Bard Program in Advanced Photographic Studies (M.F.A., 2003), Master of Arts in Teaching Program (M.A.T., 2004), Longy School of Music of Bard College (M.M., 2012; M.A.T., 2013), Bard MBA in Sustainability (M.B.A., Sustainability, 2011), Levy Economics Institute (M.S., Economic Theory and Policy, 2014), The Orchestra Now (M.M., 2015). All of the above programs are located in Annandale or New York City with the exception of the Bard MAT Program, which has degree programs in Annandale, Los Angeles, and the West Bank of Israel; and the Longy School of Music of Bard College, which has eleven M.M. degree programs in Cambridge, MA, and an M.A.T. degree program in Los Angeles.

Each graduate program states its mission on its website. The mission statements emphasize the distinctive character of each program. Bard's graduate programs also reflect fundamentally important aspects of the College's overarching mission, particularly in their emphasis on public engagement (Bard Center for Environmental Policy, Bard MBA in Sustainability, the Levy Institute M.S. in Economic Theory and Policy), advanced study of the visual and performing arts (Milton Avery Graduate School of the Arts, Bard Graduate Center, Center for Curatorial Studies, Graduate Vocal Arts Program, Graduate Conducting Program, International Center for Photography–Bard Program in Advanced Photographic Studies, Longy School of Music of Bard College, The Orchestra Now), and education (Bard and Longy MAT Programs). A number of the programs address more than one aspect of Bard's mission. The Bard Graduate Center, Bard Center for Environmental Policy, Bard MAT Program, Longy School of Music, and The Orchestra Now all support public education or community engagement programs in their local communities and, in some instances, nationwide.

Bard's graduate programs in many cases offer a multi-disciplinary approach to their subject matter and are innovative in their disciplines. The Milton Avery Graduate Program in the Visual Arts provides young working artists daily engagement in the studio and in evening group critiques with faculty members across the visual arts, sound arts, and writing disciplines over three intensive eight-

week summer sessions. It is ranked among the top ten MFA programs in the United States. Students at the Bard Graduate Center work with faculty members and postdoctoral fellows on intensively researched exhibitions and catalogues and benefit from seminars and symposia organized by the Center's advanced research programs. The Center for Curatorial Studies was the first curatorial studies program in the contemporary arts in the United States, and in addition to its graduate study program, organizes exhibitions of recognized and emerging contemporary artists and conferences on curatorial practice and supports an extensive research library and archive in the contemporary arts. The Bard MBA in Sustainability is one of the few MBA programs worldwide that fully integrates sustainability into a core business curriculum; its students take courses in person in monthly, intensive four-day weekend sessions in New York City and participate in online discussion sessions during the weeks between the monthly sessions, allowing them to work while they study. In their first year, they participate in small group yearlong consultancies on sustainability projects with New York City companies. (Moodle: Bard MBA in Sustainability Self Evaluation, 1)

The graduate programs have enriched the undergraduate college and its students in a variety of ways. The arts programs, through their exhibitions, recitals, and concerts have greatly expanded the undergraduates' acquaintance with the classical and contemporary arts. The Bard Center for Environmental Policy, MAT Program, and Levy Economics Institute have created 3+2 programs that enable Bard undergraduates to earn a B.A. and M.S. or M.A.T. degree in five years. Since the 2012 Periodic Review, the Center for Curatorial Studies and Bard's Human Rights Project, with a major grant from the Keith Haring Foundation, have supported an artist with a focus in human rights to teach classes to undergraduate and graduate students (<http://www.bard.edu/ccs/2014/01/28/the-keith-haring-foundation-donates-400000-to-establish-keith-haring-fellowship-in-art-and-activism-at-bard-college/>). More recently, the Center for Curatorial Studies has partnered with the undergraduate art history program to offer undergraduate courses in curatorial studies and the contemporary visual arts. The Bard MAT Program and Center for Environmental Studies contribute courses to the undergraduate programs in environmental and urban studies, history, and literature. The Bard Graduate Center now offers an upper-division undergraduate course in the decorative arts or material culture each spring on the Annandale campus. The graduate programs have also brought new donors to the college and helped to bring the attention of new constituencies to Bard's programs generally.

### **Ethical Practices: Hiring, Training, Retention of Faculty, Students, and Staff**

Bard graduate program handbooks include sections on the College's policies regarding student conduct, consensual relations, free speech, gender-based misconduct, harassment, discrimination, and safety and security. Graduate faculty are referred to the Bard Human Resources website and Bard Employee Handbook for information about the College's retirement, health and life insurance, and workers compensation plans and policies regarding tuition remission, non-discrimination, harassment, gender-based misconduct, consensual relations, and employee conduct. The Bard Graduate Center, which is the only graduate program with tenure-track faculty appointments; the International Center of Photography; and the Longy School of Music of Bard College have their own faculty handbooks with institution-specific policies. All Bard graduate students and faculty are subject to the consensual relations and gender-based misconduct (Title IX) policies approved by the Bard College Board of Trustees.

Each graduate program oversees the hiring of its own faculty, with emphasis placed on excellence in the faculty member's field and teaching ability (Moodle: Graduate Faculty Curriculum Vitae, located at the end of the Moodle site under each institutional name). Each program follows hiring procedures consistent with its disciplinary focus and goals. The graduate programs—in part due to their innovative curricula, but also their professional goals—tailor their search processes to their discipline. The Milton Avery Graduate School of the Arts hires early and mid-career professionals, distinguished within their respective fields, who want to work with aspiring artists across the art disciplines. The Center for Curatorial Studies, whose students are often already engaged in the art world, hires faculty with a view to teaching both the background of contemporary curatorial practice and its current concerns (Moodle: Bard Center for Curatorial Studies Self Evaluation, 1). The MAT Program hires faculty who are active in their academic disciplines—education, literature, history, and mathematics—and have scholarly interests, and often experience, in secondary education (Moodle: Master of Arts in Teaching Self Evaluation, 1). The faculty of the Levy Institute's M.S. degree program includes both resident scholars at the Levy Institute and Bard undergraduate faculty in economics (Moodle: Levy Economics Institute M.S. Self Evaluation, 1). The Bard MBA in Sustainability draws its faculty largely from sustainability consulting companies, corporate sustainability offices, and other professional enterprises in the sustainability field; all of its faculty members teach on an adjunct basis, with the exception of the academic director and a microeconomist from the Bard Center for Environmental Policy (Moodle: Bard MBA in Sustainability Self Evaluation, 1). The regular faculty of The Orchestra Now includes faculty members in the Bard music program, visiting conductors, and guest scholars and performing artists (Moodle: The Orchestra Now Self Evaluation, 2).

All the graduate programs have procedures for reviewing their faculty; the review procedures are understandably as varied as the programs' distinct curricula and faculty needs. The Bard Graduate Center has a faculty handbook with procedures for tenure-track review based on a close study of practices at peer graduate institutions (Moodle: Bard Graduate Center Self Evaluation, 2). The Center for Curatorial Studies, which appoints some faculty for renewable one-year or multi-year terms and others on a course by course basis, evaluates its faculty at the end of each semester and, with multi-year appointments, near the end of the appointment's term (Moodle: Bard Center for Curatorial Studies Self Evaluation, 2). At the Levy Economics Institute, faculty are evaluated each year by the director of the M.S. program and the president of the Levy Institute (Moodle: Levy Economics Institute Self Evaluation, 1). The core faculties of the Bard Center for Environmental Policy and Bard MAT Program are appointed for multi-year terms, with reviews at the end of each term; the reviews are conducted similarly to tenure-track reviews, with a possible increase in contract term with increased teaching experience and continued scholarly achievement and service to the program (Moodle: Master of Arts in Teaching Self Evaluation, 1). The directors of the Milton Avery Graduate School of the Arts, Bard MBA in Sustainability, and Graduate Conducting Program evaluate their visiting faculty each year on the basis of student course evaluations and consultation with their Graduate Committee or core faculty members (Moodle: Graduate Conducting Program Self Evaluation, 3).

## **Admissions**

Admissions policies are clearly outlined on the graduate program websites:

(<http://www.bard.edu/mfa/applying/>; <http://www.bard.edu/ccs/study/admissions-finance/>;

<http://www.bgc.bard.edu/programs/admissions.html>; <http://www.bard.edu/cep/admission/>;  
<http://www.bard.edu/conservatory/admission/>; <https://www.icp.org/school/programs/bard-mfa/admissions>; <http://www.bard.edu/mat/ny/admission/>; <http://longy.edu/admission/>;  
<http://www.bard.edu/mba/admission/applying/>; <http://www.bard.edu/levyys/admission/>;  
<http://www.bard.edu/theorchnow/admission/>)

All the graduate programs are selective; in the case of the Milton Avery Graduate School of the Arts, among the most selective in the country. In some cases, their enrollments are limited by the extra demands that their close attention to individual development makes on faculty time, rehearsal and performance space, or gallery space. The programs all seek students with proven promise in their disciplines and an ambition to contribute to the future of their professions.

### **Clery Act**

Bard's Annandale campus and the Bard Graduate Center in New York City both maintain incident records required by the Clery Act. Bard is currently reviewing, with the assistance of an outside consulting firm, the compliance of all its campuses, additional locations, and other instructional sites with the reporting requirements of the Clery Act.

### **Curriculum and Teaching**

Bard's graduate programs have developed curricula that address the demands of their respective disciplines and missions and, in distinct ways, are consistent with Bard's institutional commitments to student-centered learning and innovative pedagogy. The director of each program and its graduate committee or core faculty regularly review the program's curriculum and the courses offered each year. The programs publish their curricula in their catalogues and on their websites. The programs have small student to faculty ratios and offer their students individualized attention. As noted above, the programs in the studio and performing arts are particularly attentive to individual practice and development. Faculty members in the Milton Avery Graduate School of the Arts schedule individual studio visits with students in all the art disciplines and participate in group critiques most evenings during the intensive summer sessions (Moodle: Milton Avery Graduate School of Arts Self Evaluation, 4). Students in The Orchestra Now perform regularly in concerts at Bard College's Richard B. Fisher Center for the Performing Arts, Carnegie Hall, the Metropolitan Museum of Art, and other performance halls in the New York metropolitan area (Moodle: The Orchestra Now Self Evaluation, 3). All the graduate programs require their students to complete capstone projects at the end of their studies: a research paper or thesis, an exhibition of their recent work, a curated exhibition or other curatorial project, a final recital, an entrepreneurial project. The Center for Curatorial Studies requires its students to take a professional development and mentorship placement in their first year; Bard CEP requires an extended professional internship in the second year; and students in the Bard MAT Program are required to take a sequence of three mentored teaching placements (Moodle: Bard Center for Curatorial Studies Self Evaluation, 4; Bard Center for Environmental Policy Self Evaluation, 1; Master of Arts in Teaching Self Evaluation, 3).

### **Support of the Student Experience**

The graduate programs all offer their students academic support through their studies, including writing tutors, workshops on preparing resumes, and audition preparation. Graduate students have access to the book and periodical collections and online resources of the Stevenson Library on the

Annandale campus, the library and archives of the Center for Curatorial Studies, and the library of the Bard Graduate Center in New York City.

All of the graduate schools have support structures for entering students. Each graduate has an orientation session at the beginning of the first year, which introduces the students to their academic program and faculty and also to the student services available on the main campus or through arrangements with other service providers in their vicinity. The Bard Graduate Center offers its students skill-building workshops and access to a clinical social worker who can counsel students about their personal and professional performance goals (Moodle: Bard Graduate Center Self Evaluation, 9-10). The Longy School has a Portfolio Project course that helps students develop skills in resume writing, website development, and the business side of music performance (Moodle: Longy Self Evaluation, 10). Students at the Levy Economics Institute and in other graduate programs on the Annandale campus have access to the Career Development Office. The Bard MBA in Sustainability places an emphasis on communications skills and supports scaffolded writing and speaking assignments throughout the curriculum; career development is supported by a designated career advisor (Moodle: Bard MBA in Sustainability Self Evaluation, 3). The Graduate Vocal Arts Program has classes on career skills led by arts managers and administrators (Moodle: Graduate Conducting Program/Vocal Arts Program Self Evaluation, 3). Students in the Levy Economics Institute M.S. degree program participate in research closely integrated with the Institute's ongoing research agenda (Moodle: Levy Economics Institute Self Evaluation, 2).

### **Assessment of Student Learning**

All the graduate programs clearly state their requirements and performance expectations in their student handbooks. Because the programs are largely pre-professional, performance is often connected to the expectations of their respective professions. In all the programs, students are evaluated not only in their individual courses, but each semester or each year by the program's Graduate Committee, made up of the program director, core faculty members, and in some cases, outside professionals.

### **Planning**

All of the graduate programs conduct their institutional planning in consultation with Bard's upper level administrators, including the vice president and dean of graduate studies, the vice president for academic affairs, and the president, and in some cases with an advisory or governing committee appointed by the individual program. The Center for Curatorial Studies has a Governing Board; Bard CEP and the Bard MBA share an Advisory Board; the Longy Board of Governors has an Education Committee; and the ICP-Bard Program has a Graduate Committee.

### **Administration and Oversight of the programs**

Since Bard's 2007 Middle States Self Study, the relationship of Bard's graduate programs to the undergraduate college has been regularized, without loss of the distinctive quality of each program. The vice president and dean of graduate studies oversees all the graduate programs; their academic directors report regularly to him on their program's mission, curriculum, budget, faculty hiring, recruitment and admissions, student services, and relationship to the undergraduate college. The dean of graduate studies reports regularly on the graduate programs to the president and the Bard Board of Trustees. All Bard's graduate programs are registered by the New York State Education



Department or by the accrediting agency of the state in which they are located. The graduate programs of the Longy School of Music are approved by the Massachusetts Board of Higher Education; and the Bard and Longy MAT Programs in Los Angeles are accredited by the California Commission on Teacher Credentialing. All new graduate programs must be approved by the Bard Board of Trustees, and all have been included by the Middle States Commission on Higher Education under Bard College's institutional accreditation.

### **Bard High School Early Colleges**

Bard College maintains a domestic network of Early Colleges (<http://www.bard.edu/earlycollege/about/>), in which Bard partners with public school systems to provide a tuition-free, liberal arts college education to students as part of their four-year public high school program. Upon successful completion of 9<sup>th</sup> and 10<sup>th</sup> grade, students enter a two-year sequence of college classes. They are taught by college faculty in undergraduate seminars and receive college credits. Students in the Bard High School-Early Colleges (BHSECs) at Baltimore (<http://bhsec.bard.edu/baltimore/>) and Cleveland (<http://bhsec.bard.edu/cleveland/>) earn an AA degree from Bard College concurrently with a high school diploma; students in Early College Centers in New Orleans (<http://www.bard.edu/ecno/>) and Hudson earn Bard College credits. (nb: The Early College network also includes programs in Manhattan, Queens, Newark, and Harlem that are accredited through Bard College at Simon's Rock.)

The mission (<http://www.bard.edu/earlycollege/about/mission/>) of the Early Colleges - to raise the quality and standards of secondary education and enable students from all backgrounds to succeed in college (<http://www.bard.edu/earlycollege/impact/results/>) – resonates with the mission of Bard-Annandale and the rest of the network and is clearly stated on all relevant webpages and in print materials. Curricular and institutional goals within individual schools and across the network are linked to this mission though – as with the international campuses – they vary from campus to campus. In Hudson, which opened its doors this fall, the primary goal is seating a class of students able to meet the demands of the college curriculum. Baltimore, which will graduate its first class in 2017, is focused on the college application process and Cleveland and New Orleans, which are more established, are working to strengthen curricula, track alumni, and increase collaboration and academic resource-sharing with the other Early Colleges and with Bard-Annandale.

In the BHSECs, high school classes and college classes are conducted in the same building and are taught by many of the same faculty; this allows the high school students to understand the purpose of the program and helps them prepare adequately for the college program, which serves the dual purposes of satisfying Bard's requirements for the AA degree (<http://bhsec.bard.edu/cleveland/academics/>) and local (state) requirements for the high school degree. These continuities between the high school and college programs mean that they are governed by both Bard and local school districts. The school leadership teams devise their own strategies for balancing the sometimes competing and always intense demands of these dual governance systems; through regular meetings at the network level, we are working to share strategies across campuses to minimize these tensions and enhance these partnerships (Appendix 8.1 Bard High School Early College Network Meetings 2015-2016). The Early College Centers, by contrast, provide a half-time undergraduate course of study and no degree or certification. As a result, Bard does not operate high school programming and is responsible only for undergraduate

coursework, which is independently accredited by high school partners on a case-by-case basis. This model avoids the demands of dual governance but requires regular outreach and partnership with local high schools; it also means that faculty need to be hired on a part-time basis, which introduces complications that the BHSECs do not have. Here, too, we are working at the network level to understand the challenges campuses have in common and how they can learn from others' responses to those challenges.

Like Bard in Annandale and its other network institutions, both the BHSECs and the Early College Centers deliver a coherent liberal arts and sciences curriculum that is developed and taught by qualified faculty and overseen by administrators who promote idealism and rigor. As is the case in Annandale and in the international partnerships, all Early College students begin their college studies with a one-week Writing and Thinking Workshop, modeled on the 3-week Language and Thinking Workshop in Annandale, and complete the yearlong First-Year Seminar as well as a Sophomore Seminar; these are based on the First-Year Seminar course taught in Annandale. In addition, High School-Early College students are required to complete distribution requirements (<http://bhsec.bard.edu/baltimore/academics/>) across a range of disciplines and Early College Center students are required to take one elective class each semester in addition to the required First-Year or Sophomore Seminar. As is the case elsewhere in the network, small class sizes and IWT-trained faculty help ensure that students experience the core elements of liberal arts and science education: critical thinking, student-centered learning, breadth as well as depth of study, and interdisciplinary study. Courses are taught by qualified college instructors (Moodle: Bard High School Early College (BHSEC) Faculty, BHSEC faculty list) who are active in their fields and who have terminal degrees appropriate to their disciplines. Each campus conducts its own searches, and assessment and review of faculty occurs through course evaluations that are conducted at each institution at the end of each term. These evaluations are shared with the faculty member and reviewed by appropriate members of the administration in meetings with each faculty member.

Each campus provides support (<http://bhsec.bard.edu/cleveland/studentlife/support/>) for students outside of the classroom through learning centers, college transfer offices, and a faculty advising system. To an extent that often surprises visitors to the Early Colleges, life outside the classroom resembles a college environment as much as life inside the classroom. Students enjoy robust extra-curricular activities, ranging from Model United Nations and debate to theater, music, dance, poetry, and a range of civically engaged and student-led groups and activities.

As is the case across the network, the Early Colleges aim to promote student-centered learning, engaged reading, critical thinking, improved academic writing, and civic engagement. Continuous assessment at the institutional, program, and course levels allows us to measure the extent to which our programs and our curriculum achieve these goals. Assessment of learning at the institutional level occurs through the use of shared assessments and grading rubrics at the curricular milestones of Language & Thinking and First Year Seminar and at graduation, allowing us to measure growth over the two-year Early College cycle (Moodle: Bard Early Colleges, Assessment, multiple reports). Learning outcomes and requirements at the program level are articulated in program websites and learning outcomes at the course level are specified in syllabuses that outline intellectual and skills-based goals for each class (Moodle: Early Colleges, syllabuses listed under each institution). Assessment at the program level occurs through formal and informal curricular review processes,

and assessment at the course level occurs through regular writing assignments, exams, and presentations, and projects that are specified in course syllabi and academic plans.

At the institutional level, principals and deans of studies, who oversee administrative and academic functions, hold regular faculty meetings; these meetings provide opportunity for continuous review and refinement of assessment and academic programs and courses and serve as important moments for planning and resource allocation. The dean of the early colleges oversees administrative and academic functions at the network level and conducts regular network-wide meetings of institutional leadership teams; these allow for assessment and planning occur at the institutional level. He is aided in his work by the Bard Early College Advisory Board (which includes an active Programs Committee that provides formal and informal program evaluations and review of new curricular proposals), by the Annandale-based Faculty Exchange and Oversight Committee (Moodle: Early College Faculty Exchange and Oversight Committee, Early College FEOC), and by Bard's vice-president for early colleges, who has fiduciary oversight of the program as well as responsibility for coordination across the Early Colleges, advocacy for the Early College concept in education reform, relationships with public systems and school districts, and management of campus and network administration. In his fiduciary role, he oversees a budget that combines public, per-pupil funds (provided through school districts and state education agencies) and private philanthropy. Working with school leaders and key financial oversight personnel at Bard-Annandale, including the assistant controller, the controller, and the vp for strategic initiatives, he sets budgets for all Early Colleges and empowers the school principals to manage them.

### **The Bard Prison Initiative**

The cornerstone of Bard College's mission is a commitment to the transformative nature of a liberal arts education and the centrality of education in a democratic society. Incarcerated Americans are uniquely isolated from access to the overstrained resources of the educational system, both prior to and following their imprisonment. Bard's commitment to BPI reflects its commitment to liberal education in general as the key to progress in every society, at every level. To date, the program has awarded 344 degrees (289 AA, 55 BA); currently 300 students are enrolled in the program. The Bard Prison Initiative (Moodle: Bard Prison Initiative Self Evaluation) runs programs in six prisons, including Green Haven, Taconic, Eastern, Woodbourne, Fishkill, and Coxsackie.

BPI enrolls incarcerated men and women in Associate of Arts and Bachelor of Arts degree programs in the liberal arts. All credits and degrees are from Bard College, and the course and distribution requirements of these degree programs are consistent with those of the main campus as much as is feasible within the restricted prison environment. The curricular structure is designed to account for the relatively slower pace with which these students move through college and the disparate levels of preparedness that they bring with them upon enrollment.

Following a selective admission process, students initially enroll in the AA degree program, which typically takes three years to complete. Students who earn AA degrees are then eligible to apply to the more intensive BA degree program. The admission process for the BA degree is directed by the Bard College dean of admissions, and the degree typically takes an additional five semesters to complete.

Students accepted to BPI are provided with a short orientation program and then begin Language and Thinking using the same materials and approach as those students on the Annandale Campus. In their first year, students take First Year Seminar and Citizen Science, as well as begin to fulfill distribution requirements. Students accepted into the BA program go through moderation, and write a senior project with a faculty adviser, just as students on the Annandale campus do.

The BPI curriculum reflects in both breadth and depth the liberal arts curriculum of the college as a whole. During the 2014-2015 academic year, 68 different faculty members taught 133 courses across the full range of the liberal arts and sciences, including courses in anthropology, art history, biology, computer science, history, literature, Mandarin Chinese, mathematics, music, philosophy, political studies, public health, writing, and studio arts (Moodle: Bard Prison Initiative Self Evaluation, sample courses pages 10-17, sample syllabi, pages 18-125). 29 of these courses were part of BPI's writing curriculum and were supported by peer tutoring and faculty workshops while being overseen by the program's director of college writing and academic resources. Another 24 of these courses fit within BPI's math curriculum and ranged from Basic Algebra to the Calculus sequence to Complex Analysis. Aside from Basic Algebra, which did not carry college credit, all of the aforementioned courses were credit bearing and integrated into Bard College's curriculum.

The BPI faculty includes tenured, tenure-track, and visiting Bard faculty, as well as faculty visiting from other colleges, including Columbia, MIT, NYU, Yale, and the New School (Moodle: Bard Prison Initiative Self Evaluation, Bard Prison Initiative Faculty, 8). Faculty are hired on a per-course basis, and academic credentials and teaching experience are the primary selection criteria. Typically, a faculty member must have a Ph.D. or be ABD, though in certain cases, particularly in the written and fine arts, a Master's degree or extensive professional experience will constitute sufficient credentials, as they do on the main campus. Prospective faculty are initially evaluated by the director of college operations and then submitted for review by the Faculty Oversight Committee (FOC). The FOC consists of senior Bard faculty representing every academic division of the College and a senior administrator, currently the vice president for academic affairs.

Over three hundred alumni have been released from prison since BPI began, at a rate that is now approximately 60 per year. BPI works to ensure that every alumna and alumnus has access to continuing educational opportunity, as well as quality healthcare, meaningful employment, and sufficient housing. While some of that work is done directly by BPI's reentry staff, much of it involves creating relationships between those alumni and New York's leading service providers. BPI demonstrates a strong commitment to the continuing education of its alumni. The credits that students obtain during their incarceration are fully transferable to other postsecondary institutions, and BPI has assisted every alumnus and alumna who has expressed an interest in returning to school.

### **Micro College**

In August, 2016, Bard opened a "micro college" in partnership with the Care Center (Holyoke MA) (<http://www.carecenterholyoke.org/academics/care-center-college/bard-holyoke/>). Consistent with Bard's mission to be a liberal arts college acting in the public interest, the micro college offers a curriculum leading to the AA degree to low-income women whose education has been interrupted by pregnancy and parenting. The curriculum consists of courses in history, literature, math, anthropology, politics, philosophy, and science. Like the rest of Bard's undergraduate programs,

education in the micro college emphasizes writing, reading, and critical thinking.

The micro college is overseen by the Bard Prison Initiative.

### **The Clemente Program in the Humanities**

Bard's Clemente Program in the Humanities is a national program intended to serve low-income students of any age with little chance of access to college (<http://clemente.bard.edu>). Like BPI, the Clemente Program is expressive of Bard's mission in its commitment to providing liberal arts education to all. Since its founding in 1995, the Clemente Program has enrolled over 3,000 students in national programs supported entirely by donations and grants. In 2014, this achievement was recognized by the Obama administration, which awarded the Clemente Program a National Humanities Medal.

The curriculum, which consists of courses in literature, philosophy, American history, art history, and writing, has been approved by the Bard Faculty Executive Committee. Clemente students meet over the course of an 8-month period for 110 hours of study with class meetings scheduled twice per week. Those who complete the program satisfactorily earn six credits and a certificate. The program pays for tuition, books, travel expenses, and childcare. Typically, the program enrolls 200-300 people per year nationally.

The Clemente program is supported by a board of directors, a national program director, and an academic director. The national program director and academic director work together to ensure consistency in hiring and academic standards by meeting regularly and maintaining oversight of each Clemente program. Faculty, curricula, and credits awarded at each site are reviewed by the national program director and the academic director. Each summer, Bard hosts a meeting that brings together Bard staff, course directors, faculty, and other interested individuals from around the country in order to share experiences and address issues of common concern, such as student retention, curriculum, and pedagogical techniques.

The Clemente program counsels students on application to college, and the programs in New York City, Chicago, and Kingston offer a two-semester sequel during which students can continue to hone their skills before applying to college. Most recently, the Clemente Program was awarded a substantial grant by the Teagle foundation to design an academic curriculum for underserved veterans and their family members (<http://www.teaglefoundation.org/Grants-Initiatives/Grants-Database/Grants/Special-Project/Clemente-Veterans-Initiative> )

## **Standard IX: International Campuses**

Bard's network of international campuses (<http://www.bard.edu/cce/international/>) is an integral part of the College's mission. It represents the core of liberal arts and science education – critical thinking, student-centered learning, breadth as well as depth of study, interdisciplinary study – and is meant not only to impact students' learning experiences, but to impact the general educational environment in which the network institutions are situated. Like our campus in Annandale, our campus in Berlin and our partnerships with universities in Russia, the West Bank, and Kyrgyzstan deliver a coherent liberal arts and sciences curriculum that is developed and taught by qualified faculty and overseen by administrators who, like their colleagues in the US, work to balance idealism and rigor with economic and political realities. The Bard degree is given in each of these locations and, as in Annandale, each campus collaborates with local stakeholders (for the three partnership programs, this includes our university partners) to ensure that this is done in a manner that meets the needs of the students and communities it serves and to meet local regulatory and accreditation requirements as well as those that govern the New York campus. When we apply the Middle States standards of accreditation to the network institutions, we find that there are differences across several of the standards as each institution adapts to its local environment but we also find that the key features of the curricular and institutional structures at Bard's main campus in Annandale are replicated on the international campuses, that there is more similarity than difference across the campuses, and that Bard's partnerships enrich students in Annandale-on-Hudson and at the partner institutions.

### **Mission**

This overarching similarity is most evident in the matter of mission. Each of the international campuses has a publically available mission statement that resonates with Bard's. Al Quds Bard (AQB) (<http://www.bard.alquds.edu>), for instance, specifies the institution's commitment to "student-centered learning, the development of independent inquiry, and the free exchange of ideas" and the belief that "to educate future leaders and foster economic development education should encourage a critical turn of mind and an entrepreneurial spirit." The American University of Central Asia's (AUCA) mission statement (<https://auca.kg/en/mission/>) identifies the value of "critical inquiry and investigative learning both for their own sake and for the development of an open, diverse, and just society that suits the region in which we learn and serve" and Bard College Berlin's (BCB) mission statement (<http://www.berlin.bard.edu>) speaks to its ongoing commitment to the development of critical thinking and writing skills and to interdisciplinary studies, ones which not only cross traditional disciplines but also bring together critical, quantitative and creative approaches to questions of value and to processes of cultural transformation. Because it is part of a larger institution, Smolny does not have a separate mission statement per se, but its focus on the goals of a liberal arts and sciences education is made clear on its webpage (<http://artesliberales.spbu.ru/academics-en>), and its status as the first faculty of liberal arts and sciences at a Russian institution, speak to similar goals.

Curricular and institutional goals are linked to mission on all campuses, though goals vary according to local needs. AUCA (<https://auca.kg/en/nga/>) and AQB, for instance, have developed programs to extend their liberal arts curricula to students from disadvantaged backgrounds for whom English is not a first language. Bard College Berlin is developing support programs for Syrian refugees who



began attending that College in fall 2016, and Smolny is engaged in outreach (<http://artesliberales.spbu.ru/about/partners/umo>) to Russian institutions to promote liberal arts and sciences education and student-centered teaching methods using methods taught by Bard's Institute for Writing and Thinking (<http://writingandthinking.org>). It is important to note that wherever there is substantive divergence from the Annandale model, it is a result of dynamic decision-making processes involving representatives from Bard and from the partner institutions. Ongoing assessment at the institutional and program levels, as well as ongoing assessment of student learning allows us to monitor the impact of these divergences and work towards resolution of them in cases where such resolution is likely to yield improvements. We do not presume that this is the case, however, and are open to innovations that enhance the liberal arts experience.

Regular review at multiple levels allows us to ensure that the missions and goals of the international campuses remain coordinated with Bard's mission. There is a Faculty Exchange and Oversight Committee (FEOC) for each institution (Moodle: Faculty Exchange and Oversight Committees); these committees are comprised of faculty and administrators from Annandale and from the international campuses and are charged with reviewing issues ranging from course offerings to teaching methods, to advising, to admissions and recruitment. Regular video conferences are supplemented by face-to-face leadership meetings, and members of the FEOCs regularly visit the partner institutions and welcome visitors from partners at Bard (Moodle: Faculty Exchange and Oversight, Activities). Additionally, Bard faculty and administrators serve on formal oversight boards at each institution, whether it is AQB's Coordination Council (Moodle: Al Quds Bard, Coordination Council) or AUCA's Board of Trustees (<https://auca.kg/en/trustees/>), BCB's Academic Advisory Board (<http://www.berlin.bard.edu/about-us/governance/>), or Smolny's Academic Council ([http://artesliberales.spbu.ru/research/structure/academics\\_board](http://artesliberales.spbu.ru/research/structure/academics_board)), where Bard faculty are the first international faculty to serve on in such a capacity at St. Petersburg State University. These oversight structures also allow us to ensure that institutional missions and goals are reviewed and updated on a regular basis.

### **Ethics and integrity**

Each campus has handbooks or stated policies that guide faculty and student affairs and that are consonant with the policies and practices of the Annandale campus (Moodle: see handbooks under individual institutions). There are, however, differences across the network that reflect local cultures, politics, and law, just as there are differences between the environments in Annandale-on-Hudson and those of the Bard Prison Initiative. At times, political circumstances can pose challenges: AQB has Israeli faculty, but is constantly battling with those who fear "normalization" and support academic boycotts. In Russia, governmental restrictions on speech and assembly limit the ability to realize fully the freedom of expression and, while these restrictions generally do not apply to the classroom or publishing, Smolny faculty must deal with the challenge associated, for example, with laws prohibiting the propagation of homosexuality.

The other area in which there is considerable variation is, not surprisingly, compliance. Each of the network institutions is responsible for complying not only with relevant US laws but also with the laws of their own countries; while these rarely come into conflict, there are sometimes gaps. This means that some of our programs are responsible to regulatory mechanisms that seem peculiar in the US (Bard College Berlin is required to have 50% of its students be eligible for the German



degree, for instance), and some US regulatory mechanisms are unfamiliar abroad (at AQU, for instance, there is no federal law governing research involving human subjects, and so no understanding of IRBs). Furthermore, there are open questions about the reach of US laws (do they apply to students who are eligible to earn a degree from the US but who receive no US-based funding and who have never set foot in the US?). We are very much aware of these variations across the network and we do what we can where we can to resolve them. However, we are limited in our ability to effect widespread political and cultural change and we recognize that the development of some kinds of policies and procedures must proceed incrementally, by building support and buy-in with our partners. Importantly, the handbooks and policies that govern our programs make clear the institution's values and the institution's commitment to stand by them, and short- and long-term planning documents for the several campuses include continued efforts to bring policies and procedures into line.

Bard College Berlin (<http://www.berlin.bard.edu/admissions/financial-aid/>) and AUCA ([https://www.auca.kg/en/financial\\_aid/](https://www.auca.kg/en/financial_aid/)) maintain their own financial aid offices and publish their policies online, and Al Quds Bard (<http://www.alquds.edu/en/study-with-us/financial-aid/who-are/mission-vision.html>) works with the financial aid office at its partner institution. As a faculty of the state university, Smolny ([http://artesliberales.spbu.ru/admissions/why\\_smolny/rules](http://artesliberales.spbu.ru/admissions/why_smolny/rules)) admits budgetary students, who receive a state-sponsored education with no fees involved, and fee-paying students, whose admission is not related to financial need but is based on academic ability. Admissions decisions are made by the Smolny Admissions Committee, which awards a limited number of scholarships from the FLAS endowment based on a variety of issues including academic specialty, academic merit, region of residence, and financial need. In this regard, the financial aid policies are similar in design and application to those employed at the other international campus and in Annandale. So, too, are hiring practices for faculty and staff (Moodle: Al Quds Bard, Hiring Practices; American University of Central Asia, Hiring Practices; Bard College Berlin, Hiring Practices; Smolny, Hiring Practices).

### **Design and Delivery of the Student Learning Experience**

The Bard curriculum is the lynchpin of the international network. All students at all campuses participate in the core elements of the Bard education: Language and Thinking, First-Year Seminar, Moderation, and Senior Project. Because the network is premised on the shared experience of a liberal arts education, each institution also has general education programs that are integrated with pathways to degrees in particular fields; degree requirements, including program-specific and distribution requirements, are made clear on the AQB, AUCA, BCB, and Smolny program websites (<http://www.bard.alquds.edu/academics/undergraduate.html?id=76>, <https://www.auca.kg/en/academics/>, <http://www.berlin.bard.edu/academics/degree-programs/>, [http://artesliberales.spbu.ru/academics/academic\\_calendar/curriculum](http://artesliberales.spbu.ru/academics/academic_calendar/curriculum)). The result is a student learning experience that provides a well-structured, coherent and interdisciplinary academic experience that encompasses general education and specialization in certain areas and fulfills requirements set by both US and local accreditation agencies. In the case of Smolny, the educational standard has set a precedent with the Ministry of Education and Russia-wide, legitimating liberal arts and sciences as a new form of education that can be replicated at other higher education institutions.

In order to promote student participation and interactive pedagogies—both essential to the liberal arts model and unfamiliar in the parts of the world in which the network institutions operate—class sizes and student/teacher ratios are deliberately kept small and faculty are given frequent opportunities to participate in training and development activities. Bard's Institute for Writing & Thinking holds regular on-site faculty development workshops, as well as workshops at network campuses to which partner institution faculty are invited, and has worked to train network faculty to become IWT International Fellows so that they can conduct workshops at their home institutions and for faculty at other institutions in their home countries (Moodle: Institute for Writing and Thinking International Workshops, at end of list). Workshops range from syllabus design to student writing, designing assignments to avoid plagiarism, and fostering close reading skills. Bard has developed a network website (<http://www.bard.edu/institutes/hesp/>) with a variety of resources to support faculty and AQB, AUCA and Smolny have all set up teaching centers modeled on Bard's Institute for Writing and Thinking and its Center for Faculty and Curricular Development to promote student-centered pedagogy.

Courses are taught by qualified instructors who are active in their fields and who have terminal degrees appropriate to their disciplines. Each campus conducts its own searches, in consultation with the relevant FEOC's, and CV's are kept on file at each institution. Regular review of faculty and courses occurs through course evaluations that are conducted at each institution at the end of each term. These evaluations are shared with the faculty member and reviewed by appropriate members of the administration in meetings with each faculty member.

Assessment of faculty, including tenure and promotion, proceeds according to policies specified in faculty handbooks (Moodle: see handbooks under individual institutions; Al Quds Bard (Faculty); American University of Central Asia (Employee); Bard College Berlin (Faculty)). The only exception to this is Smolny: SPSU has no system of tenure, and instead faculty have 2-year or 5-year contracts. There is a system of promotion, though the political climate in Russia makes the review process somewhat fraught. While our ability to impact this climate is of course limited, protecting our colleagues there from extra-curricular intrusion into their work remains a priority for us and we continue to try to insulate the review process from political considerations.

Each campus provides academic support for students outside of the classroom through a faculty advising system that is based on the Annandale model: all teaching faculty serve as advisers, and all students are assigned advisers in their intended programs of study. While most of our partner institutions have embraced this approach to advising, it is an unfamiliar model to academics trained in the Humboltian tradition, as many members of the partner institutions' faculties are, and we continue to work towards improvements in our advising systems abroad. These include advising handbooks (<https://www.auca.kg/en/aam/>) and guidelines and faculty development workshops, the first of which we plan to launch in the 2016-2017 academic year.

### **Support of the Student Experience**

Because the student-centered nature of a liberal arts education is not widely known in the places in which the partner institutions operate, intentional and widely publicized student-support programs are essential.

The admissions policies of each institution are available on their websites (<http://admission.alquds.edu>, <https://www.auca.kg/en/undergrad/>, <http://www.berlin.bard.edu/admissions/>, <http://abiturient.spbu.ru>) so students and their parents know that, unlike their traditional higher education options, admission to most Bard programs is based not just on exam scores but on commitment to learning and a passion for knowledge. As in Annandale, admissions decisions involve not just quantitative data but also an application essay and other qualitative information, and are made committee-style by trained admissions officers. Local accreditation requirements do apply, however, and there are additional requirements of the larger institutions of which they are a part. Admission at AQB is dependent on submission of *tamjihi* grades (the end of high school exam) or SAT scores. At AUCA students must pass English comprehension and other exams, and be interviewed. At least half of BCB's students must have successfully done a German *abitur* (a nation-wide high-school leaving examination) or equivalent. At Smolny, admission is based upon standardized testing in three areas (history, foreign language, Russian), though we are working with the University to introduce more flexibility and allow students to choose among two standardized tests. At each of the institutions there are programs in place to ensure that they are supporting underserved communities and students from diverse geographies, be it the New Generation Academy at AUCA (<https://auca.kg/en/nga/>), the ACCESS program at AQB (<http://www.amideast.org/west-bank-gaza/english/al-quds-bard-access-scholarship>), or special scholarships at Bard College Berlin (<http://www.berlin.bard.edu/admissions/program-for-international-education-and-social-change/>) and Smolny.

As in Annandale, each of the partner institutions offers academic advising, academic support, and other structures to help students persist and graduate. This support begins on each campus with Language & Thinking, which introduces students to Bard's pedagogical approach, prepares them for the academic work of the college, acclimates them to working in English, and serves as an extended campus orientation.

As discussed above, all campuses assign students academic advisers with whom they meet at least once per semester to discuss course selection and who are available regularly and by appointment throughout the semester for academic advising. In addition, each campus provides support through tutoring/writing centers that are modeled on Annandale's Learning Commons. AQB's Academic Resources Centre (ARC) (<https://aqbarc.wordpress.com>) is staffed by recent Bard College and AQB graduates who are trained to work as Writing Fellows; they tutor students and hold regular workshops on topics such as close reading, literature reviews, and citation. AUCA ([https://www.auca.kg/en/writing\\_and\\_academic\\_resource\\_center/](https://www.auca.kg/en/writing_and_academic_resource_center/)) and Smolny ([http://artesliberales.spbu.ru/research-en/research\\_centers/critical\\_thinking](http://artesliberales.spbu.ru/research-en/research_centers/critical_thinking)) also have writing and tutoring centers, and BCB is in the process of expanding its writing center (<http://www.berlin.bard.edu/campus-life/writing-center/>) to include an Academic Support Program, which will be administered by a newly appointed Librarian and Academic Skills Specialist.

Each campus also provides specialized support for students with limited English proficiency. At AQB, this is done through a first-year English track that involves an intensive English course, separate sections of First Year Seminar and English Composition, and an intensive course designed to build English language capacity in an academic discipline. Students at AUCA get additional

support through the New Generation Academy (<https://auca.kg/en/nga/>) and can enroll in special sections of First Year Seminar.

Each institution also supports activities outside of the classroom. There is less of a tradition of campus life programming in the places in which the partner institutions exist, however, so these extra-curricular programs are not as large as those at American colleges and universities. Over the past three years, Bard has been working with the partner institutions to develop opportunities for civic engagement modeled in part on Bard's Trustee Leader Scholar Program, and to develop debate and Model United Nations as co-curricular programs and sources of student outreach to local communities. Students from each institution attend Bard's annual Get Engaged conference (<http://www.bard.edu/cce/hesp/student-conference/>), which brings project leaders together to exchange ideas and approaches. At AUCA, AQB and BCB, (<https://www.auca.kg/en/extracur/>, <http://www.bard.alquds.edu/student-life/student-led-initiatives.html>, <http://www.berlin.bard.edu/campus-life/student-projects/>), there are structured programs that have developed on the TLS model which provide support and stipends. While it is difficult at Smolny to establish formal extra-curricular programs outside of those sponsored by the St. Petersburg State University, students participate in individual projects and Smolny has established both English and Russian language debate teams.

### **Educational Effectiveness Assessment**

Across the network, institutional goals include student centered learning, engaged reading, critical thinking, improved academic writing, and civic engagement. Clear demonstration of the effectiveness of a liberal arts curriculum in general, and the Bard curriculum in particular, in achieving these goals is essential to the on-going success of the international partnerships. For this reason, there is continuous assessment across the network at the institutional, program, and course levels.

As in Annandale, assessment of learning at the institutional level occurs at the curricular milestones of Language & Thinking, First Year Seminar, Moderation and Senior Project. As described above, these curricular programs anchor the academic programs of each institution and through the use of shared assessments and grading rubrics we are able to effectively measure student learning at key points in students' progress through the Bard curriculum. On all campuses, learning outcomes and requirements at the program-level are articulated in program websites and in print materials (<http://www.bard.alquds.edu/academics/undergraduate.html>, <https://www.auca.kg/en/gr/>, <http://www.berlin.bard.edu/academics/degree-programs/>, [http://artesliberales.spbu.ru/academics/academic\\_calendar/curriculum](http://artesliberales.spbu.ru/academics/academic_calendar/curriculum)) and learning outcomes at the course level are specified in syllabuses that outline intellectual and skills-based goals for each class. Assessment at the program level occurs through regular formal and informal curricular review processes, and assessment at the course level occurs through regular writing assignments, exams, and presentations, and projects that are specified in course syllabi and academic plans.

At each institution and across the network, we place a premium on continuous review and refinement of assessment measures at the institutional, program, and course levels. At the network level, this takes place under the aegis of the CCE, which has sponsored a number of cross-institutional assessment initiatives. These include multiple IWT workshops, as discussed above, and

three major assessment initiatives. One was an evaluation of student writing from First Year Seminar and (where applicable) Second Year Seminar (Moodle: Bard Center for Civic Engagement and the Institute for Writing and Thinking Teagle Assessment) and the second was an evaluation of writing in the senior year (Moodle: Preliminary Report on Bard International Senior Project Assessment). The third is the Field Network Evaluation (Moodle: Field Network Evaluation for the Bard International Network), which uses the network itself as a resource for the design of comparable outcomes, trains representatives at each campus in the collection and analysis of qualitative and quantitative data, and does so across time and regions. As in all assessments, the process is as important as the outcomes, allowing faculty and administrators to share insights, promote mutual learning and develop strategies for more effective programs.

In addition, the campuses engage in their own processes of assessment and reform. Based on the results of the Teagle project, AQB revised its FYSEM curriculum in 2014 and, in 2015 it conducted a curricular overhaul in order to better prepare students for the senior project. AUCA conducts surveys of graduating seniors to evaluate the extent to which they think their education has provided the major learning outcomes and core competencies that AUCA claims to provide (Ludlow 301: American University of Central Asia, Senior Survey parts 1 and 2) and all of its academic departments have conducted reviews of their curricula to identify where the various competencies are expected, and the levels to which they are implemented (Ludlow 301: American University of Central Asia, Curriculum Maps). BCB has implemented a longitudinal study in which student skill levels in key areas are measured during their first semester and then again at the end of their senior project (Ludlow 301: Bard College Berlin, Longitudinal Study). At Smolny the Academic Council reviews department reports and the dean produces annual reports for the Board of Overseers; in addition, the newly constituted international Academic Advisory Committee, chaired by Bard President Leon Botstein, will be exploring further steps in the area of assessment.

At all campuses, information about retention, graduation, transfer and placement rates is collected by their Registrars' offices and shared with the relevant faculty committees. While the truest measure of the effectiveness of our international programs is the engagement of our students and alumni in the civic and social arenas in which they live and work, our partner institutions are also concerned to help their students gain employment after graduation. At all of the institutions, postgraduate planning happens through curricular milestones (moderation papers include reflections on post-college plans; moderation and senior project boards include discussion of the same) and academic advising. AUCA's Alumni office works to build networks among graduates, and their Career Service Office ([https://auca.kg/en/career\\_services/](https://auca.kg/en/career_services/)) develops relationships with local and international organizations, helps students with resume and cover letter writing, offers career-related events and skills development workshops, and provides information about employers and job and internship opportunities. Career development programs at the other campuses are not as formally developed and post-graduate advising occurs mainly at the faculty level through workshops, lectures, etc. How we can develop more effective career development opportunities at the network institutions is a question that should be addressed in the near future.

### **Planning, Resources, and Institutional Improvement**

Planning for each campus occurs locally: each of the partner institutions manages its own budget and staffing with greater or lesser Bard involvement, depending on the circumstances, and each has

or is in the process of developing a strategic plan that take account of its local circumstances and relationships.

AQB has 343 students (260 BA, 83 MA) and approximately 41 FTE faculty members. The campus is located in Abu Dis. The operating budget is approximately \$3M with indirect cost. It is governed by a joint Coordination Council, which oversees the work of the joint academic committee and the joint administrative and finance committee. These committees are responsible for ensuring the aligning of academic, administrative and financial work-plans with the mission and goals of the institution and assessing implementation. Faculty programs meet on a regular basis for ongoing program assessment and development purposes. Program heads within each division meet at least biweekly to review the work of all programs within the divisions and ensure all programs are working toward shared goals and sharing resources as efficiently as possible. Finally, division heads meet at least monthly to ensure planning across divisions is aligned and resources distributed according to shared priority and needs. Central to the scope of work of AQB's director of administration and finance and program director is ongoing measurement and assessment of the adequacy and efficient utilization of institutional resources to support the institution's mission and goals. These two positions, one based in Abu Dis and one in Annandale, are in constant contact to ensure that resources are available and put to use in line with the decisions of AQB's governing bodies, institutional and grant budget, and the standards and best practices of both partner institutions. To this end, the director of administration and finance and program director are the primary and regular liaisons with the full range of administrative and support offices on both campuses.

AUCA has 1195 students, approximately 135 FTE faculty members and 200 staff members. Its new campus, which was built in 2015, consists of a main building (approximately 16,000 square meters), which has sufficient space for students, faculty and staff, and a smaller building (1500 square meters) which is located in the center of the city and which is used for the MBA program and the Continuing Education Center. While AUCA's operating budget, which is approaching \$10M, does not sound particularly large by US standards, given salaries and costs in Kyrgyzstan it is the equivalent of a budget of approximately \$75M in the US. Budgetary planning is overseen by the vice-president/chief operating officer and is guided by a comprehensive assessment completed by the university as a whole and each individual academic and administrative unit. More recently, AUCA has adopted a divisional model, based on Bard's, and has empowered each academic division to take greater control over its own budgets, including salary budgets, in order to allow them to align resources with their goals. In this way, financial planning and budgeting will be closely linked to the missions and, goals of the programs and the university while also ensuring robust constituent participation and use of assessment results. The office of the VP/COO is currently working on introducing a Key Performance Indicators system for analyzing the performance of the university academic and non-academic units.

Bard College Berlin has 210 students, approximately 19 FTE faculty members (plus currently 5 FTE in semester-long teaching contracts) and 30 (27 FTE) staff members. The campus consists of eleven buildings with 5,891 square meters of usable floor space, spread over four blocks in a residential neighborhood of Berlin. The 2015-16 operating budget was EUR 4.968M. Budgetary planning is overseen and guided by the managing directors. Institutional planning is directed by the University



leadership, in consultation with the FEOC, the Academic Advisory Committee, the Board of Governors and the Academic Senate as well a strategic plan (Ludlow 301: Bard College Berlin, Strategic Plan) that is being developed in wide consultation with stakeholders in Berlin and in Bard-Annandale; it focuses on:

- 1- *guided growth of the BA student body* to an enrollment of 350, with an entering class of 80, by 2025.
- 2- *deepened curricular offerings* in the social studies (especially economics and political studies) and in the practicing arts, including curatorial studies, while maintaining teaching strength in core humanities fields such as philosophy, literature, art history and potentially history.
- 3- *infrastructural and support staff expansion* (especially expansion of the cafeteria, the development of a large lecture hall/gathering space that can accommodate the entire campus community, and additional positions in the Registrar's Office and in Student Life).
- 4- *increasing income through fundraising, grants, limited tuition increases and the expansion of revenue positive study-abroad programs*. We have recently hired a director of development to oversee the fundraising and grant application processes, and a communications officer working with the press and in other kinds of public outreach and additional Admissions staff in to guide the development of the profile of Bard College Berlin and to reach an expanding sectors of potential students.

Smolny has 515 students (478 BA & 37 MA), approximately 70 FTE faculty members and 40 staff. Because it is a part of St. Petersburg State University, financial planning, accounting and human resources are all governed by the University regulations. However, there are institutional structures that guarantee that Smolny's specific needs are met; these include generous Russian Federal funding for student scholarships, endowments held in Russia and the United States, and annual giving provided by Russian and American philanthropy. Budgetary planning is overseen by St. Petersburg State, but discussed and strategized in the Coordination Council.

### **Governance, Leadership, and Administration**

While the partner institutions have complex administrative structures that include leadership in Annandale and at the home institution, they are all governed and administered in a manner that allows them to realize their stated missions and goals in ways that benefit the institutions, their students, and the other constituencies they serve.

Since AQB is a joint academic program of Bard College and Al-Quds University, it is governed by the boards of trustees of both institutions. The presidents of each institution, who report to their respective boards, serve as co-chief executive officers of AQB and in this capacity, they direct the work of the AQB Joint Coordination Council, which provides general oversight of AQB, develops broad strategies for academic, administrative, and financial development of AQB, and reviews other areas of academic cooperation between Al-Quds University and Bard College. This Council represents the best practices and policies and procedures of each institution, while ensuring the implementation of AQB's jointly articulated mission and goals. The co-CEOs' credentials are reviewed by their respective boards of trustees to ensure they are coterminous with the responsibilities required of their positions. Each CEO oversees a team of trained administrators and academic staff (Ludlow 301: Al Quds Bard, Organizational Chart), including the vice presidents for academic affairs and administration and finance, under whom each institution's day-to-day activities are managed through the work of several joint working committees, including the Joint Academic Committee and the Joint Administration and Finance Committee, and major administrators such as



AQB's dean and director of administration and finance. Committees of all levels and academic and administrative working teams comprise faculty and staff bearing qualifications commensurate with the responsibilities of their positions. Each governing and working committee, as well as each academic and administrative position, has a detailed scope of work clearly outlining reporting relationships, responsibilities and expectations.

AUCA's charter (Ludlow 301: American University of Central Asia, Charter) stipulates that final control of the activities of the university is vested in an independent board of trustees. In addition to exercising fiduciary oversight, the Board appoints the AUCA president, who is in charge of all day-to-day operations of the university. The president is assisted by a chief operating officer, a chief information officer, and an Academic Council, which is chaired by the president and which comprises the heads of the four divisions of AUCA (Ludlow 301: American University of Central Asia, Organizational Chart). The Faculty Senate, which is AUCA's main elected body, is charged with oversight of major academic issues, including curriculum, research, academic standards, promotion of faculty, financial strategy and student life; it proposes policies regarding the educational activities of the university, including new academic programs and courses. According to Kyrgyz Law, the University must also have something called the Uchenyi Sovet, and the Faculty Senate acts as its executive body. AUCA also has a faculty and staff union, which negotiates workplace issues with the university administration, and an elected student senate, which acts as the body to defend and promote the rights of students at the university.

Unlike AQB and AUCA, Bard College Berlin is governed solely by Bard College and, as such, its governance structure looks most similar to the one in Annandale. The Bard College Board of Trustees oversees Bard President Leon Botstein, who appoints and oversees Bard College Berlin's Academic Advisory Board (<http://www.berlin.bard.edu/about-us/governance/>). Managing directors oversee the administrative operations of the College, and the dean and associate dean of the College oversee its academic operations. The managing directors and academic deans are assisted by a Board of Governors, which plays an advisory role to them, and by the Academic Senate (<http://www.berlin.bard.edu/about-us/governance/academic-senate/>). At every level, including appointment and assessment of chief staff members and general oversight and strategic planning, as well as the limits of governing bodies regarding day to day affairs and operations and outlines of the structure of decision-making and oversight, administration and governance are regulated by the Bard College Berlin Academic Statutes (<http://www.berlin.bard.edu>). Evaluation of administrators is carried out by the Academic Advisory Council; reports are submitted each year to the Academic Advisory Council and to the Board of Governors. Plans are in place to develop a handbook, including evaluation processes, for administrative staff.

The governance structure for Smolny most closely resembles that of AQB: while primary day-to-day administrative control, ownership of property, and primary budgetary oversight is a function of St. Petersburg State University, the academic program was formed collaboratively with Bard College, Bard faculty serve on the formal university academic body overseeing the program, FLAS' Academic Council, and interactions between St. Petersburg State and Bard are governed by a bi-lateral agreement, which is implemented through a Coordination Council. Additionally, Bard President Leon Botstein chairs an international Academic Advisory Board, which provides guidance and recommendations for the development of all elements of the academic program.

## Conclusion

Ten years ago, Bard College was an undergraduate institution with a number of innovative extensions: a small number of graduate programs, a prison education program, a partnership in Russia, and new public high school early colleges. The Bard network of 2017 has built on its early successes, with growth in every segment; it is more complex and more cohesive, united by the College's ideals despite the very different contexts in which we operate. The undergraduate college has likewise expanded and strengthened its curriculum, in both general education and the academic programs, and has created and strengthened extra- and co-curricular opportunities for its students. As this continuing growth makes clear, Bard College is very much a living institution, unafraid of change or of facing new challenges.

To echo the president's introduction, in the next ten years the college will continue to pursue its ideals, to expand educational opportunities domestically and internationally, to connect education with civic engagement, to support the arts, and always to maintain its focus on the individual student. Core recommendations emerging from this self study can be grouped into three themes: continuing to develop our practices of internal assessment and self-improvement, continuing to develop and pursue our institutional financial strategy, and continuing to develop the connections within our network.

Former Dean of the College Michèle Dominy led significant growth in our institutional understanding of the value of self-assessment, and new Vice President for Institutional Research and Assessment Mark Halsey is taking the lead in implementing a more centralized view of assessment, data management, and improvement of institutional processes. The College has participated with other institutions in a Teagle-funded assessment of Senior Projects and is in the process of assessing writing in First Year Seminar. A regular process for review of academic programs has been developed and implemented and is itself under review by the Curriculum Committee. The Student Affairs offices are planning and implementing assessment procedures for new programming. The Distribution Requirement Review Committee and Academic Advising Review Committee have assessed particular aspects of the undergraduate curriculum and undergraduate life. The work of the former group led to an endorsement of the current structure of requirements with refinements to particular areas, while the latter group has just presented its final report, which will be taken up by the faculty governance structure in the coming semester. Finally, the College has just received data from its first year of participation in the National Survey of Student Engagement and plans to continue collecting this data to examine trends and to inform institutional decision making. All of these augment the College's integral and long-standing practices of assessment. Faculty are assessed via student evaluations in each course and via our faculty evaluation procedures as described in the Faculty Handbook. Student work has traditionally been assessed in particularly rich ways: not only within courses, but also broadly and with a focus on the individual in both Moderation and the Senior Project.

The institutional financial strategy outlined under Standard VI includes as one key piece our application for a loan from the United States Department of Agriculture (USDA). This addresses two of the institution's financial goals: refinancing the long-term debt portfolio and helping fund capital investment in several areas of the campus, including renovations of and additions to Kline

Dining Commons, the Rose science building, and the Stevenson gymnasium. A master plan will be developed for the Annandale campus as we incorporate the Montgomery Place property, and planning continues for an endowment campaign.

The growth of the Bard network, domestically and internationally, is an important manifestation of the College's mission. It provides opportunities for collaboration, exchanges, and resource sharing that enrich all parts of the network. Vice President for Academic Affairs Jonathan Becker has the development of the network as a key part of his portfolio, and the members of the Faculty Exchange and Oversight Committees for the various institutions serve as liaisons between the Annandale campus and partners. The Institute for Writing and Thinking has been particularly active in visiting other campuses and hosting visitors, training instructors in the IWT pedagogy and helping develop Language and Thinking programs suitable for each student population. Each individual part of the Bard network provides a student-centered educational experience in the liberal arts and sciences, tailored as appropriate to the particular context but always putting into practice the mission of Bard College. Taken together, the network constitutes a much richer educational and intellectual context for faculty, staff, and students than a more traditional small undergraduate campus could provide.

This self study reflects a dynamic institution with a lively, ambitious, and engaged faculty, staff, administration, and student body. As we plan for the future, we proceed with a more integrated sense of the network, more robust processes of data collection and management informing our assessment strategies, and new administrative roles that will facilitate institutional priorities. Its dynamism makes Bard College an exciting place to work and to learn; upcoming construction projects and a master planning process in Annandale will contribute to the community's ongoing engagement and sense of self. The College will continue to be an engine of educational innovation, driven by the ambition, entrepreneurial spirit, and shared sense of mission that animate this document.

## Abbreviations and Acronyms

AAC&U—Association of American Colleges and Universities  
AARC—Academic Advising Review Committee  
AS—Africana Studies  
AAHE—American Association for Higher Education  
AAUP—American Association of University Professors  
ACAD—American Conference of Deans  
ACE—American Council on Education  
ACN—Academic Career Network  
ADA—American with Disabilities Act  
ATS—Academic Technology Services  
AUCA—American University of Central Asia  
B&G—Buildings and Grounds  
BARC—Bard Academic Resources Center  
BCEP—Bard Center for Environmental Policy  
BCCM—Bard College Conservatory of Music  
BCSR—Bard College at Simon’s Rock  
BEE—Bard Entrance Examination  
BEOP—Bard Equal Opportunity Program  
BGC—Bard Graduate Center for the Decorative Arts  
BGIA—Bard Globalization and International Affairs Program  
BHSEC—Bard High School Early College  
BIB—Bard in Berlin  
BICRT—Bias Incident Community Response Team  
BMF—Bard Music Festival  
BoT—Board of Trustees  
BOP—Bard Opportunity Program  
BPI—Bard Prison Initiative  
BRAVE—Bard’s Response to Rape and Associated Violence  
BRC—Bard Research Council  
BRF—Bard Research Fund  
BRSS—Bard Rockefeller Science Semester  
CaFE—Course and Faculty Evaluation  
CASE—Council for Advancement and Support of Education  
CC—Curriculum Committee  
CCE—Center for Civic Engagement  
CCS—Center for Curatorial Studies  
CDO—Career Development Office  
CDS—Central Data Sharing  
CEC—College Evaluation Committee  
CEP—Center for Environmental Policy  
CEU—Central European University  
CFCD—Center for Faculty and Curriculum Development  
CFLC—Center for Foreign Languages and Culture

CIE—Council for Inclusive Excellence  
CitSci—Citizen Science  
CSLA—Center for Student Life and Advising  
CSP—Continuing Studies Program  
DE—Divisional Evaluators  
DMP—Difference and Media Project  
DOC—Dean of the College  
DOSA—Dean of Students Affairs Office  
DRRC—Distribution Requirements Review Committee  
DSS—Distinguished Science Scholars program  
EA—Early Action  
EC—Executive Committee  
ED—Early Decision  
ECO—Early College Opportunity  
EH—Experimental Humanities  
ELAS—Engaged Liberal Arts and Sciences  
EPC—Educational Policy Committee  
ESL—English as a Second Language  
EUS—Environmental and Urban Studies Program  
FDC—Faculty Diversity Committee  
FEC—Faculty Executive Committee  
FEOC—Faculty Educational Oversight Committees  
FERC—Faculty Evaluation Review Committee  
FERPA—Family Educational Rights and Privacy Act  
FLCL—Foreign Language, Culture, and Literature  
FLET—Foreign Language Exchange Tutor  
FRC—Faculty Resources Committee  
FTE—Full-Time Equivalent  
FYSem—First Year Seminar  
GC—Grievance Committee  
GISP—Global and International Studies Program  
GPA—Grade Point Average  
GSS—Gender and Sexuality Studies  
HAC—Hannah Arendt Center  
HCC—Henderson Computing Center  
HEDS—Higher Education Data Sharing  
HEOP—Higher Education Opportunities Program  
HHMI—Howard Hughes Medical Institute  
HR—Human Rights  
HRP—Human Rights Project  
IAP—Integrated Arts Program  
IAT—Institute for Advanced Theology  
IDP—Immediate Decision Plan  
IHRE—International Human Rights Exchange  
IIE—Institute of International Education

IPEDS—Integrated Postsecondary Education System Data  
IRB—Institutional Review Board  
IRC—Information Resources Council  
IT—Information Technology  
IWT—Institute for Writing and Thinking  
LC—Learning Commons  
L&T—Language and Thinking Program L&L—Languages and Literature  
LAIS—Latin American and Iberian Studies  
LBCC—Library, Bookstore, and Computing Committee  
LEAP—Liberal Education and America’s Promise  
LLI—Lifetime Learning Institute  
MAT—Master of Arts in Teaching  
MBB—Mind, Brain, and Behavior  
MCD—Multicultural Diversity Committee  
MES—Middle Eastern Studies (formerly Multiethnic Studies)  
MFA—Master of Fine Arts Program  
MSCHE—Middle States Commission on Higher Education  
NCAA—National Collegiate Athletics Association  
NITLE—National Institute for Technology and Liberal Education  
NSA—National Security Agency  
NYSED—New York State Education Department  
PAC—Planning and Appointments Committee  
PIE—Program in International Education  
R&T—Research and Travel  
SJB—Student Judiciary Board  
SM&C—Science, Mathematics and Computing  
SR—Simon’s Rock of Bard College  
SST—Social Studies  
STEM—Science, Technology, Engineering and Mathematics  
STS—Science, Technology and Society  
TLS—Trustee Leader Scholar Program  
TON—The Orchestra Now  
VAWG—Visiting Appointments Working Group  
YOLA—Youth Orchestra Los Angeles

## **List of Appendices**

### **Standard I**

- 1.1 Reading List for Language and Thinking Program
- 1.2 First Year Seminar Syllabus Fall 2016
- 1.3 Center for Faculty and Curricular Development Sample Events Calendar
- 1.4 Institute for Writing and Thinking Sample Workshop Offerings

### **Standard II**

- 2.1 Citizen Science Statement on Intellectual Property
- 2.2 Student Clubs Concerned with Diversity
- 2.3 Center for Faculty and Curricular Development Bias Series
- 2.4 Committee on Inclusive Excellence 2015-2016
- 2.5 Federal, State, and Regional Accrediting Agencies for Bard College
- 2.6 Bard College Compliance Officers

### **Standard III**

- 3.1 Language and Thinking Lecture and Film Series
- 3.2 Citizen Science 2015 Student Assessment
- 3.3. Difference and Justice Distribution Requirement Description
- 3.4 Literature Senior Colloquium Sample Syllabus
- 3.5 Graduates from 3+2 Programs, 2013-2016
- 3.6 Bard Global and International Affairs Enrollment
- 3.7 Big Ideas Courses Spring 2017
- 3.8 Faculty Guide to Academic Advising
- 3.9 Tutor Schedule for the Learning Commons
- 3.10 Faculty Diversity Statistics 2011-2016
- 3.11 New Faculty Orientation 2016
- 3.12 Tenure Track Hiring and Review Data 2011-2016

### **Standard IV**

- 4.1 Wellness Programming Sample Events
- 4.2 Athlete Grade Point Average and Retention Rate
- 4.3 Retention Rates
- 4.4 Breakdown of Incoming Class by Ethnicity

### **Standard V**

- 5.1 Tips for Writing Criteria Sheets

### **Standard VIII**

- 8.1 Bard High School Early College Network Meetings 2015-2016



## Appendix 1.1 Reading List for the Language and Thinking Program

### Bard College

### The Language and Thinking Program 2015

#### *Contents*

core texts are marked with this symbol/©©

**Adnan, Etel** “To Write in a Foreign Language” from *Unheard Words* 1

©©**Arendt, Hannah** “Action” from *The Human Condition* 7

**Aristotle** *Nicomachean Ethics* II:5-6; *Physics* I:7; *Rhetoric* I:2 22

©©**Baldwin, James** “The Discovery of What It Means To Be An American” from *Nobody Knows My Name* 26

**Bataille, Georges** “The Economy Equal to the Universe: Brief notes...” Stuart Kendall, trans. 30

**Black Panther Party** “What We Want, What We Believe” 1966 and 1972 32

**Bodhi, Bhikkhu** (translator) Sutta 39 from *The Numerical Discourses of the Buddha* 36

©©**Borges, Jorge Luis** “The Garden of Forking Paths” from *Ficciones*

**Burke, Edmund** selection from *Reflections on the Revolution in France* 38

©©**Bush, Vannevar** “As We May Think” 39

**Butler, Judith** “Gender is Burning: Questions of Appropriation and Subversion” from *Bodies that Matter* 52

**Butler, Octavia** “Bloodchild” and “Afterword” from *Bloodchild and Other Stories* 61

**Cage, John** “Diary: Emma Lake Music Workshop 1965” 70

**Castells, Manuel** “The Spirit of Informationalism” from *The Rise of the Network Society* 72

**Coleman, Gabriella** selections from *Coding Freedom* 76

**Darwin, Charles** “Struggle for Existence”, “Natural Selection” and from “Difficulties on Theory”

from *On Natural Selection* 80 **Darwish, Mahmoud** “If I Were Another” Fady Joudah, trans. 96

©©**Euripides** *The Bacchae* (separate text)

**Farrokhzad, Forugh** “O Bejeweled Realm...” Sholeh Wolpé, trans. 97

**Feynman, Richard** “Scientific Imagination” from *The Feynman Lectures on Physics* 99

**Fourier, Charles** “Civilization in Historical Perspective” 101

**Gandhi, Mahatma** “Means and Ends” from *All Men Are Brothers: Life And Thoughts Of Mahatma Gandhi* 109

©© **Gleick, James** “Revolution” from *Chaos: Making a New Science* 110

**Holt, Nancy** “Sun Tunnels” from *Theories and Documents of Contemporary Art* 121

©© **Howe, Fanny** “Bewilderment” 123

**Jefferson, Thomas** “The Declaration of Independence” 126

**Juana Inés de la Cruz, Sor** “A su retrato” (Sonnet 145) (original and multiple trans.) 128

**Kafka, Franz** “A Report to an Academy” Willa and Edwin Muir, trans. 129 **Kolbert, Elizabeth** “The Sixth Extinction?” 136

©© **Kuhn, Thomas** Preface & Chapter VI from *The Structure of Scientific Revolutions* 150

**Lazarus, Emma** “The New Colossus” 158

**Le Guin, Ursula K.** “The Ones Who Walk Away from Omelas” 158

©© **Lear, Jonathan** *Radical Hope: Ethics in the Face of Cultural Devastation*

**Lorde, Audre** “Fourth of July” 161

**Lucretius** selection from *De Rerum Natura* 163

**Martin, Dawn Lundy** “The Long Road to Angela Davis's Library” 172

**Marx, Karl** “Theses on Feuerbach” 176

**Matthew** 19:16-30 from *The Holy Bible, King James Version* 177

**Mayer, Bernadette** “The Tragic Condition of the Statue of Liberty” 178

**Minford, John** “Commentary on the *I Ching*” from *I Ching = Yijing* 178

**Moten, Fred** selections from “block chapel” and from “i ran from it and was *still* in it,” “all,” “dance warm,” “Backlog 2,” and “B4” 189

**Myles, Eileen** “An American Poem” and “William Dawes” 193

**Nietzsche, Friedrich** *On the Genealogy of Morality*, II: 24-25 194

**Nussbaum, Martha** “How Love Matters for Justice” from *Political Emotions* 195

**Parks, Suzan-Lori** *365 Days / 365 Plays*: “Week 14” 205

**Paz, Octavio** “The Day of the Dead” from *The Labyrinth of Solitude* 211

**Philip, M. NourbeSe** selections from *Zong!* 220

**Piper, Adrian and Lucy Lippard** “Catalysis: an Interview with Adrian Piper” 236

©©**Rankine, Claudia** selection from *Citizen: An American Lyric* 238

**Retallack, Joan** “Poethics of a Complex Realism” from *The Poethical Wager* 243

**Rilke, Rainer Maria** “Archaischer Torso Apollos,” “Archaic Torso of Apollo” (original & multiple trans.) 256

**Saavedra, Leonora** “Carlos Chávez’s Many Worlds” 257

**Sanger, Margaret** “The Woman Rebel” 260

**Sedgwick, Eve Kosofsky** selection from *Touching Feeling: Affect, Pedagogy, Performativity* 262

**Solnit, Rebecca** “Men Explain Things to Me” 266

**Sontag, Susan** selection from *Regarding the Pain of Others* 269

©©**Stein, Gertrude** “Composition as Explanation” 273

**Stevens, Wallace** “Connoisseur of Chaos,” “Thirteen Ways of Looking at a Blackbird,” “This Solitude of Cataracts” 278

**Tocqueville, Alexis de** “Why Great Revolutions Will Become Rare” from *Democracy in America* 280

**Tzara, Tristan** “Dada Manifesto” 290

**United Nations** The Universal Declaration of Human Rights 296

**Waldrop, Rosmarie** “Alarms and Excursions” 300

**Wark, McKenzie** selection from *A Hacker Manifesto* 314

**Weil, Simone** “Draft for a Statement of Human Obligations” 318

**Wittgenstein, Ludwig** selections from *Philosophical Investigations* and *Culture and Value* 321

**Wright, Frank Lloyd** “In the Nature of Materials: a Philosophy” from *Architecture Culture 1943-1968* 326

**Yoshihara, Jiro** “The Gutai Manifesto” from *Geijutsu Shincho* 331

## Appendix 1.2 First Year Seminar Syllabus Fall 2016

### Model Syllabus Fall 2016

"What is Political Freedom?"

Week	Date	Assignment
1	8/29	INTRODUCTION
	8/31	Hannah Arendt, "What Is Freedom?" from <i>Between Past and Future</i>
<b>I. The Individual and the State</b>		
2	9/5	Plato, <i>The Last Days of Socrates: Apology</i> , pp. 39-70; Crito pp. 79-96
	9/7	Plato, <i>The Last Days of Socrates: Phaedo</i> , pp. 116-57
3	9/12	Plato, <i>The Last Days of Socrates: Phaedo</i> , pp. 157-99
	9/14	Plutarch, <i>The Makers of Rome: Coriolanus</i>
4	9/19	William Shakespeare, <i>Coriolanus</i> , Act I
	9/21	William Shakespeare, <i>Coriolanus</i> , Act II-III
5	9/26	William Shakespeare, <i>Coriolanus</i> , Act IV-V
<b>II. 'Born Free, and Everywhere in Chains'</b>		
5	9/28	Jean-Jacques Rousseau, <i>On the Social Contract</i> , Books I-II
6	10/3	Jean-Jacques Rousseau, <i>On the Social Contract</i> , Book III
	10/5	Jean-Jacques Rousseau, <i>On the Social Contract</i> , Book IV
7	10/10	FALL BREAK
	10/12	Toussaint L'Ouverture, <i>The Haitian Revolution</i> , pp. 1-61
8	10/17	Toussaint L'Ouverture, <i>The Haitian Revolution</i> , pp. 62-116
<b>III. Subjection and Enfranchisement</b>		
8	10/19	Phillis Wheatley, Complete Writings: Poems On Various Subjects, pp. 1-65
9	10/24	Phillis Wheatley, Complete Writings: "Liberty and Peace, A Poem," pp. 101-02; Letters, pp. 139-62
	10/26	Harriet Taylor Mill, Enfranchisement of Women, pp. 89-121

10	10/31	John Stuart Mill, <i>The Subjection of Women</i> , pp. 123-80
	11/2	John Stuart Mill, <i>The Subjection of Women</i> , pp. 181-242
11	11/7	Mahatma Gandhi, <i>Selected Political Writings: Swaraj</i> , Gandhi's Idea of Freedom, pp. 95-124
	11/9	Mahatma Gandhi, <i>Selected Political Writings: Swaraj</i> , Gandhi's Idea of Freedom, pp. 124-51
<b>IV. Revolutions and Republics</b>		
12	11/14	Sallust, <i>Catiline's War</i> , in <i>Catiline's war; The Jugurthine War; Histories</i>
	11/16	Alexis de Tocqueville, <i>Democracy in America</i> , pp. 35-81
13	11/21	Alexis de Tocqueville, <i>Democracy in America</i> , pp. 81-126
	11/23	Alexis de Tocqueville, <i>Democracy in America</i> , pp. 126-70
	11/24	THANKSGIVING
14	11/28	Vladimir Lenin, " <i>The Dictatorship of the Proletariat</i> " and Emma Goldman, " <i>What Is Patriotism?</i> " in <i>Great Speeches of the 20<sup>th</sup> Century</i>
	11/30	George Orwell, <i>Animal Farm</i> , chs. 1-5
15	12/5	George Orwell, <i>Animal Farm</i> , chs. 6-10
	12/7	ADVISING DAY
16	12/12	COMPLETION DAY
	12/14	COMPLETION DAY

## **Appendix 1.3 Center for Faculty and Curricular Development Sample Events Calendar**

2014 Fall Semester

### **Structuring the 80-Minute Class**

Monday, September 1<sup>st</sup> 2014

12:00 – 1:00, Lightning Lunch

### **Teaching Close Reading in the Sciences & Humanities**

Tuesday, Sept. 9 2014

12:00 – 1:00, Lightning Lunch

### **Small Groups & Peer Review in the Classroom**

Thursday, Sept. 11 2014

12:00 – 1:00, Lightning Lunch

### **Responding to Student Work**

Wednesday, Sept. 17 2014

12:00 – 1:00, Lightning Lunch

### **Community-Based Learning (co-sponsored with the Center for Civic Engagement)**

Lecture and Dinner

Thursday, Sept. 18 2014

4:45

### **Preparing for 3rd Year Review**

*New (and Newer) Faculty Event*

Tuesday, Sept. 30 2014

6:00 – 7:30 p.m

### **Open Classrooms**

September 29 - October 10 2014

### **Round-Table Discussion on Open Classrooms**

Thursday, Oct. 9 2014

12:00 - 1:30, Lightning Lunch

### **Demystifying Criteria Sheets and Midterm Grades**

Monday, Oct. 20 2014

12-1 pm, Lightning Lunch

### **Difficult Conversations in the Classroom**

Wednesday, Oct. 29 2014

12-1 pm, Lightning Lunch

### **Grant Writing Workshop**

*New (and Newer) Faculty Event*

October 21, 6:00-7:30

### **Balancing Teaching and Research Dinner**

*New (and Newer) Faculty Event*

November 18, 6:00

Dean Merriam's house

2015 Spring Semester

**Best Practices for Classroom Discussions**

Monday, January 26 2015

12-1 pm, Lightning Lunch

**Interpreting Your CAFÉ Forms**

Thursday February 5 2015

12-1 pm, Lightning Lunch

**Getting the Most out of Lectures**

*Monday, March 2<sup>nd</sup> 2015*

12-1 pm, Lightning Lunch

**Bringing “Big Questions” into Your Class**

Monday, February 23 2015

12-1 pm, Lightning Lunch

**Publishing Short Form Writing (Articles, Essays, Editorials, & Reviews)**

*New (and Newer) Faculty Event*

Tuesday, March 3 2015

6:00 – 7:30

**Workshop on Practice-Rich Courses in the Experimental Humanities**

Friday, March 6 2015

1:30 – 3:00, Olin 205

**Strategies for the Book Proposal**

*New (and Newer) Faculty Event*

Thursday, March 26 2015

**Effective & Efficient Advising**

Tuesday, April 14 2015

12-1 pm, Lightning Lunch

**Book Publishing Panel (Academic and Trade Editors)**

Morning panel followed by lunch with editors

Friday, April 24

Finberg House

**Teaching Writing-Rich Courses**

August 24-25th

**Re-Envisioning the Course Syllabus**

August 28th

## **Appendix 1.4 Institute for Writing and Thinking Sample Workshop Offerings**

### **July Weeklong Workshop Offerings, 2016**

---

#### **GROUP I: TEACHERS AS WRITERS**

Recognizing that teachers need time for intellectual stimulation and the exchange of ideas with colleagues from diverse schools, the workshops in this group will provide opportunities for reading, writing, and collaborating. Although the workshops highlight the connection between writing and its numerous classroom applications, the emphasis will be on writing itself. Teachers meet in groups of 12 to 15 for a series of 90- and 120-minute sessions in which they explore their values and concerns as writers and teachers.

---

##### **Writing and Thinking**

This workshop provides an opportunity and space in which participants reflect on the way they teach writing and they are introduced to IWT's basic writing practices. The daily sessions focus on such topics as invention strategies, coaching the writing process, and revision. The workshop also addresses the questions and concerns that our teacher-participants bring with them.

Because teachers often work alone, without the support of a vital learning community, and often have little opportunity to write in or out of the classroom, the workshop is communal and collaborative. Teachers write together, exchange ideas, and respond to one another's work. Through these activities, they become more aware of the composing process and of their students' struggles to acquire the ability to produce expressive, well-developed, and engaged writing. This workshop is for secondary and college teachers of language arts, English, and composition. Teachers of all subjects who want to understand how writing generates thinking are also invited to participate.

##### **Writing and Thinking Through Technology**

The format of this weeklong workshop invites participants to immerse themselves in IWT's basic writing practices, reflect on their own experiences as teachers, and consider the undeniable impact that technology now has on the ways in which we conceive and use writing inside and outside the classroom. This workshop will not focus on digital tool kits, building course sites, or learning how to use the educational software available to us. Instead, we explore the way that technologies can enrich the composing process, foster collaborative learning communities, and stimulate attention and critical thought. Participants consider ways that writing-based teaching practices can support students as they learn to be responsible digital citizens, and how writing might be used as a tool for focusing students in a tech-driven, fast-paced world. The sessions focus on such topics as invention strategies, coaching the writing process, and revision—with a particular emphasis on how these topics are affected by technology, and how the use of digital tools, the Internet, and computers can be used to expand the potential of writing beyond the notebook page. Note: Please bring a laptop or tablet.



### **Inquiry into Essay**

This workshop is designed for teachers who are familiar with the invention strategies introduced in “Writing and Thinking” or “Writing to Learn” (or in similar workshops elsewhere) and who want to concentrate on helping students write essays. More than other IWT workshops, “Inquiry into Essay” focuses on the analytic essay as a finished product, emphasizing ways to pull together fragments of good writing and information into a coherent whole. The workshop begins by defining the essay, considering how its definition changes according to the purpose and content of the writing assignment. Through their writing, participants explore the differences between the capacity for invention required for informal essays and the knowledge of conventions required for the academic essay. Working on their essays, participants observe how inquiring habits of mind help determine the shape of what they write.

### **Writing Retreat for Teachers**

In response to requests from teachers who have participated in IWT workshops and want to give time to their own writing in a congenial environment, we offer this workshop. Working independently, with partners, or in groups, on fiction, nonfiction, or poetry, participants have an opportunity to write, read, and reflect in beautiful surroundings. The community of writers supports the continuation of works in progress and the generation of ideas for new works. IWT faculty form the writing community on the first day of the retreat, lead special workshops, and act as a resource for individual participants. Evening readings by participants and guests provide further enrichment. *Previous participation in “Writing and Thinking” or “Writing to Learn” is a prerequisite.*

---

## **GROUP II: WRITING-BASED TEACHING**

These workshops model strategies for applying IWT’s basic writing practices to the teaching of any subject. They allow teachers of all academic subjects to reflect on what it means to teach through writing and how informal writing practices can be woven into class lessons in fields such as history, science, social studies, and literature. As in Group I, teachers in these workshops will meet in groups of 12 to 15 for a series of 90- and 120-minute sessions in which they will explore the value and use of writing-based teaching practices.

---

### **Writing to Learn**

This workshop offers writing strategies that help students gain a better understanding of complex ideas, historical documents, literary texts, and mathematical problems. These writing practices, which can be used in the classroom or for homework assignments, support close reading of documents and literary texts; allow students to make personal connections to people, places, and events they study; and encourage students to learn from one another. Working together on pertinent texts, teachers experiment with the use of student journals and classroom writing assignments to stimulate engagement with the language, ideas, and issues relevant to their subjects. This workshop focuses on ways to use writing to develop an understanding of a

text, a first step in creating finished literary essays, critical analyses, or research papers. Participants explore how writing-to-learn practices invite us to reconsider how we teach—to explore how the academic lecture, collaborative learning, and the act of listening exist in relation to one another and to writing.

### **Poetry: Lyric Investigation Across Disciplines**

How can the practice of poetry help students engage with biology, grammar, or history? In the words of Rita Dove: “If we’re going to solve the problems of the world, we have to learn how to talk to one another. Poetry is the language at its essence.” This workshop welcomes teachers of all disciplines to explore the ways that poetry, as a tool for critical thinking, can reclaim the serious pleasure that is to be found in analyzing and thinking through language. As teachers work with new technologies, parts of speech, mathematical formulas, science texts, and photography and painting, poetry will be the medium through which we build collective skills of noticing, attention, and analysis—the kinds of higher order thinking that many standardized tests emphasize. Participants discuss how to integrate poetry with cross-disciplinary classroom materials in ways that shed new light upon each and work with a variety of poems, including CCSS exemplars (Frost, Shakespeare, Dickinson, Whitman).

### **Applying the Practices**

Teachers see the potential of IWT practices for improving student writing, thinking, and learning and they look forward to using them in their classrooms, but teachers can also leave the workshop with questions about applications: How do I sequence several writing practices—such as focused free writing, double-entry notebooks, believing and doubting—around a text or group of texts? How can a set of integrated writing-based lessons make room for lecture, small group work, and quizzes? What happens if I do not have students read their writing in class; should I assign writing as homework? How can I align IWT writing practices with discrete skills building, course objectives and/or state standards across all subject areas or disciplines?

This workshop will address the challenges teachers face when they seek to implement IWT writing practices in their classroom. Workshop sessions will offer opportunities to create, model, and critique lesson plans designed to use specific writing-to-learn practices to meet pedagogical objectives. Participants also explore how to develop lesson plans that support the goals of the Common Core through writing-to-learn and writing-to-read strategies in language arts, social studies/history, and science. Institute faculty associates who have broad experience in teaching and in writing will lead the workshop. *Previous participation in a weeklong IWT workshop is a prerequisite for attending this workshop.*

### **Revolutionary Grammar**

Everyone—inside and outside the academic community—has an opinion about grammar. Parents, CEOs, and, of course, teachers worry that students graduating from high school and college do not know grammar. But what does it mean to know grammar? If it were simply a matter of learning rules, teachers would not have to expend so much effort on correcting grammar in paper after paper. This workshop looks at both the philosophical and practical questions surrounding the teaching of grammar, investigating connections between philosophical

and pedagogical approaches. What assumptions about written language's relationship to grammar do we bring to our teaching of writing? Drawing on diverse literary texts and our own writing, we will consider what grammar is, what it contributes to the making of meaning and to creative expression, and how it can be taught using the fluid models for teaching writing that we value. Participants learn practical approaches to teaching grammar that incorporate "the rules" into students' intuitions and habits as writers. This workshop is for teachers of English, composition, and grammar, or any teacher who addresses issues of grammar. *Previous participation in "Writing and Thinking" or "Writing to Learn" is a prerequisite.*

### **Writing to Learn in the STEM Disciplines**

Focusing on mathematical and scientific texts, this workshop presents writing strategies that help students gain a better understanding of complex ideas. Specific STEM-related writing practices, which can be used in the classroom or homework assignments, support close reading of texts of all genres—lab reports, word problems, geometrical equations, etc.—and allow students to make personal connections to the numbers, formulas, and scientific cases and experiments they study. Working together on pertinent texts and activities, teachers will experiment with the use of student journals and classroom writing assignments to stimulate engagement with the language, ideas, and mathematical or scientific practices relevant to the subjects they teach. This workshop will focus on ways to use writing to develop understanding—an important first step in learning to be more conscious and reflective of the process of solving a math proof or carrying out a lab experiment. Participants also will explore how writing-to-learn practices invite us to reconsider how we teach—to explore how the academic lecture, collaborative learning, and the act of listening exist in relation to one another and to writing in the classroom.

### **Teaching the Academic Paper**

This workshop extends and deepens a conversation begun at an April conference, "Great Expectations: Re-visioning the Academic Paper." At that conference, an interdisciplinary group of secondary and college teachers identified good writing in different academic disciplines, and explored how best to teach thoughtful writing across disciplines. While we can all recognize good academic writing, especially in our own disciplines, it is more difficult to establish reasonable and professionally responsible standards for students' academic papers. This workshop helps bridge that gap. The workshop will redefine academic writing and offer methods for teaching students how to use sources, pose key questions, and make personal connections to the topic or text. We read academic papers, write responses to sources (texts, data, images) in our own disciplines, and share ideas about what high school and college students need to learn. Because everyone benefits from cross-disciplinary learning, we invite secondary and college teachers from all academic fields to participate.

### **Thinking Historically Through Writing: Case Studies in American History**

"Considering the vast differences between those who attended high school in 1917 and the near-universal enrollments of today, the stability of students' ignorance is amazing," Sam Wineburg writes in *Historical Thinking and Other Unnatural Acts*. "The whole world has turned

on its head, but one thing has stayed the same: kids don't know history." In the classroom, history teachers work with a mix of methods and techniques for giving students basic historical information—the sequence of historical periods; dates of important events; and key figures in social, political, and cultural movements. It is often more difficult, however, to impart an understanding of how the past is constructed and how historians work. So how do we get students to “know history? Just as the excitement of studying science comes from conducting experiments, from learning how scientists make discoveries and verify data, the pleasure of studying history comes from learning how historians think about the past.

The workshop focuses on case studies in American history and model writing-to-read strategies for analyzing primary documents, secondary texts, and visual artifacts so that participants will learn how historians interpret evidence and how they construct stories based on those interpretations. Many imaginative teaching strategies enrich and enliven students' appreciation of the past. Writing is the least used and yet perhaps the most versatile of these strategies, since it allows students to discover a world that differs from the present and to appreciate different—and often conflicting—interpretations of key moments in the past. The workshop includes sessions on developing good questions and creating writing assignments for inside and outside the classroom.

### **Creative Nonfiction: Telling the Truth**

Creative nonfiction reports back to us from what we call the real world, its subject matter “documentable. . . as opposed to ‘invented’ from the writer’s mind,” as Barbara Lounsberry puts it. Its subgenres are many: the personal essay; the essay of place; nature writing; family portraits; memoir; and writing about war, travel, adventure, food, and the like. Creative nonfiction tells stories based in fact, often heavily researched, but always filtered through the lens of what Joan Didion calls “the implacable ‘I’,” and crafted with tools borrowed from fiction’s toolbox: narrative voice, character, plot, description, dialogue. What good creative nonfiction offers, writes David Foster Wallace, is “clarity, precision, plainness, lucidity, and the sort of magical compression that enriches instead of vitiates. . . . It serves as models and guides for how large or complex sets of facts can be sifted, culled, and arranged in meaningful ways—ways that yield and illuminate truth instead of just adding more noise to the overall roar.”

We will begin to experience the particular richness and variety of creative nonfiction in the short texts we will read. Writers will include Susan Sontag, Teju Cole, Natalia Ginzburg, Richard Rodriguez, Luc Sante, Zadie Smith, Terry Tempest Williams, and Rebecca Solnit, among others. In the short texts we’ll write during the workshop, we will focus on how these writers operate within their subgenre. We’ll use their works as a springboard into our own creative nonfictions, keeping in mind how we might teach our students to do the same.

## Appendix 2.1 Citizen Science Statement on Intellectual Property



# BARD

*A College of the Liberal Arts and Sciences*

### **The Intellectual Property of Bard Students**

In our current technological environment, a considerable amount of information is posted on the internet daily. This information becomes part of the public domain, although the work and the rights to it belong to an individual. Course websites, such as those on Moodle, are password protected and access is limited to persons within the academic environment of the classroom. It has become commonplace for technology outside of this protected domain to be employed by faculty as a teaching tool (e.g. course blogs, twitter, etc.) and as a result we ask faculty to consider the potential impact on the students. If you plan on using these or similar media, please be aware of the following:

1. Students can create a license to protect their work at any time via <http://us.creativecommons.org/>.
2. Even if students do not choose this option now, they may do so at any time in the future. Further, it is our policy to protect their intellectual property at all times regardless of their decision to obtain a license.
3. If you plan on using technology outside of Moodle to post student's work (written or otherwise), you must provide students the opportunity to opt out.
4. Any student work must be attributed to the student(s) AND to Citizen Science at Bard College.
5. You may not include any contact information for the student(s). *Note: Bard College does not maintain a publicly searchable directory of its students*

For additional information, please direct students to the Creative Commons website. Further questions can be directed to Jeff Katz ([katz@bard.edu](mailto:katz@bard.edu)), Dean of Information Services and Director of Libraries.

## **Appendix 2.2 Student Clubs Concerned with Diversity**

Afropulse  
Anti-Racism  
Asian Students Organization (ASO)  
Bard Bollywood  
Bard Christian Fellowship  
Bard Immigration Group  
Bard New Orleans Exchange  
Bard Prison Initiative (BPI)  
Bard Step Team  
Bard Support Group for People with Chronic Illness (mental and physical)  
Bard Taiko  
BEOP Club  
Beyond Our Skin: Stories of Identity (also uses the name "Race Monologues")  
Black Student Organization (BSO)  
Brazilian Dance Club  
Brothers at Bard  
Building Up Hudson  
Caribbean Students Association (CSA)  
China Experience Club  
Circolo Italiano (Italian Club)  
Colored Womyn United  
Global China Connection Bard Chapter  
Harvesting Justice  
Hindu Student Organization (HSO)  
Human Rights Radio  
International Student Organization (ISO)  
Jewish Students Organization (JSO)  
KPop  
Latin Dance Club  
La Voz Club  
Latin American Student Organization (LASO)  
Mixed Martial Arts Club  
Muslim Student Organization (MSO)  
National Alliance on Mental Illness (NAMI) at Bard  
Nicaragua Education Initiative  
Queer People of Color (QPOC)  
Queer Student Association  
Russian Club  
Salsa Club  
Students for Justice in the Middle East  
Students Without Borders  
Tango Club  
The Bard Community Gospel Choir  
The Martial Arts Club  
Trans Lyfe Collective (TLC)  
Women in STEM

## Appendix 2.3 Center for Faculty and Curricular Development Bias Series

### SAVE THE DATE for a CFCD Lecture/Workshop Series:

#### **Race, Sex, Gender, and Religion on Campus and in the Classroom**

Working together with Associate Professor of Psychology Kristin Lane and MAT faculty Derek Furr and Michael Sadowski, CFCD has designed a series of lectures and workshops intended to give faculty at all career stages a forum to discuss some of the most pressing and complex issues about race, sex, gender, and religion confronting us in the classroom and on campus. Please join us on the following evenings, and note that the first two events are followed by food and drink.

**March 8**

**5:00 pm Ottaway Theater (Jim Ottaway Jr. Film Center)**

#### **Lecture by Kristin Lane: “Implicit Bias” (open to faculty and students)**

Kristin Lane is Associate Professor of Psychology at Bard College. Her research interests include implicit social cognition and prejudice and stereotyping.

**The event will be followed by hors d’oeuvres and beverages in the Faculty Dining Room** (sponsored by student government and including students). An RSVP notice will be sent shortly.

**March 15**

**5:00 pm Finberg House Library**

#### **Lecture/Workshop by Michael Sadowski: “Managing Challenging Conversations in the Classroom”**

Michael Sadowski has published extensively on LGBTQ and other identity-related issues in education, including the books *In a Queer Voice: Journeys of Resilience from Adolescence to Adulthood* (Temple University Press, 2013); *Portraits of Promise: Voices of Successful Immigrant Students* (Harvard Education Press, 2013); and the forthcoming *Safe Is Not Enough: Better Schools for LGBTQ Students* (Harvard Education Press, 2016). He teaches in Bard’s MAT program and is Director of the Bard College Early College-Hudson Initiative.

**The event will be followed by dinner at Sante Fe**, supported by the Center for Civic Engagement. An RSVP notice will be shortly.

**April 5**

**5:00 pm Finberg House Library**

#### **Lecture/Workshop by Kristen Lane: “Working with Underrepresented Students in the Classroom”**

**Appendix 2.4 Committee on Inclusive Excellence 2015-2016**

Erin Cannan, Vice President of Student Affairs and Dean of Civic Engagement (co-chair)

Jane Duffstein, Director, Bard Educational Opportunity Programs (BEOP) (co-chair)

Jennifer Triplett, Director of Academic Advising (co-chair)

Rebecca Thomas, Dean of the College

Annie Seaton, Director of the Difference and Media Project

James Belk, Faculty

Eli Dueker, Faculty

Allison McKim, Faculty

Drew Thompson, Faculty

Rabbi David Nelson

JaQuan Beachem, '16, Chair, Multicultural Diversity Committee

Joshua Gachette, '17

Timand Bates, Assistant Dean of Students,

Celia Bland, International Coordinator, Institute for Writing and Thinking

Julie Duffstein, Director of Student Activities

Truth Hunter, Assistant Director of BEOP

Manishka Kalupahana, International Student Coordinator

Amy Shein, Disability Supports Services Coordinator



## **Appendix 2.5 Federal, State, and Regional Accrediting Agencies for Bard College**

### **Federal, State, and Regional Accrediting Agencies for Bard College**

#### **Bard College (Annandale-on-Hudson)**

New York State Education Department  
Middle States Commission on Higher Education  
U.S. Department of Education (Title IV)

#### **Affiliated Campuses and Programs**

Massachusetts Board of Higher Education  
(Bard College at Simon's Rock, Longy School of Music of Bard College)  
Secretary of the Commonwealth of Massachusetts (Foreign Corporation Certificate)  
New England Association of Schools and Colleges  
(Bard College at Simon's Rock, BHSEC Manhattan, BHSEC Queens, BHSEC Newark)  
California Commission on Teacher Credentialing and Committee on Accreditation  
(Bard MAT Los Angeles, Longy School of Music of Bard College MAT)  
Ohio Department of Higher Education  
(BHSEC Cleveland)  
Maryland Higher Education Commission  
(BHSEC Baltimore)

## **Appendix 2.6 Bard College Compliance Officers**

### **Bard College Compliance Officers**

#### Accreditation

Vice President of Academic Affairs (International Campuses)  
Vice President and Dean of the College (Graduate Programs, BHSECs, BPI)  
Dean of the College (Undergraduate Programs)

#### Americans with Disabilities Act

Disability Support Coordinator, Learning Commons (Students)  
Human Resources Director (Employees)

#### Admissions and Financial Aid

Director of Admission (Undergraduate Programs)  
Director of Financial Aid (Undergraduate and Graduate Programs)

#### Clery Act

Director of Safety and Security

#### Copyright and Fair Use

Vice President and Dean of Information Services

#### Fire Safety

Electrical, Telecommunications, and Fire Safety Manager, Buildings and Grounds

#### Homeland Security

International Student Adviser (Students)  
Program Administrator for International Scholar Services, Human Resources (Faculty)

#### Research Integrity and Possible Research Misconduct Reporting

Vice President for Institutional Research and Assessment  
Institutional Research Board

#### Sponsored Research

Director of Institutional Support, Office of Development and Alumni/ae Affairs (Graduate Programs)  
Faculty Grants Officer, Office of the Dean of the College (Undergraduate Programs)

#### Title IX

Title IX Coordinator, Title IX Office

## Appendix 3.1 Language and Thinking Lecture and Film Series

### THE LANGUAGE AND THINKING EVENTS AT BARD COLLEGE

August 2015

#### —Panel Discussion on: “Race in the Everyday: Activism, Social Justice, and Political Organizing”

How do we understand race in contemporary America, not only in light of the violence that has (finally) caught national headlines, but in terms of our own communities? What can 'change-making' or political action look like in our own neighborhood and local institutions? And how do we understand our own participation in relation to larger movements that are focused on racially-motivated violence, police brutality, and widespread social injustice? This panel of community leaders and experts from the region will address these questions with an emphasis on practical activity and student involvement.

#### BARD MUSIC FESTIVAL

In the spirit of the 26th annual Bard Music Festival, this panel will deal with the artistic and political expression of the nationalistic movements of 20th century Mexico. After the revolution of 1910, Mexico found itself with an identity crisis: the feudal system inherited from the Spanish after the independence (1810), and its ruling class of European heritage, had been destroyed, necessitating a search for a new cultural identity. Figures such as Carlos Chavez, José Vasconcelos (then minister of education and philosopher) and Diego Rivera began to promote a new national identity based on the nation's indigenous past. Vasconcelos put forth his ideas of the *raza cósmica* (cosmic race), embracing the idea of transcending traditional concepts of race in favor of a universal race resulting from a mixing of all people; in practice it was an embrace of *mestizaje*, the mixing of European and indigenous blood that most Mexicans were the product of. At the same time, a young Chávez composed imagined Aztec music, distancing himself from the European roots of the orchestral world in search of a new musical identity, indeed, writing to his friend, American composer Aaron Copland about the need to create original American music (American in the sense of the continent of the Americas). These and many other figures pushed to create a modern Mexico with a self-created identity, in the processes spurring a variety of political shifts and changes. This panel is an exploration of the roots of modern Mexico through the work of such figures.

#### —“Who is Gertrude Stein and What is She Saying?”

A talk by Joan Retallack with assistance from Dr. Seuss and cameo appearance by Hannah Arendt.

#### —CONTEMPORANEOUS : New Music and Storytelling

Contemporaneous will perform excerpts from the score to an in-progress film, written by Contemporaneous co-artistic director Dylan Mattingly. The process of creating musical worlds for film will be laid bare in discussion with the composer and musicians. Students will gain insight into the decisions that inform the crucial but invisible force responsible for

#### —Big Feelings about Big Problems:

For theatergoers, contemporary productions of the Greeks often feel mannered, abstract, or didactic--remote from the kind of psychological storytelling they're used to seeing. But what does capital-T Tragedy have to offer today's audiences that the sentimental naturalism of most American plays can't supply? What can a Euripidean take on gods and humans illuminate about our current moment, in which the individual finds herself increasingly at the mercy of forces so vast--big data, government surveillance, movements of capital, climate crisis--that they bewilder the human mind? We'll explore a new play in progress, an adaptation of the Bacchae set in suburban New Jersey with a lesbian separatist

landscape gardener as Dionysus, with an eye to what's most alive and relevant in the dramaturgy of the Greek source material.

### —BARD MUSIC FESTIVAL

The American Symphony Orchestra, conducted by Leon Botstein, President of Bard College and Leon Levy Professor in the Arts and Humanities presents an dress rehearsal of the following pieces:

**This plenary lecture and performance will be attended by all Language and Thinking students in Sosnoff Auditorium, Fisher Center for the Performing Arts.**

### —CONTEMPORANEOUS “Music of *The Bakchai*”

Contemporaneous will present composer Dylan Mattingly's *The Bakchai*, a work that sets the seven choruses of Euripides' terrifying and ecstatic play in Ancient Greek. The piece uses Mattingly's (who holds a B.A. in Classics from Bard College '14) in-depth study of Ancient Greek choral meter as well as the Greek systems of tuning to create a kind of imaginary folk music. Euripides, who wrote the *Bakchai* just before he died in 404 B.C., was an innovator in an already deeply adventurous musical environment, at the end of the Athenian empire's great period of wealth and colonial exploits. Greek tragedy, with the texts of which most students will be familiar, will be explored through its musical elements, and we will be forced to question the validity of our surviving understanding of this crucial period of "literature" — what would an opera be without the music? — and whether or not it matters. Additionally, we will examine the history of "tuning," a process that now seems trivial, but which represented to the Ancient Athenian a quasi-religious alignment with the laws of nature. Students will examine the relativity of what we think of as "in-tune" and be exposed to "just intonation" — music that, as was the case for all of human history until the last few hundred years, is based on the simple natural relationships found in the natural world.

### —“Why Privacy Matters: What Do We Lose When We Lose Our Privacy?”

We live at a time when calls for privacy protections seem both quaint and nostalgic. Paeans to privacy do not conceal the fact that privacy daily and even hourly is being sacrificed. Newspapers cover the personal lives of movie stars and business people. Politicians are granted zero privacy. Neither are those on welfare. And everyday individuals are subject to a literally incomprehensible surveillance of their movement on city streets and over the internet. Scott McNealy of Sun Microsystems speaks for many when he says: “You have zero privacy anyway. Get over it.” But should the factual loss of privacy lead to the view that if you have nothing to hide you have nothing to fear? Is it not true that everyone has something to hide? How does the factual loss of our privacy change the experience of the human condition? If surveillance can penetrate both the activity of the street and the desires of our subconscious, where and how will we explore those sometimes heroic and sometimes illicit fantasies and dreams that give sense to human life? Does the demand to sacrifice privacy to make life secure, lawful, and convenient endanger our humanity?

### —“Beauty, Imagination, and the Secret Pleasure of Black Holes”

Black holes are regions in space and measures of time from which nothing can escape. They are radiant and dynamical and even have a temperature; they are wholly unexpected creatures. They do not inexorably suck up everything as they are sometimes caricatured as doing. They can be tiny, and they can be huge, but they are so far away that we are only beginning to glimpse them now. They lock a certain kind of infinity away in their hearts that we desperately want to grasp. What happens inside a black hole? Can they teach us a new understanding of space and time? Are they immortal? In this talk I will explore the themes of beauty, imagination and pleasure through the story of black holes and share a secret that has surprised me.

### —“Nationalism, Murals and the Arts in Post-Revolution Mexico”

Beginning in the 1920s after the Revolution (1910-1920) many artists in Mexico were engaged in creating works of art that promoted a new sense of national pride, one that was more inclusive of the different populations and traditions existing within the

country. Muralists such as José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros painted highly public works that addressed many relevant topics at the time, such as Mexico's Pre-Columbian heritage, the Spanish Conquest and colonial domination, as well as the struggles of the revolution. Another important subject was the cultural diversity of Mexico's indigenous peoples and in this arena other artists, such as Frida Kahlo, who celebrated and promoted their vibrant craft traditions, assisted the muralists.

### —CENTER FOR THE STUDY OF THE DRONE “Robots That Can Kill”

The drones of today have often been described as the “Model-T Fords” of robots. In the coming years, drones will become more autonomous: they will be able think, learn, and even kill on their own. Following a basic description of unmanned technology as it stands today, the lecture will introduce students to Lethal Autonomous Weapons Systems (also known as “killer robots”). We will consider autonomy in machines in the context of three readings from the anthology, *The Structure of Scientific Revolutions*, *On the Genealogy of Morality*, and the Universal Declaration of Human Rights, in order to better understand the implications of these machines for our notions of, progress, morality, and human rights. Students will participate in an in-depth discussion on the critical questions, contradictions, frictions, and forces that are that our shaping this technology and society's response to it.

### —CENTER FOR THE STUDY OF THE DRONE “Seeing From Above--A Live Aerial Demo”

Humans were never meant to fly. In spite of this fact--or perhaps because of it--the world as seen from the air is deeply fascinating and alluring. What does it mean to see from above, and how does the aerial perspective change the way we understand our world? In a live demo, students will experience the Bard campus as seen from above in real-time, through the lens of a drone. Using an First Person View system, which connects the camera on the drone to a screen on the ground, via a live transmission, students will be able to see themselves and their surroundings from a wholly unfamiliar perspective. This will be an opportunity to consider questions around selfhood, perspective, vision, and the power of the aerial view. The demo will be accompanied by a short group discussion about these issues in which students will be invited to draw connections between the experiences of seeing from above and without oneself to readings from the anthology.

### —“What Does it Mean for a Machine to Learn?”

Computer programs that improve with experience -- programs that don't need to be programmed -- have been a holy grail of artificial intelligence since the field's founding. Recently presented in the press as some sort of revolution in algorithmic alchemy, Big Data and Deep Networks spin data into knowledge; however, these recent innovations descend from a rich family tree of research in computer science and statistics. We will provide an overview of the field of machine learning and some of its successes: computers that learn to play Backgammon and Super Mario Brothers, identify faces from pictures, recommend Netflix titles, and perform helicopter acrobatics.

### —“An Experiential Seminar on Race and the Pastoral”

Together with Annie Seaton, the Director of Bard's Difference and Media Project and a conceptual artist with the Yam Collective, a selected group of students will participate in a three part seminar/event. Limited to three Language and Thinking sections.

Students will read Chapter 1 of Reamer Kline's *Education for the Common Good: A History of Bard College the First 100 Years*, as well as extracts from Schuler's “Landscape as a Means of Culture,” Craig Wilder's *Ebony and Ivy*, and *The Anti-Rent*

*Era in New York Law and Politics, 1839-1865* by Charles McCurdy before the seminar. The second part of the event will consist of classroom discussion and analysis. The next part of the seminar-event will take place at Blithewood and Wilderstein, time and weather permitting. This event is estimated to take 2- 2.5 hours.

### —“Economy at the Edge”

*“You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete”* - R. Buckminster Fuller

Neo-liberalism, the ideology that is impoverishing the planet, has brought humanity to the edge of a cliff. Our economy, our environment, our society crumble beneath our feet, as money flows ever faster to a wealthy few. Eighty people now have more money than the 3.5 billion poorest people on earth. Young people graduating fear there will be no jobs for them.

The economic model that now runs the world is widely believed to be the only option. We forget that it was invented by 36 men in 1947. Encouraging blind materialism at the cost of social cohesion, it delivers economic inequality and structural unemployment, demands ever-higher levels of labor productivity while ignoring our collective failure to meet basic human needs or deliver happiness. The world needs a new economic narrative.

### *Language and Thinking 2015 Film Series*

*Paris is Burning*, Jennie Livingston, 1990, 78 mins *Screening 7pm Tuesday 8/11*

“In 1990, documentarian Jennie Livingston released *Paris Is Burning*, a poignant film about the patrons of the then-still-burgeoning vogue ball scene. A safe space for disenfranchised, often poor, gay and transgendered Blacks and Latinos in a time when it could be deadly just to walk down the street as such, the vogue ball of the late '80s and '90s was a site of transformative glamour, beauty, and empowerment — a tradition that continues to this day. Featuring gorgeous voguing and runway legends like Willi Ninja, Pepper LaBeija, Avis Pendavis, and Venus Xtravaganza, Livingston's documentary immortalized a very specific moment in both gay and trans culture and in New York City, before both were changed forever by the dual clouds of AIDS and gentrification.”— Julianne Shepherd from *npr.org*

*The Black Power Mixtape 1967-1975*, 2011, Göran Olsson *Screening 9pm Tuesday 8/11*

“The Black Power Mixtape 1967-1975,” among other things an extraordinary feat of editing and archival research, takes up a familiar period in American history from a fresh and fascinating angle. In the late 1960s and early '70s, Swedish television journalists traveled to the United States with the intention of “showing the country as it really is.” Some of the images and interviews they collected have been assembled by Goran Hugo Olsson into a roughly chronological collage that restores a complex human dimension to the racial history of the era.”—A.O. Scott from *The New York Times*

*The Act of Killing*, Joshua Oppenheimer, 2012, 122 mins

*Screening 7pm Wednesday 8/12*

*“The Act of Killing* is about killers who have won, and the sort of society they have built. Unlike ageing Nazis or Rwandan génocidaires, Anwar Congo and his friends have not been forced by history to admit they participated in crimes against humanity. Instead, they have written their own triumphant history, becoming role models for millions of young paramilitaries. *The Act of Killing* is a journey into the memories and imaginations of the perpetrators, offering insight into the minds of mass killers. And *The Act of Killing* is a nightmarish vision of a frighteningly banal culture of impunity in which killers can joke about crimes against humanity on television chat shows, and celebrate moral disaster with the ease and grace of a soft shoe dance number.”—from *theactofkilling.com*

***Symbiopsychotaxiplasm***, William Greaves, 1968, 75 mins

*Screening 9:15pm Wednesday 8/12*

"In his one-of-a-kind fiction/documentary hybrid *Symbiopsychotaxiplasm Take One*, director William Greaves presides over a beleaguered film crew in New York's Central Park, leaving them to try to figure out what kind of movie they're making. A couple enacts a break-up scenario over and over, a documentary crew films a crew filming the crew, locals wander casually into the frame: the project defies easy description. Yet this wildly innovative sixties counterculture landmark remains one of the most tightly focused and insightful movies ever made about making movies." – from *Criterion.com*

***Holy Motors***, Leos Carax, 2012, 116 mins

*Screening 7pm Tuesday 8/18*

"The French film-maker Leos Carax has made his first feature in 13 years, and it is a bizarre surrealist odyssey whose magic ingredient is comedy. This is a gorgeous furry teacup of a film, preposterous and filled with secrets; it is itself one big secret. *Holy Motors* is simultaneously immersive and alienating. The audience is forever being encouraged to forget about narrative sense and slip into a warm bath of unreason, but persistently jolted back out of it with non-sequiturs, accordion interludes, gags and unexpected chimps. Carax's star is his longtime collaborator Denis Levant, playing Monsieur Oscar, an enigmatic businessman employed by a shadowy organization... being ferried around Paris in the back of a white stretch limo; at the wheel is his trusted driver, Céline, played by Edith Scob... Monsieur Oscar has a number of "appointments" to complete by the end of the day, whose specific needs he assesses by scanning various case folders. For each appointment, he gets into a new disguise... But what on earth are these appointments?... the absurdity and dream anti-logic give an unexpected force to the serious and passionate moments, which are the more moving and disturbing because they come out of nowhere and are so overwhelmingly real." –Peter Bradshaw from *The Guardian*

***Notes on Blue***, Moyra Davey, 2015, 28 mins *Screening 9pm Tuesday 8/18*

"*Notes on Blue* touches on, among many topics and lives, that of Derek Jarman, who released his film *Blue* (1993) only months before his death from AIDS-related complications. As with *Les Godesses*, the viewer sees Davey in the process of recording the voiceover, walking to and fro in her New York apartment with headphones in her ears. Her soothing, monotonous voice drew me into a meditative state, after which I hung on to the following thoughts. Blindness and color. Both Jarman and Davey have experienced blindness, yet they still have vision. For Jarman, vision is International (Yves) Klein Blue; for Davey, it is the opposite, yellow. Art and medicine are essential to life in equal degrees — the imagination urges you to see what you cannot, when you cannot, while knowledge through evidence tells you that sight is light. Without it you are lost" —Ryohei Ozaki from *the Walker Art Center*

***Night Moves***, Kelly Reichardt, 2013, 113 mins

*Screening 7pm Wednesday 8/19*

"*Night Moves*, Ms. Reichardt's sharp and haunting new feature... can be described as a thriller with political overtones, about three radical environmentalists plotting to blow up a dam. Their motives, while not fully articulated — there is never a lot of talking in a Kelly Reichardt movie — seem to be a mixture of despair, muddled idealism and boredom. Their seriousness is unquestionable, but the film is less interested in assessing the justice of their cause than in probing the contours of their experience." —A.O. Scott from *The New York Times*

*Nostalgia for the Light*, Patricio Guzman, 2010, 90 mins *Screening 9pm Wednesday 8/19*

“For his new film master director Patricio Guzmán, famed for his political documentaries... travels 10,000 feet above sea level to the driest place on earth, the Atacama Desert, where atop the mountains astronomers from all over the world gather to observe the stars. The sky is so translucent that it allows them to see right to the boundaries of the universe. The Atacama is also a place where the harsh heat of the sun keeps human remains intact: those of Pre-Columbian mummies; 19th century explorers and miners; and the remains of political prisoners, “disappeared” by the Chilean army after the military coup of September, 1973. So while astronomers examine the most distant and oldest galaxies, at the foot of the mountains, women, surviving relatives of the disappeared whose bodies were dumped here, search, even after twenty-five years, for the remains of their loved ones, to reclaim their families’ histories.” —from *Icarusfilms.com*



## Appendix 3.2 Citizen Science 2015 Student Assessment

### **Main Concepts**

*As a result of your work in this class, please rate the **improvement** you have made in understanding the following: (circle the most appropriate answer)*

#### **1. The importance of science literacy in the general public?**

None            A little            Somewhat            Substantially

#### **2. How science and scientific research impact other parts of our society, i.e. the “real” world?**

None            A little            Somewhat            Substantially

#### **3. The benefits and limitations of correlation studies?**

None            A little            Somewhat            Substantially

#### **4. The benefits and limitations of experimental design and execution?**

None            A little            Somewhat            Substantially

#### **5. The benefits and limitations of computational and mathematical modeling?**

None            A little            Somewhat            Substantially

#### **6. Please comment on how has your understanding of science changed as a result of this class.**

*As a result of your work in this class, please rate the **gains** you have made in the following skills: (circle the most appropriate answer)*

#### **7. Your ability to communicate scientific concepts to others**

None            A little            Somewhat            Substantially

#### **8. Your ability to develop a scientific argument**

None            A little            Somewhat            Substantially

#### **9. Your ability to identify patterns in data**

None            A little            Somewhat            Substantially

**10. Your ability to recognize appropriate use of evidence in scientific arguments**

None          A little          Somewhat          Substantially

**11. Your ability to recognize scientific arguments that are lacking appropriate or sufficient evidence**

None          A little          Somewhat          Substantially

**12. Please comment on how your understanding of scientific evidence or the appropriate use of scientific evidence has changed as a result of this class.**

### Appendix 3.3 Difference and Justice Requirement Description

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

## Appendix 3.4 Literature Senior Colloquium Sample Syllabus

### **(Lit 405) Senior Colloquium: Literature Spring 2016**

**Prof. Deirdre d'Albertis**

(Mondays 4:40 to 6 PM) RKC 103

n.b. the colloquium may occasionally run until 6:30PM

Literature Majors writing a project are required to enroll in the year-long Senior Colloquium. Lit 405 is an integral part of the 8 credits earned for Senior Project. An opportunity to share working methods, knowledge, skills and resources among students, the colloquium explicitly addresses challenges arising from research and writing on this scale. We will create space and time for presentation of works in progress. A pragmatic focus on the nuts and bolts of the project will be complemented with life-after-Bard workshops. Senior Colloquium is designed to create a productive network of association for student scholars and critics: small working groups foster intellectual community, providing individual writers with a wide range of support throughout this culminating year of undergraduate study in the major.

Monday, Feb 1	Planning Session
Monday, Feb 8	Prof. Olga Voronina on Revision and Writing in the 2 <sup>nd</sup> Semester of Senior Project
Monday, Feb 15	What Makes an Excellent (and Not So Excellent) Senior Project? Profs. Marina van Zuylen and Matthew Mutter.
Monday, Feb 22	Jane Smith, Editing and Revising the Long Project (finding a through line, connecting chapters/parts)
Monday, Feb 29	Student Working Groups with Literature Program Faculty (Profs. Heinowitz, Shockey, Bartscherer)
Monday, March 7	“Shut Up and Write!” Session with Dorothy Albertini
Monday, March 14	Lecture, Michael Gamer, followed by dinner with interested seniors
Monday, March 21	<b>Spring Break</b>
<b>Tuesday, March 29</b>	<b>Michael Reynolds of Europa Press</b>
Monday, April 4	Graduate School Panel with Profs. Lauren Curtis, Pete L’Officiel and Bard Alums

Monday, April 11	Introductions and Conclusions with Profs. Daniel Mendelsohn and Eric Trudel
Monday, April 18	Sign-Up for Just-in-Time Project Assistance with Deirdre
Monday, April 25	Betsy Cawley and Jeremy Hall: Help with project formatting, citations, pagination and uploading to Digital Common.
<b>Monday, May 2</b>	Advising Days: Last Minute Troubleshooting with Deirdre and Jane
<b>Wednesday, May 4</b>	<b>SENIOR PROJECTS DUE</b>
Monday, May 9	<b>Preparing for Your Project Board</b>
Monday, May 16	<b>Senior Reception and Project Presentations</b>
<b>Monday, May 23</b>	<b>Boards: No Meeting</b>

### USEFUL RESOURCES

Ballenger, Bruce. *The Curious Researcher: A Guide to Writing Research Papers* (Pearson)

Booth, Wayne et al. *The Craft of Research* (U of Chicago P)

Graff, Gerald et al. *They Say, I Say: The Moves That Matter in Academic Writing* (Norton)

### **Appendix 3.5 Graduates from 3+2 Programs, 2013-2016**

#### **2016**

3/2 engineering	3 students
-----------------	------------

#### **2015**

3/2 engineering	2 students
-----------------	------------

#### **2014**

3/2 engineering	6 students
-----------------	------------

3/2 CEP	1 student
---------	-----------

#### **2013**

3/2 engineering	2 students
-----------------	------------

3/2 CEP	4 students
---------	------------

#### **2013**

3/2 engineering	1 student
-----------------	-----------

3/2 CEP	4 students
---------	------------

### **Appendix 3.6 Bard Global and International Affairs Enrollment**

Fall 2011	11
Spring 2012	17
Fall 2012	12
Spring 2013	15
Fall 2013	16
Spring 2014	11
Fall 2014	5
Spring 2015	7
Fall 2015	4
Spring 2016	15

### Appendix 3.7 “Big Ideas” Courses Spring 2017

#### *Performing Race and Gender: Uncle Tom's Cabin on Page and Stage*

“So you’re the little lady who started the war,” Abraham Lincoln allegedly told Harriet Beecher Stowe. He was of course referring to her best-selling novel, *Uncle Tom's Cabin*, a seminal work of 19<sup>th</sup> century American literature. It also has been adapted many times for the theater and was performed all over the United States in the nineteenth and twentieth centuries. We will examine the important role this work played in the birth of American theater and culture. We will begin with a close reading of the novel, then turn our attention to the various theatrical adaptations that were produced and toured the United States over the years. Among the questions that will be examined include: What role did the novel and its theatrical adaptations play in the formation of American culture; what do its theatrical adaptations tell us about what it means to perform “American”? What does it mean for its archetypal characters to be portrayed by performers of different races or genders? Also, we will look at the uses or misuses of dramatic literature as a form of popular entertainment and as well as early American propaganda. Important to our inquiry is the relationship between *Uncle Tom's Cabin* and Blackface in 19<sup>th</sup>-century American culture and the roles race and gender played in the creation of contemporary American culture. Other works to be examined include Spike Lee’s movie “Bamboozled,” the contemporary Broadway hit “Hamilton,” George C. Wolfe’s musical “The Colored Museum,” and “Funnyhouse of a Negro” by contemporary playwright Adrienne Kennedy. Close readings, in-class discussions, film screenings, performance projects, personal essays and other project-based explorations of texts will round out the class.

#### *Games at Work: Participation, Procedure, and Play*

This course is an intensive, interdisciplinary, practice-rich investigation of games and their pervasive role in contemporary life. What constitutes a game? What accounts for their widespread appeal? What makes digital games different from non-digital games? How have game-like incentive systems and other forms of "gamification" infused non-game contexts, such as social media, fine art, democracy, education, war, and the modern workplace? What happens to us when we play games? Do games and "gamer" culture effectively preclude, privilege, include, or exclude certain groups, identities, and worldviews? Course readings, online tutorials, screenings, and mandatory game play will augment and inform our investigation of these questions and beyond.

To guide our inquiry, students will make games using software, including Unity, and Javascript, as well as non-digital tools. A sequence of assignments will ask students to work independently and, as the semester progresses, in increasingly large teams. The use of open-source and networked collaboration structures will give students a way of engaging with structures of distributed labor and participation first-hand.

We will consider a wide range of game forms and game-like activities, from big budget popular entertainment (“AAA games”) to “serious” games to avant-garde artistic practices including Surrealist and Situationist games. Assignments will push students to develop experimental and



critical approaches to games and game creation. Students with little gaming experience and a healthy skepticism about the cultural value of games are encouraged to apply. No prerequisites.

### *Chernobyl*

In April 1986, the nuclear power plant in Chernobyl, Ukraine suffered a major technical problem leading to a meltdown in the reactor core. The ensuing radiation release impacted millions of people and the clean-up operation required the Soviet authorities to evacuate a large local region, most of which is uninhabited to this day. Chernobyl remains the worst civilian nuclear accident in history and its aftermath offers scientific, social, and political insights. This “big ideas” course will take an interdisciplinary approach to the meaning of Chernobyl: it will explore the issue of nuclear power, the social and technological aspects of the plant’s construction and operation, what led to the accident, the authorities’ response to it, and the environmental and social impacts on the region since that time. Laboratory sessions will focus on the physics of nuclear power and radiation, the biological effect of radiation, and the environmental impact of the Chernobyl accident. Parallel consideration will be given to its implications for Soviet governance, nuclear energy and proliferation, the social impacts of Chernobyl and human-created nuclear and non-nuclear disasters, and the complex ways in which such disasters are understood and narrated. The course will feature guest lectures from experts in scientific issues arising from the accident, politics, human rights and literature. The course is worth six credits and can fulfill both Laboratory Science and Social Science requirements.

## Appendix 3.8 Faculty Guide to Academic Advising

### FACULTY GUIDE TO ACADEMIC ADVISING

*This list is intended primarily to condense College handbooks and to provide a brief overview of advising at Bard. Faculty should familiarize themselves fully with the Faculty Handbook with regard to student academic affairs, the online Curricular Advising Guide, and the Bard College Catalogue. For additional information, consult Jennifer Triplett (Assistant Registrar for Advising) or David Shein (Dean of Studies).*

#### Overview of Advising at Bard College

- The advising relationship is an integral part of student and faculty life at the College, and is essential for students' academic success and persistence to graduation.
- The adviser helps the student design a plan of study that is suited to his/her academic interests, select classes, and find opportunities outside of the curriculum to explore his or her interests.
- The adviser helps the student adjust to the demands of college work and college life. As a mentor to the student, the adviser engages the student in substantive conversation about his/her academic work on a regular basis.

#### Advising Assignments

- All members of the Bard College faculty serve as academic advisers.
- During the two Matriculation Days that precede the start of fall term, first-year and transfer students meet with preliminary advisers in their intended programs of study for group advising sessions and for individual advising appointments. The faculty who serve as preliminary advisers also represent their programs during the in-person registration process on the afternoon of the second Matriculation Day.
- First-year and transfer students are assigned preliminary advisers on the basis of expressed academic interests and intended program of study. The registrar's office, with input from program chairs, makes the initial advising assignments.
- Approximately one month into the term, preliminary advisees are re-assigned in order to even out advising loads among the faculty. Whenever possible, students are assigned to faculty who teach in their intended programs of study and with whom they are taking classes. These re-assignments are made by the registrar's office in consultation with the students' initial advisers and the program chairs.
- Students can, at any point during their study at Bard, change advisers. They do this by completing a Change of Adviser form, available in the registrar's office. This form requires the signature of the new adviser.

#### Meeting with Advisees

- Advisers are responsible for meeting with their advisees at key points during the semester, as follows:
  1. During the drop/add period at the beginning of each semester, to review changes to the student's program and discuss plans and goals for the semester;
  2. At mid-term, to review mid-term criteria sheets and make plans for improvement as needed;

3. On Advising Days (about 3/4 through the semester), to review course offerings, discuss schedules for the upcoming semester, and prepare for final exams and papers; and
4. After on-line registration (at the end of each semester), to review the semester, the student's schedule, and discuss possible changes.

### **Registration and Approval of Program of Study**

- Between the close of on-line registration and the beginning of the semester, the registrar's office sends advisers a print-out of advisee schedules. Advisers approve students' programs by signing each schedule.
- If you do not approve of the student's program, you may refuse to sign the schedule.
- Advisers are responsible for signing drop/add slips during the drop/add period.
- Advisers are responsible for signing withdrawal slips between the end of the drop/add period and the withdrawal deadline.
- Advisers should ensure that students understand that withdrawals appear on transcripts and can negatively affect academic standing and eligibility for financial aid.

### **Bard Information Portal (BIP)**

- The Bard Information Portal (BIP) is an on-line database of student academic records and course information. You can use it to check your class rosters on-line and to review your advisees' academic records. You can also use BIP to send group e-mails to all members of a class and to your list of advisees.
- To use BIP, you will need:
  - A Bard College e-mail name and password (contact the Henderson Help Desk at x7500 if you do not know your password), and
  - A faculty PIN number (contact Jennifer Triplett at x7365 if you do not know your PIN number).
- To access BIP,
  - From <http://inside.bard.edu/>, click on the link to BIP;
  - Enter your Bard College e-mail name and password, and
  - Click on the Faculty Menu link.
- From this page, you can select:
  - Class Roster: a list of your current courses, tutorials, and senior projects.
    - Clicking on a course will show you a full roster for that class.
    - Clicking on 'e-mail all students in the class' will open up an e-mail message addressed to all students registered for that class.
  - Advisee List: a list of your current advisees.
    - Clicking on a student's name will bring you to that student's academic record, including current schedule, past courses and grades, distribution transcripts, and most criteria sheets.
    - Clicking on a student's e-mail address will open up an e-mail message addressed to that student.
    - Clicking on 'e-mail all advisees' will open up an e-mail message addressed to all of your advisees.
  - Program Schedule and Enrollment: a list of all courses in your program.

- Advisers are urged to review their advisees' complete academic records, including distribution transcripts and criteria sheets, in helping them craft programs of study.

#### **General Information and Additional Resources**

- Advisers are responsible for familiarity with college-wide and program-specific requirements for moderation and graduation. This information is gathered in the *Curricular Advising Guide*, available at <http://inside.bard.edu/academic/courses/advising/>. For additional information, consult the *Bard Course Catalogue*, colleagues in the appropriate programs, or the academic affairs staff.
- Advisers are encouraged to review their advisees' complete academic records, including applications to the College and criteria sheets from all courses taken at the College. These records are on file in the registrar's office. Beginning with the spring semester 2009, most criteria sheets are available online on the "Full Academic Record" page on BIP.
- If a student is experiencing difficulty in his/her coursework, the faculty member may consult with the adviser. The adviser can help the student find the root of his or her problem by asking questions and examining the student's transcript to see if she/he is adequately prepared for the course.
- If the student requires additional help, refer him or her to the Bard Learning Commons. Students may also benefit from talking with the deans of students, the Dean of Studies (David Shein, x7045) or the Assistant Registrar for Advising (Jennifer Triplett, x7365).

## **Appendix 3.9 Tutor Schedule for the Learning Commons**

Varieties of Tutoring Available Fall 2016

### **Biology Tutors**

All biology tutoring takes place in the RKC pods, Sunday-Wednesday 7-9 PM.

### **Chemistry Tutors**

Chemistry drop-in hours are held in the Chemistry Egg outside RKC 125.

Chemistry 142: Basic Principles II, Tuesday 7:30-9:00, Wednesday 9:00-10:30 PM

Chemistry 202: Organic Chemistry, Tuesday 6-7 PM

### **Computer Science Tutors**

The Computer Science Study Room in RKC 100 is open Monday, Tuesday and Thursday, 7-10 PM.

### **Economics Tutors**

Drop-in hours are held in Hegeman 308.

Tuesday and Wednesday, 7-9 PM

### **Language Tutors**

The Learning Commons hires one-on-one peer tutors for students studying languages taught at Bard.

To request a language tutor, please email our tutor coordinator at [pweber@bard.edu](mailto:pweber@bard.edu).

### **Math Tutors**

The Math Study Room in RKC 111 is open from Sunday to Thursday, 7 to 10 pm.

### **Other Subject Areas**

The Learning Commons hires one-on-one peer tutors for any subject taught at Bard. If you would like a tutor in biology, chemistry, computer science, economics, math, physics, or writing, however, you should try the drop-in hours before requesting a one-on-one tutor. To request a subject tutor, please email our tutor coordinator at [pweber@bard.edu](mailto:pweber@bard.edu).

### **Physics Tutors**

Drop-in hours are held in Hegeman 107.

Physics 142: Introduction to Physics II, Tuesday/Thursday 7-9 PM, Friday 3-5 PM.

Physics 225: Computational Physics, Wednesday 7-9 PM

Physics 312: Electricity and Magnetism, Tuesday/Thursday 7-9 PM

Physics 321: Quantum Mechanics, Tuesday 7-9 PM

### **Writing Tutors**

If you'd like help with a paper, the Learning Commons is staffed by trained peer writing consultants every day of the week. You can either drop by during tutoring hours or sign up for an appointment in the Learning Commons Office.

Sunday-Thursday, 4-8 PM

Friday and Saturday 4-6 PM

### Appendix 3.10 Faculty Diversity Statistics 2011-2016

Tenure-track Searches Resulting in Hire (not counting conversions to tenure-track)

	11-12	12-13	13-14	14-15	15-16	Total 2011-2016
Total tenure-track hires	8	8	10	4	6	36
Female hires	1	5	7	1	2	16
Male hires	7	3	3	3	4	20
Minority hires	2	2	2	2	2	10
Foreign national hires	4	1	3	2	1	11

## Appendix 3.11 New Faculty Orientation 2016

### New Faculty Orientation 2016

*Wednesday, August 24 (Finberg House)*

**8:30-9:00 Coffee & continental breakfast**

**9:00-9:30 Welcome**

Rebecca Thomas, Dean of the College; Associate Professor of Computer Science

**9:30-10:45 Transitioning to Bard College (What I Wish I Had Known as a New Faculty Member)**

Gabriel Perron, Assistant Professor of Biology

Miles Rodriguez, Assistant Professor of Historical Studies and Latin American and Iberian Studies

Maria Sonevitsky, Assistant Professor of Music

Pete l'Official, Assistant Professor of English

**10:45-11 Coffee Break**

**11-12 Advising at the College**

David Shein, Associate Vice President for Academic Affairs & Dean of Studies; Visiting Assistant Professor of Philosophy

Jennifer Triplett, Director of Academic Advising

Bethany Nohlgren, Dean of Students

Jane Duffstein, Director of BEOP

**12:00-1:15 Lunch/Faculty Governance and AAUP**

Divisional Chairs (Mike Tibbetts, Maria Simpson, Nicole Caso)

Swapan Jain, AAUP Exec

**1:30-2:30 Teaching at Bard: What You Need to Know about Crite sheets, BIP, Moodle**

Peter Gadsby, Registrar; Associate Vice President for Enrollment

Leslie Melvin, Manager of Academic Technology

**2:30-3:00 Title IX**

Linda Morgan, Title IX Coordinator

*Thursday, August 25 (Finberg House)*

**8:30-9:00 Coffee & continental breakfast**

**9:00-9:30 Support for Student Learning: Bard College Learning Commons**

Jim Keller, Director, Bard College Learning Commons; Visiting Associate Professor of Writing; Faculty Associate, Institute for Writing and Thinking  
Amy Shein, Disability Support Coordinator

**9:30—12 Inclusive Excellence in the Classroom: Faculty Training Workshop**

Ariana Stokas, Dean of Inclusive Excellence  
Myra Young Armstead, Lyford Paterson Edwards and Helen Gray Edwards Professor of Historical Studies; Special Assistant to the President on Academics and Inclusive Excellence

**12:00-1:00 Lunch**

**1:00-2:30 Faculty Research: Making the Most of Your First Year at Bard**

Jeff Katz, Dean of Information Services and Director of Libraries  
Maria Cecire, Assistant Professor of Literature; Director, Experimental Humanities  
John Cullinan, Associate Professor of Mathematics  
Richard Aldous, Eugene Meyer Professor of British History and Literature  
Thomas Wild, Associate Professor of German; Program Director, German Studies; Research Associate, Hannah Arendt Center for Politics and Humanities

*Friday, August 26 (Anne Cox Chambers Alumni/ae Center)*

**8:30-9 Coffee & continental breakfast**

**9-9:45 Understanding the Bard Network**

Jonathan Becker, Vice President of Academic Affairs; Director, Center for Civic Engagement; Associate Professor of Political Studies; Director, Globalization and International Studies

**9:45-10:30 The First-Year Curriculum**

William Dixon, Director of Language and Thinking Program  
Karen Sullivan, Irma Brandeis Professor of Romance Literature and Culture, Co-Director of FYSEM  
Richard Aldous, Eugene Meyer Professor of British History and Literature; Co-Director of FYSEM  
Deirdre d'Albertis, Professor of English and Associate Dean of the College

**10:30-10:45 coffee break**

**10:45-12:15 Session I: Syllabus Workshop**

Phil Pardi, Director of College Writing



**12:15-1:00 Lunch** (with CFCD Faculty Fellow Emily McLaughlin)

**1:00-2:30 Session II: Syllabus Workshop**

Phil Pardi, Director of College Writing

**2:30-3:00: Wrap-Up and Look Ahead with Phil and Deirdre**

**REMINDER: Tuesday, August 30th New Faculty Reception with the President and Dean of the College (5 PM, President's House)**

### Appendix 3.12 Tenure-track hiring and review data, 2011–2016

	11-12	12-13	13-14	14-15	15-16
Total tenure-track searches	15	12	14	8	12
1 <sup>st</sup> or 2 <sup>nd</sup> choice hired	8	8	10	4	6
Searches closed without hire	7	4	4	4	6
Tenure-track conversions	2	1	1	2	1
Tenure-track appointments	10	9	11	6	7

#### Renewal Evaluations, 2011–2016 by year

	11-12	12-13	13-14	14-15	15-16
Total evaluated	5	11	3	8	8
Contract renewed	5	11	3	8	8
Contract not renewed	0	0	0	0	0

#### Renewal Evaluations, 2011–2016

Total evaluated	35
Contract renewed	35 (100%)
Contract not renewed	0

#### Tenure Evaluations, 2011–2016

	11-12	12-13	13-14	14-15	15-16
Total tenure evaluation scheduled	8	5	5	6	6
Candidate withdrawal	2*		1**		
Tenure granted	3	3	4	6	6
Tenure delayed through extension	1				
Tenure denied	2	2	0	0	0

\*one candidate who withdrew was offered alternate contract in affiliate

\*\*one candidate moved to another college during process

## Appendix 4.1 Wellness Programming Sample Events

**Wellness at Bard** comprises all campus-wide activities related to mental and physical health programs and awareness campaigns. The Wellness community produces events and creates Bard-specific ways to engage discussion around mental health, physical health, sexual health, community sustainability, addiction services, sexual assault prevention and mindfulness practices. Bard's Wellness Coordinator ties together work done by Health and Counseling Services, Peer Health Educators, Active Minds, BRAVE, Respectful Smoking Campaign, Bard Disordered Eating Awareness Coalition, Office for Student Life and Advising, Residents Life, Title IX Services, and clubs and students with specific health initiatives.

Following are some of the trainings, events, and groups that comprise the Wellness community.

**The Wellness Committee** is a group of staff, faculty and students who share lunch together weekly to create projects, events, and education campaigns, bringing big name speakers to campus (like Andrew Solomon, Kay Jamison and Mark Vonnegut) and creating guerrilla actions and performances that ignite kindness and connection across campus.

For example, this committee produced **Body Fest 2015**, an annual one day event where wellness-related groups create offerings and education to promote an experience of the body as **Subject not Object**. There was free raw food, education on mental health (and a bunny for petting!), free validations from BRAVE, hand massages, professional full body massages, free flu shots, education on STIs, BDEAC doing education on No More Fat Talk, flash mob performances by Orcapelicans and Samba School, and the Dance Dept doing an interactive movement installation.

This year's events included *Elena: A Panel Discussion and Critically Acclaimed film on Suicide*, a silent mindful meal and discussion on mindfulness, Bard Sees Bard (a durational eye contact performance based on the performance of Marina Abramovic), *Dark Dining*--a blindfold dining experience to heighten awareness around hunger, satiety, mindfulness and pleasure, and *What's Underneath* (a documentary screening and workshops on empowering body image and vulnerability).

**Counseling Center:** Co-located with Health Services in North Campus; you can make an appointment with a Bard counselor, or receive a referral for an off campus counselor. For more info contact them at X7433 or [bard.edu/counseling](http://bard.edu/counseling).

Grief Group - contact [jasuncion@bard.edu](mailto:jasuncion@bard.edu),

Managing Anxiety and Depression - contact [dtran@bard.edu](mailto:dtran@bard.edu),

Sexual Assault Survivors Support Group - contact [valerielinetcs@gmail.com](mailto:valerielinetcs@gmail.com),

**Alcohol and Drug Support Group:** The intent of the group is to create a safe and supportive space for students to discuss, reflect, evaluate their relationship to substances. It's a very warm group of people, some of whom attend AA, some of whom are still figuring out what works best: **Fridays, Hopson Cottage, Admissions Bldg, 6:30-7:30pm. Contact David Hyman:djhyman@gmail.com**

**Let's Talk-** A program that provides easy access to informal confidential consultations with Bard counselors. Counselors hold walk-in hours on a weekly basis. There is no appointment or fee necessary

**Mondays 3 - 4 PM** *Counseling Offices*, **Wednesdays 12 - 1 PM** *BEOP (behind Stone Row)*

**Thursdays 5 - 6 PM** *BEOP*

**Psychiatric Services-** Students who are enrolled in Bard Counseling may be referred to our consulting psychiatrist for an evaluation or for medication management. There is a one-time charge of \$25 for an initial psychiatric evaluation, payable by check, cash or it can be billed to the student through Student Accounts.

**Nutrition-** Our consulting nutritionist offers individual meetings as well as community programming for students with questions or concerns related to food, diet, and nutrition. The nutritionist is available to meet one-on-one **Fridays 9:00 a.m. – 1:00 p.m**

**Mind/Body Connection:** This non-credited 8 week workshop explores the wellness topics of stress reduction, meditation, emotional intelligence, and engaging with difference. By putting theory in the body, students explore broad theoretical ideas by developing practices that support self-and community care. LeGendre initiated this class and created the curriculum two semesters ago. LeGendre oversees all classes and integrates the lesson with improvisation and somatic practices. Each week features an invited guest who shares theory and practices from their points of view: Bethany Nohlgren, Paul Marienthal, Nick Lewis, Tatjana Myoko, and Jen White).

**Meditation Group: Mondays, 7-8:30 and Thursdays 5-6:30, Center for Spiritual Life.**

Facilitated by the Buddhism Chaplain Tatjana von Gaffron

**Mindfulness Practices:** all new for the spring 2016 semester!

Mondays, 12-1pm: Contemplative Dance Practice with Amii LeGendre (Center for Spiritual Life),  
Tuesdays, 12-1: Guided Meditation with Tatjana Myoko (Chapel), Thursdays, 12-1pm: Mindful Meal with Tatjana (Kline)

**Peer Health Educators:** A group of 8-12 students, trained by nurse practitioners and LeGendre, who facilitate conversations and events about body positivity, sexual health, contraception, safe sex, navigating relationships, and sex positivity. This fall PH did a panel on Sex at Bard, specifically

talking about legacies of shame around sexuality and how to break free. They conducted a handful of dorm programs on navigating relationships and communication, supported Title 9 education about consent and community care, and produced man Stall Seat Journals on sexual and general health

**Bard On:** Produced by **Peer Health Educators**, this is an annual daylong festival focused on sexual health and creating a shame-free environment, which provided opportunities to discuss the importance of choice and consent. The festival included performances by student groups and free 15-minute massages by professionals.

**Dimestore:** Run by **Peer Health educators**, this service exists to offer free contraception (condoms, lube) to any and all students in a brown paper bag in their mailbox.

**Office of Title IX:** Supports students and employees with incidents of gender-based misconduct, as well as hosting events and educational sessions with students on consent, healthy masculinity, and trauma recovery services. LeGendre does an annual training on consent and sex positivity with all incoming students with Office of Title 9 and BRAVE. LeGendre, with Stafford, developed training for and every athlete on sexual assault prevention and facilitated discussions with every men's and women's team on this topic.

**Respectful Smoking Campaign:** An education and awareness campaign reminding students to keep smoking at least 25 feet away from all public buildings and to heighten awareness of Breather's Rights when smoking in public walkways and open spaces. The campaign provides smoking cessation classes and hypnosis for those trying to quit or reduce and support for those who have quit by keeping smoking in the margins not the mainstream.

**Bard Disordered Eating Awareness Coalition (BDEAC):** A monthly group—comprising of the wellness coordinator, counseling director, students, nurse practitioner, faculty member, and area coordinator—that uses lectures, films, and other media to address issues relating to eating and body image. The coalition sponsors an annual presentation, “Moving Forward: Stories of Recovery from Eating Disorders and Body Image Challenge,” with faculty, staff, and students participating.

**Stall Seat Journals:** Health articles, stories, and educational information are hung in all residence hall bathroom stalls as well as most of the public stalls on campus. New journals are put up every other month. Topics have included general health, mental health, communication, relationships, alcohol and drug education, food, and sexuality.

**Tune Ins:** Weekly [Friday](#) events that focus on wholeness, nutrition, and community building. Events have included sending notes of gratitude to community members, discussions on maintaining long-distance friendships, sponsoring a canoe trip, music and dance jams, information on sleep health, alternative health, massage, plant medicine, life coaching, food fermentation, pet therapy, and raw food dessert workshops.

**Massage and Acupuncture Clinic Hours:** Student Rate massage and acupuncture offered on campus so students and staff can indulge in body work at reasonable prices on campus.

**Residence Hall programs:** Activities have classes in meditation, yoga, mindfulness, raw food preparation, pesto making, apple pie baking and programs on mental health, sexual health, and relationship building.

**BRAVE** provides anonymous and confidential crisis counseling 24/7, and support and advocacy to survivors of sexual assault and relationship violence. BRAVE provides educational programming on a host of topics including rape, sexual assault, consent, dating, the Hook Up Culture, Body Image, relationship violence, eating disorders, depression, suicide, and a variety of other issues.

**Conversation on Community:** Weekly Wednesday meeting hosted by Rabbi David Nelson and Community Chaplain Kevin Dean to discuss issues of community on Bard's campus and creative initiatives that might serve the creation of stronger and more diverse community-building.

**Community Dinners:** organized by Student Government, these fabulous dinners are open to anyone in the Bard Community, given a free white tablecloth meal in the Faculty Dining Hall, and treated to a facilitator who'll help conversation on a particular topic move forward in an engaging way. Past topics include: Safe Space, Title 9 and Gender, Race and Difference, Inclusi

#### Appendix 4.2 Athlete Grade Point Average and Retention Rates

	Athletes	All Other Students	Athletes	All Other Students
<u>Entering Term</u>	<u>1st semester g.p.a.</u>		<u>1st year retention</u>	
	Athletes	All Other Students	Athletes	All Other Students
Fall 2008	3.25	3.32	92.30%	86.28%
Fall 2009	3.25	3.34	88.64%	90.00%
Fall 2010	3.27	3.31	88.10%	87.64%
Fall 2011	3.24	3.30	81.48%	86.11%
Fall 2012	3.22	3.29	90.48%	87.10%
Fall 2013	3.24	3.30	81.58%	88.67%
Fall 2014	3.26	3.31	84.04%	88.47%
Fall 2015	3.25	3.31	82.35%	86.74%

<b>Percentage of students ending the semester in poor standing</b>		
<b>Semester</b>	<b>Athletes</b>	<b>All Other Students</b>
Fall 2012	2.72%	4.58%
Fall 2013	3.16%	7.32%
Fall 2014	2.64%	5.59%
Fall 2015	3.97%	7.42%

### Appendix 4.3 Retention Rates

First year retention

ENTERED	RETAINED TO SOPHOMORE YEAR
2011	85.77%
2012	87.34%
2013	87.84%
2014	85.36%
2015	86.81%

Six year graduation rate for the last five completed entering cohorts

ENTERED	SIX YEAR GRADUATION RATE
2006	78.59%
2007	74.03%
2008	75.00%
2009	78.29%
2010	77.78%



#### Appendix 4.4 Breakdown of Incoming Class by Ethnicity (expected graduation 2020)

	Men	Women
Non-resident Alien	19	25
Black, non-Hispanic	17	29
American Indian/Alaska Native	1	3
Asian/Pacific Islander	18	21
Hispanic	18	30
White, non-Hispanic	107	170
Unknown	12	29
<b>total</b>	<b>192</b>	<b>307</b>

## Appendix 5.1 Tips for writing criteria sheets

### MIDTERM CRITERIA SHEETS A FEW TIPS

At midterm, the crite sheet isn't just an evaluation of the student's work; it is also a chance clearly to communicate expectations for future performance and improvement. As such, it is perhaps the most successful motivational tool we as faculty members possess. The grade at midterm is not part of the student's permanent academic record, but simply an indication of where he or she stands halfway through the course.

Specific criteria it may be useful to address (depending on the course or subject) include:

1. 1) Number of absences
2. 2) Behavior in class (lateness, leaving early or often during class time)
3. 3) Participation in class discussions for seminar format (oral presentations, reports, level of exchange with peers & instructor)
4. 4) General level of engagement with material--initiative shown
5. 5) Familiarity with material / preparation for class (has the student done the required work or reading for each meeting?)
6. 6) Command of material (how well does the student understand the content of the course?  
Is he/she making suitable progress?)
7. 7) Written and other assignments (submitted on time and to standard?)
8. 8) Exams, quizzes, tests--level of performance?
9. 9) Lab or Studio work

Don't forget that if something non-academic seems to be interfering with the student's ability to do the work required, you will want to contact the Dean of Students at once (and note it in the crite sheet where appropriate).

Although you address your comments directly to the student, be aware that the crite sheet is a public document and not a private communication. Advisers and other faculty members have access to student files: in framing your remarks, you will want to take into account the multiple readers who make use of crite sheets.

The narrative component of crite sheets makes it possible for you to tailor your comments to the individual. For examples of how your colleagues use the crite sheet as an instrument of assessment, check the Bard Information Portal (BIP) or feel free to visit the Registrar's Office to review the various forms midterm evaluation may take.

Finally, please make every effort to submit your crite sheets on time. Your midterm evaluation, in particular, is extremely helpful to students. They really do look for your guidance as they face the challenges of the rest of the term.

## **Appendix 8.1 Bard High School Early College Network Meetings 2015-2016**

### **BHSEC network meetings**

Deans of studies Meeting, December 2, 2015 at BHSEC Queens  
Principals' Summit, May 4, 2016, at BHSEC Newark and other Newark locations  
Principals' Conference Call, June 8, 2016  
Principals' Conference Call, July 26, 2016  
Math Assessment Pre-Retreat (Faculty and Administrators), July 27, 2016 at BHSEC Queens  
Writing & Thinking/Writing to Learn Faculty Training, Aug. 2-5, 2016 at Simon's Rock  
Humanities Assessment Retreat (Faculty and Administrators), August 3-4, 2016 at BHSEC Newark  
Sciences Assessment Retreat (Faculty and Administrators), August 3-4, 2016 at BHSEC Newark  
BEC Faculty Participation in Writing & Thinking Training, August 18-20, 2016, at Simon's Rock  
Principals' Conference Call, August 24, 2016  
Writing to Learn Faculty Training, August 25, 2016, at BEC New Orleans  
Writing & Thinking Faculty Training, August 30-31, 2016 at BHSEC Queens & BHSEC Newark  
Principals' Conference Call, September 16, 2016  
Principals' Summit, September 30, 2016, at Annandale  
Principals' Conference Call, October 21, 2016  
Writing to Learn Faculty Training, October 26, 2016, at BHSEC Newark  
Writing to Learn Faculty Training, November 8, 2016, at BHSEC Cleveland  
Principals' Conference Call, November 23, 2016  
Principals' Conference Call, January 18, 2017  
Deans of Studies' Conference Call, January 25, 2017