

Bard

FOUNDED 1860



2021-22

Bard College Catalogue 2021-22

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

—Leon Botstein, President, Bard College

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

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

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

Photos: Peter Aaron '68/Esto

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

Phone: 845-758-6822

Website: bard.edu

Email: admission@bard.edu

CONTENTS

| | | | |
|--|-----|--|-----|
| Mission | 1 | Division of Social Studies | 160 |
| | | Anthropology | 161 |
| History of Bard | 2 | Economics | 168 |
| | | Economics and Finance | 175 |
| Learning at Bard | 18 | Historical Studies | 175 |
| Curriculum | 19 | Interdisciplinary Study of Religions | 191 |
| Academic Programs and Concentrations | 25 | Philosophy | 198 |
| Academic Requirements and Regulations | 27 | Political Studies | 205 |
| Specialized Degree Programs | 30 | Sociology | 215 |
| Admission | 32 | Interdivisional Programs and Concentrations | 220 |
| | | Africana Studies | 221 |
| Academic Calendar | 37 | American Studies | 221 |
| | | Asian Studies | 222 |
| Division of the Arts | 39 | Classical Studies | 223 |
| Architecture | 40 | Environmental and Urban Studies | 224 |
| Art History and Visual Culture | 42 | Experimental Humanities | 230 |
| Dance | 50 | French Studies | 231 |
| Film and Electronic Arts | 54 | Gender and Sexuality Studies | 231 |
| Music | 62 | German Studies | 232 |
| Photography | 72 | Global and International Studies | 232 |
| Studio Arts | 74 | Global Public Health | 234 |
| Theater and Performance | 78 | Human Rights | 235 |
| | | Irish and Celtic Studies | 242 |
| | | Italian Studies | 242 |
| Division of Languages and Literature | 85 | Jewish Studies | 243 |
| Foreign Languages, Cultures, and Literatures | 86 | Latin American and Iberian Studies | 244 |
| Literature | 101 | Medieval Studies | 246 |
| Written Arts | 123 | Middle Eastern Studies | 247 |
| | | Mind, Brain, and Behavior | 247 |
| | | Russian and Eurasian Studies | 248 |
| Division of Science, Mathematics, and Computing | 130 | Science, Technology, and Society | 249 |
| Biology | 131 | Spanish Studies | 250 |
| Chemistry and Biochemistry | 138 | Theology | 250 |
| Computer Science | 141 | Victorian Studies | 251 |
| Mathematics | 145 | Multidisciplinary Studies | 251 |
| Physics | 149 | Interdisciplinary Curricular Initiatives | 251 |
| Psychology | 152 | The Bard College Conservatory of Music | |
| Additional Courses in the Sciences | 159 | | 255 |

| | | | |
|---|-----|---|-----|
| Bard Abroad | 261 | Educational Outreach | 316 |
| Study Abroad Programs | 262 | Early College Programs | 316 |
| Student Exchanges | 263 | Bard Baccalaureate | 317 |
| Language Intensives | 265 | Bard Microcolleges | 318 |
| | | Bard Prison Initiative | 319 |
| | | Bridge Program | 319 |
| Additional Study Opportunities and Affiliated Institutes | 266 | Clemente Course in the Humanities | 320 |
| Independent Work | 266 | Institute for Writing and Thinking | 320 |
| Study Away | 267 | Lifetime Learning Institute | 321 |
| Specialized Programs | 267 | Longy School of Music of Bard College | 321 |
| Professional Education | 269 | Return to College Program | 321 |
| Preprofessional Preparation | 269 | International Partnerships | 322 |
| Dual-Degree Programs | 270 | | |
| Affiliated Programs and Institutes | 272 | Levy Economics Institute of Bard College | 324 |
| Civic Engagement | 278 | | |
| Open Society University Network (OSUN): Bard-Based Initiatives | 285 | The Bard Center | 327 |
| | | Fellows of the Bard Center | 327 |
| Campus Life and Facilities | 288 | Bard Fiction Prize | 327 |
| Student Life | 289 | Distinguished Scientist Lecture Series | 328 |
| Student Services and Resources | 291 | Leon Levy Endowment Fund | 328 |
| Residence Life and Housing | 296 | Cultural Programs | 329 |
| Campus Facilities | 298 | | |
| Safety and Security | 307 | Finances | 331 |
| Title IX/Nondiscrimination | 308 | Financial Aid | 331 |
| | | Fees, Payment, and Refunds | 339 |
| Graduate Programs | 309 | | |
| Bard Center for Environmental Policy | 309 | Scholarships, Awards, and Prizes | 345 |
| Bard College Conservatory of Music | 310 | | |
| Graduate Conducting Program | 310 | Faculty | 359 |
| Graduate Vocal Arts Program | 310 | Faculty and Faculty Emeritus | |
| Bard Graduate Center | 310 | of Bard College | 359 |
| Bard MBA in Sustainability | 311 | Faculty of the Bard College | |
| Center for Curatorial Studies | 311 | Conservatory of Music | 378 |
| International Center of Photography | 311 | Faculty of the Graduate Programs | 383 |
| Bard Program in Advanced | | Faculty of the Affiliate Programs | 390 |
| Photographic Studies | 312 | | |
| Levy Economics Institute | | Honorary Degrees and Bard College Awards | 402 |
| Graduate Programs in Economic | | | |
| Theory and Policy | 312 | Boards and Administration | 409 |
| Longy School of Music of Bard College | 313 | Boards | 409 |
| MA in Global Studies | 313 | Administration | 413 |
| MA in Human Rights and the Arts | 314 | | |
| MAT in Teaching | 314 | Bard Campus Map | 420 |
| Milton Avery Graduate School | | | |
| of the Arts | 314 | Travel to Bard | 422 |
| The Orchestra Now | 315 | | |
| | | Index | 423 |

MISSION

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

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

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

HISTORY OF BARD

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

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

Founding of the College: St. Stephen's College was established by John (1819–99) and Margaret Johnston Bard (1825–75) in association with leaders of the Episcopal Church in New York City. For its first 60 years, St. Stephen's offered young men a classical curriculum in preparation for their entrance into the seminary. But even as a theologically oriented institution, St. Stephen's challenged its students to be active participants in charting their own intellectual paths. In support of this venture, the Bards donated part of their riverside estate, Annandale, to the College, along with the Chapel of the Holy Innocents, which is still in use.

Acknowledging Bard's Origins: Bard College acknowledges that its origins are intertwined with the systems of racial injustice that have been a part of this nation's history from its founding. In December 2020, the Stockbridge Munsee Band of Mohican Indians approved the following text of Bard's land acknowledgment (also known as a territorial acknowledgment): In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of the land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgment requires those of us who are settlers to recognize our own place in and responsibilities toward addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

The College also acknowledges that the families of founders John and Margaret Bard had ties to slavery. The insurance company founded by John's father, William Bard (1778–1853), had direct ties and his grandfather, Samuel Bard (1742–1821), owned slaves. Margaret's family fortune derived from the success of her father's firm, Boorman & Johnston, which sold tobacco, sugar, and cotton produced by slave labor. These family resources, in part ill-gotten, enabled John and Margaret to act upon their shared faith by devoting themselves to philanthropic and civic endeavors. Bard further acknowledges that Montgomery Place, on the southernmost end of campus, was an estate run with slave labor.

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

1930s-1960s: Beginning in the mid-1930s and throughout World War II and the postwar years, the College was a haven for distinguished writers, artists, intellectuals, and scientists fleeing Europe. Among these émigrés were philosopher Heinrich Bluecher and his wife, the social critic Hannah Arendt; violinist Emil Hauser, founder of the Budapest String Quartet; precisionist painter Stefan Hirsch; labor economist Adolf Sturmthal; and psychologist Werner Wolff. Bard's international outlook was reflected in a variety of programs and initiatives, as well as in its faculty. During the war, the College welcomed an elite group of soldiers who were trained in the French and German languages and cultures, and in the late 1940s Eleanor Roosevelt was a frequent participant in Bard's international student conferences.

Bard underwent another redefining moment in 1944, when it opened its doors to women. The decision to become coeducational required the College to end its association with Columbia, paving the way to Bard's current status as an independent liberal arts college. The same year marked the arrival of the first female faculty members. The faculty of the postwar years included Mary McCarthy, Saul Bellow, Ralph Ellison, Anthony Hecht '44, William Humphrey, and Theodore Weiss. This partial list indicates that Bard had assumed a place of eminence in the teaching of literature and writing and was attracting leading thinkers in the social sciences. The College also continued to demonstrate its commitment to global issues of education and democracy. In 1956, Bard provided a haven for 325 Hungarian student refugees after their participation in that country's revolt against its Stalinist government.

The 1960s marked a period of significant growth. Under the stewardship of Reamer Kline, who served for 14 years as president of the College, the number of students and faculty increased, as did campus facilities, and the curriculum was expanded, particularly in science and the visual arts. Bard also demonstrated an early commitment to civil rights. In 1962, Bard was among the first colleges to award an honorary degree to Rev. Martin Luther King Jr.

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

A number of these initiatives developed within the Bard Center, established in 1978 to present artistic and intellectual programs. These include the Distinguished Scientist Lecture Series, which has brought 46 Nobel laureates to Bard, and the Bard Fiction Prize, awarded to emerging writers who spend a semester in residence at the College. Other programs developed under Bard Center auspices include the Institute for Writing and Thinking, which has had a major impact on the teaching of writing in high schools and colleges around the country and internationally; the Bard Music Festival, which debuted in 1990 and each year illuminates the work and era of a specific composer; and the literary journal *Conjunctions*, which celebrated its 40th anniversary in 2021.

Bard has been a leader in early college education since 1979, when it acquired Simon's Rock, the nation's first early college. The College has since partnered with public school systems across the country to establish tuition-free early college programs that allow young scholars to earn up to 60 college credits and an associate in arts degree along with their high school diploma. The first Bard High School Early College opened in 2001 in Manhattan. Bard now operates early college campuses in Queens (2008); Newark (2011); New Orleans (2011); Cleveland (2014); Baltimore (2015); Hudson, New York (2016); Washington, D.C. (2019); and Poughkeepsie, New York (2021).

The College has developed a number of additional initiatives to address the educational needs of underserved communities. These include the Bard Prison Initiative (BPI), founded by Max Kenner '01 as a student project to bring higher education into New York State prisons. The program is the subject of a 2019 PBS documentary series, *College Behind Bars*. Building on the success of BPI, the College partnered with community-based institutions to create Bard Microcollege campuses at the Holyoke (Massachusetts) Care Center, Brooklyn Public Library, and Countee Cullen public library in Harlem. These programs, which lead to an AA degree, feature the elements of an Annadale education. The Clemente Course, currently in its 25th year, provides college-level instruction, for college credits, to economically disadvantaged students aged 17 and older at 30 sites around the country.

Affiliated programs also include the Milton Avery Graduate School of the Arts (1981); Levy Economics Institute of Bard College (1986); Center for Curatorial Studies (1990); Bard Graduate Center (1993); Bard Center for Environmental Policy (1999); Bard Globalization and International Affairs Program (2001); International Center of Photography-Bard Program in Advanced Photographic Studies (2003); Master of Arts in Teaching Program (2004); Bard College Conservatory of Music (2005); Hannah Arendt Center for Politics and Humanities (2006); Center for Civic Engagement (2011); Bard MBA in Sustainability (2012); Longy School of Music of Bard College (2012) in Cambridge, Massachusetts; and The Orchestra Now, which offers experiential training to postgraduate musicians (2015).

Bard has continued to further its efforts to promote freedom of inquiry internationally. In 1991, under the Program in International Education (PIE), the College began bringing students from emerging democracies in Eastern and Central Europe, Central Asia, and the Middle East to Bard for one semester of study. This program is one of many overseen by the Institute for International Liberal Education, which was founded in 1998 to develop long-term collaborations between Bard and other leading institutions around the world. These partner campuses

include Al-Quds University in East Jerusalem, which collaborated with Bard in 2009 to create the Al-Quds Bard College for Arts and Sciences and a master of arts in teaching program; American University of Central Asia in Bishkek, Kyrgyzstan, where Bard established a dual-degree program in 2010; Bard College Berlin: A Liberal Arts University, a partner institution since 2011; and Central European University (CEU), a graduate-level institution based in Budapest and Vienna. In 2020 Bard and CEU, with support from the Open Society Foundations, launched an international network of higher education, research, and cultural institutions committed to addressing today's global challenges. The Open Society University Network (OSUN) includes more than 35 institutions in Europe and the United Kingdom; Africa; East, Central, and Southeast Asia; South America; the Middle East; the Caribbean; and the United States.

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

Noted writers and artists who spent time at Bard in recent years include the late Chinua Achebe, widely revered as the founding father of African fiction; John Ashbery, considered one of America's most influential 20th-century poets; Nobel laureates Orhan Pamuk, José Saramago, and Mario Vargas Llosa; and soprano Dawn Upshaw, who developed Bard's graduate program in vocal arts.

Bard alumni/ae have also been an influential force in the arts and in the physical, social, and political sciences—and in the life of the College. A short list includes actors Blythe Danner '65, Adrian Grenier '98, Gaby Hoffmann '04, and Patrick Vaill '07; comedians Chevy Chase '68, Christopher Guest '70, Ali Wentworth '88, and Adam Conover '04; filmmaker Gia Coppola '09 and film editor Jinmo Yang '03; screenwriter, actor, and producer Raphael Bob-Waksberg '06; playwrights Sherman Yellen '52, Nick Jones '01, and Thomas Bradshaw '02; dancer Arthur Aviles '87; visual artists Tschabalala Self '12 and Xaviera Simmons '05; sculptor Rita McBride '82; groundbreaking artist Carolee Schneemann '59; musicians Donald Fagen '69 and Walter Becker '71 (founders of Steely Dan), Billy Steinberg '72, and Adam Yauch '86 (a founder of the Beastie Boys); scientist László Z. Bitó '60, who was instrumental in developing a drug used to combat glaucoma; Fredric S. Maxik '86, a leader in environmentally innovative lighting technologies; environmental writer Elizabeth Royte '81; financial entrepreneur and investor Mostafiz ShahMohammed '97; poet and translator Pierre Joris; and journalists William Sherman '68, Matt Taibbi '92, and Ronan Farrow '04, 2018 Pulitzer Prize winner for public service.

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

Recent Initiatives: In 2015, SummerScape originated a bold new staging of *Oklahoma!* that opened on Broadway in April 2019 and won the Tony Award for Best Revival of a Musical. The US-China Music Institute, a partnership between the Bard College Conservatory and the Central Conservatory of Music in Beijing, launched in 2018, offering a degree program in Chinese instruments. In January 2020, Conservatory dean Tan Dun led the Bard Philharmonic Orchestra in a performance marking the opening of China's Haikou Bay Performing Arts Center; and the Open Society University Network (OSUN), created with support from George Soros's Open Society Foundations, launched with the goal of integrating teaching and research across higher education institutions worldwide. The network is anchored by Bard and Central European University and includes dozens of educational and research institutions both nationally and internationally. Also in 2020, Bard introduced a stand-alone undergraduate program in architecture; the Bard Baccalaureate, a full-scholarship program for adult learners in the Hudson Valley region; and a suite of interdisciplinary Common Courses that engage with themes of the contemporary moment, such as epidemics and society, and local, national, and global citizenship. In response to recent events and in the belief that colleges and universities must play a part in creating fundamental change, President Botstein established the President's Commission on Racial Equity and Justice to assess the College's past, analyze its present practices, and produce a plan for the future. And in response to the coronavirus pandemic the Fisher Center created UPSTREAMING, a virtual stage featuring new commissions and archived theater, dance, and music performances: and expanded its performance opportunities with a new stage at Montgomery Place.

Looking Ahead: Within the framework of the Open Society University Network, Bard's Human Rights Project, the Fisher Center, and CEU have developed a graduate program in human rights and the arts, which launches in fall 2021. Also making debuts in 2021–22: a bachelor of music program in vocal performance, offered through the Bard College Conservatory of Music; and a master of arts in global studies that begins at CEU's Vienna campus and continues with study at Bard's Globalization and International Affairs Program in New York City. Also in 2021, Bard launched Camden Reach, a partnership with Camden, New Jersey's public school system, that will allow high school juniors to take college classes in addition to their regular coursework. A new graduate program in Chinese music and culture, a collaboration of the Conservatory of Music and the Asian Studies Program will launch in 2022.

In 2021, Bard College received a transformational \$500 million endowment from philanthropist and long-time Bard supporter George Soros. This challenge grant—among the largest ever made to higher education in the United States—will facilitate and strengthen Bard's exemplary educational and social initiatives, establish the College's most substantial endowment ever, and set the stage for a \$1 billion endowment drive. In response to Mr. Soros's generous challenge grant, the college has raised an additional \$320 million from supporters, including trustees, alumni/ae, and friends, and will raise another \$180 million over the next five years.

Bard College: A Selective Chronology

- 1860—Bard College is founded as St. Stephen's College by John and Margaret Bard, in association with the Episcopal Church of New York City.
- 1866—The College grants degrees in the liberal arts and sciences, in addition to the preseminar program.
- 1928—St. Stephen's becomes an undergraduate college of Columbia University.
- 1929—Franklin Delano Roosevelt becomes a trustee and serves until 1933.
- 1934—The College is renamed to honor its founders. A new educational program is adapted, based on the Oxford tutorial. It includes a second-year assessment (Moderation) and a Senior Project—both pillars of the Bard education today.
- 1944—Bard ends its affiliation with Columbia in order to become coeducational.
- 1947—Radio station WXBC begins as a Senior Project.
- 1953—The innovative Common Course, designed by Heinrich Bluecher, is inaugurated. It is the forerunner of today's First-Year Seminar.
- 1956—Bard welcomes 325 Hungarian refugee students and provides instruction in English and an introduction to life in the United States.
- 1960—The College celebrates its centennial year. Under President Reamer Kline, it undergoes a tremendous expansion in buildings, grounds, faculty, students, and core curricula.
- 1975—Leon Botstein takes office as the 14th president of the College. He expands the educational program by integrating the progressive tutorial system with the classical legacy of St. Stephen's.
- 1978—The Bard Center is founded.
- 1979—Bard assumes responsibility for Simon's Rock Early College in Great Barrington, Massachusetts.
- 1981—Bard launches its first affiliated graduate program, the Milton Avery Graduate School of the Arts, which offers a master of fine arts degree. The first Workshop in Language and Thinking is held for entering students.
- 1982—The Institute for Writing and Thinking is founded.
- 1986—The Jerome Levy Economics Institute is founded (now the Levy Economics Institute).
- 1988—The Graduate School of Environmental Studies (the Bard Center for Environmental Policy since 1999) offers a master of science in environmental studies.
- 1990—The Center for Curatorial Studies is founded. The literary journal *Conjunctions* makes its home at Bard. The Bard Music Festival presents its first season.
- 1991—The Program in International Education (PIE) brings young people from emerging democracies to study at Bard.
- 1993—The Bard Graduate Center: Decorative Arts, Design History, Material Culture opens in New York City.
- 1998—The Institute for International Liberal Education is founded with a mission to advance the theory and practice of international liberal arts education.
- 1999—The Bard Prison Initiative is founded.
- 2001—Bard and the New York City Department of Education launch Bard High School Early College (BHSEC), a four-year public school in downtown Manhattan. The Bard Globalization and International Affairs program opens and the Bard Prison Initiative launches as a pilot program with 16 students.

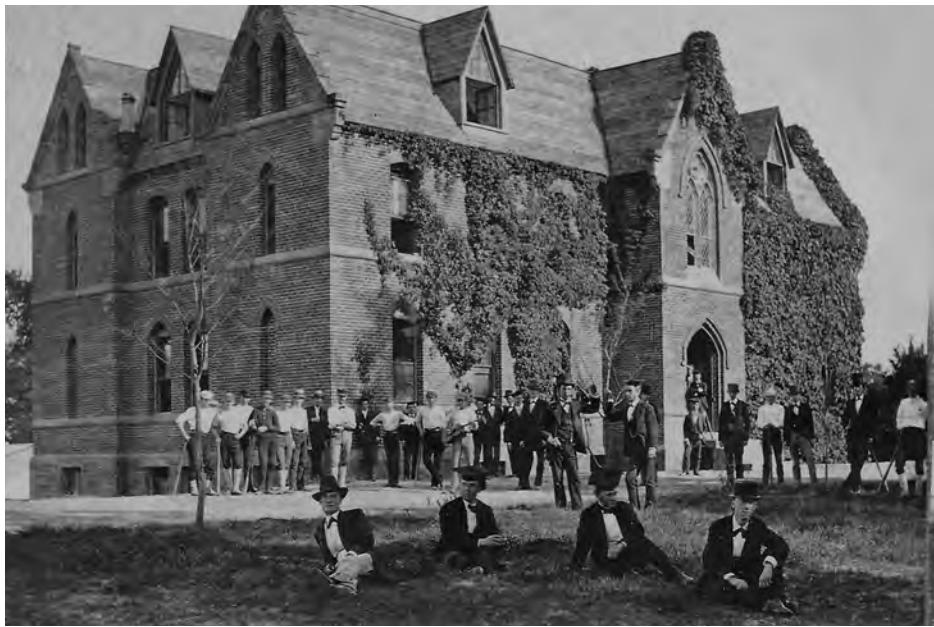
- 2003—The Richard B. Fisher Center for the Performing Arts, designed by architect Frank Gehry, opens. Bard and the International Center of Photography join forces to offer an MFA degree in photography.
- 2004—The Master of Arts in Teaching (MAT) Program welcomes its first class.
- 2005—The Bard College Conservatory of Music opens, offering a five-year double-degree (BM/BA) program.
- 2006—The Conservatory of Music initiates a graduate program in vocal performance (a graduate conducting program follows in 2010). The Center for Curatorial Studies inaugurates the Hessel Museum of Art. The West Point–Bard Initiative is launched. The Hannah Arendt Center for Politics and Humanities is established.
- 2007—The Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, designed by Rafael Viñoly, opens. The College launches the five-year BS/BA Program in Economics and Finance. The Landscape and Arboretum Program is established to preserve and enhance the Bard campus.
- 2008—BHSEC Queens opens in New York; Bard launches an early college program in New Orleans.
- 2009—Bard partners with Al-Quds University in East Jerusalem to launch the College for Arts and Sciences and a master of arts in teaching program. The Lynda and Stewart Resnick Science Laboratories are completed, as is *The parliament of reality*, an outdoor installation by artist Olafur Eliasson.
- 2010—Bard marks the 150th anniversary of its founding. The College establishes a partnership with American University of Central Asia.
- 2011—Citizen Science becomes part of the required first-year curriculum. The Center for Civic Engagement is established. BHSEC Newark opens. Bard assumes ownership of the European College of Liberal Arts in Berlin (now Bard College Berlin).
- 2012—The Longy School of Music merges with the College. Live Arts Bard launches. Construction is completed on the Anne Cox Chambers Alumni/ae Center and an addition to the Stevenson Athletic Center. Bard inaugurates the MBA in Sustainability program and establishes the Bard College Farm.
- 2013—The Bard Entrance Examination is introduced as an alternative application for admission. The László Z. Bitó '60 Conservatory Building opens, and BardWorks, a professional development program for juniors and seniors, debuts.
- 2014—The Center for Moving Image Arts opens. The Levy Economics Institute Master of Science in Economic Theory and Policy welcomes its first students. A fourth BHSEC campus opens in Cleveland, Ohio. Honey Field, a baseball facility, is completed. The Fisher Center's Theater Two is renamed LUMA Theater.
- 2015—New initiatives include The Orchestra Now, a preprofessional orchestra and graduate program; BHSEC Baltimore; and Bard Academy at Simon's Rock, a college preparatory program for 9th and 10th graders in Great Barrington, Massachusetts.
- 2016—The 150th Anniversary Campaign, the largest fund-raising campaign in the College's history, raises more than \$565 million for scholarships, new buildings and renovations, operating support, and endowment. The College acquires Montgomery Place, an adjacent 380-acre property. Bard Early College (BEC) Hudson and Bard Microcollege Holyoke open.
- 2017—New Annandale House, a sustainably built multiuse space, is completed. BEC New Orleans expands to a full-day program and Central European University opens an extension site on the Bard campus.

- 2018— The US-China Music Institute, a partnership of the Bard College Conservatory and Central Conservatory of Music in Beijing, welcomes its first students. Bard Microcollege Brooklyn, a joint venture with the Brooklyn Public Library, launches. The Center for Environmental Policy and Bard Master of Arts in Teaching Program initiate an MEd program in environmental education. The Bard Graduate Center offers a 3+2 BA/MA program in decorative arts, design history, and material culture. The Levy Economics Institute's graduate programs expand to include a one-year MA in economic theory and policy. Bard and Central European University offer an Advanced Certificate in Inequality Analysis.
- 2019— BHSEC DC opens. *College Behind Bars*, a documentary series profiling students in the Bard Prison Initiative, airs on PBS. The Center for the Study of Hate launches.
- 2020— Bard and Central European University launch the Open Society University Network (OSUN). The President's Commission on Racial Equity and Justice is created. The Fisher Center debuts UPSTREAMING, a virtual stage featuring new commissions and archival works. Bard partners with Dutchess BOCES to launch a new Hudson Valley early college program.
- 2021— Bard offers new master of arts programs in global studies and in human rights and the arts, and a bachelor of music in vocal performance. The Center for Human Rights and the Arts opens in Annandale; the Bard Microcollege for Just Community Leadership launches in Harlem at the Countee Cullen branch of the New York Public Library; and Bard begins Camden Reach, a new early college initiative. Solve Climate by 2030, an initiative of OSUN and the Center for Environmental Policy, begins with 50 webinars from locations throughout the world. Bard receives a \$500 million endowment from philanthropist George Soros, setting the stage for a \$1 billion endowment drive.

Presidents of Bard College*

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

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



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

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

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



Top: Blithewood, 1954

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



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

Photo: Peter Aaron '68/Esto

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



Top: The Charles P. Stevenson Jr. Library complex. *Photo:* Peter Aaron '68/Esto.

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



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



Top: Center for Curatorial Studies and Hessel Museum of Art. Photo: Lisa Quinones.

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



Top: Fisher Science and Academic Center at Bard College at Simon's Rock: The Early College, Great Barrington, Massachusetts. Photo: Bill Tipper.
Bottom: Bard High School Early College Manhattan campus, New York City. Photo: Lisa Quiñones.



Top: The Bard Graduate Center, New York City. Photo: courtesy of the Bard Graduate Center.
Bottom: Bard College Berlin faculty member Aya Soika leads a tour to the Gendarmenmarkt square, renowned for its historical architecture. Photo: Irena Stelea.

LEARNING AT BARD

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

There are approximately 1,800 undergraduates at the Annandale campus, representing all regions of the country. Nearly 12 percent of the student body is international, representing more than 40 countries. Undergraduates share the campus with the students and faculty of a conservatory of music and several graduate programs, which present lectures, concerts, and exhibitions that are open to the entire College community. Affiliated programs and research centers, such as the Levy Economics Institute, Hessel Museum of Art, Human Rights Project, Bard Field Station, and Hannah Arendt Center for Politics and Humanities, also enrich the undergraduate experience.

The Bard Education: Five Pillars

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

- The **Language and Thinking Program** is an intensive, presemester introduction to the liberal arts and sciences. First-year students spend three weeks learning to read and listen thoughtfully, articulate ideas clearly, and review their work critically.
- The two-semester **First-Year Seminar** presents intellectual, cultural, and artistic ideas in historical context, through extraordinary works of literature, philosophy, politics, religion, science, and the arts.
- The **Citizen Science** program encourages first-year students to develop personal science literacy through hands-on coursework and projects.
- Through **Moderation**, students declare a major and move into the Upper College. Sophomores write two Moderation papers: one that assesses their academic performance and experience during their first two years, and one that identifies goals and a study plan for the next two. Students discuss these papers with a review board of faculty members—an unusual and valuable experience at this level.
- The capstone of the Bard education is the **Senior Project**, an original, focused work that reflects a student's cumulative academic experience. Preparation begins in the junior year, when students pursue tutorials and seminars directed toward selecting a Senior Project topic.

The Curriculum

Choice, flexibility, and rigor are the hallmarks of the Bard education, which is a transformative synthesis of the liberal arts and progressive traditions. The liberal arts tradition is evident in the common curriculum for first-year students and in general courses that ground students in the essentials of inquiry and analysis and present a serious encounter with the world of ideas. The progressive tradition is reflected in Bard's tutorial system and interdisciplinary curriculum, which emphasize independent and creative thought—and the skills required to express that thought with power and effect. Other defining aspects of the curriculum are the program and concentration-based approach to study and the concept of distribution by modes of thought and approach to learning. Students are encouraged to be actively engaged throughout the four years of their undergraduate experience and to help shape, in tandem with faculty advisers, the subject matter of their education.

Structure of the First Year

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

Language and Thinking Program: L&T is attended by all incoming Bard students during the last three weeks of August. Students read extensively, work on a variety of writing and other projects, and meet throughout the day in small groups and in one-on-one conferences with faculty. The work aims to cultivate habits of thoughtful reading and discussion, clear articulation, accurate self-critique, and productive collaboration. Students who do not complete the program satisfactorily are asked to take one year's academic leave.

First-Year Seminar: The goal of the First-Year Seminar is to create a basis for shared conversation among the first-year class and build foundational skills for success in college—attentive close reading of challenging texts; respectful and inclusive dialogue with others; the ability to ask profound and interesting questions about what you read; and the development of the student's academic voice through writing. During First-Year Seminar, students develop a clearer sense of their own intellectual goals and priorities, which informs their work during the rest of their time at Bard. A shared reading list addresses a specific theme for the year; recent themes include "The Self in the World," "What Is Freedom? Dialogues Ancient and Modern," and "What Is Enlightenment? The Science, Culture, and Politics of Reason."

Citizen Science: The Citizen Science program provides students with opportunities to develop their personal science literacy through hands-on, real-world coursework and projects. Questions asked include: What does it mean to be scientifically literate? What is the role of citizens when it comes to weighing in on important scientific issues? How can citizens find the scientific information they need in order to meet the challenges they face in their lives and respond to the scientific issues of their day? What are the skills needed to interpret scientific claims, and how can we be sure that the conduct, analysis, and interpretation of science are not unduly influenced by political or other potentially distorting factors?

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

First-Year Advising: All students are assigned an academic adviser, with whom they meet at strategic points during each semester. The advising system is intended to help students begin the process of selecting a program in which to major, meet the requirements of that program, prepare for professional study or other activities outside of or after college, and satisfy other interests.

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

Program and Concentration Approach to Study

A liberal arts education offers students both breadth and depth of learning. At Bard, the primary sources of breadth are the First-Year Seminar and distribution requirements. The primary source of depth is the requirement that each student major in a stand-alone academic program, possibly in conjunction with a concentration or with another program in a joint major. A *program* is a sequenced course of study designed by faculty (and sometimes by students in conjunction with faculty) to focus on a particular area of knowledge or a particular approach to an area. The course of study begins at the introductory level and moves in progressive stages toward the development of the ability to think and/or create, innovatively and reflectively, by means of the formal structures that the discipline provides. A *concentration* is a cluster of related courses on a clearly defined topic. A student may moderate into a concentration, but only in tandem with his or her Moderation into a program.

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

The requirements for Moderation and graduation differ from program to program and are summarized in the individual descriptions that appear in this catalogue. All students must declare a major in a program in order to moderate from the Lower College to the Upper College and become a candidate for the bachelor of arts degree. A student who decides to pursue a double major—say, physics and philosophy—must satisfy the requirements of both programs and complete two Senior Projects. A student who pursues a joint major moderates into two programs, ideally in a joint Moderation, and completes course requirements for both programs and a single, unified Senior Project. A student who pursues study in a concentration must also moderate into a program, fulfill all course requirements, and produce a Senior Project that combines the interdisciplinary theories and methods of the concentration with the disciplinary theories and methods of the program.

Moderation

Moderation is undertaken in the second semester of the sophomore year. Through this process students make the transition from the Lower College to the Upper College and establish their major in a program. (Transfer students entering with the equivalent of two full years of credit are expected to moderate during the first semester of residence, and in no case

later than the second.) Students prepare two Moderation papers, the first assessing their curriculum, performance, and experience in the first two years, and the second identifying their goals and proposed study plan for the final two years. All students also submit a sample of work they have done in the program—for example, a long paper written for a course. The work is reviewed by a board of three faculty members, who evaluate the student’s past performance, commitment, and preparedness in the field; make suggestions for the transition from the Lower to the Upper College; and approve, deny, or defer promotion of the student to the Upper College.

Distribution Requirements

The distribution requirements at Bard are a formal statement of the College’s desire to achieve an equilibrium between breadth and depth, between communication across disciplinary boundaries and rigor within a mode of thought. In order to introduce the student to a variety of intellectual and artistic experiences and to foster encounters with faculty members trained in a broad range of disciplines, each student is required to take one course in each of the 10 categories listed below. Difference and Justice is the only category that can pair with another distribution requirement, making it possible for the 10 requirements to be fulfilled by completing nine courses. For example, some courses fulfill both the Historical Analysis and Difference and Justice requirements. So too, students have the option of fulfilling two distribution requirements with one Common Course (see page 252). High school Advanced Placement and International Baccalaureate courses may not be used to satisfy the requirements. Non-native speakers of English are exempted from the Foreign Languages and Literatures requirement.

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

Analysis of Art (AA): The Analysis of Art requirement teaches students to interpret both the form and content of creative works, including visual and performing arts. The requirement further aims to help students understand how works of visual art, music, film, theater, and dance shape, or are shaped by, social, political, and historical circumstances and contexts.

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

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

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

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

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

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

Literary Analysis in English (LA): What distinguishes poetry, fiction, or drama from other kinds of discourse? These courses investigate the relationship between form and content, inviting students to explore not only the "what" or "why" of literary representation but also the "how." The goal is to engage critically the multiple ways in which language shapes thought and makes meaning by considering the cultural, historical, and formal dimensions of literary texts.

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

Senior Project

The Senior Project is an original, individual, focused project growing out of the student's cumulative academic experiences. Students have great flexibility in choosing the form of their project. For example, a social studies project might be a research project, a close textual analysis, a report of findings from fieldwork, or a photographic essay, while a science project might be a report on original experiments, an analysis of published research findings, or a contribution to theory. Preparation for the Senior Project begins in the junior year. Students consult with advisers, and pursue coursework, tutorials, and seminars directed toward selecting a topic, choosing the form of the project, and becoming competent in the analytical and research methods required by the topic and form. Students in some programs design a Major Conference during their junior year, which may take the form of a seminar, tutorial, studio work, or field or laboratory work. One course each semester of the student's final year is devoted to completing the Senior Project. The student submits the completed project to a board of three professors, who conduct a Senior Project review. Written projects are filed in the library's archives; select papers are available online at digitalcommons.bard.edu.

Academic Courses

Undergraduate courses are described in this catalogue under the four divisional headings and the interdivisional programs and concentrations heading. Courses that are required by, recommended for, or related to another program are cross-listed in the course descriptions. For example, Art History 292, *Contemporary Chinese Art*, is cross-listed as a course in Asian Studies. Courses numbered 100 through 199 are primarily, though not exclusively, for first-year students; 200-level courses are primarily for Lower College students; and 300- and 400-level courses are designed for Upper College students. Every semester, approximately 675 courses are offered as seminars, studio courses, tutorials, Senior Projects, and independent studies. The average class size is 15 in the Lower College and 11 in the Upper College.

Most courses in the Lower College meet twice weekly for 80 minutes each session, although instructors may vary the length and frequency of meetings according to their estimation of a class's needs. Many seminars in the Upper College meet once a week for two hours and 20 minutes. Laboratory courses usually meet three times a week (two seminars or lectures and a laboratory session). Introductory language courses customarily have four one-hour sessions each week, intensive language courses have five two-hour sessions, and immersion language courses have five three-hour sessions each week. Most tutorials meet once a week for one hour.

All courses carry 4 credits unless otherwise noted. There are several 2-credit seminars and intensive language courses carry 8 credits. Common Courses (see page 251) give first-year students the opportunity to fulfill two distribution requirements with one 4-credit class. A normal course load is 16 credits each semester. To register for more than 18 credits, a student must be certified by the registrar's office as having had a 3.6 average or higher in the preceding semester and cumulatively. Exceptions must be approved by the dean of studies.

Attendance Policy

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

Academic Programs and Concentrations

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

| Program/Concentration | | Home Division |
|--|---|-------------------------------------|
| Africana Studies | C | Interdivisional |
| American Studies | | Interdivisional |
| Anthropology | | Social Studies |
| Architecture | | The Arts |
| Art History and Visual Culture | | The Arts |
| Asian Studies | | Interdivisional |
| Biology | | Science, Mathematics, and Computing |
| Chemistry and Biochemistry | | Science, Mathematics, and Computing |
| Classical Studies | | Interdivisional |
| Computer Science | | Science, Mathematics, and Computing |
| Dance | | The Arts |
| Economics | | Social Studies |
| Economics and Finance | | Social Studies |
| Environmental and Urban Studies (EUS) | | Interdivisional |
| Experimental Humanities | C | Interdivisional |
| Film and Electronic Arts | | The Arts |
| Foreign Languages, Cultures, and Literatures | | Languages and Literature |
| Arabic | | |
| Chinese | | |
| French | | |
| German | | |
| Greek (ancient) | | |
| Italian | | |
| Japanese | | |
| Latin | | |
| Russian | | |
| Spanish | | |
| <i>Instruction is also offered in Hebrew (through Jewish Studies) and Sanskrit (Interdisciplinary Study of Religions).</i> | | |

| Program/Concentration | | Home Division |
|---|---|-------------------------------------|
| French Studies | | Interdivisional |
| Gender and Sexuality Studies (GSS) | C | Interdivisional |
| German Studies | | Interdivisional |
| Global and International Studies (GIS) | | Interdivisional |
| Global Public Health (GPH) | C | Interdivisional |
| Historical Studies | | Social Studies |
| Human Rights | | Interdivisional |
| Interdisciplinary Study of Religions | | Social Studies |
| Irish and Celtic Studies (ICS) | C | Interdivisional |
| Italian Studies | | Interdivisional |
| Jewish Studies | C | Interdivisional |
| Latin American and Iberian Studies (LAIS) | C | Interdivisional |
| Literature | | Languages and Literature |
| Mathematics | | Science, Mathematics, and Computing |
| Medieval Studies | C | Interdivisional |
| Middle Eastern Studies | | Interdivisional |
| Mind, Brain, and Behavior (MBB) | C | Interdivisional |
| Music | | The Arts |
| Philosophy | | Social Studies |
| Photography | | The Arts |
| Physics | | Science, Mathematics, and Computing |
| Political Studies | | Social Studies |
| Psychology | | Science, Mathematics, and Computing |
| Russian and Eurasian Studies (RES) | | Interdivisional |
| Science, Technology, and Society (STS) | C | Interdivisional |
| Sociology | | Social Studies |
| Spanish Studies | | Interdivisional |
| Studio Arts | | The Arts |
| Theater and Performance | | The Arts |
| Theology | C | Interdivisional |
| Victorian Studies | C | Interdivisional |
| Written Arts | | Languages and Literature |

Academic Requirements and Regulations

Bachelor's Degree Requirements

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

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

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

Evaluation and Grades

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

Grading System: The academic divisions regularly use a letter grading system, although in some instances a pass/D/fail option may be requested. Generally, students must submit a request before the end of the drop/add period to take a course pass/D/fail. Professors may accommodate requests at their own discretion.

An honors grade (H) in the Arts Division is the equivalent of an A. Unless the instructor of a course specifies otherwise, letter grades (and their grade-point equivalents) are defined as follows. (The grades A+, D+, and D- are not used at Bard.)

| | |
|---------------------------|---|
| A, A- (4.0, 3.7) | Excellent work |
| B+, B, B- (3.3, 3.0, 2.7) | Work that is more than satisfactory |
| C+, C (2.3, 2.0) | Competent work |
| C-, D (1.7, 1.0) | Performance that is poor, but deserving of credit |
| F | Failure to reach the standard required in the course for credit |

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

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

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

Academic Deficiencies

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

- A warning letter may be sent to students whose academic work is deficient but does not merit probation.
- A first-semester student who completes fewer than 12 credits, earns a grade point average below 2.0, or fails FYSEM will be placed on academic probation.
- Students other than first-semester students who are full time and complete fewer than 12 credits or earn a grade point average below 2.0, will be placed on academic probation.
- A student who has failed to make satisfactory progress toward the degree may be required to take a mandatory leave of absence. Factors taken into account include grades, failure to

moderate in the second year, and the accumulation of incompletes and withdrawals. A student on mandatory leave of absence may return to the College only after having complied with conditions stated by the Faculty Executive Committee.

- To be removed from probation, a student must successfully complete at least 12 credits, with a grade point average of 2.0 or above, and fulfill any other stipulations mandated by the Faculty Executive Committee.
- A student who is on probation for two successive semesters may be dismissed from the College.
- A student who receives three Fs or two Fs and two Ds may be dismissed from the College.

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

Plagiarism and Academic Dishonesty

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

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

Penalties for Plagiarism / Academic Dishonesty

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

- Failure in the course in which plagiarism or dishonesty occurs
- Denial of the degree, in cases involving a Senior Project
- Expulsion from the College for a second offense

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

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

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

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

Withdrawal from the College and Rematriculation

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

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

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

Specialized Degree Programs

In addition to the bachelor of arts degree, Bard College offers two five-year, dual-degree undergraduate programs. The Program in Economics and Finance offers a BS degree in economics and finance and a bachelor of arts degree in another field in the liberal arts or sciences other than economics. The Bard College Conservatory of Music offers a BM and a BA in another field in the liberal arts or sciences other than music.

Additional dual-degree options include 3+2 and 4+1 BA/MS programs in economic theory and policy, engineering, environmental policy, climate science and policy, and forestry; BA/MA programs in decorative arts, design history, and material culture, and economic theory and

policy; and a BA/MAT program. For a complete list of dual-degree programs, see “Additional Study Opportunities and Affiliated Institutes.”

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

New York State HEGIS* Codes

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

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

Graduate Program

| | | |
|---|------|-------------------------|
| Decorative Arts, Design History, | | |
| Material Culture | 1003 | MA/MPhil/PhD |
| Curatorial Studies | 1099 | MA |
| Economic Theory and Policy | 2204 | MA/MS |
| Environmental / Climate Science Policy | 0420 | MS/Advanced Certificate |
| Environmental Education | 0420 | MEd |
| Fine Arts/Photography | 1011 | MFA |
| Global Studies | 2201 | MA |
| Human Rights and the Arts | 2299 | MA |
| Inequality Analysis | 2204 | Advanced Certificate |
| Music (Graduate Conducting Program) | 1004 | MM |
| Music (Graduate Vocal Arts Program) | 1004 | MM |
| Music (The Orchestra Now) | 1004 | MM/Advanced Certificate |
| Music Education (Longy School of Music) | 0832 | MM/ME |
| Sustainability | 0506 | MBA |
| Teaching | 0803 | MAT |

* Higher Education General Information Survey

ADMISSION

bard.edu/admission

In selecting an incoming class of students for whom Bard is the right choice, the Admission Committee appraises the standards of the secondary school curriculum and considers achievement, motivation, and intellectual ambition. The committee reviews the time and effort a student has dedicated to classes and out-of-class activities and pays close attention to recommendations.

Bard expects applicants to have pursued an appropriately challenging program of study offered by their schools, including honors or advanced-level courses. In addition, a well-balanced program of study is considered the best preparation for a college of the liberal arts and sciences. The Admission Committee is interested in the entire high school record, with junior- and senior-year courses and results being especially important.

Using the Common Application, candidates may apply to Bard through the Regular Decision, Early Action, Early Decision, or Immediate Decision Plan application process. A complete application includes letters of recommendation from at least two of the student's junior- or senior-year academic teachers (one of whom should be a mathematics or science teacher), the guidance counselor recommendation and school report, and a complete transcript, including grades from the senior year, as soon as they become available.

Alternatively, candidates may choose to apply using the Bard Entrance Examination, an online essay platform created by Bard College faculty. The Bard Entrance Exam is also open to high school juniors or students with equivalent secondary school standing who wish to apply to college during their junior year.

Candidates are encouraged to visit the Bard website and, if convenient, tour the campus with a student guide and learn about the College's curriculum, academic programs, and cocurricular activities. Appointments for campus visits may be made through the College's website (bard.edu/admission/tours) or the Admission Office (telephone: 845-758-7472; email: admission@bard.edu). Interviews are not required, but are available to applicants from early September until late November. The Office of Admission offers both in-person and virtual campus visits and interviews.

Immediate Decision Plan (IDP): Offered on select dates in November (dates become available in September), candidates for whom Bard is the top choice may participate in this daylong program. The IDP program is offered in both in-person and virtual formats. Participating applicants are notified of their admission decisions on the next business day. If a student submits their application as an IDP Early Decision candidate, the process is binding, and if a student submits their application as an IDP Early Action candidate, the process is nonbinding.

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

Early Decision (ED): Candidates for whom Bard is the top choice may opt to use the binding ED process by November 1 for notification in December.

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

Bard Entrance Exam (BEE): Candidates complete the online essay examination by November 1, and receive a pass/fail notification in December. Students who pass the essay exam must complete their file by submitting two documents: an official high school transcript and a general reference letter from the high school counselor or another appropriate school official. Homeschooled students may submit documentation of their curriculum in lieu of a transcript. Following a review of these documents, official offers of admission are released to students in January. For more information, visit bard.edu/bardexam.

Commitment Dates: A nonrefundable deposit of \$515 is required to hold a place in the class, and students must reply to our offer of admission by May 1 on their Bard portal. Students admitted through Early Decision are expected to submit their deposit within a month after receipt of an offer of admission and, when appropriate, an offer of financial aid. Admitted students may ask to defer matriculation for one year. Students intending to defer must make a deposit of \$515 by May 1 of the year they applied and should use the appropriate "Reply to Offer of Admission" selection on the Bard portal to indicate their intention to defer.

Bard Early College Students: Students applying to Bard Annandale from a Bard Early College program must submit the first-year Common Application. A complete application includes letters of recommendation from at least two of the student's Year 1 or Year 2 academic teachers, the school counselor recommendation and school report, and a complete transcript, including grades from Year 2, as soon as they become available.

Students applying for the Early College Opportunity (ECO) Scholarship must submit, along with their Common Application, an ECO Scholarship form, available on the Office of Equity and Inclusion website (bard.edu/dei) beginning in September. ECO Scholarship applicants must complete an interview in January or February and, therefore, must apply via the Regular Decision application.

Students applying from a Bard Early College program receive admission decisions on an earlier timeline than students applying from outside the Bard network. Students applying via any of the early application options receive admission decisions in November. Students applying via the Regular Decision application receive admission decisions in February. Students applying for the ECO Scholarship receive admission decisions in early March. Applying for the ECO Scholarship does not inhibit students from being considered for other paths of admission. ECO Scholarship applicants who are offered admission outside the ECO Scholarship program are considered for all other forms of need-based financial aid.

College credits earned through a Bard Early College program typically transfer to Bard Annandale, often allowing admitted Bard Early College students to graduate from Bard College with their bachelor's degree within three years. Students admitted to Bard Annandale from a Bard Early College program are required to complete an orientation program in August. ECO Scholars must also complete the Office of Equity and Inclusion Summer Program in July.

Transfer Students: Transfer students are expected to be familiar with Bard's distinctive curricular components, particularly Moderation and the Senior Project, and should anticipate spending three years at the College. Students who wish to transfer apply by March 1 for the fall semester (notification in March) or November 1 for the spring semester (notification in December). Transfer students must submit the Transfer Common Application. A complete application includes the college report and college transcript. A high school transcript is required unless the candidate will have completed an associate's degree by the time of matriculation at Bard. Two letters of recommendation are also required from college faculty. However, for those who have completed only one or two college semesters in circumstances where the classes have been large and contact with professors minimal, high school faculty recommendations are accepted.

A student transferring from an accredited institution usually receives full credit for work completed with a grade of C or higher in courses appropriate to the Bard academic program up to a maximum of 64 credits. Interviews are not required, but are available to spring transfer applicants from early September until late November and to fall transfer applicants during the month of February.

Transfer students enrolling at Bard must complete an orientation program. Fall transfer students complete the Writing Knowledge Program, a two-week orientation and workshop, in August. Spring transfer students complete Language and Thinking in January and Citizen Science the following January. Transfer students with fewer than 28 transferable credits must also complete one semester of First-Year Seminar during their first semester enrolled at the College. Students with first- or second-year status must live on campus. Students with third- or fourth-year status are not required to live on campus.

Return to College Students: The Return to College Program (RCP) is for college applicants who are 24 years old or older. The RCP program requires that students have at least one semester's worth of college credits (12 or more credits) from a previous higher education program that can be transferred to Bard College. In general, all transfer forms and supplements are applicable for RCP students. RCP students applying to Bard College must submit the Transfer/RCP Common Application. A complete RCP application includes the college report and college transcript from any institution of higher education where the student was previously enrolled. Two letters of recommendation are also required from college faculty. However, while recommendation letters from college instructors are preferred, this may not be possible for RCP candidates; therefore, personal or employment recommendations are accepted.

In addition to the application forms listed on the transfer student web page, candidates must specify in the "additional information" section of the Common Application that they are applying to the Return to College Program; include a cover letter summarizing employment and academic history; and complete a personal interview with an admission counselor.

RCP students are eligible for financial aid if they register for 12 or more credits in one semester. The FAFSA and CSS Profile must be submitted to the Financial Aid Office. If an RCP student registers for fewer than 12 credits in a given semester, the cost is calculated on a per-credit basis and no institutional aid is available.

Return to College students must complete an orientation program before the start of their first semester. RCP students are not eligible for on-campus housing.

Bard Baccalaureate Scholarship Students: The Bard Baccalaureate (Bard Bac) is available only to RCP applicants and requires students to complete the Bard Bac Scholarship form on the Bard Baccalaureate website after submitting a completed Transfer/RCP Common Application. The Bard Baccalaureate is both a scholarship and a specialized program for RCP students interested in participating in a rigorous cohort model program. Bard Bac students are not eligible for on-campus housing. For more information, see bac.bard.edu.

International Students: Bard encourages applications from students regardless of citizenship or national origin. Candidates whose first language is not English, and who have not spent at least three years of their secondary school education in an institution where the language of instruction is English, must submit the result of either the Test of English as a Foreign Language (TOEFL), International English Language Testing System (IELTS), or Duolingo test.

Based on need, international students may be eligible for Bard scholarships. Students seeking aid must submit the Bard International Student Financial Aid Application. This form is available through the College's website (bard.edu). DACA or undocumented students may apply for Bard College institutional financial aid using the CSS Profile.

Advanced Standing: Advanced standing or college credit for College Board Advanced Placement courses may be given for the grade of 5. Students who wish to request credit or advanced standing must submit the appropriate record of their grade(s) to the Office of the Registrar.

The following international diplomas may be accepted for advanced standing: International Baccalaureate, A-Levels, French Baccalaureate, Swiss Maturity, and German Abitur. A student may be allowed to accelerate for up to 32 credits (a full year) at the time of Moderation if the Moderation board so recommends. To be eligible for credit, International Baccalaureate students must score 5 or above in individual subjects; A-level students must have an A or A* to receive credit.

The Bard College Conservatory of Music

In addition to applying to the College, candidates for admission to the Bard College Conservatory of Music must complete the Conservatory's online supplemental application. As part of this online application, candidates must upload a prescreening recording (audio or video), a musical résumé, and a letter of recommendation from a music teacher. These prescreening recordings are reviewed by faculty, and selected candidates are then invited for a live audition at Bard College. If a candidate is unable to travel to Bard for a live audition, the

candidate may be permitted to submit a video recording instead. The musical résumé should include the names of teachers, dates and places of study, public performances, honors and awards, and other information about musical influences and education. For more information on the Conservatory of Music and scholarships, see page 255 in this catalogue or go to bard.edu/conservatory.

Financial Aid and Scholarships

United States citizens applying for need-based financial aid must submit the Free Application for Federal Student Aid (FAFSA) and College Scholarship Service of the College Board (CSS) Profile to the Office of Financial Aid (for details, see page 331 or bard.edu/financialaid/applying). Non-U.S. citizens applying for need-based financial aid must submit the International Student Financial Aid Application. DACA and undocumented students applying for need-based financial aid must submit the CSS Profile. Applicants applying through the Early Decision, Early Action, Immediate Decision Plan, or Bard Entrance Exam process must submit these documents by December 1. Applicants applying through the Regular Decision process must submit these documents by February 1.

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

Office of Equity and Inclusion Scholarships: In addition to need-based aid and need-based named scholarships, the College supports students through particular programs with wraparound support led by the Office of Equity and Inclusion. The HEOP (Higher Education Opportunity Program) Scholarship (for New York State residents), Bard Opportunity Program Scholarship, and the Early College Opportunity Scholarship (for students applying from Bard High School Early Colleges) are designed to support students who seek significant financial aid and would benefit from specialized programming, resources, and additional academic advising.

Posse Scholars: Bard College is a longstanding partner with the Posse Foundation, a college success and youth leadership development organization that recruits talented public high school students who might have been overlooked by the traditional college acceptance process. Each year, these students enter as Posse Scholars with full, four-year tuition awards as part of a group (a posse) of 10 other first-year students from the same city or country.

Posse Atlanta: Since 2009, Bard has offered full-tuition funding for a cohort of 10 students from Atlanta, Georgia, to study at Bard College. These student may concentrate in any of the various academic programs available at the College.

Arts Posse Puerto Rico: The Posse Foundation is expanding to increase access to art students in Puerto Rico through a new project launched in collaboration with Lin-Manuel Miranda and the Miranda Family Fund and Bard College. The Posse organization will identify, select, and train cohorts of high school seniors in Puerto Rico who are interested in pursuing undergraduate arts degrees at mainland U.S. colleges like Bard. Bard has partnered with Posse in providing this pathway to study in its renowned arts programs.

ACADEMIC CALENDAR

2021-22

Summer 2021

| | |
|---|--|
| August 6, Friday | Arrival day, check-in, and financial clearance for all first-year students |
| August 9, Monday – August 25, Wednesday | Language and Thinking Program |
| August 13, Friday | Arrival day, check-in, and financial clearance for transfer students |
| August 16, Monday – August 25, Wednesday | Orientation and two-week workshop for transfer students |

Fall Semester 2021

| | |
|--|---|
| August 28, Saturday | Arrival, check-in, and financial clearance for returning students |
| August 30, Monday | First day of classes |
| September 8, Wednesday | Drop/add period ends |
| October 11, Monday – October 12, Tuesday | Fall break |
| October 22, Friday | Moderation papers due |
| November 25, Thursday – November 28, Sunday | Thanksgiving recess |
| December 3, Friday | Last day to withdraw from a course |
| December 6, Monday | Senior Projects due for students finishing in December |
| December 8, Wednesday | Advising day |
| December 9, Thursday | Course registration opens for spring 2022 classes |
| December 13, Monday – December 17, Friday | Completion days |
| December 17, Friday | Last day of classes |

Intersession

December 18, 2021, Saturday - January 29, 2022, Saturday Winter intersession (no classes for sophomores, juniors, and seniors)

January 13, Thursday - January 28, Friday Citizen Science

Spring Semester 2022

January 29, Saturday Arrival date and financial clearance for all returning students not taking Citizen Science

January 31, Monday First day of classes

February 9, Wednesday Drop/add period ends

March 18, Friday Moderation papers due

March 19, Saturday - March 27, Sunday Spring recess

May 2, Monday - May 3, Tuesday Advising days

May 4, Wednesday Senior Projects due for students graduating in May; last day to withdraw from a class

May 12, Thursday Course registration opens for fall 2022 semester

May 18, Wednesday - May 24, Tuesday Completion days

May 24, Tuesday Last day of classes

May 26, Thursday Baccalaureate service and Senior Dinner

May 28, Saturday Commencement

DIVISION OF THE ARTS

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

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

Several special curricular initiatives are noted throughout the chapter. Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; Calderwood Seminars help students translate discipline-specific writing to a general audience; and Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an “other.”

Division chair: Laurie Dahlberg

Architecture

arch.bard.edu

Faculty: Ross Exo Adams and Ivonne Santoyo-Orozco (codirectors), Ivan Munuera, Montserrat Bonvehi Rosich, Olga Touloumi

Overview: Architecture at Bard builds its pedagogy around a concern for the present, an acute attention to structural inequalities, and a longing for other futures. The curriculum frames architecture as an art form and an argument—a situated aesthetic spatial practice whose propositions aim to reconfigure our collective present toward more just futures. The program builds across architectural cultures, design techniques, histories, and propositions to equip students with an expansive and experimental approach toward the field that simultaneously opens paths for engaging other disciplines spatially. The program teaches students that architecture is a site for transformative, insurgent spatial and material possibilities with which to imagine worlds otherwise.

Requirements: To moderate in Architecture, students must complete two Critical Cultures of Architecture courses (Architecture 111, Art History 126); one Elective Course on Space (various); and one Open Practices Workshop (Architecture 130). Additionally, they must present a portfolio of work to date that features one independently developed project. Graduation requirements include a choice of either three Critical Cultures of Architecture courses and two Design Studio-Seminars, or two Critical Cultures of Architecture courses and three Design Studio-Seminars; two Elective Courses on Space; two Open Practices Workshops; and the Senior Project.

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

- *Critical Cultures of Architecture (CCA)* courses introduce architectural practice and techniques within a sociopolitical field, and address spatial histories, theories, research methods, and representation techniques.
- *Design Studio-Seminars (DSS)* pair design interventions and technique acquisition with a series of lectures, readings, and discussions around a given question.

- *Elective Courses and Seminars on Space (ES)* draw from courses across the College that offer ways to interrogate architecture and the production of space from the vantage point of nonarchitectural disciplines, works, and modes of inquiry.
- *Open Practices Workshops (OPW)* are month-long, 2-credit studio courses that, through guest practitioners and thinkers, expose students to a variety of contemporary practices and modes of architectural design.

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

- *Planetary:* Recognizing issues like climate change brings to the fore the trans-scalar relations that directly tie buildings, bodies, cities, and ecosystems together. In this context, the planetary lens shifts our view of architecture from the isolated object to the structurally situated and historically entangled design practice—an art form that necessarily cuts across and interrelates multiple scales, disciplines, bodies, and actors.
- *Constituencies:* Building on an interscalar understanding of architecture, the second phase in the sequence grounds architectural design and discourse in the spatial concerns of specific social groups, movements, and struggles. It opens a critical framework by which to develop projects alongside various groups, organizations, or actors that directly address issues such as spatial justice, housing rights, gentrification, and spatial inequalities of gender and race.
- *Futures:* The final phase of the sequence mobilizes the intellectual maturity, design skills, and technical agility of the students to approach architecture as a site of open experimentation in building collective futures. This phase is the most methodologically open and intellectually challenging of the three. It aims to empower students to explore the capacity of design as a means to imagine realities of collective spatial life otherwise.

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

of Infrastructure; Romanesque and Gothic Art and Architecture; Governing the World: An Architectural History; Urban American History; Film Animation; and Domesticity and Power.

Note: The Architecture Program does not offer an accredited professional degree. Students who wish to proceed to a professional degree program are encouraged to take one course in elementary calculus and one in classical physics, which allows them to apply with advanced standing to most graduate programs of architecture in the United States. They are also encouraged to discuss entry requirements for graduate programs with their advisers.

Architecture as Media

Architecture 111

CROSS-LISTED: EXPERIMENTAL HUMANITIES

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

Design Studio-Seminar I: Planetary

Architecture 121

CROSS-LISTED: EUS

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

Campus Dwelling: Open Practices

Workshop

Architecture 130

Being together in physical proximity—not only in the classroom but in a range of formal and informal settings—is deemed an essential part of a liberal arts education. Yet the COVID-19 pandemic has put this into question. Students in this intensive, one-month workshop reflect on the campus as a living/working/learning space, consider how being pulled out of familiar spatial habits might help us better understand these habits and envision radically different ways of thinking about the campus space. No prior experience with architecture or drawing required.

Architectural Entanglements with Labor

Architecture 240

CROSS-LISTED: EXPERIMENTAL HUMANITIES, HUMAN RIGHTS

Architecture is both the product of labor and the organizer of its relations, yet often these issues are overshadowed by the broader discourse of design. In shifting labor to the foreground, the course considers the spatio-political role architecture has played in mediating bodies, work, and capital. Students analyze transformations to sites of work (offices, factories, tech campuses), as well as spaces that have been produced to feed architectural production and its cycles of extraction (camps, slums, mines) or that reproduce forms of maintenance (houses, squares, resorts).

Housing and Collective Care: Design Studio-Seminar Constituencies

Architecture 321

This one-month studio grounds the practice of architecture in the design of innovative collective housing typologies for atypical occupants. It considers architecture as both a creative practice and as a realist, insurgent practice in the struggles for social justice. Students gain a critical, hands-on knowledge of housing typologies, and explore practical, imaginative ways in which to transform an existing context. **Prerequisite:** Architecture 121 or Art 135, or permission of the instructor.

Art History and Visual Culture

arthistory.bard.edu

Faculty: Katherine M. Boivin (director), Susan Aberth, Laurie Dahlberg, Patricia Karetzky, Alex Kitnick, Susan Merriam, Kobena Mercer, Julia B. Rosenbaum, Heeryoon Shin, Olga Touloumi, Tom Wolf

Overview: The Art History and Visual Culture Program offers the opportunity to explore visual material through courses across a broad range of periods and societies, and through close student-teacher interaction. The program emphasizes learning how to look at and write about visual material, particularly in introductory courses. Advanced courses provide more focused, in-depth study of subject matter. Bard's proximity to New York City allows for visits to museums and galleries; courses may be designed in conjunction with current exhibitions. In addition, the art and architecture of the Hudson Valley provide a fruitful resource for study and original research. The program maintains close contact with local institutions so that students have access to original documents and work as volunteer interns during the summer or January intersession. Advanced students may also work with faculty at the Center for Curatorial Studies on campus and at the Bard Graduate Center in New York City.

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

Moderated students generally take at least one program course per semester thereafter. Course requirements for graduation include (in addition to Art History 101 or 102): one course in studio arts, film, or photography; *Theories and Methods of Art History* (Art History 385), typically taken in the junior year; a set of period and geographic requirements; and at least two 300-level art history and visual culture seminars (in addition to Art History

385). One course may satisfy both the seminar and period/geographic requirement. Before undertaking the Senior Project—a major thesis that examines an original art historical issue—the student is encouraged to demonstrate reading knowledge of a language other than English. Each May, seniors give a short presentation of their topics in an informal colloquium.

Recent Senior Projects in Art History and Visual Culture:

- “Daughters of the Borderlands: A Study of Two Tejana Artists”
- “The Experiential Museum: Immersive Installation Art in the Age of Social Media”
- “The Photogram Now and Then: An Investigation of Contemporary Photogram Practice”
- “Qipao and Female Fashion in Republican China and Shanghai (1912–1937): The Discovery and Expression of Individuality”

Perspectives in World Art I, II

Art History 101, 102

CROSS-LISTED: AFRICANA STUDIES

This two-semester course examines painting, sculpture, architecture, and other cultural artifacts from the Paleolithic period through the present. Works from Europe, Asia, Africa, and the Americas are studied chronologically.

History of Photography

Art History 113 / Photography 113

CROSS-LISTED: STS

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

History of the Decorative Arts

Art History 114

A survey of the decorative arts from the Baroque period to postmodernism. Students explore the evolution of historical styles as they appear in furniture, interiors, fashion, ceramics, metalwork, and

graphic and industrial design. Objects are evaluated in their historical contexts, and formal, technical, and aesthetic questions are considered.

Romanesque and Gothic Art and Architecture

Art History 120

CROSS-LISTED: ARCHITECTURE, FRENCH STUDIES, MEDIEVAL STUDIES

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

Survey of African Art

Art History 122

CROSS-LISTED: AFRICANA STUDIES, LAIS

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

Survey of 20th-Century Art

Art History 123

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

Modern Architecture

Art History 125

CROSS-LISTED: ARCHITECTURE, EUS

A history of modern architecture from its emergence in Western Europe during the 18th century to its widespread presence and diversification by the end of World War II. The course pays particular attention to the ways in which architects have responded to, and participated in, formal and aesthetic developments in other arts, as well as the

role of architecture in broader technological, economic, and social-political transformations.

Figures discussed include Schinkel, Paxton, Sullivan, Wright, Oud, Le Corbusier, Mies, and Aalto.

Situating Architecture: Modernisms

Art History 126

CROSS-LISTED: ARCHITECTURE, EUS

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

Art of the Ancient Near East

Art History 128

CROSS-LISTED: CLASSICAL STUDIES

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

Introduction to Visual Culture

Art History 130

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

Survey of Islamic Art

Art History 140

CROSS-LISTED: AFRICANA STUDIES,

MEDIEVAL STUDIES, MES

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

Byzantine Art and Architecture

Art History 145

CROSS-LISTED: MEDIEVAL STUDIES

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

Survey of Latin American Art

Art History 160

CROSS-LISTED: LAIS

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

Arts of Japan

Art History 193

CROSS-LISTED: ASIAN STUDIES

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

Arts of Buddhism

Art History 194

CROSS-LISTED: ASIAN STUDIES

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

Wild Visions: Picturing Nature

Art History 223

CROSS-LISTED: EUS, STS

The class examines the extraordinary body of visual material representing the natural world created in Europe from 1500 to 1800, with a focus on still life paintings, study drawings, scientific illustrations, maps, and prints. Questions addressed: How did this body of visual material both reflect and produce beliefs about the natural world? How did colonial practices and discourses shape the visual record of nature in colonized landscapes? Does this visual record still resonate with contemporary views of nature?

Art and Environment: Perspectives on Land, Landscape, and Ecology

Art History 225

CROSS-LISTED: AMERICAN STUDIES,

EUS, EXPERIMENTAL HUMANITIES

How have Americans imagined “nature” and represented it? How have concepts of land and landscape shaped perceptions about social order, identity, and sustainability? The course provides both a historical framework for thinking about these questions as well as a contemporary perspective, particularly in the context of the Anthropocene, a term used to describe the global impact of human-dominated ecosystems. Imagery examined ranges from maps to landscape painting, and explores multiple perspectives, including Indigenous practices, visual tools of settler colonialism, and environmental art activism.

Of Utopias

Art History 234

CROSS-LISTED: ARCHITECTURE, EUS,

EXPERIMENTAL HUMANITIES

Students use the concept of utopia to map out the ways men and women have sought to transform the spatial, psychic, and social landscapes they inhabited. Projects studied range from early industrial colonies, socialist utopias, Christian communities, and anarchist utopias to settlement housing, shopping malls, and factories. In addition to reading and writing assignments, students engage with creative designs, building toward a final exhibition of design projects for future utopias.

Photography and Empire in the 19th Century

Art History 237

CROSS-LISTED: AMERICAN STUDIES,

PHOTOGRAPHY, VICTORIAN STUDIES

DESIGNATED: HSI COURSE

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

Art since 1989

Art History 242

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

Medieval Art of the

Mediterranean World

Art History 246

CROSS-LISTED: AFRICANA STUDIES,

ARCHITECTURE, EUS, MEDIEVAL STUDIES, MES

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

The Altarpiece

Art History 249

CROSS-LISTED: MEDIEVAL STUDIES, THEOLOGY

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

History of the Experiment

Art History 252

CROSS-LISTED: EXPERIMENTAL HUMANITIES

The scientific method and the modern form of the scientific experiment are arguably the most powerful inventions of the modern period. Although dating back, in its modern form, to the 16th century, the concept of the experiment as an attempt to find underlying continuities in experience goes back to earliest recorded history. The class looks at different epochs' definitions of experiment, focusing on the classical, medieval, and Renaissance eras to the present. Texts by Aristotle, Lucretius, da Vinci, Leibniz, Newton, Darwin, Curie, Tesla, Einstein, McClintock, others.

Outsider Art

Art History 255

DESIGNATED: HSI COURSE

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

European Art in the Age of Revolution

Art History 257

CROSS-LISTED: VICTORIAN STUDIES

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

Modern European Painting and Graphic Art, 1850–1900

Art History 258

CROSS-LISTED: FRENCH STUDIES, GSS

This course considers art of the latter half of the 19th century, a period often described as the incubator of the avant-garde. Students look at the economic, biographical, historical, psychological, and gender-related conditions that surround the art and its makers. Topics addressed: Why have some works been enshrined into the canon, and others left out in the cold? Can viewers today hope to understand these works as they were understood by their original audiences? How do the conditions of our contemporary lives color our reading of these artworks?

20th-Century German Art

Art History 262

CROSS-LISTED: GERMAN STUDIES

The emphasis is on German art from Jugendstil through expressionism, Dadaism, Neue Sachlichkeit, Nazi and concentration camp art, and post-World War II developments. Artists studied include Ernst Ludwig Kirchner, Wassily Kandinsky, Paul Klee, and Egon Schiele. The

course concludes with a look at how more recent artists, such as Joseph Beuys, Bernd and Hilla Becher, Sigmar Polke, and Gerhard Richter, connect to previous German artistic tendencies.

Photography of the 1960s

Art History 263

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

Abstract Expressionism and Pop Art

Art History 266

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

To Exhibit, To Present: Introduction to Curating

Art History 270

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

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

Art History 272

CROSS-LISTED: ARCHITECTURE

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

Religious Art of Latin America

Art History 273

CROSS-LISTED: AFRICANA STUDIES, LAIS

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

The Global Baroque

Art History 275

CROSS-LISTED: ARCHITECTURE

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

Chinese Religious Art

Art History 276

CROSS-LISTED: ASIAN STUDIES

A study of religious art and architecture in China through its various dynasties. Topics include the mystical arts of ancient Sichuan, the cosmological symbolism of the Ming Tang (Hall of Enlightenment), ancient Buddhist cave temples, the evolution of Confucianism into an institutional

religion, the evolution of Daoist practice, and contemporary popular religion.

Race and the Museum

Art History 279

CROSS-LISTED: AFRICANA STUDIES,

HUMAN RIGHTS

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

Governing the World

Art History 281

CROSS-LISTED: ARCHITECTURE, EUS,

HUMAN RIGHTS

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

Animals and Animality in the Visual Culture of Early Modern Europe

Art History 282

CROSS-LISTED: HUMAN RIGHTS, STS

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

East Meets West

Art History 283

CROSS-LISTED: ASIAN STUDIES

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

Experiments: Art and Technology

Art History 287

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

Rights and the Image

Art History 289

CROSS-LISTED: HUMAN RIGHTS

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

Contemporary Chinese Art

Art History 292

CROSS-LISTED: ASIAN STUDIES

A survey of contemporary arts in China, from the emergence of a modernist aesthetic in the 19th century (at the end of China's last dynasty) to the formation of a nationalist modern movement, the political art that served the government under the Communist regime, and the impact of the opening of China to the West. The primary focus is on the various ways in which artists have responded to the challenges of contemporary life and culture.

The Arts of India

Art History 295

CROSS-LISTED: ASIAN STUDIES

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

19th-Century British Art

Art History 299

The course begins with a brief survey of 17th- and 18th-century art in England, including the satires of William Hogarth, and then focuses on major figures such as visionary poet and artist William Blake, the great landscape painters John Constable and William Turner, the radical Pre-Raphaelites, and the decadent Aubrey Beardsley. Victorian genre painting, 19th-century British sculpture, and the decorative arts are also considered.

Contested Spaces

Art History 307

CROSS-LISTED: ARCHITECTURE, EUS, GSS,

HUMAN RIGHTS

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

The Portrait and Its Guises

Art History 314 / Photography 314

What is the object of a portrait? What constitutes the nature of "likeness" or resemblance? Is it a matter of recording the physical characteristics of a person, or rendering the "inner person" in pictorial form? In addition to considering the ontology of the portrait, this course traces developments in portraiture in the 19th and 20th centuries, a critical period that encompasses the advent of photography, which ultimately challenged (and changed) the terms of the genre.

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

Art History 315

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

Multimedia Gothic

Art History 316

CROSS-LISTED: EUS, EXPERIMENTAL HUMANITIES, MEDIEVAL STUDIES

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

The Awful Beauty

Art History 335

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

Pop Art

Art History 337

This course considers pop art as a series of exchanges between fine arts and mass culture—and as a way of responding to the increasing dominance of global capital in the postwar period. The course progresses through a number of case studies, from the emergence of pop art in England in

the late 1950s to pop movements in the United States, Germany, and South America in the 1960s. Artists covered include Evelyne Axell, Cildo Meireles, Gerhard Richter, and Andy Warhol.

Seminar in Contemporary Art

Art History 340

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

Minimalism and Postminimalism

Art History 344

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

Asian American Artists Seminar

Art History 348

CROSS-LISTED: AMERICAN STUDIES, ASIAN STUDIES

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

Cities and Photography

Art History 352

CROSS-LISTED: EUS

Photography and the city have been inseparable since about 1900. The pairing virtually defined photography in the 20th century, but today their union is in question, for reasons ranging from the ethical and political to formal exhaustion. The class examines the record and ponders the conundrums. Photographers studied: Annan, Marville, Riis, Atget, Brassai, Abbott, Weegee, Levitt, Arbus, Winogrand, Moriyama, and Shore.

American Women Artists

Art History 367

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

Theories and Methods of Art History

Art History 385

This seminar helps students develop the ability to think critically about a range of different approaches to the field of art history and visual culture. Students read and discuss a variety of texts in order to become familiar with the discipline's development. Methodologies such as connoisseurship, cultural history, Marxism, feminism, and postmodernism are analyzed.

Deconstructing the Museum

Art History 389

The class considers the museum both historically and conceptually in order to contextualize contemporary debates about its role in Western culture. Topics discussed include the origins of museums, how colonial practices informed the acquisition of objects, how early forms of collecting were connected to ideas about dominance and otherness, how archaeology shaped early modern ideas about history and objects, how the preservation of objects came to have such significance in the West, the types of narratives museums construct, and the ethics of collecting and displaying artifacts from other cultures.

The "Abominable Woman" in

19th-Century Art

Art History 392

CROSS-LISTED: FRENCH STUDIES, GSS, VICTORIAN STUDIES

"A woman is natural: that is to say, abominable." This is Baudelaire writing in 1864, reflecting the fact that "woman" had achieved a dubious status as a "special problem" to a host of 19th-century thinkers, doctors, politicians, and writers. France and Great Britain both experienced an explosion of

cultural producers attempting to define her, diagnose her, liberate her, control her, correct her, celebrate her, and solve her. Visual artists followed suit. The course examines this sudden attention—negative, positive, and everything in between.

Medieval Modern Art

Art History 393

CROSS-LISTED: ARCHITECTURE,

MEDIEVAL STUDIES

DESIGNATED: CALDERWOOD SEMINAR

Castles, pointed arches, and images of a white European Jesus all belong to our inheritance from the period known as the Middle Ages. Ideas of the "medieval" permeate our modern culture, be it in fantasy novels, adventure films, church architecture, honor codes, nursery rhymes, or the emblems adopted by white supremacists. This course explores modern notions and uses of medieval material culture through forms of public writing, including travel blog, film review, site analysis, and museum wall label.

Do It Together: An Introduction to Contemporary Alternative Curatorial Practices

Art History 394

This 2-credit course focuses on the work of independent cultural initiatives working toward changing the direction and future of contemporary art and curatorial practice. The focus is on the unique ways that these contemporary art initiatives, specifically ones led by radical Black, Indigenous, Latinx, Asian, and queer organizers, enact and advocate for a more artist-centric, experimental, and equitable arts field. Students explore models of experimental curatorial practice through weekly readings, short writing assignments, facilitated discussions, and guest speaker presentations.

Dance

dance.bard.edu

Faculty: Maria Q. Simpson (director), Souleymane Badolo, Lindsay Walker Clark, Yebel Gallegos, Tara Lorenzen

In residence: Select faculty from Gibney Company, a Manhattan-based dance and social justice organization

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

In fall 2020, the Dance Program began a multiyear partnership with the Gibney Company. The partnership brings cutting-edge and diverse dance artists to Bard through undergraduate courses, artist residencies, interdisciplinary collaborations, campus-wide events, and public performances.

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

Requirements: Prior to Moderation, students must take a minimum of 4 credits in technique and 6 credits in composition. All moderating students must submit choreography for consideration in one of the year's two Moderation dance concerts. Each moderating student must present performance work for acceptance into the major. Once accepted, students may choose to concentrate in creative work, performance, or both.

Once a student moderates, requirements for the major include two courses in movement practices per semester, including three ballet courses; at least one course in a dance form or practice of the African diaspora; Dance 317, *Dance Composition III* (unless concentrating in performance); Dance 355, *Materials of Movement*; Dance 360, *Dance History*; one course in a practicing arts discipline outside of dance; a writing and/or criticism course (e.g., *Philosophy and the Arts*); a full year of technique under the Dance Program professional

partnership; and the Junior/Senior Seminar. Additionally, attendance at Dance Workshop is required of all majors. Held each semester, the workshop helps students prepare for any one of four annual productions. For the Senior Project, students prepare choreography, a performance, or other material of appropriate scope for public presentation. All Senior Projects include a 20- to 30-page paper that synthesizes interests in areas outside of dance where appropriate and relates these processes to the development of the specific work presented.

Recent Senior Projects in Dance:

"Every BODY Can Dance. . . . Or Can They?

Explorations in Body Images in the Dance World throughout the Early 20th Century to the Present"

"Field Guide: Mapping Body, Performing Ritual"

"Underlying Tenacity—the Intellectual Body"

"With an Ear against the Ground: Explorations of Rhizosphere Biota as a Movement Study in Two Parts: (probiosis and wormhole)"

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

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

Introduction to Dance

Dance 103-104

Modern dance, ballet, and contemporary African dance classes for the beginner; no previous dance experience is necessary.

Advanced Beginner Dance

Dance 105-106

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

Dance Composition I, II, III

Dance 117-118; 217-218; 317-318

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

Hip-Hop

Dance 122

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

Movement as Deep Listening

Dance 124

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

Dabkeh: Palestinian Stomp

Dance 135

Dabkeh, a popular dance form that emerged in Palestine, Lebanon, Syria, Jordan, and Turkey, comes from the Arabic for "stomping the ground." It has historically been, and continues to be,

danced at community celebrations, but in the past several decades it has also become more stylized for performances on stage and in dance competitions. Students learn traditional versions of *dabkeh*, danced in a line or a circle, as well as more contemporary choreographies.

Moving Consciously

Dance 141

This 1-credit course is designed to heighten awareness of and access to the expressive physical self through guided exercises, movement exploration, and improvisation. The goal is to expand an understanding of one's anatomical structure and activate kinesthetic sensibility and kinetic imagination. Using methods drawn from the Alexander Technique and improvisation, in solo and group practice, the class addresses the challenge of being at once fully present within oneself and within a group of movers.

Intermediate/Advanced Studios

Dance 211-212, 311-312

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

Intermediate/Advanced Modern Dance

Dance 215-216

The course delves into the contextual underpinnings of contemporary dance through inquiry and embodied activity. This includes readings, viewing dances on film, writing responses and essays, and group discussions. In the studio, classes begin with self-reflective practices and progress toward highly rigorous, structured movement phrases. Taught by two instructors, each for a half semester, curated by Gibney Company leadership as part of the Bard/Gibney partnership.

Writing as Activism

Dance 227

In these challenging times, many dance and theater artists want to use their work as a tool for activism and social impact. This 3-credit course, part of the partnership between Bard Dance and Gibney Company, is for students who want to explore the written word as a tool to speak more

powerfully about the relevancy of body-based performance and/or to pinpoint an issue that ignites a personal passion. Students also hone collaborative skills in order to maximize their ability to learn from one another and work as a group.

Africa, Artists, and Activism

Dance 229

CROSS-LISTED: AFRICANA STUDIES,

HUMAN RIGHTS

As world politics seems driven toward more authoritarian structures, it is worth considering the role of the artist as a change agent. Since colonialism, African artists such as Karim Sama, Fela Kuti, Johnny Clegg, and Awadi have used their art-forms to combat totalitarian and oppression. This 2-credit course explores the ways in which artists in multiple disciplines have embedded activism into their work, and considers how students might cultivate their own artistic activist voice. Select readings, videos, and film screenings enhance discussions.

African Contemporary Dance

Dance 232

CROSS-LISTED: AFRICANA STUDIES

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

Dance Repertory

Dance 315-316

The course allows students to be part of an original choreographic process, using their intellect and intuition to guide creative choices in an environment of collective inquiry. The course is facilitated by two choreographers curated by Gibney Company leadership, each generating a piece for public presentation. Participants perform the first work in the April Faculty Concert and the second work at an informal showing at the end of the semester.

Cultural Studies of African American

Dance Forms

Dance 322

An exploration of African American dances that have captured the imagination of the American public over the last century, focusing on three sites where the dances are routinely found: the club, the stage, and the screen. Using a historical overview of various styles and sites, the class considers who dances, how they move, and how movement constructs identity. Coursework includes critical engagement with readings, photographs, videos, and movement sessions.

Problems in Dance and Performance

History: The Postmodern Shift

Dance 335

CROSS-LISTED: THEATER AND PERFORMANCE

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

Junior/Senior Seminar in Dance

Dance 350

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

Materials of Movement

Dance 355

The course addresses musculoskeletal anatomy in detail and considers its relationship to movement generally and dance specifically. Emphasis is placed on the systematic relationships within our moving bodies as we shift between the local and global perspectives. The goal is to present a scientific basis for the human body that enhances the

technical and aesthetic growth of dance performance. For moderated students (in any discipline) with an active dance practice.

Dance History: Right to Dance

Dance 360

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

Dance Writing Lab

Dance 400

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

Film and Electronic Arts

film.bard.edu

Faculty: Ephraim Asili (director), Charles Burnett, Ben Coonley, Jacqueline Goss, Brent Green, Ed Halter, Sky Hopinka, Lisa Katzman, A. Sayeeda Moreno, Laura Parnes, Kelly Reichardt, Richard Suchenski, Andrew Vielkind

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

Areas of Study: The program encourages interest in a wide range of expressive modes in film and electronic arts. These include animation, narrative and non-narrative filmmaking, documentary, performance, and installation practices. Regardless of a student's choice of specialization, the program's emphasis leans toward neither fixed professional

formulas nor mere technical expertise, but rather toward imaginative engagement and the cultivation of an individual voice that has command over the entire creative process. For example, a student interested in narrative filmmaking would be expected to write an original script, shoot it, and then edit the film into its final form. Students are also expected to take advantage of Bard's liberal arts curriculum by studying subjects that relate to their specialties.

Requirements: A student's first year is devoted primarily to acquiring a historical and critical background. The focus in the sophomore year is on learning the fundamentals of production and working toward Moderation. For Moderation, each prospective major presents a selection of work in film/electronic arts or a historical/critical essay of 10 pages. In the Upper College, students choose one of two tracks: production or film history and criticism. The junior year is devoted mainly to deepening and broadening the student's creative and critical awareness; the senior year to a year-long Senior Project, which can take the form of a creative work in film/electronic arts or an extended, in-depth historical or critical essay. Students majoring in the program are expected to complete the following courses prior to Moderation: two film history courses and two 200-level film or electronic media production workshops. Upper College students must complete Film 208, *Introduction to 16mm Film*; a 300-level film or electronic media production workshop; a 300-level film history course; Film 405, *Senior Seminar* (no credit); and the Senior Project.

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

Recent Senior Projects in Film and Electronic Arts:

"Angel Dust: A Creation Myth"
"Embodyied Desire: Establishing the Transmasculine Viewer"

"The Gospel According to Andrei: Biblical Narrative in the Films of Andrei Tarkovsky"
"A Survey of Surveillance: Reworking the Male Gaze and the Surveillance Gaze through Art and Technology"

Facilities: The Jim Ottaway Jr. Film Center houses a 110-seat theater equipped with 16mm, 35mm, and 4K digital projection; performance space with digital projection capabilities; shooting studio with a control room; computer lab with current Adobe editing software; darkroom; two seminar/screening rooms; editing suites for sound and video; studios for seniors; and a film archive. Artist talks, screenings, symposia, and other public events are regularly scheduled in the theater. For production classes, students take advantage of the resources of the equipment office and have access to various workrooms. The program also has a media collection that consists of features, documentaries, experimental films, and past Senior Projects.

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

Introduction to Documentary

Film 106

DESIGNATED: HSI COURSE

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

Aesthetics of Film

Film 109

This course offers a broad, historically grounded survey of international film aesthetics. Key elements of film form are explored through close analysis of important works by Griffith, Eisenstein, Dreyer, Hitchcock, von Sternberg, Rossellini, Powell, Bresson, Brakhage, Godard, Tarkovsky, and Denis, among other directors. Readings include

critical and theoretical texts, and discussions address central issues in the other arts.

History of Cinema before World War II

Film 115

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

History of Cinema since 1945

Film 116

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

Praxis

Film 130

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

Survey of Electronic Art

Film 167

CROSS-LISTED: STS

An introduction to the history and aesthetics of the moving image through an exploration of the ways in which audiovisual technologies have been used in both mass-produced entertainment and works of individual expression, with a special focus on how modes of commercial and artistic production have influenced and reacted to one another. Topics: experimental cinema, home movies, Hollywood, and the avant-garde; documentary; television, video art, music video, and early electronic arts; radio, sound art, and Net Art; video games, homebrew games, and game art. For first-year students.

Digital Animation

Film 203

CROSS-LISTED: EXPERIMENTAL HUMANITIES

The course is designed to help students develop a facility with digital animation and compositing programs (primarily Adobe Animate and After Effects) and find personal animating styles that surpass the tools at hand. A goal is to reveal techniques and aesthetics associated with digital animation that challenge conventions of storytelling, editing, figure/ground relationship, and portrayal of the human form. To this end, the class considers diverse examples of animating and collage from film, music, writing, photography, and painting.

Gesture, Light, and Motion

Film 205

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

Electronic Media Workshop

Film 207

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

Introduction to 16mm Film

Film 208

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

Border Cinemas

Film 216

The course considers how contemporary debates around borders, both literal and figurative, can be

viewed through the lens of visual media given that “borderlines”—frames, boundaries, thresholds—are integral to the language of cinema and art. Themes of movement and migration, citizenship and belonging, self and other, landscape and space, and surveillance and (in)visibility are discussed through a broad range of texts from a global perspective. Weekly screenings of film and screen-based art.

Internet Aesthetics

Film 220

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

Found Footage: Appropriation and Pranks

Film 221

CROSS-LISTED: EXPERIMENTAL HUMANITIES

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

Graphic Film Workshop

Film 223

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

Ethnography in Image, Sound, and Text

Film 224

CROSS-LISTED: EXPERIMENTAL HUMANITIES

The relationship between the self and others, the problems and pleasures of cross-cultural

encounters, the sensory aspects of culture—all are themes found in a range of productions that might be called ethnographic in nature. Taught by an anthropologist and a filmmaker, the course uses the tools of anthropology (observation, interviews, immersion) to create ethnographies in different media, including film, video, audio, and writing.

3D Animation

Film 225

CROSS-LISTED: ARCHITECTURE

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

Character and Story

Film 229

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

Film among the Arts

Film 230

CROSS-LISTED: ART HISTORY

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

Cinematic Romanticism

Film 236

CROSS-LISTED: ART HISTORY

An intensive exploration of the manifestations and permutations of Romanticism in cinema from the silent era to the present. Topics include the

development of Romantic thought, the relationship between film and the other arts, the impact of 19th-century aesthetic paradigms on 20th- and 21st-century film practices, and the changing meanings of Romantic tropes and iconography in different historical moments. Films by Murnau, Borzage, Vidor, Minnelli, Ray, Brakhage, Godard, Herzog, Tarkovsky, and Malick, among others.

Film Blackness and Black Aesthetics in Contemporary Cinema

Film 237

CROSS-LISTED: AFRICANA STUDIES

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

Sound and Picture

Film 240

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

Framing the Election

Film 248

DESIGNATED: ELAS COURSE

Fiction and documentary works such as Haskell Wexler's *Medium Cool*, Robert Altman's *Tanner '88* and *Nashville*, TVTV's *Four More Years*, and D. A. Pennebaker's *The War Room*, as well as RTMark's "voteauction," capture the narratives and legacies of election years over the last four decades. Designed to coincide with the months immediately prior to and following the 2020 presidential election, the course provides a structure for

participants to capture, process, frame, and produce films, videos, sound works, or internet-based projects in response to the results of the election.

Feminist Film and Media

Film 253

CROSS-LISTED: GSS

The course engages the main questions and debates of feminist theory across cinema, television, and new media, with a focus on feminist film practice. Filmmakers and artists discussed include Chantal Akerman, Laura Mulvey, Yvonne Rainer, Yoko Ono, Sara Gómez, Julie Dash, Dorothy Arzner, Agnès Varda, Sally Potter, Carolee Schneemann, Barbara Hammer, Peggy Ahwesh, Zeinabu irene Davis, Sadie Benning, Ngozi Onwurah, and Trinh T. Minh-ha.

Writing the Film

Film 256

CROSS-LISTED: WRITTEN ARTS

An introduction to various methods of writing for the screen, with attention paid to forms of composition for documentary and experimental media, including dialogue, documentary voice-over, found text re-enactment, text as performance scenario, writing as a game or generative strategy, and networked models of multiple or anonymous authorship. The class looks at compelling and unconventional uses of voice and on-screen text in a variety of works.

Documentary in Residence

Film 259

CROSS-LISTED: HUMAN RIGHTS

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

Music Video

Film 265

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

present-day examples of the form. *Prerequisite:* completion of one 200-level Film and Electronic Arts production course.

The Films of Andy Warhol

Film 267

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE, GSS

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

The American Century

Film 268

CROSS-LISTED: AMERICAN STUDIES

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

Narrative Film Workshop

Film 290

Through weekly video exercises, students in the course explore visual storytelling strategies, shooting original assignments or excerpts from selected narrative films. They work both individually and on crews, where they act as a production team: planning, shooting, and editing. Crew members rotate positions so that everyone gets the chance to experience the various areas of filmmaking. Students also construct a sound design for each piece but must refrain from using music.

Advanced 16mm Workshop

Film 302

Students explore special effects using a Bolex camera and learn how to hand-process film,

shoot sync sound film with an Arriflex SRII camera, and optically print film. They also have the opportunity to shoot color film, work on collaborative projects, and participate in screenings and discussions that illustrate and exemplify the approaches taught in class. *Prerequisites:* Film 208 and one film history course.

Mass Media and Its Discontents

Film 309

CROSS-LISTED: STS

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

Postwar France and Italy

Film 310

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

Advanced Screenwriting

Film 312

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

Reframing Reality

Film 315

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

Film Production: Cinematography

Film 317

CROSS-LISTED: EXPERIMENTAL HUMANITIES

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

Fictionalizing the Biopic

Film 322

Students dramatize the life of a nonfictional person (or persons), concentrating on visual storytelling, sound design, the three-act formula, narrative tropes, and revealing an interior life through the framing and "blocking" of a scene. Working from the documentary *Herb and Dorothy* (about civil servants/art collectors Herb and Dorothy Vogel), students select a portion of the documentary to dramatize, and all students move through the various stages of production: research, storyboarding, casting, location scouting, costume design, set dressing, shooting, sound design, and editing.

Script to Screen: Ethnographic Film

Film 326

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

studies the writings and visual/sonic work of a range of anthropologists and filmmakers.

Script to Screen

Film 330

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

Avant-Garde Film

Film 332

A survey of the avant-garde pioneers of the 1940s (Deren, Peterson, Menken, Broughton); the mythopoetic artificers of the 1950s and early 1960s (Anger, Brakhage, Baillie); and the formalists of the late 1960s (Frampton, Snow, Gehr). Also considered: the strong graphic/collage cinema of artists like Cornell, Conner, Smith, and Breer; and the anarchic, comic improvisations of Jacobs, Kuchar, and MacLaine. The course ends in the mid-1970s by touching on the revitalization of storytelling through autobiography (Mekas) and feminist/critical narrative (Rainer).

Video Installation

Film 335

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

Queer Cinema

Film 337

CROSS-LISTED: GSS

DESIGNATED: HSI COURSE

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

heteronormative frameworks; the pioneering work of openly queer 20th-century filmmakers; the role of cinema in activism around such issues as AIDS and trans visibility; and the mainstreaming of queer images in the 21st century.

Color

Film 340

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

Immersive Cinema

Film 342

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

Advanced Documentary

Film 357

Students research and complete a short documentary film in the form of their choosing. Screenings, as well as cinematographic and editing instruction, are tailored to enable the exploration of the specific forms of student work. *Prerequisite:* at least one other 200-level Film and Electronic Arts production course or comparable videomaking experience and permission of the instructor.

Auteur Studies: Carl Theodor Dreyer

Film 358

Danish filmmaker Carl Theodor Dreyer's body of work has become a paradigm for international art cinema. The course examines Dreyer's relationship to Scandinavian artistic, theatrical, and

theological traditions; his relationship to his contemporaries; and his influence on subsequent generations, with a special focus on film style, film sound, cinematic adaptation, and artistic representations of gesture and the human figure. Other directors studied include Bergman, Bresson, Christensen, Sjöström, Tarkovsky, and von Trier; texts by Ibsen, Strindberg, Blixen, and Kierkegaard.

Movement/Inciting Memory/Activating Character

Film 362

CROSS-LISTED: DANCE

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

Defining Black Cinema

Film 363

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

Artists' Television

Film 365

A study in the history of television as an artists' medium. Organized chronologically, the course begins with studio broadcast precursors like Ernie Kovacs and Stan Vanderbeek, continues through the birth of guerrilla television in the 60s after the release of the Sony Portapak, the first generation of video artists in the 70s, the rise of cable and satellite networks, the impact of VHS and other new technologies, and the 21st-century move to streaming platforms. Taught in collaboration with Manhattan-based nonprofit arts institution Electronic Arts Intermix.

American Innovative Narrative

Film 366

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

Public Access / Local Groove

Film 367

Students collaborate on the production of a biweekly video art program to be broadcast on PANDA 23, Tivoli's local public access cable television station. With reference to the 50-year history of amateur "narrowcasting" and artists whose work has been exhibited on television, the class engages with methods for creating and distributing episodic artwork for a local audience. Students work in a studio setting designed to mimic and update the small production studios used by public access stations, using both analog and digital video production tools.

Cinema and Dictatorship

Film 373

CROSS-LISTED: HUMAN RIGHTS

The current strains on democratic governments make the subject of dictatorship more important than ever. This course shows how film has been used in 20th-century dictatorships for propaganda purposes and how dictatorships have been dramatized in film. The work of Leni Riefenstahl and Sergei Eisenstein are analyzed, as are wartime films from Japan. The second category includes films like *Memories of Underdevelopment* from Cuba, *Man of Marble* from Poland, and *To Live* and *A Touch of Sin* from China. Screenings also include Chaplin's *The Great Dictator*.

The Vampire: Blood and Empire

Film 376

The vampire as a cinematic trope is reinvented with each era as a means to address prevalent fears and desires, and as a marker of social

change. A mutable in-between creature, the vampire offers specific lessons regarding genre, character, and style, as well as a critical analysis of feminism, race, spirituality, genetics, and otherness. In the first half of this class, students compose short videos in response to assigned texts, locations, and film fragments; in the second half, they produce an ambitious final project.

Senior Seminar

Film 405

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

Music

music.bard.edu

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

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

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

In addition to the BA program in music, the Bard College Conservatory of Music (see page 255) offers a five-year program in which students pursue a simultaneous double degree: a bachelor of music and a bachelor of arts in a field other than music. Music Program courses are open to Conservatory students, and the two programs share some courses, workshops, faculty, and performance facilities.

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

Requirements: By the time of graduation, all music majors are expected to have successfully completed between eight and ten specific requirements, depending on their area of study. The requirements include courses in both music theory and history; one class in composition or, with the approval of the adviser, 4 credits in an equivalent course involving personal musical creativity; and a performance class, accompanied by two semesters' worth of private lessons (performance class may be replaced by some other class involving public performance). Generally, half of these

requirements should be completed by the time of Moderation. For their Moderation Project, most students give a 25- to 40-minute concert of their own music and/or music by other composers; a substantial music history or theory paper written for a class serves for students pursuing those fields. The Senior Project consists of two concerts of approximately 45 to 60 minutes each. Composers may replace one concert with an orchestral work written for performance during the Commencement Concert. In certain cases, involving expertise in music technology, a student may submit produced recordings of music rather than give a live performance. An advanced research project in music history or theory can also be considered as a Senior Project.

Recent Senior Projects in Music:

"The Ethos of the Blues: An Ethnography of Blues Singers and Writers"
"Mixed Percussion in Minimalism"
"Rhythm Quest: Creating a Music Video Game"
"To Be Continuo: An Exploration of Harpsichord Music"

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

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

Bard College Community Orchestra

Music 104

Bard College Symphonic Chorus

Music 105

Bard College Community Chamber Music

Music 106

Ensemble

Music 107-108

Ensembles may be taken for 1 credit or no credit. If private lessons are taken in conjunction with an ensemble, one more credit may be added. Recent ensembles include Balinese Gamelan, Baroque, Big Band, Cello, Chamber Singers, Chinese Music, Eastern European Music, Electric Guitar, Georgian Choir, Jazz Orchestra, Jazz Vocal, Percussion, and Wind and Strings.

Introduction to Music Theory

Music 122

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

Introduction to Western Music

Music 142

An introduction to the history of Western music through an exploration of the keyboard instruments (organ, harpsichord, piano) and their evolution over the centuries. Students in the class also become acquainted with some of the great keyboard performers of the past and present.

Jazz Histories of Sound and Communication

Music 146

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES

Jazz history is plural, beginning with histories of African descendants in the New World. These histories foreground assertions of jazz as both an American sound and the sound of something broader. The course surveys the development of musical aesthetics set within specific social contexts that reveal how improvisation yields the

production and reception of sounds and communications within and beyond the bandstand.

Music Making in Times of Crisis

Music 147

The course explores how, in spite of difficulties imposed by extreme situations, music (and the other arts) have proven to be essential and irreplaceable survival tools. It spans several centuries, beginning with the work of Heinrich Schütz during the Thirty Years' War in Germany, then moving on to the music of WWII, including the performance of Shostakovich's Seventh Symphony during the siege of Leningrad, and the creative videos and artistic statements that have arisen during the current COVID-19 pandemic.

Sopranos in Wagner and Strauss

Music 148

CROSS-LISTED: GSS

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

Against All Odds: Women Composers

Music 149

A survey of the preeminent women composers of Western music, including Hildegard of Bingen, Barbara Strozzi, Fanny Mendelssohn, Clara Schumann, Nadia and Lili Boulanger, Florence Price (who, as an African American artist, fought to defy entrenched segregation and racism in addition to sexism), and contemporary power-houses such as Joan Tower, Kaija Saariaho, and Jennifer Higdon. The course also delves into the influence of jazz improvisers such as Ella Fitzgerald and contemporary songwriters including Lady Gaga and Beyoncé.

Listening to String Quartets

Music 169

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

Jazz Harmony I-II

Music 171-172

CROSS-LISTED: AFRICANA STUDIES

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

Introduction to Ethnomusicology

Music 185 / Anthropology 185

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

Music Theory / Ear Training I-II

Music 201-202

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

the ability to sing and recognize secondary dominants, modulations, and so on.

Greek Mythological Themes in Music

Music 203

CROSS-LISTED: CLASSICAL STUDIES

This course focuses on select works (operas, oratorios, symphonic poems, art songs) based on ancient Greek topics, beginning with early opera and moving through the Classic and Romantic eras to the 20th and 21st centuries. The class considers how composers of different eras, nationalities, and stylistic orientations found inspiration in the same literary sources and how they reinterpreted those sources to give expression to their own artistic personalities.

Form and Structure in Movie Musicals

Music 204

CROSS-LISTED: FILM AND ELECTRONIC ARTS

The course explores the history and evolution of the movie musical from the early sound era to the present, focusing on how different musical structures and techniques contribute to these changes. In addition to studying and defining the “traditional” Hollywood music (*Singin’ in the Rain*, *The Band Wagon*), the class examines how the musical was reimaged by such directors as Jean-Luc Godard (*Une femme est une femme*), Robert Altman (*Nashville*), and Lars von Trier (*Dancer in the Dark*).

Gender and Sexuality in Italian Opera

Music 209

CROSS-LISTED: GSS

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

Jazz in Literature I-II

Music 211-212

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN STUDIES

This course presents short stories and poems by Rudolph Fisher, Langston Hughes, Ann Petry, and Julio Cortázar. Texts used in this section include *Hot and Cool*, edited by Marcela Breton, and *The Portable Harlem Renaissance Reader*, edited by David Levering Lewis. In part II, students read Gary Giddins’s *Visions in Jazz* and Robert Gottlieb’s *Reading Jazz* as well as the words of many jazz greats; consider the historical influence of jazz on culture, race, tradition, and our social experience; and connect with writers like Albert Murray, Ralph Ellison, and Eudora Welty.

Sounds of a World in Uproar

Music 213

The year 1968 saw world-wide student protests, wars, and assassinations. It was also a banner year in music—in classical, jazz, and rock alike. By focusing on a single year (allowing for a few side glances a couple of years ahead and back), the course attempts to place the music in a broad historical, political, and artistic context. The class considers artists ranging from Ligeti and Stockhausen to the Beatles and Rolling Stones (and beyond).

Topics in Sound Art

Music 214

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

Introduction to Conducting

Music 215

The development of the physical gesture and rehearsal techniques are the primary goals, but the course also addresses score reading, ear training, instrumental transposition, and historical

performance practice. The repertoire includes both orchestral and choral works.

Renaissance Counterpoint

Music 228

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

History of Electronic Music

Music 238

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

Introduction to Electronic Music

Music 240

Students are introduced to foundational practices in electroacoustic sound production and their contemporary/digital analogues, with particular emphasis on signal processing, studio and field recording, and modes of diffusion, including multi-channel installation and live performance. They also receive instruction in Pro Tools for multitrack recording, editing, and mixing. In addition to the digital workstations, students can explore analogue synthesis techniques using a vintage Serge modular synthesizer.

Bartók and Stravinsky

Music 245

An investigation of the music of Béla Bartók and Igor Stravinsky, two of the greatest composers of the 20th century. Both were influenced, albeit in different ways, by folk music; both exhibited neoclassical tendencies, again in very different ways; and both ended up in the United States and died in

New York City. The class explores their respective cultural milieux in Budapest, St. Petersburg, Paris, and New York, and analyzes their most important compositions, comparing and contrasting them at each stage of their careers.

Ethnography: Music and Sound

Music 247

CROSS-LISTED: ANTHROPOLOGY,

EXPERIMENTAL HUMANITIES

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

Improvisation as Social Science

Music 251

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, EXPERIMENTAL HUMANITIES

What does it mean to improvise? How does improvisation operate as social research? How do musicians—and people in everyday life—improvise with one another? How can critical improvisation studies shift our recognition of the phrase “jazz studies” from a noun to a declarative statement? Students read, present, and discuss scholarship about improvisation while considering examples that reveal the collective choices of individuals and groups over time.

Electronic Composition

Music 252

In this course, intended primarily for music majors, students are expected to bring in ongoing original work in the form of recordings, scores, and/or digital realizations. These are examined and discussed by the instructor and class members. Installation and intermedia works are also welcome.

Additionally, the course features analyses of classic works by Stockhausen, Cage, and Lucier.

Special Topics in Ethnomusicology: Loudspeakers as Culture

Music 253

CROSS-LISTED: EXPERIMENTAL HUMANITIES

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

Pronunciation and Diction for Singers I-II

Music 254A-254B

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

Orchestration Workshop

Music 256

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

Production/Reproduction

Music 257

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

Topics in Music Software: Introduction to Max/MSP

Music 262

CROSS-LISTED: COMPUTER SCIENCE,

EXPERIMENTAL HUMANITIES

An introduction to Max/MSP, an object-oriented programming environment for real-time audio processing, digital synthesis, algorithmic composition, data sonification, and more. Students learn the fundamentals of digital audio and computer programming while engaging in creative projects and in-class performances. The course includes examples of Max patches found in major works of 20th- and 21st-century electroacoustic music and sound art repertoire; and explores connectivity between Max and other software applications.

Literature and Language of Music I-II

Music 264-265

Primarily intended for music majors and Conservatory students, this survey of Western music from approximately 1600 to 1830 emphasizes stylistic evolution in general, as well as the unique contributions of Monteverdi, Purcell, J. S. Bach, Handel, Haydn, Mozart, Beethoven, and Schubert. Offering historical and analytical perspectives, the course requires students to get to know as much repertoire as possible and to articulate responses to that repertoire.

Jazz Repertory: American Popular Song

Music 266

A performance-based survey of the major American popular song composers of the Tin Pan Alley era, whose work forms the core of the jazz repertoire. Composers studied include Gershwin, Berlin, Porter, Ellington, Warren, and Rodgers.

Students perform the music studied in a workshop setting. *Prerequisite:* Music 172 or permission of the instructor. Other repertory subjects have included John Coltrane and bebop masters.

Sound Studies / Critical Listening

Music 269

CROSS-LISTED: EXPERIMENTAL HUMANITIES

From the perspective of both ethnomusicology and the audio sciences of sound reproduction, this course introduces the interdisciplinary field of sound studies. Throughout, it engages how critical listening techniques and features of sound studies discourses can be mutually informative for

musicians, sound artists, listeners, writers, and cultural theorists who are interested in identifying the significance of musical or extramusical sounds within specific social contexts. Students discuss articles and chapters that focus on prominent keywords within sound studies discourse.

John Cage and 1960s Avant-Garde

Music 270

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

Intermediate Conducting

Music 275

The development of the physical gesture and rehearsal techniques are the primary goals, but the course also focuses on score reading, ear training, instrumental transposition, and historical performance practice. Repertoire includes both orchestral and choral works. *Prerequisites:* *Music Theory I* and *II* or the equivalent. Open to both Conservatory and Music Program students.

Introduction to Opera

Music 276

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

The Music of Debussy and Ravel

Music 279

This seminar explores the work of these two composers from historical and analytical points of view. The main goal is for students to get to know as much of their music as possible, and to

articulate responses to it both orally and in writing. A secondary goal is to read some of the literature on Debussy and Ravel, in order to understand the objectives and methods of scholarship.

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

Music 283

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

Musical Imaging of America

Music 291

CROSS-LISTED: AMERICAN STUDIES

From the beginning, American musicians had an identity crisis. Is our classical music merely an extension of Europe, or does it have its own roots in vernacular music, Yankee inventiveness, and metaphors for nature? This course traces ideas of Americanness in music from the hymns of William Billings and William Henry Fry's *Niagara Symphony* (1858), through the self-conscious Americanism of Charles Ives and Aaron Copland, to the Zen practices of John Cage and the West Coast birth of minimalism.

Topics in Sound Studies: Queer Sound

Music 292

CROSS-LISTED: GSS

In 2011, musician and scholar Drew Daniel argued that "all sound is queer" in his essay of the same name. Daniel draws a connection between queerness and sound as wholly personal and subjective, where personal and sonic identity is not fixed but instead exists on a limitless spectrum. In "queer sound," hearing is inextricable from sociopolitical context and personal experience. Using this as a conceptual framework, the course explores many possible realizations of "queer sound" through queer theory readings, experimental sound studies, and performance projects.

Advanced Analysis: Minimalism

Music 302

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

The American Symphony: An Analytical Survey

Music 305

The symphony has long served as an outlet through which emerging nations defined and asserted their national character. The early 20th-century search for "the great American symphony" was hampered by American classical music's dependence on Europe and the difficulty of working vernacular elements into so formidable a genre. The class explores pieces by Aaron Copland, Roy Harris, Leonard Bernstein, and Charles Ives, as well as James P. Johnson's *Harlem Symphony*, post-American works by George Rochberg and Philip Glass, and neglected works by Florence Price and Gloria Coates.

Vocal Pedagogy

Music 309

Designed for students who wish to work in vocal teaching or coaching as well as advanced vocal students. While the emphasis is on practical application, the course covers basic anatomy and physiology. Students listen differently to the voice, learn how to identify physiological influences while producing sound and how to remedy imbalances through posture and positions of the head and tongue. The main physiological aspects covered are breathing, vocal registers, Valsalva maneuver, and vocal approximation.

Interaction between Music and Film

Music 315

CROSS-LISTED: FILM AND ELECTRONIC ARTS

A look at the use of music in film from the silent era through the present. The class examines how

music was incorporated into such films as *Citizen Kane* (Welles), *Rapsodia Satanica* (Oxilia), *King Kong* (Cooper), *Black Orpheus* (Camus), *Singin' in the Rain* (Donen), *On the Waterfront* (Kazan), *Forbidden Planet* (Wilcox), *A Woman Is a Woman* (Godard), *2001: A Space Odyssey* (Kubrick), *Easy Rider* (Hopper), and *Pulp Fiction* (Tarantino).

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

Music 329

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Music from the Baroque era is full of wild things—furious gods, enraged lovers, clashing armies, hideous villains, and chaotic storms, to name just a few. This course explores a variety of French, German, and Italian compositions that embrace these more volatile and violent aspects of Baroque culture. Particular emphasis is placed on the mythological origins and literary inspirations for these musical works. Each week, students synthesize diverse materials and contribute to class discussions by offering analyses and opinions on reading and listening assignments.

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

Music 331, 332, 335, 349

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES

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

Field Methods in Ethnomusicology

Music 334

CROSS-LISTED: ANTHROPOLOGY, SOCIOLOGY

Students in this advanced seminar examine the craft, pertinent intellectual frameworks, practical

concerns, audio and video recording techniques, and significant ethical considerations associated with contemporary ethnographic field methods. The course focuses on how to collect qualitative data using observation, participation, and interviewing practices. Preference is given to students who plan to pursue ethnographic Senior Projects.

Introduction to Experimental Music

Music 340

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

Advanced Score Study

Music 353

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

Opposites Attract? Beethoven and Schubert

Music 354

This seminar compares the lives and careers of Ludwig van Beethoven (1770–1827) and Franz Schubert (1797–1828), with an emphasis on the genres for which they are best known (e.g., symphony versus song) and how their compositions established musical values that impacted 19th-century musical Romanticism. The class examines the social, musical, and political culture in which they lived and worked in Vienna, and considers the question of what personal and professional interaction they may have had.

Jazz Arranging Techniques

Music 356

This seminar focuses on techniques used in writing for jazz ensembles, from trios to large ensembles. Classic "drop-two" voicings and tertiary approaches are covered, as are more contemporary cluster, quartal, and line part writings. Myriad approaches to textural issues that arise in each instrumentation are examined, along with various approaches to section writing.

Electroacoustic Composition

Music 358

Intended primarily for music majors, the course focuses on the creative work of the students enrolled. Participants regularly present and discuss their ongoing compositional projects, which are examined by the instructor and other class members. Students may also take on collaborative works, installations, and intermedia projects. Analyses and class presentations of contemporary electroacoustic repertoire are also expected.

Analysis of 20th-Century Modernist Music

Music 359

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

Electronic Music in Live Performance

Music 361

Students learn techniques essential for live electronic performance through hands-on tutorials with common mixing consoles, speaker arrays, microphones, and audio interfaces. Using these techniques, they develop new live electronic compositions and improvisations; through peer response, they then refine their compositional ideas, while evaluating the technical strategies of their performance.

Advanced Contemporary Jazz Techniques

Music 366

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

Jazz Composition I-II

Music 367A-367B

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

Chamber Jazz Composition Workshop

Music 370

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

Topics in Music History: Choral Literature

Music 372

An examination of the history of choral music, from chant and early motets through large-scale contemporary pieces. Works by composers such as Guillaume de Machaut, Josquin des Pres, Johann Sebastian Bach, Ludwig van Beethoven, Johannes Brahms, and Igor Stravinsky are studied

along with works by Hildegard of Bingen, Clara Schumann, Florence Price, and Caroline Shaw.

Pentatonicism and Culture

Music 373

CROSS-LISTED: AMERICAN STUDIES,
ANTHROPOLOGY

Five-pitch scales are pervasive throughout folk, popular, and art musical cultures around the world. The fraught discourse about the origins of pentatonic scales highlights core questions of ethnomusicological engagements with the concept of culture. This course investigates the shifts in cultural associations made between the musical sounds that the pentatonic scale constructs and the societies they often represent. Readings from the fields of ethnomusicology and musicology, in conjunction with in-class listening, help students identify key histories and geographies associated with the pentatonic scales that have influenced Western musical life.

Topics in Music Software

Music 375

CROSS-LISTED: COMPUTER SCIENCE,
EXPERIMENTAL HUMANITIES

In this seminar, students learn advanced concepts of digital audio and computer programming, while engaging in creative projects and in-class performances. The course includes study of the Fourier theorem, physical modeling, granular synthesis, multichannel audio dispersion, binaural and ambisonic panning, and digital reverb design, as well as critical discussion of electroacoustic and sound art repertoire of the 20th and 21st centuries.

Algorithmic Composition and Improvisation

Music 380

CROSS-LISTED: COMPUTER SCIENCE

In this seminar, computers act as composers, improvisers, orchestrators, and accompanists.

Students explore conceptual strategies for the real-time computer generation of musical events, while learning fundamentals of object-oriented programming. Topics discussed include artificial intelligence and musical creativity; and pioneering algorithmic works from, among others, Lejaren Hiller, Iannis Xenakis, George Lewis, Tristan Perich, and Holly Herndon. *Prerequisite:* Music 139, a 200-level computer science course, or permission of the instructor.

Musicology among Enslaved Americans

Music 381

CROSS-LISTED: AMERICAN STUDIES

African American music is foundational to musical culture within the United States. Negotiating a gruesome exploitation that would fund the wealth of the nation, enslaved Americans of African descent expressed features of what this music would become. Scholars frequently categorize the musicality of the enslaved into sacred and secular forms, mainly the blues and spirituals. This course also asks: What was the musical discourse among enslaved African Americans? Readings include slave narratives, autobiographies, and accounts of abolitionists and Union officers.

Photography

photo.bard.edu

Faculty: Stephen Shore (director), Jasmine Clarke, Laurie Dahlberg, Tim Davis, Daphne Fitzpatrick, An-My Lê, Tanya Marcuse, Gilles Peress, Farah Al Qasimi, Bryson Rand, Luc Sante

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

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

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

Recent Senior Projects in Photography:

"The Order I No Longer Remember"

"Post Time and Other Spectacles"

"Sealed for Your Protection"

"Some Notes on Congruency"

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

Introduction to Photography

Photography 101

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

Photographic Seeing

Photography 105

Beyond the material technique of photography lies a visual technique. This involves learning to see the way a camera sees and learning how a photograph, by its nature, transforms the world in front of the camera. The first half of the course is

devoted to exploring this visual grammar and how it clarifies a photograph's meaning and the photographer's intent. In the second half, students pursue independent projects.

Light

Photography 106

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

Photography and Instagram

Photography 107

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

The History of Photography

Photography 113 / Art History 113

See Art History 113 for a full course description.

Noticing: Photography for Nonmajors

Photography 120

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

Photographic Portrait / Self-Portrait

Photography 123

An introduction to analogue black-and-white photography with a special focus on the expressive, conceptual, and political possibilities of portraiture and self-portraiture. Discussions of historic and

contemporary photographs by diverse practitioners are the springboard for assignments and discussion. Students write an analysis of a photograph on a weekly basis in tandem with visual work. The course provides instruction in darkroom techniques, and weekly criticism of individual work gives the student a basic understanding of the camera as an expressive tool.

The View Camera

Photography 201

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

Color Photography

Photography 203

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

Photography and Ethics

Photography 217

CROSS-LISTED: HUMAN RIGHTS

This introduction to contemporary discourse on ethics and photography explores imaging technologies and circulation, from analog color photography to deep fakes, and the flood of images on social media to white-cube galleries. The goal is to develop a nuanced understanding of the power dynamics inherent in representation, including the role of the photograph in truth and human rights claims; the imbalance between photographer, subject, and viewer; and how power imbalances fluctuate through intersections of race, class, gender, and ability. Artists and theorists considered: Azoulay, Sekula, Sontag, Farocki, others.

Advanced Photography

Photography 301-302

This course emphasizes the exploration of visual problems by way of asking good questions of oneself and one's work, seeing how other photographers and artists have dealt with such questions,

and “answering” the questions through individual projects. *Prerequisites:* Photography 201 and 203.

Digital Imaging

Photography 305

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

The Portrait and Its Guises

Photography 314 / Art History 314

See Art History 314 for a full course description.

The Employment of Photography

Photography 315

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

Art and the Uses of Photography

Photography 316

In this study of photography as a material or tool in art making, emphasis is placed on developing ideas and using simple, direct photographic means to express them. Students create a body of work with snapshots, slides, laser Xeroxes, Polaroids, photocollage, and other basic forms.

Senior Seminar

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

Studio Arts

studioarts.bard.edu

Faculty: Nayland Blake (director), Laura Battle, Ken Buhler, Adriane Colburn, Daniella Dooling, Ellen Driscoll, Kenji Fujita, Arthur Gibbons, Jeffrey Gibson, Beka Goedde, Maggie Hazen, Dave McKenzie, Lothar Osterburg, Judy Pfaff, Lisa Sanditz, Joseph Santore, Tschabalala Self, Julianne Swartz, Sam Vernon

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

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

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

Recent Senior Projects in Studio Arts:

“Dying in the Closet (part 22 of 29)”

“Freedom Within, Freedom Without”

“In the shadows and folds”

“I Think You Were in My Dream Last Night”

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

Center gives seniors the opportunity to present their Senior Projects in a professional space dedicated solely to the exhibition of student work.

Digital I

Art 100

An introduction to digital image creation and manipulation for display in print and on screen. With Adobe Photoshop and Illustrator at the center, the class explores the possibilities of creating imagined and composite landscapes that are feasible only through digital fabrication, and considers the ways that human intervention has transformed our physical world through garden design, suburban sprawl, urban grids, mining sites, managed forests, zoos, constructed waterways, and earthworks. Coursework involves online sketchbooks, site-specific installation, digital collage, gifs, large-scale printing, and laser cutting

Painting I

Art 101-102

Instruction emphasizes the acquisition of a basic visual vocabulary of painting while recognizing a range of individual interests and strengths. Assignments focus on issues such as value contrast, warm and cool contrast, creating tonality, understanding the expressive and structural possibilities of the materiality of paint, as well as how all of these elements factor in the composition of form and space. While much of the work is done from observation—still life, landscape (weather permitting), and models—assignments also incorporate abstraction.

Sculpture I

Art 105-106

The definition of sculpture is always expanding to absorb new materials and strategies. It can include objects, actions, time-based media, sound, and light. This course introduces the language of contemporary sculpture through building objects and installations, looking at slides and videos, drawing, writing, verbal critique, and discussion.

Drawing I

Art 107-108

Josef Albers said that he wanted to “open eyes.” This course approaches drawing as a way to explore different ways of seeing. Students work in a range of mediums, techniques, processes, and

approaches. Assignments deal with form, space, gesture, mark, line, and image with the goal being the development of work that moves from observation to abstraction. Demonstrations in materials and techniques are given along with readings and presentations of artists whose work is related to the themes addressed.

Printmaking I

Art 109-110

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

Colorama

Art 112

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

Artistic No Self

Art 113

The Zen arts are also called the “artless arts.” Whereas in the contemporary Western art world the cultivation of an individual, unique self seems to be crucial, in the traditional Asian arts one trains by copying the masters and following established means of depiction. The urge for expressing oneself is discouraged as it would hinder a liberated view on how things really are. This interdisciplinary course explores the question of the creative self through hands-on exercises, text study (Buddhist psychology, Western artists influenced by Zen), and individual art projects.

On Paper

Art 125

From the use of papyrus in 2700 BC to the present, paper has been an integral component in the creation and distribution of art and information. Yet it is often overlooked as an artistic medium. This course explores the technical and conceptual possibilities of this ephemeral material, pushing paper

“craft” into a series of artworks in two and three dimensions. Techniques include large-scale collage and assemblage, weaving, papermaking, hand and laser papercutting, embossing, and pulp drawing and casting.

Art and Climate Change

Art 132

DESIGNATED: ELAS COURSE

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

Extended Media I

Art 150

The ubiquity of readily available recording devices along with the proliferation of distribution platforms has had a powerful effect on an individual's ability to create, to be seen, and to be heard. With that proliferation in mind, this course introduces strategies of video- and time-based media, including installation for nontraditional spaces and performance on video. Student projects may integrate a variety of forms and approaches; in-class discussions, readings, and outside assignments help situate their art making within a broader art historical and contemporary context.

Digital II: Hyperbleed

Art 200

CROSS-LISTED: EXPERIMENTAL HUMANITIES

The hyperbleed is a metaphor or framework for describing the way images in the digital age have begun to “bleed” or slip off the screen into an embodied reality. This course addresses the subject through practice, discussion, and examination of still and moving images related to the shaping of our global identity over the past 60 years. Students learn the basic technical aspects of Adobe Premiere and Unity, and tackle project prompts related to the hyperbleed in popular media addressing identity, gender, violence, and entertainment, among other topics.

Painting II

Art 201-202

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

Sculpture II: Textiles

Art 205-206

The course introduces a range of textile techniques, from pattern making and sewing to weaving, knitting, nets, and knots, and uses these methodologies to explore sculptural installation and form making. The class also looks at textile traditions, including nomadic architecture, clothing, interior treatments such as blankets and rugs, and coded messaging found in Navaho blankets, West African strip weaving, and underground railroad quilts. Contemporary textile exploration—from carbon-fiber buildings to medical-implant textiles—are also considered. Other *Sculpture II* courses have addressed steel sculpture, casting, and interactive strategies.

Drawing II: The Figure

Art 207-208

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

Printmaking II: Silkscreen/Stencil

Art 209-210

DESIGNATED: ELAS COURSE

Students screen-print and stencil on paper and other material surfaces in order to compose 2-D works on paper and 3-D objects and forms. They work primarily in silkscreen and pochoir printing through stencils, as well as cyanotype, watercolor monotype, and printing on fabrics. Participants

also learn gluing, cutting, sewing, folding, and assembling techniques for their printed material. The class works in series and on a large scale, at the same time designing ways to make works transportable and collapsible. Themes explored in other *Printmaking II* courses include mark making and printing multiples.

The Painterly Print

Art 219

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

Extended Media II

Art 250

This advanced course encourages individual projects, questions, and approaches. To that end, it follows a workshop model, and uses the languages and attitudes of performance art as a general methodology. Students pursue self-generated assignments alongside the required class assignments. In class, they explore movement-based thinking alongside alternative strategies of object making in an effort to remain flexible and even uncomfortable. Special attention is paid to work that incorporates time-based media, installation, writing, and digital technology. Admission by permission of the instructor.

Digital III

Art 300

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

Painting III

Art 301

Students focus on enhancing technical and critical skills through the development of individual themes and an independent studio practice. Studio work is complemented by discussion of pertinent topics in historical and contemporary painting.

Sculpture III: Installation

Art 305

The defining characteristic of this advanced course is the freedom and space that each student is given to explore their ideas and go beyond personal limits and preconceptions. All media and methods are welcome as long as they are accompanied by a consideration of the specific spaces of Bard's UBS Gallery. Students are treated as working artists and are expected to install three site-specific projects of their own inspiration.

Drawing III

Art 307-308

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

Printmaking III: Photographic Printmaking Processes (Photogravure to Photopolymer)

Art 310

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

The Fold

Art 326

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

Senior Seminar

Art 405-406

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

Theater and Performance

theater.bard.edu

Faculty: Miriam Felton-Dansky (director), Tania El Khoury, Jack Ferver, Lynn Hawley, Gideon Lester, Chiori Miyagawa, Daaimah Mubashhir, Bhavesh Patel, Lindsey J. L. Rockett, Emilio Rojas, Jonathan Rosenberg, Geoffrey Sobelle, Nilaja Sun, David Szlasa, Jean Wagner

Overview: The Theater and Performance Program aims to develop innovative thinkers and artists who use theatrical ideas from the past and present to imagine and instigate the theater of the future. Theater and performance are intrinsically collaborative art forms, and collaboration and devised theater making are at the heart of Bard's program. Students study and perform in the landmark Fisher Center for the Performing Arts, designed by Frank Gehry. The program is run in close partnership with Live Arts Bard (LAB), the College's professional residency and commissioning program for the performing arts. LAB introduces students to a wide range of professional artists through courses, workshops, master classes, performances, open rehearsals, and opportunities for collaboration.

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

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

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

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

1. Participation in the Senior Project Festival:

Proposals are considered for a limited number of 25-minute slots in the Senior Project Festival, which is produced at the Fisher Center with budgetary and technical support from Fisher Center staff. Proposals must include two to four collaborators who are senior Theater and Performance majors and who intend to use the work as their Senior Project. Collaborators may propose a production of an existing play (whole or in excerpt), a new play to be written by one of the collaborators, or a performance created through some other collaborative process. In this third category, the proposal must set out a clear plan for the creative process and give a detailed description of each collaborator's role in that process. For all of these categories, each collaborator should submit their own proposal, written in consultation with their fellow collaborators and advisers.

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

2. Independent theater/performance project:

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

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

Recent Senior Projects in Theater and Performance:

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

"Ala Ala! The Self-Love Play: The Creation of a Theatre for the Dreamers"

"this is the knot in my stomach"

"Toy Box and Combat: My Relationship to Boundaries and the Stage"

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

Introduction to Playwriting

Theater 107

CROSS-LISTED: WRITTEN ARTS

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

Introduction to Acting: The Actor and the Moment

Theater 110

This course analyzes how an actor brings truth to the smallest unit of performance. The richness of the moment is created by the imaginative, physical, psychological, intellectual, and emotional qualities that the actor brings to it. Students explore ways to gain access to richly layered authenticity through games, improvisations, and exercises in given circumstances.

Introduction to Theater and Performance

Theater 145

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

Introduction to Theater History

Theater 146

How did premodern models of theater change as successive societies revised, rejected, and appropriated the forms that had gone before? This course begins with the communal festivals of ancient Greece and culminates in the philosophical upheavals of the Enlightenment. Paying close attention to connections among drama, stagecraft, and modes of spectatorship, the course considers how the theater has shored up political power and how the stage has served as a scale model for the known world.

Directing Seminar

Theater 203

This course introduces students to fundamental practical and theoretical concepts in directing. The art and craft of the director involves the close analysis of texts, the conceptualizing of a production, the translation of the text into the language of the stage, and work with collaborators, including actors and designers. The class also examines the work and writings of seminal directors.

Intermediate Playwriting

Theater 208

CROSS-LISTED: WRITTEN ARTS

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

Intermediate Acting: Scene Study I

Theater 209

Students discover their unique process as an actor through rehearsal and performance of scenes primarily from modern and contemporary American theater. The course also explores the different ways an actor approaches—and mines—a text; effective rehearsal methods; and how to ask questions about character, develop circumstances, and tell a story through action.

Prerequisite: Theater 110.

Design Studio

Theater 224

An introduction to the development and implementation of design techniques for the stage.

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

Basic Vocal Technique

Theater 234

Students in the course, intended for moderated and prospective theater majors, develop an awareness of the importance of physical relaxation, breath capacity and control, resonance, and placement. There is also an emphasis on clarity of articulation and the use of vocal range and inflection.

Performance Composition

Theater 241

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

Voice and Text

Theater 243

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

Introduction to Theater Making

Theater 244

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

Black Experience in American Theater

Theater 249

CROSS-LISTED: AFRICANA STUDIES,
HISTORICAL STUDIES

An overview of the history and dramatic literature of Black American theater, focusing on the ways Black playwrights have told their stories and woven them into the soul of American culture. Readings include the 20th-century plays of Zora Neale Hurston, August Wilson, Suzan-Lori Parks, and Anna Deavere Smith, as well as works by more contemporary writers, such as Dominique Morisseau, Branden Jacobs-Jenkins, and Mfoniso Udoфia. The course culminates with dramaturgical proposals for the plays read, with students collaborating as producers, directors, dramaturgs, and designers.

Dramatic Structure

Theater 250

CROSS-LISTED: LITERATURE

This seminar looks at the dynamics, mechanics, and fundamental building blocks of drama, from Aristotle through Shakespeare, neoclassicism, modernism, and contemporary experimental and “postdramatic” theater. Also considered are practical methods for putting structural discoveries to use in rehearsal and production.

Advanced Acting: Clown

Theater 252

In each performer there is a clown. It exists on the other end of the tether that begins with generosity, honesty, vulnerability, and the desire to be up on the stage and give to the audience what you value. This course uses a pedagogy developed by Jacques Lecoq in his Paris school that helps the performer become more physically alive, grandly

expressive, and ferociously honest on the stage.

Prerequisite: Theater 110.

The Politics of Interactive Performance

Theater 253

CROSS-LISTED: AFRICANA STUDIES,
HUMAN RIGHTS

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

Physical Theater: Dance of the Banal

Theater 255

What is the ballet of the barbecue? The tango of typing? A minuet of the mundane? This course explores movement stemming from the ordinary. Playing with a Lecoq-based movement analysis, aspects of clown, burlesque physical comedy, and the absurd, the class creates dances inspired from the quiet corners of our domestic spheres and otherwise undiscovered dance studios called “the bedroom.” No dance experience necessary.

Prerequisite: Theater 110.

Making Theater Out of Trash

Theater 256

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

Arendt in Dark Times

Theater 257

CROSS-LISTED: HUMAN RIGHTS,

POLITICAL STUDIES

DESIGNATED: MIGRATION INITIATIVE COURSE

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

Going Viral: Performance, Media, and Contagion from Modernism to the Present

Theater 259

CROSS-LISTED: EXPERIMENTAL HUMANITIES

In the current era of pandemic, "the virus" is also a profound and frightening force in the cultural imagination. For theater and performance artists, this is nothing new: contagion, virus, and the viral have long functioned as subject matter, metaphor, and method of disseminating work to audiences. This course investigates the viral as it mattered to modern and contemporary artists, from the French modernist Antonin Artaud to Orson Welles and his 1939 "War of the Worlds" broadcast and the 1970s collective General Idea.

Gender Theater

Theater 261

CROSS-LISTED: GSS

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

Multimedia Performance

Theater 262

CROSS-LISTED: FILM AND ELECTRONIC ARTS

As 2020 clearly taught us, multimedia theater is uniquely positioned to bridge the in-person and digital experiences of live performance. Students consider basic theories and practices of making

multimedia performances as they create performances that are theatrical, yet grounded in technology as their "stage." They develop skills in dramaturgical analysis; apply traditional theater, film, and performance making skills to both online and real-life (as possible) productions; and explore analytical and creative processes that cross perceived boundaries of what is "live."

Theater of Freedom and Defiance

Theater 263

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: HSI COURSE

Theater and politics have been intertwined since their origins. In fact, in ancient Greece, theater attendance was a civic responsibility. In contemporary cultures theater may serve many functions: as entertainment, as cultural touchstone, and as intellectual and civic education. This course examines the relationship between theater as art, as civic duty, and as a form of protest. Artists investigated include Euripides, Brecht, the Freedom Theatre (Palestine), Fugard, the Belarus Free Theatre, Bread and Puppet Theater, and theory and criticism by Marx, Boal, Fuchs, others. Coursework also includes theatrical investigations of the material.

Advanced Playwriting

Theater 306

Students write a full-length play over the course of the semester, with sections of the work-in-progress presented in class for discussion.

Participants focus on developing characters and themes that are sustained through a full-length play; they also read a wide range of contemporary and current dramatic literature and make a field trip to see a production. *Prerequisite:* Theater 107 or another playwriting workshop.

Advanced Acting: Challenging Contemporary Text

Theater 307-308

Concentrating on dramatic writing generated in the last five years, with particular focus on BIPOC (Black, Indigenous, people of color) and female playwrights, students tell the story of a scene, create character, and explore how these connect through the lens of their unique identity. The course also explores the similarities and differences between acting for the theater and acting for film. *Prerequisite:* Theater 209.

Survey of Drama

Theater 310

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

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

Adaptation: Deconstructing/ Reconstructing Shakespeare

Theater 316

Students work together to mount a production of one of Shakespeare's plays. They first explore the text as actors, directors, and dramaturgs in order to "unearth" an hour-long cutting of the script. The second half of the course is an accelerated rehearsal focusing on "telling the story" clearly and dynamically through the lens of the modern world. *Prerequisite:* an introductory and an intermediate course in any area of theater making.

20th-Century Avant-Garde Performance

Theater 317

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE, EXPERIMENTAL HUMANITIES, LITERATURE

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

Devised Theater Lab

Theater 331

Through practical exercises, including improvisations, games, and ensemble techniques, students

learn how to generate ideas and research, and shape, organize, and create new works for the stage. The course also examines how contemporary artists and ensembles generate new works.

Advanced Acting: Rehearsal Technique

Theater 344

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

Activating Public Space through Pageant Puppetry

Theater 356

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

Writer/Director Collaboration

Theater 357

This workshop investigates the collaborative relationship between the playwright and the director within the process of developing new works for the stage. Playwrights and directors are paired up to develop new works generated by the writer. Through this experience, students explore the rules of engagement between writer and director; the collaborative nature—and limits—of the process; and how decisions get made and who gets to make them. *Prerequisite:* either Theater 107 or 203.

Performing Resistance / Resistance as Performance

Theater 359

This advanced course interrogates the theory and practice of resistance in body-based performance. Working from the proposal that artists need to be versed in social and political as well as aesthetic skills, the class explores performance as a practice that blurs the lines between art, life, and politics,

and studies the history of participation, dialogue, and direct action as expressed in performance. Through a series of exercises, students also investigate practices of resistance, including public intervention, lecture performances, food-based projects, reenactments, and the use of archives.

Race, Class, and Gender in Modern and Contemporary Theater

Theater 361

CROSS-LISTED: GSS, LITERATURE

In 1858, the Black American abolitionist William Wells Brown wrote a revolutionary play condemning the institution of enslavement and breaking 19th-century dramatic form wide open. Called *The Escape; or, A Leap for Freedom*, this partially autobiographical work—so far ahead of its time that it did not receive a full stage production until the 1970s—serves as a point of origin for the class, which critically considers and reimagines the modern canon. Artists studied include Ibsen, Soyinka, Gambaro, Cesaire, and Majumdar.

Father Figures: Performing the Family Archive

Theater 362

CROSS-LISTED: GSS

Students in this advanced course explore ways to make performances based on family archives, both through studying the work of other artists and creating their own artistic projects. Topics include the place of parents and extended families in modern society and their role in the construction and deconstruction of patriarchy, heteronormativity and queerness, gender and sexuality. Texts from disciplines including sociology, psychology, literature, art history, and performance studies, and from writers Audre Lorde, Jaime Sabines, Carl Jung, and Sylvia Plath.

Reclaiming Time

Theater 365

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

Junior/Senior Colloquium: The Zócalo

Theater 405

The Zócalo, the biweekly colloquium for the Theater and Performance Program, is a forum where students and faculty share news and ideas of relevance to the field, and meet visiting artists and other guests. Students present work-in-progress performances and receive structured feedback from faculty and peers.

DIVISION OF LANGUAGES AND LITERATURE

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

The Literature Program at Bard challenges the national, cultural, and disciplinary boundaries that have too often dictated the terms by which we understand the meaning and value of the written word. Thinking critically, both individually and collectively; speaking up with compassion and conviction; and writing with clarity and purpose are the cornerstones of what program faculty teach and practice. These skills are essential to the study of literature, to active citizenship, and ultimately, to having a voice in the world. The curriculum emphasizes cultural, linguistic, and geographic diversity and is vitally engaged with interdisciplinary fields such as Africana studies, Asian studies, environmental and urban studies, experimental humanities, gender and sexuality studies, human rights, Latin American and Iberian studies, and Middle Eastern studies. The Written Arts Program recommends students experiment with their own writing in a context sensitive to intellectual, historical, and social realities. Students are encouraged to consider how their writing is and can be an act of critical and creative engagement, a way of interrogating and translating the world around us. It is expected that Written Arts students are also passionate readers. Students in the Written Arts Program take writing-intensive seminars in fiction, poetry, and nonfiction that emphasize innovative, experimental work, and work that foregrounds the conventions of writing.

Seniors must summon up imagination, knowledge, discipline, and independence for the Senior Project. Senior Projects are normally 60 to 80 pages in length and represent a year's worth of research, writing, and revision. Students usually decide on a topic in the spring of their junior year and are matched with a faculty member to serve as their Senior Project adviser at that time. During their senior year, students generally meet with their advisers for an hour each week. Over the years, students have translated works of poetry and fiction; written critical studies of texts from across the world and from the ancient past to the present day; and produced original works, including novellas, book-length poems, and short story collections.

Several special interdisciplinary initiatives offer series of courses that are clustered thematically. Racial Justice Initiative (RJI) courses critically analyze systems of racial hierarchy and power from multiple disciplinary perspectives; Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; Thinking Animals Initiative (TAI) courses introduce ways of thinking about animals that encourage interdisciplinary connections; Courage to Be seminars address the practice of courageous action in the 21st century; Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an “other”; and Calderwood Seminars help Upper Class students think about translating discipline-specific writing to a general audience.

Division chair: Nicole Caso

Foreign Languages, Cultures, and Literatures

flcl.bard.edu

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

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

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

community many different ways to explore foreign languages and cultures outside the regular language and literature classes. See flcl.bard.edu/resources/center for more details.

Most of the languages taught through the Foreign Languages, Cultures, and Literatures (FLCL) Program offer an intensive format that allows students to complete the equivalent of one and a half years of language study within just a few months. Such courses include a one- or two-month summer or winter program in a country where the target language is spoken. After studying abroad, students demonstrate an impressive increase in linguistic capacity. They also gain cultural knowledge, and the exposure to different manifestations of cultural activity makes them aware of the interrelatedness of diverse disciplines. Most students choose to continue their path toward linguistic and cultural fluency by taking courses at the intermediate and advanced levels.

Requirements: While each area of language study has its own intellectual and academic plan, all are connected by the study of literature and other cultural expressions through the medium of language. Students are free to work with the languages and texts of more than one culture; thus they can combine the plans of more than one language for Moderation and in their Senior Project. Moderation requirements may vary depending on the focus language; students should refer to information provided by the specific area of study. For all FLCL students, a Senior Project can be a purely literary project (typically involving critical interpretation

and translation) or any combination of literary and nonliterary expressions of a given culture.

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

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

Arabic

Elementary Arabic

Arabic 101-102

This course focuses on speaking, reading, writing, and comprehension skills in Modern Standard Arabic, the form of Arabic shared by all Arab countries. Classroom time is devoted to conversation and grammar exercises stemming from DVDs and other materials. Emphasis is also placed on authentic resources that derive from current cultural contexts, realities, and creative work of the Arab world.

Intermediate Arabic

Arabic 201-202

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

Advanced Arabic

Arabic 301-302

Students in the course develop a significant level of linguistic and communicative competence in the language. Modern literary and expository texts, as well as a selection of texts from Arab media, are read in order to expand active and passive lexicon and grammatical structures. Aspects of Arab cultures are also highlighted.

Chinese

Beginning Chinese

Chinese 101

An introduction to Mandarin Chinese, designed to help students understand, speak, read, and write everyday Chinese language—and have fun in the process. By the end of the course, students are able to conduct simple, practical conversations with Chinese speakers on a variety of topics, and read and write short passages in Chinese. The course is a prelude to Chinese 106 (*Intensive Chinese*), at the culmination of which students can choose to travel to Qingdao, China, for an eight-week summer program.

Intensive Chinese

Chinese 106

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

Intermediate Chinese I-II

Chinese 201-202

This course is for students who have taken one year of basic Chinese at Bard or elsewhere. Continued emphasis is on the basic skills of listening, speaking, reading, and writing. Daily practice, frequent use of the language lab, and one session with the Chinese tutor are required.

The Chinese Novel

Chinese 215

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

Exotic Landscapes: Travel and Travel

Writing in China's Borderlands

Chinese 216

CROSS-LISTED: ASIAN STUDIES, EUS,

HUMAN RIGHTS, LITERATURE

Representations of China's borderlands

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

Modern Chinese Fiction

Chinese 230 / Literature 230

See Literature 230 for a full course description.

Advanced Chinese I-II

Chinese 301-302

These courses are for students who have taken at least four semesters of basic Chinese at Bard or elsewhere. The goal is to expand students' reading and speaking capacity and enrich their cultural experiences. Texts are mostly selected from Chinese newspapers, journals, and fictional works.

Reflections of China in Film

Chinese 403

With the primary goal of enhancing speaking, listening, reading, and writing skills, this course examines films from China, Taiwan, and Hong Kong. It explores such topics as the origin of Chinese cinema; nationalism and revolution; cinematic representation of contemporary and historical themes; the search for roots in the post-Mao era; the Fifth Generation and experimental fiction and film; Hong Kong popular culture in the commercial age; feminism and sexuality; and representations of exile, diaspora, and the new immigrants. Conducted in Chinese.

Chinese Pop Culture

Chinese 405

The course examines contemporary Chinese popular culture and asks how it represents, reflects, and negotiates the drastic social and political changes that happened in China from 1949 to 2019. It also focuses on the politics of popular art

in China: how popular culture becomes a "weapon" wielded by the proletariat to instigate revolution; how it embraces global capitalism; and how it serves as a propaganda machine to shape collective mentality. Taught in Chinese.

Classics

Introduction to Greek Tragedy

Classics 111

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

The Greek World: An Introduction

Classics 115

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

Greek Tragedy in the 21st Century

Classics 119

In ancient Athens, citizens used the spectacle and storytelling of Greek tragedy to explore urgent questions. How do we deal with the trauma of war? How can marginalized people navigate an oppressive state? In an uncertain world, why should we put our faith in traditional religion? Centuries later, artists continue to adapt classical tragedies in response to pressing issues. This course examines Aeschylus's *Oresteia*, Sophocles's *Antigone*, and Euripides's *Medea* and *Trojan Women* in relation to adaptations by, among others, Luis Alfaro, Yaël Farber, Sara Uribe Sánchez, and Itab Azzam.

The Roman World: An Introduction

Classics 122

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

Alexander the Great

Classics 201 / History 201

See History 201 for a full course description.

Gender and Sexuality in the Ancient World

Classics 211

The course explores the gendered relations of men and women in the ancient Greco-Roman world, focusing on literary and historical sources, in order to understand the social history of ancient sexuality and its manifestations. Topics include women's lives in classical Athens; Greek homoerotic relationships; sexuality as part of Greek drama, religion, and mythology; and women in Roman myth, literature, and history.

Thinking Politically with the Greeks

Classics 234

**DESIGNATED: COURAGE TO BE SEMINAR,
ELAS COURSE**

Students learn to creatively apply knowledge of ancient Greek politics to political problems that matter to them today. The course develops a multifaceted picture of the Greek polis, from readings by Plato and Aristotle to ancient Greek history, poetry, oratory, tragedy, and comedy. Also considered: how modern thinkers, including Hannah Arendt, Paul Tillich, and C. L. R. James, have drawn inspiration from the Greeks. Concepts discussed: democracy, equality, freedom, justice, revolution, imperialism, slavery, elitism, tyranny, and dissent.

The Fall of the Roman Empire

Classics 236

At the end of the third century AD, the Roman Empire stretched from Spain to Asia Minor. It was so vast that its administration was divided into eastern and western zones. Two hundred years later, the empire lost control of most of its western

provinces. The events associated with these losses constitute the "Fall of the Roman Empire." This course explores the causes behind the collapse and assesses the afterlife of Roman culture in the "Barbarian" West. Readings (in English) from Gregory of Tours, Boethius, Augustine, and Sidonius Apollinaris.

The Classical Epic

Classics 237

Epic poetry was the most prestigious form of poetic expression throughout antiquity, and a grasp of its history, techniques, themes, structure, and ideologies is essential to understanding the classical and, indeed, world literary tradition. This course examines the evolution of the epic in the Greek and Roman worlds from its origins as an oral genre in the Archaic Greek period to its final efflorescence in the Late Antique period (late fourth/early fifth century CE). Readings from Homer, Apollonius, Lucretius, Vergil, and others.

Classical Mythology

Classics 242

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

Ancient Fictions

Classics 313

CROSS-LISTED: LITERATURE

Long before Fyodor Dostoevsky and Virginia Woolf, Henry James and Zadie Smith, there were action-packed narratives full of youthful romance, travel to the edges of the earth, human travails, shipwrecks, and pirates. Best known to modern readers through Petronius's *Satyricon*, Apuleius's *Golden Ass*, and Longus's *Daphnis and Chloe*, these texts represent an important new literary form in the Roman imperial period: prose fiction. The class reads all surviving Greek and Roman novels, selected prose fiction from other cultures, and works by contemporary literary theorists and critics.

Roman Arts of Self-Improvement

Classics 327

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

Ancient Greek

Beginning Ancient Greek

Greek 101-102

In this two-part course, Greek grammar and fundamental vocabulary are introduced, with attention given to pronunciation and recitation of poetry and prose. Readings include significant passages from Homer and important classical Greek authors, in Greek. No prior knowledge of Greek is required.

Intensive Greek I-II

Greek 106-107

This course makes it possible for students with no background in ancient languages to read Homer, Plato, Greek tragedy, Herodotus, and other classical texts after one semester. Daily drills and frequent quizzes, together with ample access to tutoring and extra help, ensure that students stay on track as they master Greek grammar and vocabulary. In Greek 107, the focus is on consolidating knowledge of forms and syntax, and gaining exposure to a variety of classical authors.

Intermediate Greek I: Chariton

Greek 201

This course, a continuation of Greek 102, further develops students' abilities to read and translate connected Greek prose. It begins with the fundamentals of Greek grammar and concludes with selections from Chariton's *Callirhoe*, the earliest of the extant Greek novels. Chariton follows the trials and tribulations of his young, beautiful, and star-crossed protagonists from the moment they fall in love through false deaths, separations, and

encounters with pirates to his story's happy conclusion. *Prerequisite:* Greek 102 or its equivalent.

Intermediate Greek II: Euripides's *Alcestis*

Greek 202

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

Advanced Greek: Plato's *Phaedrus*

Greek 301

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

Disease and Deception in Sophocles's *Philoctetes*

Greek 302

Students further develop their Greek reading fluency and research skills in this close look at *Philoctetes*, a play about persuasion and deception, isolation and disease, which was produced in the final years of the Peloponnesian War. Topics addressed include Athenian drama and society, including the relationship between young and old; and Greek views of disease, the body, religious pollution, and forgiveness.

Advanced Greek: Euripides's *Bacchae*

Greek 305

Performed posthumously in 405 BCE, the *Bacchae* narrates the return of Dionysos, the Greek god of theater, wine, and ecstasy, to his birthplace in Thebes. The tragedy is both a traditional story of homecoming and vengeance and an innovative

exploration of the nature of divinity and myth, self and society, and tragedy itself. The class further develops reading fluency while gaining a range of critical approaches to the play. *Prerequisite:* Greek 201-202 or permission of the instructor.

Homer's *Iliad*

Greek 312

Students read selections from Homer's *Iliad*, which ancient Greeks considered their most important literary document and whose resonances today—especially its themes of trauma, loss, bravery, and forgiveness amidst the fog of war—are just as powerful. They develop reading fluency in Homeric Greek while exploring critical approaches to Homer, including theories of composition and transmission (the so-called "Homeric Question") and questions about narrative, storytelling, and *Iliad*'s place in the history of epic. *Prerequisite:* Greek 201-202 or permission of the instructor.

Lucian of Samosata: Fantasy, Literary History, and Satirical Imagination

Greek 313

Students read selections from the works of Lucian, a Syrian intellectual from the second century CE whose wide-ranging writings influenced the history of satire, comedy, fantasy, and science fiction from Shakespeare to Rabelais. Texts include the *True History*, the earliest known work of fiction to include travel to outer space; *The Dream*, in which he narrates his self-discovery as a writer; and other stories and dialogues. Students develop their reading fluency in Attic Greek while exploring critical approaches to Lucian. *Prerequisite:* Greek 201-202 or permission of the instructor.

Latin

Beginning Latin

Latin 101-102

In the first semester of a two-semester sequence, students begin to master classical Latin—the language of Cicero, Tacitus, Ovid, and Vergil. The approach foregrounds reading original Latin literary texts and primary documents with an emphasis on mastering grammar and syntax; by the end of the full-year sequence, students are ready to read most Latin texts in the original. No prior experience is expected.

Basic Intensive Latin

Latin 106

Students learn to read authors such as Vergil, Ovid, Cicero, and Augustine in the original language after one semester's intensive work (the equivalent of two semesters of college Latin).

Daily drills and frequent quizzes are combined with readings: students begin with short selections and read longer passages by midterm.

Intermediate Latin: Love and Politics in Republican Rome

Latin 201

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

The Age of Nero

Latin 202

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

Reading Medieval Latin

Latin 205

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

Advanced Latin I: Remaking the Classics

Latin 301

CROSS-LISTED: THEOLOGY

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

Advanced Latin II: Roman Medea

Latin 302

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

The Idea of Latin Lyric

Latin 303

Among its ancient Greek inventors, lyric verse was primarily defined by its specific meters and musicality. When Roman poets, especially Catullus and Horace, appropriated it, the theory and practice of lyric became a subject of constant renegotiation. The course seeks to understand how lyric evolved socially and aesthetically in the hands of these Latin poets and their successors from a genre of musical performance into a literary vehicle for exploring the complexities of emotion, personal experience, and voice. Prerequisite: Latin 202 or permission of the instructor.

Horace's Odes

Latin 312

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

Sanskrit

Sanskrit I, II

Classics 140, 141 / Religion 140, 141

See Religion 140 and 141 for course descriptions.

French

Basic Intensive French

French 106

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

Intermediate French I-II-III

French 201-202-203

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

French through Translation

French 215

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

French through Film

French 220

This course explores major themes of French culture and civilization through the study of individual films, ranging from the silent era to the present and covering a wide variety of genres. The class considers the interaction between the French and their cinema in terms of historical circumstances,

aesthetic ambitions, and self-representation. Conducted in French.

Comic Literature in the French Tradition

French 228

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

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

French 235

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

Topics in French Literature

French 240

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

Advanced Composition and Conversation

French 270

Students consider a diverse selection of writings (short works of fiction, poems, philosophical

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

Class Matters: Vocabularies of Contempt from Balzac to Eribon

French 321

CROSS-LISTED: LITERATURE

In *Le Peuple* (1846), the French historian Michelet proclaims that almost all those who benefit from social mobility end up betraying the character of their initial class. “The hard thing,” he writes, “is not [so much] to ascend, but while ascending, to remain oneself.” What is gained in culture and knowledge, he adds, is lost in “originality and authentic distinction.” This seminar scrutinizes works by Stendhal, Balzac, Eribon, Huysmans, and Proust for insights into the psychodynamics of prestige and acceptance, success and failure, and the symbolic violence that marks social cleavages.

Baudelaire, Rimbaud, and Mallarmé

French 335

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

Theorizing the French Novel

French 342

CROSS-LISTED: LITERATURE, PHILOSOPHY, SOCIOLOGY

How have philosophy and critical theory bestowed on French fiction and film a new ethical and aesthetic vocabulary, moving novelists and filmmakers to rethink their positions? Bourdieu, Rancière, Derrida, Balibar, Cixous, Levinas, and de Fontenay, among others, have made a significant mark on French literature and cinema. This seminar

explores issues including the aftermath of colonialism (Glissant/Fanon), reproductive politics (Foucault/Ernaux), social and cultural issues of secularism and identity (Plenel/Houellebecq), the clash between Paris and the banlieues (Balibar/Bon/Mathieu), and citizenship and migration (Chamoiseau/Daoud/Slimani).

The Lost and Found Art of Conversation from Montaigne to Beckett

French 344

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

Literature of Private Life

French 354

CROSS-LISTED: GSS, LITERATURE

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

German

Intensive German I, II, III

German 106, 107, 108

The first part of this accelerated sequence is designed to enable students with little or no previous experience in German to complete two years of college German within one year: 12 credits at Bard Annandale plus a 4-credit summer session at Bard College Berlin. Students progress from learning the language for everyday communication to reading and discussing classical and modern texts

by, among others, Goethe, Heine, Kafka, and Brecht. In Berlin, they further explore German language and culture.

Kafka, Prague, and the Fin de Siècle

German 199 / Literature 199

See Literature 199 for a full course description.

Accelerated Transitional German

German 200

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

Intermediate German

German 201-202

Designed to deepen the proficiency gained in *Intensive German*, this course increases students' fluency in speaking, reading, and writing, and adds significantly to their working vocabulary. Selected 20th-century literary texts and films include the cinematic classic *Der blaue Engel* and Friedrich Dürrenmatt's play *Die Physiker*.

German Opera and Ideas

German 213

CROSS-LISTED: MUSIC

This course traces German intellectual history from the Enlightenment to Modernism and beyond through the study of major operas and the literary works that spawned some of them. Operas include Mozart's *The Magic Flute* (1791), Beethoven's *Fidelio* (1805/1814), Carl Maria von Weber's *Der Freischütz* (1821), Richard Strauss's *Salomé* (1905), Bertolt Brecht's and Kurt Weill's *Threepenny Opera* (1928), and Hans Werner Henze's *Der Prinz von Homburg* (1960), among others. Taught in English. Students with advanced proficiency in German can read selections in the original for extra credit.

Grimms' Märchen

German 303

DESIGNATED: HSI COURSE

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

Weltschmerz: Old Style, New Style

German 311

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

Modern German Short Prose

German 320

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

Confronting Injustice

German 324

CROSS-LISTED: HUMAN RIGHTS

This course looks at literary representations of and confrontations with injustice in the 19th and 20th centuries. Texts by Heinrich Heine, Rosa Luxemburg, Else Lasker-Schüler, Franz Kafka, Gerhart Hauptmann, Bertolt Brecht, Paul Celan, and the Book of Job in conversation with selections from Margarete Susman's study of Job's legacy.

Literature between Languages

German 326

Some of the finest literary writings in German over recent decades are by authors whose first language is not German. This course explores poems, prose, and essays of writers who live and work between German and other languages, among them Japanese-born Yoko Tawada, Turkish-born Emine Özdamar, Hungarian-born Terézia Mora, and Ukrainian-born Katja Petrowskaja. Also considered: theoretical writings on transnational and multilingual literature.

Poetry and Philosophy

German 331

Is there something like sensory reasoning? Who has the capacity to formulate the unspeakable? Is humor a thought or a sentiment? Poetry and philosophy have for centuries offered fascinating responses to such questions—not least in the German tradition. Poets, philosophers, and poetic thinkers have addressed these concerns, including Goethe, Kant, Schiller, Hölderlin, Heidegger, Rilke, Benjamin, Brecht, and Arendt. The beauty and precision of their language(s) provoke a semester of conversations with these thinkers of and in the German language.

Life of the Mind: Hannah Arendt

German 337 / Philosophy 337

See Philosophy 337 for a full course description.

Heinrich Heine

German 408

For Nietzsche, Heine was "the highest conception of the lyric poet. . . . He possessed that divine malice without which I cannot conceive of perfection." Acquiring an appreciation of both the music and malice of Heine's artistry is the seminar's primary goal. In addition to reading the collected poems and selected prose works, attention is paid to the cultural and political contexts of Heine's works, with readings drawn from Marx, Hegel, Feuerbach, and Madame de Staël. In German.

German Expressionism

German 418

DESIGNATED: HSI COURSE

Less a style than a *Weltanschauung* of a rebellious generation, German Expressionism—flourishing roughly between 1905 and 1925—is generally seen

as an artistic reflection of a common feeling of crisis, the disappearance of individualism in burgeoning urban centers, the hypocrisy of Imperial Wilhelminian Germany, and the soulless materialism and (self-)alienation of increased industrialization. Texts by Wedekind, Benn, Heym, Lasker-Schüler, Kafka, Kaiser, and Trakl. Painting, music, and film are also considered.

Contemporary German Literature and Film

German 422

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

Baroque Mourning and Melancholy:

Text and Image

German 428

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

Hebrew

See Jewish Studies.

Italian

Intensive Italian

Italian 106

This course enables students with little or no previous knowledge of Italian to complete three semesters of college Italian in five months: 8 credits at Bard and 4 in Italy, where students continue daily intensive study of the language and culture while living with Italian families. The course

methodology is based on a communicative approach, which includes grammar drills, guided compositions, oral practice, role-playing, and readings and analysis of authentic material.

Intermediate Italian I-II

Italian 201-202

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

Topics in Italian Culture: Love and Lust in 14th-Century Italy

Italian 217

CROSS-LISTED: LITERATURE

Courtly love was big in the 14th century. Lovers and bards serenaded angelic ladies, praising their perfection. But there were also tales of earthier kinds of love and lust—a woman who, by having sex, could perhaps become a horse; a woman who placed her beloved's decapitated head in a basil plant; lovers who fell in love because they were bad readers. This course explores these narratives of love and lust in 14th-century Italy. Texts include excerpts from Dante's *Commedia*, Boccaccio's *Decameron*, and Petrarch's *Rime*.

Sicily and Writing

Italian 227

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

Imagining Italian Cities

Italian 235

CROSS-LISTED: EUS

Unlike other European countries, Italy has no central stage in the construction of national culture. Instead, it grounds its multifold identity on the difference and peculiarities of cities such as Florence, Venice, Naples, Trieste, and Milan. With a

multidisciplinary approach from poetry to visual arts, this course constitutes an introduction to Italian civilization for students who have completed *Intermediate Italian*. Authors and filmmakers discussed may include Dante, Boccaccio, Machiavelli, Marinetti, Calvino, Ferrante, De Sica, Fellini, Pasolini, and Benigni.

Italy and Exile

Italian 236

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

Italy and Baroque Mediterranean

Italian 237

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

Love and Death in Dante

Italian 3205 / Literature 3205

See Literature 3205 for a course description.

Democracy and Defeat: Italy after Fascism

Italian 331

CROSS-LISTED: HUMAN RIGHTS

This seminar takes an interdisciplinary approach to the cultural and intellectual history of Italy from 1943 to 1950. The heterogeneous aspects of the Italian cultural field after World War II are considered in a wide-ranging framework, in which post-war histories are informed not simply by the

external context of the Cold War but also by preceding wartime discourses. Readings from Italo Calvino, Curzio Malaparte, Carlo Levi, Primo Levi, and Rosetta Loy. *Prerequisite:* Italian 202 or permission of instructor.

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

Italian 366

CROSS-LISTED: FILM AND ELECTRONIC ARTS, ITALIAN STUDIES

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

Japanese

Introductory Japanese I-II

Japanese 101-102

This two-semester sequence introduces the fundamentals of modern Japanese. Students systematically develop listening, speaking, writing, and reading abilities. Because fluency in Japanese requires sensitivity to the social setting in which one is speaking, the course also provides an introduction to basic aspects of daily life and culture in contemporary Japan.

Intermediate Japanese I-II

Japanese 201-202

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

Advanced Japanese I

Japanese 301

The course introduces more complex grammatical structures, especially those common to written material, and accelerates character acquisition and advanced vocabulary. *Prerequisite:* Japanese 202 or the equivalent.

Advanced Japanese II

Japanese 302

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

Advanced Reading: Japanese Culture

Japanese 311

This course focuses on the four skills of speaking, listening, reading, and writing, with an emphasis on reading a variety of more complex Japanese prose in various genres, styles, and formats. Course materials include essays, articles, short stories, and manga, which serve as subjects for interpretation, discussion, and translation. Open to any students who have completed Japanese 202, or with permission of the instructor. Students returning from abroad or who have previously completed other advanced-level classes are especially encouraged to enroll.

Japanese Translation

Japanese 315

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

Russian

Beginning Russian I-II

Russian 101-102

An introduction to the fundamentals of the spoken and written language as well as Russian culture.

Creative expression is encouraged through autobiographical and fictional compositions.

Russian Intensive

Russian 106-107

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

Intermediate Russian I-II

Russian 201-202

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

Continuing Russian

Russian 206-207

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

An Appointment with Dr. Chekhov

Russian 220 / Literature 220

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

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

Russian 225

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE
This multidisciplinary course addresses major developments in Russian modern and avant-garde art in the first three decades of the 20th century. It looks at particular movements, ideas, and seminal names, from Vrubel and symbolism to Tatlin and

constructivism. The course also offers a methodology and context for the appreciation of the evolution of Russian visual culture and its contribution to the international art arena.

Stalin and Power

Russian 233 / History 233

See History 233 for a full course description.

Russian Opera: Staging History,

Shaping Myths

Russian 327

CROSS-LISTED: MUSIC

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

Between Friends: Letters of Russian Writers

Russian 328

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

Advanced Russian: The Grammar of Poetry

Russian 329

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

Russia and Its Theater

Russian 330

CROSS-LISTED: THEATER AND PERFORMANCE

An examination of the evolution of Russian dramaturgy in connection with parallel developments in both literature and theater. Students explore

various aspects of Russian culture by discussing the specifics of Russian drama. Special attention is given to issues of genre and style, tradition and innovation, criticism and theory. Readings include plays by Fonvizin, Griboedov, Gogol, Pushkin, Ostrovsky, Chekhov, Bulgakov, Mayakovsky, Erdman, and Petrushevskaya, as well as theoretical texts by Stanislavsky, Meyerhold, and Mikhail Chekhov. Conducted in English.

The World Upside Down: Carnivalesque Narratives in Russian Literature

Russian 3441 / Literature 3441

See Literature 3441 for a full course description.

Translation: Russian to English

Russian 390

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

Kino Po-Russki: Advanced Russian through Film

Russian 418

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

Spanish

Accelerated First-Year Spanish

Spanish 103-104

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

The course prepares students for summer language programs abroad or for Spanish 201.

Basic Intensive Spanish

Spanish 106

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

Intermediate Spanish I

Spanish 201

This course is designed to perfect the command of all four language skills (speaking, comprehension, reading, writing) through grammar review, conversation practice, reading of modern Spanish texts, writing simple compositions, and language lab work. *Prerequisites:* Spanish 103-104 or 106 (or equivalent), and permission of the instructor.

Intermediate Spanish II

Spanish 202

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

Engaging Latin American Poetry

Spanish 2027 / Literature 2027

See Literature 2027 for a full course description.

Spanish for Heritage Speakers

Spanish 211-212

Designed for students who have been exposed to Spanish at home and wish to achieve confidence in speaking, writing, and reading the language. Grammar study capitalizes on prior contact with the language and allows more rapid progress than in a standard setting. Written composition, grammar review, and discussion of issues pertinent to Hispanic cultures are emphasized.

Cultures and Societies of Latin America and Spain

Spanish 223

CROSS-LISTED: LAIS

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

Short Narrative / Latin American Literature

Spanish 230

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

Reading the Beast: Bestiaries and Beast Fables in Modern Literature

Spanish 238

DESIGNATED: TAI COURSE

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

Testimonies of Latin America

Spanish 240

CROSS-LISTED: GSS, HUMAN RIGHTS

How best to represent memories of violence and pain? What are the ultimate effects of mediations of the written word, translations to hegemonic

languages, and interventions of well-intentioned intellectuals? Students engage critically with texts that serve as a public forum for voices often silenced in the past. The course integrates diaries, testimonial narratives, and films.

Introduction to Spanish Literature

Spanish 301

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

Introduction to Latin American Literature

Spanish 302

This course covers a broad range historically—from pre-Conquest times to the present—and explores all literary genres, including poetry, short stories, novels, essays, and plays. To make sense of the chronological and geographical span of this literature, the class focuses on seven separate modules, each highlighting a key moment or figure in the development of Latin American culture.

Rebellious Poets of the Spanish-Speaking World

Spanish 321

CROSS-LISTED: LAIS

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

Archive Fever: Literature and Film

Spanish 325

CROSS-LISTED: HUMAN RIGHTS, LITERATURE

Contemporary societies are marked by a widely shared desire to create personal and collective

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

Spanish Literary Translation

Spanish 356

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

Haunted by the Ghost of Cervantes

Spanish 359

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

Literature

literature.bard.edu

Faculty: Matthew Mutter (director), Jaime Osterman Alves (MAT Program), Franco Baldassano, Thomas Bartscherer, Alex Benson, Jonathan Brent, Mary Caponegro, Nicole Caso, Maria Sachiko Cecire, Robert L. Cioffi, Lauren Curtis, Deirdre d'Albertis, Mark Danner, Adhaar Noor Desai, Nuruddin Farah, Peter Filkins, Elizabeth Frank, Derek Furr (MAT Program), Stephen Graham, Donna Ford Grover, R. Cole Heinowitz, Elizabeth N. Holt, Michael Ives, Thomas Keenan, Robert Kelly,

Franz Kempf, Marina Kostalevsky, Lu Kou, Ann Lauterbach, Marisa Libbon, Peter L'Official, Patricia López-Gay, Joseph Luzzi, Daniel Mendelsohn, Alys Moody, Bradford Morrow, Melanie Nicholson, Joseph O'Neill, Francine Prose, Dina Ramadan, Susan Fox Rogers, James Romm, Justus Rosenberg (emeritus), Nathan Shockley, Karen Sullivan, Wakako Suzuki, Éric Trudel, David Ungvary, Marina van Zuylen, Olga Voronina, Thomas Wild, Daniel Williams, Li-Hua Ying

Overview: The Literature Program at Bard challenges the national, cultural, and disciplinary boundaries that have too often dictated the terms by which we understand the meaning and value of the written word. Thinking critically, both individually and collectively; speaking up with compassion and conviction; and writing with clarity and purpose are the cornerstones of what program faculty teach and practice. These skills are essential to the study of literature, to active citizenship, and ultimately, to having a voice in the world. The curriculum emphasizes cultural, linguistic, and geographic diversity, and is vitally engaged with interdisciplinary programs and concentrations such as Africana Studies, Asian Studies, Environmental and Urban Studies, Experimental Humanities, Gender and Sexuality Studies, Human Rights, Latin American and Iberian Studies, and Middle Eastern Studies.

Requirements: Prior to moderating into the Literature Program, students must take Literature 201, *Narrative/Poetics/Representation*, and at least one of the sequence courses in English, American, or comparative literature. To moderate, students must also take at least three additional courses in the Division of Languages and Literature. One of these courses may be a Written Arts course and one may be a language instruction course. No more than one writing workshop and one language instruction course can count toward the Moderation requirements.

For Moderation, the student submits a 10- to 12-page critical essay based on work for one of the sequence courses, along with the two short Moderation papers required of all students. The first paper reflects on the process that has led the student to this point in their studies; the second reflects on the student's aspirations for work in the Upper College. The papers are evaluated by a

board composed of the student's adviser and two other members of the Literature Program faculty.

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

Recent Senior Projects in Literature:

- "At the Border: Examining Identity in Peter Schneider's *The Wall Jumper* and Eva Hoffman's *Lost in Translation*"
- "Despite the Blues: Richard Wright and Ralph Ellison's Blues-Based Works"
- "(M)other Lands, (M)other Tongues: Resistance to the Linear in Two Postcolonial Moroccan Texts"
- "Narrative Control in Chaucer's *Troilus and Criseyde*"

Asian Humanities Seminar

Literature 117

CROSS-LISTED: ASIAN STUDIES

An introduction to some of the most artistically significant, historically influential, and culturally celebrated works from a number of Asian traditions (China, India, Japan, and Korea). Texts span almost three thousand years and come from a wide variety of genres, including epic and lyric poetry, mytho-historical chronicles, court fiction, memoirs, travelogues, sutras, tales of miracle, philosophical treatises, and dramatic literature. Issues explored include self and community, truth(s) and competing narratives, the everyday, the afterlife, trauma and writing trauma, and modes of modernity.

Introduction to World Literature

Literature 119

This course explores how literary texts get read and re-read across time and space, interacting in

the process with global systems of power, including globalization, colonization, and decolonization; social movements; national borders; and hierarchies of language. It addresses how translation, adaptation, and circulation shape literature, through a study of texts ranging from the canonical works *Epic of Gilgamesh* and *The Tempest* to modern and contemporary works by Aimé Césaire, Ngugi wa Thiong'o, Sawako Nakayasu, Kamau Brathwaite, and Alexis Wright.

Introduction to the Study of Poetry

Literature 123

This course explores the infinite richness of poetry in English: the dazzling variety of forms and voices available to us across nearly a thousand years of poetic “making.” Working both chronologically and thematically, the class looks at lyric modes (songs and sonnets), narrative forms (ballads and other kinds of storytelling), occasional poems (birth and death and marriage), epigrams, and dramatic monologues. Also considered are blues, rap and hip-hop lyrics, and lyrics from the “Great American Songbook.”

Who Is Joaquín Murieta?

Literature 127

CROSS-LISTED: AMERICAN STUDIES, LAIS

This 2-credit course centers on 1854's *The Life and Adventures of Joaquín Murieta: The Celebrated California Bandit* by John Rollin Ridge, the first novel published by a Native American author and one of the first printed in California. The class also considers historical documents (treaties, speech transcripts, legal statutes) that help trace the novel's connections to the Cherokee displacements of the 1830s and labor politics of the Mexico-U.S. border, as well as to afterlives of Ridge's bandit story, including the creation of Zorro and other pop culture vigilantes.

Anna Karenina

Literature 130

CROSS-LISTED: RES

An introduction to the study of fiction through a semester devoted to the close reading of two translations of this major Russian novel. In addition to comparing the texts, discussion includes such topics as genre; narrative voice; the representation of character and time; 19th-century French, English, and Russian realism; and the play of psy-

chological analysis and social observation. A special focus is on the construction of the novel—what Tolstoy himself referred to as its “architecture”—particularly its parallel plots.

Women and Leadership

Literature 131

DESIGNATED: ELAS COURSE

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

The Joke as Literature

Literature 134

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

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

Literature 141

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

Falling in Love

Literature 153

CROSS-LISTED: GSS

DESIGNATED: ELAS COURSE

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

Kafka: Prague, Politics, and the Fin de Siècle

Literature 199 / German 199

Kafka can be read as a chronicler of modern despair, of human suffering in an unidentifiable, timeless landscape. Yet he can also be read as a representative of his era, his "existential anguish" springing from the very real cultural and historical conflicts that agitated Prague at the turn of the century (e.g., anti-Semitism, theories of sexuality). Readings range from parables, letters, diary excerpts, and sketches to complete tales ("The Judgment," *The Metamorphosis*) and the novels *The Trial* and *The Man Who Disappeared* (*Amerika*). In English.

Middlemarch: The Making of a Masterpiece

Literature 2005

CROSS-LISTED: VICTORIAN STUDIES

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

Narrative / Poetics / Representation

Literature 201

What does it mean to study literature today? How do poetry, fiction, creative nonfiction, and drama differ from other forms of expression? How can

we read those differences—the small, unexpected ways that literature can transform everyday life and everyday language—in connection with larger cultural, political, and aesthetic questions? This course emphasizes the practice of close textual analysis, introduces foundational methods in literary studies, and lays the groundwork for further investigations across a range of literary forms, national traditions, historical moments, and social identities.

Introduction to Children's and Young Adult Literature

Literature 2026

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

Engaging Latin American Poetry

Literature 2027 / Spanish 2027

A consideration of several major 20th-century Latin American poets as a kind of dialogue between the "historical" avant-garde (1920s through 1940s) and later poetry, which both honored and contested the principles of the "vanguardia." In addition to close readings of primary texts, discussions also address the texts within the poets' historical, social, and political contexts. Conducted in English, with an optional weekly tutorial for students wishing to read and discuss the poetry in Spanish.

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

Literature 203

CROSS-LISTED: HUMAN RIGHTS, LAIS,

SPANISH STUDIES

A look at the history of rhetorical strategies and recurrent tropes in the literature of Latin America, including notions such as "tabula rasa," "noble savage," "the marvelous," and "the ineffable." Topics and texts addressed include the 1550 debate of Valladolid, convened to determine whether Indigenous people were human and had souls; Felipe Guamán Poma de Ayala's chronicle to the king of Spain, using European rhetorical

strategies to denounce the violent excesses perpetrated in Perú in his name; and Indigenous representations adapted by Spaniards and Ladinos to bring Indigenous societies into the Christian fold.

Comparative Literature I, II, III

Literature 204A, 204B, 204C

In a celebrated passage from Plato's *Republic*, Socrates claims that there is "an ancient quarrel between philosophy and poetry." This course considers ways in which ancient authors (or their characters) configured the relationship between poetic production and theoretical inquiry. Readings from Homer, Sappho, Pindar, Aristophanes, Aeschylus, Euripides, Heraclitus, Plato, Aristotle, and, from the Latin corpus, Vergil, Horace, Catullus, Seneca, Cicero, and Horace. Literature 204B spans texts from the 16th to the late 18th century in France, Spain, Italy, and Germany. Authors studied include Montaigne, Castiglione, Molière, Madame de la Fayette, Goldoni, Sor Inés de la Cruz, Descartes, Rousseau, Schiller, and Goethe. The third part considers novelists who have diagnosed the effects of urban reality on their protagonists, prompting readers to link the transformation of traditional power structures, the rise of social mobility, and the increasing centrality of science to new literary techniques. Readings from Balzac, Baudelaire, Brecht, Chekhov, Dostoevsky, Flaubert, Gogol, Hoffman, Woolf, and Zola.

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

Literature 2050

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, GSS

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

Is Feminist Solidarity Possible?

Literature 2052

CROSS-LISTED: GIS, GSS, HUMAN RIGHTS

Can women unite with one another to promote their own liberation, or is the category of "woman" irrevocably fractured by differences of class, race, sexuality, and nation? Is there even such a thing as a "woman" in a political sense? This course follows the challenges to feminist solidarity posed by lesbian feminism, Marxist and working-class feminisms, black feminism, and Third World feminisms, with the aim of imagining what feminist solidarity might look like today. Authors studied include both theorists and literary writers.

The Beheaded Angel: Literature and Film after the Second World War

Literature 2058

CROSS-LISTED: GERMAN STUDIES

DESIGNATED: HSI COURSE

A survey of German literature following World War II. Topics considered include the ways that writers and film directors dealt with the historical atrocities of the war, the guilt and suffering of the Holocaust, increased industrialization, the separation of the two Germanys, and the philosophical and aesthetic approaches to poetry and the novel in the contemporary work of West Germany, East Germany, Austria, and Switzerland, and the reunited Germany. Writers include Grass, Böll, Bachmann, Celan, Dürrenmatt, Koeppen, Bernhard, Sebald, and Adler. Films by Fassbinder, Schlöndorff, and Henckel von Donnersmarck.

Goethe's Faust

Literature 206

CROSS-LISTED: GERMAN STUDIES

An intensive study of Goethe's drama about a man in league with the devil. The dynamics of Faust's striving for knowledge of the world and experience of life and Mephistopheles's advancement and subversion of this striving provides the basis for analyzing central themes such as individuality, knowledge, and transcendence in regard to their meaning in Goethe's time and their relevance for our time. Faust literature before and after Goethe and the integration of Faust in music, theater, and film is also considered.

The Arabic Novel

Literature 2060

CROSS-LISTED: MES

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

Old Arabic Books

Literature 2062

CROSS-LISTED: MES

The Orientalists of France and England shared with Disney and Cervantes a fascination with old Arabic books and the stories they contained. This course begins with a history of storytelling and book culture in Arabic during the rise of Islam from the 7th century through the 14th. The second half revisits this legacy as it erupts into the modern, appearing as the founding conceit of *Don Quixote*, the exotic allure of the “Oriental tale” and *The Thousand and One Nights*, and, as Edward Said would have it, a narrative incitement to empire.

Other Romanticsm

Literature 2064

It is only in recent decades that studies of Romantic poetry have looked beyond the Big Six: Blake, Coleridge, Wordsworth, Shelley, Keats, and Byron. Yet between the 1780s and 1830s, Britain witnessed an explosion of writing by figures generally excluded from the canon, including women, proletarians, people of color, peasants, and those deemed insane. This course explores the works of this “other” Romantic tradition. Authors include George Crabbe, Robert Burns, Mary Prince, Thomas Beddoes, Letitia Elizabeth Landon, Isaac d’Israeli, and William Hazlitt.

Modern American Poetry

Literature 2083

CROSS-LISTED: AMERICAN STUDIES

“America is a poem in our eyes,” wrote Ralph Waldo Emerson in 1844. He complained, however, that no poet equal to this muse had arisen. In the

following decades, Walt Whitman and Emily Dickinson would inaugurate a tradition of poetic practice and vision more distinctive than Emerson could imagine. This course traces modern American poetry from Whitman and Dickinson through the mid-20th century, exploring transformations of form and shifting accounts of the interplay among language, self, and world.

Reading Bleak House

Literature 2090

What happens when we read—when our optic nerves send signals to areas in our brain that decode the black marks and translate them into images, actions, and meaning? Can we become better readers by exploring studies of the psychology and neurobiology of reading? This course sheds light on these questions by reading Dickens’s *Bleak House*, slowly and attentively. Students also read selections from the literature of reading about reading.

Future Black

Literature 211

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

How do we imagine the future of Blackness? How have we done so in the past, and how might these visions be useful in our present? This course examines how African American and Black diasporic communities have used science fiction, fantasy, cosmology, and mythology as arenas in which to conjure long-lost pasts, alternate realities, and worlds yet to come. Authors and artists studied may include Octavia Butler, George Clinton, Samuel Delany, W. E. B. Du Bois, Kiese Laymon, Audre Lorde, Sun Ra, Ishmael Reed, and Tracy K. Smith.

Russian Laughter

Literature 2117

CROSS-LISTED: RES

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

Kings and Queens in European History and Literature

Literature 212

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

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

Traditions of African American Literature

Literature 2134

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN STUDIES

An introduction to African American literary practices and the development of related cultural, aesthetic, and vernacular forms and movements from the 18th century to the present. In tracing these emergent and lasting voices, modes, and styles, the class examines how authors have created, defined, and complicated the traditions of literature within which they participate. Writers likely to include Douglass, Du Bois, Toomer, Hurston, Ellison, Baldwin, Morrison, and Whitehead.

Domesticity and Power

Literature 2140

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

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

Infernal Paradises: Literature of Russian Modernism

Literature 2153

CROSS-LISTED: HUMAN RIGHTS, RES

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

Free Speech

Literature 218 / Human Rights 218

See Human Rights 218 for a course description.

Berlin: Capitol of the Age of Extremes

Literature 2194

CROSS-LISTED: GERMAN STUDIES

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

Appointment with Dr. Chekhov

Literature 220 / Russian 220

See Russian 220 for a full course description.

Balkan Voices

Literature 2203

CROSS-LISTED: HUMAN RIGHTS, RES

"The Balkans," writes journalist Robert D. Kaplan, "are a Bosch-like tapestry of interlocking ethnic rivalries, where medieval and modern history thread into each other." Indeed, the Balkan countries are often seen as "primitive," "dark," and "violent" in comparison with the "civilized" West.

Maria Todorova's *Imagining the Balkans* and Vesna Goldsworthy's *Inventing Ruritania* are used to provoke discussion; additional readings from Ismail Kadare (Albania), Vladislav Todorov (Bulgaria), Miroslav Kleža (Croatia), C. P. Cavafy (Greece), Taško Georgievski (Macedonia), Ivo Andrić (Serbia), and Herta Müller (Romania).

Stalin and Power

Literature 2205

CROSS-LISTED: RES

DESIGNATED: HSI COURSE

Josef Stalin was indisputably one of the central political figures of the 20th century. Inheritor of leadership of the Soviet state after Lenin's death, he was both responsible for his regime's monstrous criminality and the architect of its survival in the face of internal threats and the Nazi invasion of 1941. This course explores the enigma of Stalin and his enduring power through primary documents, biography, and recent scholarship.

Arabic Literature, World Literature, and the Untranslatable

Literature 221

CROSS-LISTED: MES

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

Dostoevsky Presently

Literature 2227

CROSS-LISTED: RES

By looking at Dostoevsky through the lenses of poetics, philosophy, politics, and psychology, the class seeks to understand what makes this 19th-century Russian writer our contemporary—and one of the most widely read authors in the world. Texts include his novels *The Idiot*, *Demons*, and *The Brothers Karamazov*; shorter works, such as "Poor Folk," "The Dream of a Ridiculous Man,"

and "Bobok"; and journalistic pieces from *A Writer's Diary* (which might be considered the first ever blog). Attention is also paid to the present state of research on Dostoevsky.

American Existentialisms

Literature 224

CROSS-LISTED: AMERICAN STUDIES

The French existentialists were not impressed by Americans. Simone de Beauvoir said Americans had no "feeling for sin and remorse" and Albert Camus complained that they "lacked a sense of anguish about the problems of existence." This course challenges these assertions, unearthing a rich existentialist current in American writing from Emily Dickinson to Richard Wright, Carson McCullers, and Walker Percy.

Life in the Medieval Church

Literature 2241

CROSS-LISTED: MEDIEVAL STUDIES

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

Contemporary Russian Fiction

Literature 2245

CROSS-LISTED: RES

An examination of the diverse world of contemporary Russian literature from the late Soviet and post-Soviet periods to the present. Readings include the underground publications of samizdat and officially published texts of the first period, postmodernist works from the end of the 20th century, and literary texts of the last two decades. Discussions focus on narrative strategy, a reassessment of Russian history, religion and spirituality, cultural identity, and the changing relationships between literature, the state, and society.

Global Medieval Literature

Literature 2247

CROSS-LISTED: MEDIEVAL STUDIES

The terms “medieval” and “Middle Ages” were first coined to refer to the period in European history between the fall of the Western Roman Empire (fifth century CE) and the Renaissance (15th century CE). But can we also use “medieval” to describe non-Western cultures? What about periods in other cultural traditions that share similarities with the European Middle Ages in terms of social, religious, and political structures? This course introduces masterpieces in medieval literature and explores the implication of the “global Middle Ages” through cross-cultural comparisons.

Rilke in English

Literature 2248

CROSS-LISTED: GERMAN STUDIES

Modern mystic, poet of love and melancholy, ecstatic visionary, fictional fantasist, probing correspondent, astute art critic, Rainer Maria Rilke (1875–1926) bridges the decadence of the late 19th century and the intellectual rigor of the early 20th. This course considers Rilke’s poetry, fiction, essays on art, the semiautobiographical novel *The Notebooks of Malte Laurids Brigge*, and his *Letters to a Young Poet* and *Letters on Cézanne*, and considers why Rilke remains deeply trenchant.

Trading Fictions of Empire in the Indian Ocean

Literature 2249

CROSS-LISTED: EUS, MES

With a focus on three narratives of maritime empire in the Indian Ocean—the Arabic story cycle of Sinbad the Sailor, Joseph Conrad’s *Lord Jim*, and Amitav Ghosh’s *Sea of Poppies*—the course considers how Islamic finance and merchant practices intersected with the rise of European expeditionary maritime colonialism in the region. Topics: the history of the East India Company in relation to the rise of the corporation; Arabic descriptions of the 1869 opening of the Suez Canal; and narrative cycles of empires past.

Literature after the Plague: Desire, Deceit, and Delight in a Renaissance Masterpiece

Literature 2250

CROSS-LISTED: ITALIAN STUDIES

Giovanni Boccaccio’s classic book *The Decameron* (1353) has long been celebrated for its bawdy

humor and open exploration of sexuality. The course examines the profound undercurrents swirling beneath Boccaccio’s entertaining narratives, as he delves into key issues such as how to rebuild a world devastated by pandemic, the role of women as readers in Europe’s new literary culture, and the creation of the “Renaissance” itself through the reanimation of long-lost pagan and classical traditions.

Labor and Migration in Arabic Literature

Literature 227

CROSS-LISTED: HUMAN RIGHTS, MES

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

Contemporary Latinx Poetry

Literature 2271

CROSS-LISTED: AMERICAN STUDIES, LAIS,

SPANISH STUDIES

An exploration of a broad swath of work written by contemporary Latinx poets. Themes include politics, human rights, and environmentalism as seen through the lens of poetry originally written in English, Spanish, and Spanglish. Carmen Tafolla, Juan Felipe Herrera, Víctor Hernández Cruz, Martín Espada, and Sandra María Esteves are among the poets considered. No prior study of Spanish is required to take this course.

Tokyo Textscapes

Literature 2290

CROSS-LISTED: ASIAN STUDIES

DESIGNATED: HSI COURSE

The course explores an array of experiences and imaginings of Tokyo in literary and cinematic works from the postwar period through contemporary Japan. Rather than investigating Tokyo through the lenses of urban studies, students examine depictions of contemporary lives (e.g., family, work, campus life, and love) in Tokyo through short stories, novels, and films set in and

around the city. Texts by, among others, Abe Kōbō, Yoshimoto Banana, Kawakami Hiromi, Tsushima Yūkō, Ogawa Yūkō, and Murakami Haruki; films by Ozu Yasujirō, Kurosawa Akira, Kurosawa Kiyoshi, and Koreeda Hirokazu.

Modern Chinese Fiction

Literature 230 / Chinese 230

CROSS-LISTED: ASIAN STUDIES

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

Voices of Modern Ireland

Literature 230I

CROSS-LISTED: ICS

Students in the course read the works of James Joyce, Samuel Beckett, and Edna O'Brien, as well as less familiar individuals who have written or spoken of the modern Irish experience. Through novels, poetry, diaries, music, film, and journalism, the class encounters artists, politicians, immigrants and emigrants, and "ordinary people." Themes include the individual and the nation, religion and secularity, isolation and globalization, conflict in the North, and what it means to be a part of modern Ireland.

Art, Aesthetics, and Modernism in the Arab World

Literature 231

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE, MES

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

Toward the Condition of Music: Poetry and Aesthetics in Victorian England

Literature 2318

CROSS-LISTED: VICTORIAN STUDIES

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

The Art of Translation

Literature 2319

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

Freud for Our Times

Literature 2324

CROSS-LISTED: MBB

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

Literature of the Crusades

Literature 234

CROSS-LISTED: MEDIEVAL STUDIES, MES

This course explores literature produced around the Crusades, including epics, lyric poems, chronicles, and sermons, in an attempt to understand the mentality that inspired lords and peasants,

knights and monks, men and women, and adults and children to take up the cross. Although the class primarily considers the Catholic perspective, attention is also paid to the Greek, Muslim, and Jewish points of view on these conflicts.

Introduction to Media

Literature 235

CROSS-LISTED: EXPERIMENTAL HUMANITIES

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

Revolutionary Thought and Poetry

Literature 238

CROSS-LISTED: GERMAN STUDIES,

JEWISH STUDIES

An examination of revolutionary writings in European contexts and literary texts in dialogue with them. Works by Gustav Landauer, Rosa Luxemburg, Peter Kropotkin, Bertolt Brecht, René Char, and Paul Celan animate class conversations. Topics: the horizons of Jewish culture and anti-Semitism, reflections on poetic language and experience, the stakes of literary resistance, and the changing relation of literature with revolutionary thought between the end of the 19th century and the period after the great catastrophes of the 20th century.

Literary Journalism

Literature 240 / Written Arts 240

CROSS-LISTED: HUMAN RIGHTS

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

The Canterbury Tales

Literature 2401

CROSS-LISTED: MEDIEVAL STUDIES

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

Fantastic Journeys and the Modern World

Literature 2404

CROSS-LISTED: JEWISH STUDIES, RES

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

Speaking Truth to Power: Testimony, Prison, and Exile

Literature 2407

DESIGNATED: COURAGE TO BE SEMINAR

Is it possible to react creatively to experiences of subjugation, internment, and prison? Through documenting personal and collective traumatic experience caused by political and social oppression, intellectuals are able to bear witness and make sense of their experience, challenging the indifference of the outer world. This course analyzes groundbreaking testimony and fiction (Levi, Gramsci, Plath, Milosz, and Coates) as well as theoretical texts and contemporary filmmaking that describes how poetry can happen, even in prison.

Sex, Lies, and the Renaissance

Literature 241

CROSS-LISTED: ITALIAN STUDIES

How did the Renaissance, a time of ongoing cultural experimentation and radical change, shape the world we live in today? The course reconstructs the Renaissance in all of its complexity and influence, with topics such as Machiavelli's masterpiece on the relation between deceit and power in *The Prince*; the work of Leonardo, Michelangelo, and Botticelli, and the birth of the modern "artist"; and new paradigms for gender and sexuality in

women writers and artists, including Vittoria Colonna and Artemisia Gentileschi.

The Coming of Age Novel in the 19th Century

Literature 2433

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

Literature and Revolution across Asia

Literature 244

CROSS-LISTED: ASIAN STUDIES

Socialist and communist movements constitute some of the most remarkable moments in 20th-century world history and literature, as politically committed authors explored the role of fiction and criticism in revolutionary action. This course focuses on the transnational movement of texts, images, and ideas across and beyond Asia, beginning with works of proletarian fiction from the early 20th century. Also considered: postwar student movements, the role of Asian revolution in the global imagination, and ideals and realities of utopian society.

Palestinian Literature in Translation

Literature 245

CROSS-LISTED: HUMAN RIGHTS, MES

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

Poetry and Rebellion: Milton's *Paradise Lost*

Literature 246

The course explores questions of civil and personal responsibility, freedom of speech and thought, and good and evil through a close reading of John Milton's 17th-century epic. A polemicist, minister of government, and poet, Milton was also an antimonarchist who advocated the overthrow of England's king. When the monarchy was restored, Milton was cast out of government and

briefly imprisoned. He wanted to write a national epic for England, like Virgil's *Aeneid*. He wrote instead an epic "of man's first disobedience," an attempt to "justify the ways of God to men." And perhaps to himself.

Japanese Popular Culture

Literature 247

CROSS-LISTED: ASIAN STUDIES

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

Strangers from a Distant Shore: The Foreign in Japanese Literature

Literature 248

CROSS-LISTED: ASIAN STUDIES

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

English Literature I, II, III

Literature 250, 251, 252

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

Geoffrey of Monmouth's *History of the Kings of Britain*, Spenser's *Faerie Queene*, and early descriptions and histories of England. Literature 251 explores 17th- and 18th-century literature in England during a vital transition between a period of dissent, struggle, and war to an achieved modernity. Works by six radical writers: Francis Bacon, Rachel Speght, John Donne, Margaret Cavendish, Aphra Behn, and Jonathan Swift. Literature 252 explores developments in British literature from the late 18th century through the 20th, a period marked by the effects of the French and American Revolutions, rapid industrialization, the rise and decline of empire, two world wars, the development of regional identities within Britain, and growing uncertainty about the meaning of "Britishness" in a global context.

Shakespeare

Literature 2501

Before Shakespeare was an icon, an industry, and required reading in high schools throughout the world, he was merely one of dozens of poets and playwrights working in London around the turn of the 17th century. The course offers an unfiltered view of Shakespeare's works by performing close readings grounded in attention to historical conditions. Texts include the sonnets, *Richard III*, *Love's Labour's Lost*, *Macbeth*, *As You Like It*, *Othello*, and *Cymbeline*. Philosophical texts, theater history, film, and performance work are also considered.

Telling Stories about Rights

Literature 2509 / Human Rights 2509

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

After Nature: Victorian Literature and the Environment

Literature 2515

CROSS-LISTED: EUS, VICTORIAN STUDIES

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

American Literature I, II, III, IV

Literature 257, 258, 259, 260

CROSS-LISTED: AMERICAN STUDIES

Early American writing is a field of myriad, unstable genres and literary forms, and class readings set gothic novels alongside political tracts, captivity narratives alongside hymn texts, and lyric poems alongside works of natural history. Authors include Charles Brockden Brown, Álvar Núñez Cabeza de Vaca, Olaudah Equiano, Cotton Mather, Mary Rowlandson, and Phillis Wheatley, among others. Literature 258 addresses American literature written from roughly 1830 to the turn of the 20th century. Intellectual and aesthetic concerns include the legacy of Puritanism, witnesses and critics of slavery, the aspiration to extricate American literature from European traditions and forge a distinctly democratic poetics, Western expansion, and the impact of Darwinism on the development of "naturalist" literary genres. Writers include Lincoln, Emerson, Thoreau, Douglass, and Poe. Literature 259 focuses on the formal characteristics of literary movements such as realism, naturalism, regionalism, and modernism; historical contexts for understanding the development of American literature and culture, including debates about immigration, urbanization, industrialization, inequality, racial discrimination, and new technologies of communication and mass entertainment. Texts by James, Cather, Hemingway, Wharton, Pound, Toomer, Faulkner, others. In Literature 260, students explore the role of literature in articulating, galvanizing, or criticizing the various social

and political upheavals between World War II and the wars in Iraq and Afghanistan. Works by Ashbery, Baldwin, Didion, Ginsberg, Hersey, Mailer, Morrison, O'Hara, and Roth, among others.

Introduction to Literary Theory

Literature 2607

CROSS-LISTED: HUMAN RIGHTS

Literary theory is one of the main routes by which we discover how literature relates to society, culture, and politics. It can help generate new insights into how capitalism, colonialism, race, gender, and other structures of power shape our world, and how their analysis can in turn shed new light on literature. Students learn how to read and approach theoretical texts, and use their insights to expand their reading of literature. Theorists studied include Judith Butler, Edward Said, Frantz Fanon, Gayatri Spivak, Fredric Jameson, and Eve Kosofsky Sedgwick.

Women Writing the Caribbean

Literature 2670

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN STUDIES, GSS

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

Asian American Literature

Literature 270

CROSS-LISTED: AMERICAN STUDIES,
ASIAN STUDIES

This course explores a range of “Asian American” fiction, a category that ties together a wide variety of communities and cultures. The class looks at the ways in which Asian American literature is inseparable from its historical context, such as the experience of exclusion, internment, war, postcolonialism, and political activism. Authors include Miné Okubo, Carlos Bulosan, John Okada, Viet Thanh Nguyen, Elaine Castillo, Kao Kalia Yang, Thi Bui, Akhil Sharma, Krys Lee, Chang-Rae Lee, and Frank Chin.

German Literature in Seven Dates

Literature 2704

CROSS-LISTED: GERMAN STUDIES

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

The Fantastic in Chinese Literature

Literature 272

CROSS-LISTED: ASIAN STUDIES

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

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

Literature 274

CROSS-LISTED: FRENCH STUDIES

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

Japanese Folklore

Literature 279

CROSS-LISTED: ASIAN STUDIES

Students explore a range of cultural expressions from premodern through contemporary Japan:

epic narratives, local legends, folktales, stories of the supernatural, music, religious festivals, manga, anime, and film. The course also tackles ideas and assumptions underlying the notion of “folk.” Who are the folk? From when and where does the concept of a folk people originate inside and outside of Japan? Is folk still a relevant category today? Works by Kunio Yanagita, Kyoka Izumi, Shigeru Mizuki, Lafcadio Hearn, and Ueda Akinari.

Colossi of Pomo: Postmodernism's Biggest Books

Literature 283

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

On Friendship

Literature 284

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

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

Literature 291

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

In 1909 Filippo Tommaso Marinetti, an Italian poet stationed in Milan but born in Alexandria, founded in Paris the modern avant-garde with the publishing of his first futurist manifesto. Futurism's claims of refashioning Western culture from its very foundations rapidly spread all over the world. Engaging with both the literature and art of the

Italian avant-gardes, this course unravels the intricate yet fascinating knot of aesthetics and politics at the core of modernism.

Arab Future Histories

Literature 292

CROSS-LISTED: AFRICANA STUDIES, MES

Borrowing its title from Egyptian novelist Nael el-Toukhy's concept of "writing future histories," this course introduces contemporary literary and artistic production from across the Arab world. Works discussed engage in an exploration of the (not-so-distant) future, whether through the disappearance of the Palestinians, the reenactment of the Lebanese Rocket Society, or the resurrection of an Iraqi Frankenstein. The class traces historic antecedents to these approaches, questions their relationship to the aftermath of the so-called Arab Spring, and considers the role translation plays in creating or accentuating such movements.

South African Literature

Literature 294

CROSS-LISTED: AFRICANA STUDIES

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

Hunger in World Literature

Literature 295

CROSS-LISTED: HUMAN RIGHTS

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

centuries and contemporary accounts by Dangarembga, Marechera, and Lispector.

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

Literature 297

CROSS-LISTED: VICTORIAN STUDIES

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

Solidarity as Worldmaking

Literature 301

CROSS-LISTED: MES

DESIGNATED: RJI COURSE

The conventional narrative of anticolonial self-determination has often been quick to dismiss radical insurgencies as merely nationalist struggles, focused primarily on nation building. However, recent scholarship on decolonial movements across the Global South suggests that such an approach has obscured the expansive vision and ambitions of anticolonial thinkers and statesmen who sought to both critique and reimagine the existent world order. This seminar examines resistance and liberation struggles—in Cuba, Algeria, Vietnam, South Africa, and Palestine—that shaped processes of decolonization in Africa, Asia, and Latin America.

Beyond the Work Ethic: The Uses and Misuses of Idleness

Literature 3013

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

Nabokov's Shorts: The Art of Conclusive Writing

Literature 3019

CROSS-LISTED: RES

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

Soundscapes in American Literature

Literature 3028

CROSS-LISTED: AMERICAN STUDIES,

EXPERIMENTAL HUMANITIES

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

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

Literature 3041

CROSS-LISTED: WRITTEN ARTS

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

Woman as Cyborg

Literature 3046

CROSS-LISTED: EXPERIMENTAL HUMANITIES,
GSS, STS

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

Extraordinary Bodies: Disability in American Fiction and Culture

Literature 3048

CROSS-LISTED: HUMAN RIGHTS

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

African American and Caribbean Neo-Slave Narratives

Literature 305

CROSS-LISTED: AFRICANA STUDIES,

HUMAN RIGHTS

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

Senses of Sensibility

Literature 3050

CROSS-LISTED: MBB, STS

When Jane Austen published *Sense and Sensibility* in 1811, "sensibility" had a different meaning than it does today. As developed by 18th-century philosophers, "sensibility" denoted the vibrations that produced vision, hearing, and other bodily senses, and the theory that physical sensation was the cause of emotion, memory, reason, imagination, and volition. The course begins with treatises on sensibility by Locke, Hartley, and Smith, and concludes by considering the points at which these ideas intersect with modern neuroscience, genetics, and evolutionary biology.

Black Feminist Theory and Practice: New Interdisciplinary Approach

Literature 306

CROSS-LISTED: AMERICAN STUDIES, GSS

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

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

Literature 312

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES

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

Cavafy: A Modernist in the Ancient World

Literature 3138

CROSS-LISTED: CLASSICAL STUDIES

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

Women on the Edge

Literature 3143

CROSS-LISTED: GSS

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

T. S. Eliot and the Poetics of Modernity

Literature 3149

CROSS-LISTED: AMERICAN STUDIES

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

Proust: *In Search of Lost Time*

Literature 315

Marcel Proust’s *In Search of Lost Time* is about an elaborate internal journey, at the end of which the narrator discovers the unifying pattern of his life both as a writer and human being. Students read *Swann’s Way* and *Time Regained* in their entirety along with excerpts from other volumes. Topics of discussion include the ways in which Proust’s masterpiece reflects the temporality and new rhythms of modernity, the narrative and stylistic function of homosexuality, and the massive social disruption brought about by the Great War.

Writing into a Political Future: Contemporary African Writing

Literature 3161

CROSS-LISTED: AFRICANA STUDIES,

HUMAN RIGHTS

DESIGNATED: OSUN COURSE

Even if European empires no longer dominate as much of the world as they did in the 19th and 20th centuries, they have left behind a political, economic, and cultural legacy in the regions they dominated. Structured as a series of conversations with writers whose works are read by the class, the course focuses on themes of cultural dominance, racism, quest for identity, and inequality. Authors may include Mandla Langa, Antjie Krog, Abdulrazak Gurnah, Mia Couto, Leila Lalami, Tahar Ben Jelloun, Jonny Steinberg, and Achille Mbembe.

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

Literature 320

CROSS-LISTED: EXPERIMENTAL HUMANITIES,

MEDIEVAL STUDIES

Why are some texts deemed canonical and others not? How and when and under what (or whose) auspices does this process occur? In the case of early English texts, did their contemporary readers hold them in the high regard we do? In branding these texts literary and cultural masterpieces, are we ignoring their meanings to earlier readers? This course takes a fresh look at the “must reads” of early English literature, including *Beowulf*, Chaucer’s *The Canterbury Tales*, and Sir Gawain and the Green Knight.

Love and Death in Dante

Literature 3205 / Italian 3205

CROSS-LISTED: ITALIAN STUDIES,

MEDIEVAL STUDIES

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

Representing the Unspeakable

Literature 322

CROSS-LISTED: GSS, HUMAN RIGHTS

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

Beyond *Lolita*: Nabokov and the Language of Desire

Literature 323

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

American Study

Literature 3233

CROSS-LISTED: AMERICAN STUDIES, EUS

DESIGNATED: CALDERWOOD SEMINAR

"Writing about music is like dancing about architecture." Attributed to Laurie Anderson, David Byrne, and Miles Davis, among others, this irresistible aphorism suggests the difficulties of writing cultural criticism. What does it mean to write

about culture? What is culture? What might it mean to "study" America's cultural products, aesthetics, and history? This course examines various forms of culture writing that interrogates and illuminates works in American literature, art, film, music, and, yes, architecture, space, and the city.

Major Currents in American Thought

Literature 3244

CROSS-LISTED: AMERICAN STUDIES

The focus of the course is on three strains in American thought and culture: Emersonianism (individualism, self-creation, pragmatism, languages of movement and becoming); the Protestant tradition and its concerns (original sin and the tragic sense, transcendence of justice, imperatives of ethical reform), with Jonathan Edwards as the point of departure; and the conceptualization of American pluralism. Texts by William James, Dewey, Rorty, Cavell, Addams, Faulkner, Niebuhr, King, Stanton, Du Bois, Baldwin, Friedan, Chodorow, and others.

Climate Fiction

Literature 3251

CROSS-LISTED: EUS

What is the role of literature in understanding, representing, and adapting to climate change? This course surveys the genre that has come to be characterized as climate fiction, or "cli-fi." Alongside the dystopian science fiction central to the genre, the class considers realist novels, non-fiction journalism, scientific writing, environmental memoir, poetry, and film from across the globe. Authors: Octavia Butler, Margaret Atwood, Jesmyn Ward, Amitav Ghosh, and Ian McEwan.

Translation Workshop

Literature 331

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

Renaissance Rebels

Literature 3316

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

Innovative Contemporary Fiction

Literature 333

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

Poetry as Coexistence

Literature 3330

How do you write about what you cannot rationally know? What kind of psychic and political orientation emerges from the acknowledgment that human existence is necessarily a coexistence with the nonhuman? Around the time of the Industrial Revolution, these questions became a focal point for innovative thinking about poetics; since that time, their urgency has only intensified. This course charts the compositional practices by which experimental writers have sought to encounter the nonhuman in language. Works by Diderot, Goethe, Coleridge, Percy Shelley, Hopkins, Ruskin, Yeats, H. D., Pizarnik, others.

Fantastika and the New Gothic

Literature 334

Traditional Gothic authors, such as Mary Shelley, Poe, and the Brontë sisters, framed their tales within landscapes of ruined abbeys and diabolic grottoes, settings populated by protagonists whose troubled psyches led them beyond the

verges of propriety and sanity. Later masters reinvented tropes, settings, and narrative strategies to create the New Gothic. This phase rose in tandem with Fantastika, a movement that has taken the fantastic, fabular, and horror genres in a similar groundbreaking direction. Karen Russell and Brian Evenson join the class to discuss recent works.

Life of the Mind: Hannah Arendt

Literature 337 / Philosophy 337

See Philosophy 337 for a full course description.

American Literature and the

Reinvention of the Human

Literature 340

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

The Book before Print

Literature 341

In 1476, William Caxton set up England's first printing press at Westminster in London. Prior to this technological innovation, books were made from vellum (animal skin) and written and illuminated by hand. The course considers Anglo-Saxon and medieval English books as both cultural objects and literary artifacts, and raises questions about literacy, the history of the book, the relationship between image and text, and the proximity of anonymous preprint culture to the internet age, among other topics.

Literature Live

Literature 344

DESIGNATED: CALDERWOOD SEMINAR

The course examines culturally significant literary works produced in the United States today. Texts are explored for literary merit and their social impact. Students are expected to produce a body of writing in the style of the "public intellectual" who is able to communicate ideas in an accessible

style (no academic jargon) and maintain a weekly blog. Authors studied are likely to include Jonathan Franzen, Jhumpa Lahiri, Claudia Rankine, Adelle Waldman, Leslie Jamison, and Dave Eggers.

The World Upside Down: Carnavalesque Narratives in Russian Literature

Literature 3441 / Russian 3441

CROSS-LISTED: HUMAN RIGHTS, RUSSIAN STUDIES
How do we examine a world turned upside down? View social order in such a world? Represent such a vision through words? Russian scholar Mikhail Bakhtin developed powerful ideas about these questions, including his concepts of "dialogism," "polyphony," and "carnival." This course probes Bakhtin's ideas within the cultural context of today, with particular focus on carnivalesque narrative in artistic forms of representation. Readings include works by other literary scholars and philosophers, as well as Pushkin, Gogol, Dostoevsky, Leskov, and Bulgakov.

The Late Novels of Henry James

Literature 347

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

Black Skin, White Masks: Decolonization through Fanon

Literature 348

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

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

Civilization, Modernity, and the Modern Arabic Novel

Literature 350

CROSS-LISTED: MES

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

Shakespeare's Comedies

Literature 352

CROSS-LISTED: THEATER AND PERFORMANCE

This upper-level course takes up Shakespeare's diverse comedies as avenues for exploring different critical and theoretical approaches. Students read all the comedies—*The Comedy of Errors*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Much Ado about Nothing*, *Two Gentlemen of Verona*, *The Merry Wives of Windsor*, *As You Like It*, *All's Well That Ends Well*, *Love's Labour's Lost*, *Twelfth Night*, *Measure for Measure*, *Troilus and Cressida*, and *The Merchant of Venice*—as well as exemplary works of literary criticism and theory.

Shakespeare's Tragedies

Literature 353

CROSS-LISTED: THEATER AND PERFORMANCE

Students read all 10 Shakespeare's tragedies—*Titus Andronicus*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Macbeth*, *Othello*, *Antony and Cleopatra*, *Timon of Athens*, *King Lear*, and *Coriolanus*—with an eye to their examination of agency, coercion, belonging, and hatred. These tragedies remain durable mechanisms for exploding assumptions in politics, gender, race, and economics. The class considers where they came from and how they've been reshaped over time by artists like Toni Morrison and Akira Kurosawa.

American Realisms

Literature 355

CROSS-LISTED: AMERICAN STUDIES

This course focuses on texts produced between (roughly) 1865 and 1914, by writers seeking to convey the "realities" of American life in this

turbulent period. Realism has long been defined by the works of James, Howells, Twain, Crane, Dreiser, Wharton, and Chopin. In addition to selections from these authors, the class considers texts by writers of color, of varying ethnicities, and by greater numbers of women, in order to better understand the different realities they were striving to document and influence.

Playing in the Dark: Toni Morrison's Literary Imagination

Literature 356

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN STUDIES

"How is 'literary whiteness' and 'literary blackness' made?" "What happens to the writerly imagination of a Black author who is at some level always conscious of representing one's own race?" This course takes Toni Morrison's 1992 essay "Playing in the Dark" (the above quotes are drawn from its preface) as inspiration for an exploration of Morrison's fiction, nonfiction, and work as a literary editor. The class also learns how to read critically within the fields of American and African American literature.

Global Modernism

Literature 362

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

Passion, Poetry, and Politics: Italian Cinema from the Silent Screen to the Digital Age

Literature 366

CROSS-LISTED: FILM AND ELECTRONIC ARTS,
ITALIAN STUDIES

The phrase *rifare l'Italia* (remake Italy) was a refrain for many of the Italian filmmakers of the 1940s and 1950s who created works that dealt in some way with their nation's struggle to rebuild

itself after two decades of fascism and years of world (and civil) war. In particular, postwar neorealism revolutionized filmmaking by employing documentary-style techniques to address pressing sociopolitical issues. The course focuses on the works and legacies of Rossellini, De Sica, Visconti, Fellini, Antonioni, and Pasolini.

Bring the Pain: Black Satire and Critical Humor

Literature 367

CROSS-LISTED: AMERICAN STUDIES,
THEATER AND PERFORMANCE

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

Prismatic Encounters: The Literary Afterlife of Russian Classics

Literature 370

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

Different Voices, Different Views from the Non-Western World

Literature 389

CROSS-LISTED: GIS

Significant short works by some of the most distinguished contemporary writers of Africa, Iran, India, Pakistan, Korea, Vietnam, and the Middle East are examined for their intrinsic literary merits and the verisimilitude with which they portray the

sociopolitical conditions, spiritual belief systems, and attitudes toward women in their respective countries. Authors include Assia Djebar, Nawal El Saadawi, Ousmane Sembène, Ngugi wa Thiong'o, Chinua Achebe, Naguib Mahfouz, R. K. Narayan, Anita Desai, Nadine Gordimer, Mahasweta Devi, Mahmoud Darwish, and Tayeb Salih.

Ten Plays That Shook the World

Literature 393

CROSS-LISTED: THEATER AND PERFORMANCE

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

Senior Colloquium: Literature

Literature 405

Literature majors must enroll in this yearlong colloquium, where they share working methods, knowledge, skills, and resources, and address challenges arising from research and writing the Senior Project. A focus on the nuts and bolts of the Senior Project is complemented with life-after-Bard skills workshops and a review of internship and grant-writing opportunities.

Written Arts

writtenarts.bard.edu

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

Overview: Bard's Written Arts Program encourages students to experiment with their own writing in a context sensitive to intellectual, historical, and social realities, and the past and current literary landscapes. Students are encouraged to consider how their writing is and can be an act of critical and creative engagement, a way of

interrogating and translating the world around us. It is expected that Written Arts students are also passionate readers. The program is staffed by distinguished writers of poetry, fiction, and nonfiction who emphasize both innovative, experimental work and work that foregrounds the conventions of writing. Intellectual stress is placed on literary theory and history, making students aware of conscious and unconscious influences on their writing.

Writing seminars in genres such as fiction, poetry, nonfiction, and translation are offered every semester at several levels. Nonmajors and majors are encouraged to apply.

Requirements: Students hoping to moderate into Written Arts are required to take five courses in the Division of Languages and Literature prior to Moderation. A portfolio of original writing in the genre in which the student anticipates composing the Senior Project must be submitted, along with a revised version of an analytical paper composed in a past or present literature course. Students must have excelled in their Written Arts courses in order to successfully moderate into the program. All students moderating into Written Arts are strongly encouraged to study a foreign language.

Fiction/Nonfiction: Students hoping to moderate into fiction or nonfiction must take the following:

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

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

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

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

Recent Senior Projects in Written Arts:

“Catch Hell Blues”
“Disintegration and Other Stories”
“In Window Tree: A Novel and Three Fables”
“Tell Me I Did Well” and Other Things Left Unsaid”

Courses: In addition to the courses listed below, students may find that other programs offer writing courses and workshops specific to their subjects (e.g., Film 256, *Writing the Film*; Theater 107, *Introduction to Playwriting*).

Thinglish: When Language Meets Object

Written Arts 111

An exploration of how words not only name things, but also capture the “thingness” of a thing, be it a plant, garment, objet d’art, or twist of leaves in wind. Students strive to write what renowned Bard poet Robert Kelly calls “Thinglish” by examining many species of writing—from the lyric to the scientific to reviews of paintings and perfumes—and cultivating concrete immediacy in their work and an attentiveness to the things we hold dear.

Something Old, Something New

Written Arts 112

The course pairs poetry of the past with contemporary work to examine how poets respond to each other and their social contexts. The scope is global, with emphasis on the ways that language, form, genre, and convention transform as poets seek alternatives to their own traditions by reaching back to others, often across international borders. Poets read include Ama Ata Aidoo, Zeyar Lynn, Etel Adnan, and Najwan Darwish, with texts from the Tang dynasty, medieval Japan, Renaissance and Romantic Europe, and the Latin American 20th century also considered.

Problems of Perspective

Written Arts 113

CROSS-LISTED: HUMAN RIGHTS

The class interrogates the function of perspective in establishing how a narrative and the characters who inhabit it both see and interpret the world, and how that perspective has been used to create distance, both real and imaginary, between an “us” and a foreign other. Students use that understanding of perspective to look critically at the world and, over the course of the semester, to develop narratives that actively engage contemporary issues. Readings from, among others, Berger, Sontag, Bellow, Saleh, Boo, and Rankine.

Fiction Workshop I

Written Arts 121

Over the course of the semester, students read works that reflect a range of aesthetic approaches to fiction and participate in exercises designed to isolate particular aspects of story making. Emphasis is on the evolution of narrative from causal elements as well as the development of technique. Student fiction is critiqued in a workshop format. For first-year students.

Nonfiction Workshop I

Written Arts 122

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

Poetry Workshop I

Written Arts 123

Attention is mainly on the student’s own production; the individual’s awareness of what sorts of activities, rhythms, and tellings are possible in poetry; and how poets go about learning from their own work. Readings are undertaken in contemporary and traditional poetry in order to develop familiarity with poetic form, poetic movement, and poetic energy. Attendance at various evening poetry readings and lectures is required.

Hybrid Forms

Literature 124

The class reads from classical and contemporary writers whose work is a deliberate hybrid of form, style, and genre. Readings include essays that have the texture and imagination of a short story, stories that are closer to poems, journalists who use tools common to fiction, and novelists whose work straddles the line between autobiography and fiction. Discussions focus on the relationship between form and content, the ethics of narration, and how to apply the tools and techniques studied to the students' own writing.

The Here and Now: Inquiries into the Everyday

Written Arts 217

A look at literature, film, and art that concerns itself with the clarification and magnification of particular moments of being. Students use these texts and artworks as a springboard for writing original texts. An emphasis is placed on how such works highlight everyday things that often pass beneath our notice, how we as writers might transform these seemingly modest things with the force of our attention. Texts/viewings include work by Ginzburg, Rilke, Woolf, Lefebvre, Cole, Rankine, Cage, Bachelard, and Hsieh.

The Unhinged Narrator

Written Arts 218

This course focuses on literature narrated by characters who have become unhinged from the norms of society due to eccentricity, madness, prejudice, or social disgrace. What might authors gain by narrating their works from an "outsider" viewpoint? How do the form and structure of these works reflect the social and political forces of their times? Over the course of the semester, students use texts by Dostoevsky, Rhys, Bechdel, Walser, and Butler, among others, as a jumping off point for creating their own fiction.

On Revision

Written Arts 219

Kiese Laymon writes: "After school I kept rereading and rearranging the words I'd written, trying to understand what the words meant for my understanding of violence. For the first time in my life, I realized that telling the truth was way different from finding the truth, and finding the truth had

everything to do with revisiting and rearranging words. . . . Revised word patterns were revised thought patterns." The course examines how single words can influence and inform our understanding and how rhythms of syntax affect our responses.

Fiction Workshop II

Written Arts 221

This workshop is open to any thoughtful mode of making fiction, whether traditional or experimental, or somewhere in between. Students are expected to produce and revise three or four carefully developed stories, provide written critiques of their peers' work, and read and respond to published fiction.

Materials and Techniques of Poetry

Written Arts 230

It is the unique capacity of poetry to capture the movement of mind and body in a resonant verbal architecture. Students examine the elements of that architecture by asking what, in the most concrete terms, makes a poem a dynamic, saturated language event. The workshop introduces them to such aspects of poetic form as patterns of repetition; the infinite varieties of syntax, punctuation, meter, and typography; the "color" of vowels; and the rhythmic implications of word choice and sentence structure.

Reading and Writing the Birds

Written Arts 231

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

Reading and Writing Nature

Written Arts 236

CROSS-LISTED: EUS

Students in the course read and write narratives that use the natural world as both subject and source of inspiration. The goal is to identify what makes nature writing compelling (or not) and understand the challenges of the genre. Texts by

Emerson, Thoreau, Muir, Dillard, Ehrlich, and Abbey. Students keep a nature journal and thus must be willing to venture into the outdoors—woods, river, or mountains.

For Love and Money: How and Why to Write Literary Criticism

Written Arts 239

How does one, when given 5,000 words of real estate in, say, the *New Yorker* or *Harper's*, write an essay—on deadline—that engages a new work and offers an opinion of the work's merits that is as fair to the ambitions of the author as it is to the larger endeavor of literary enterprise? Students read examples of literary criticism from, among others, Johnson, Hazlitt, Wolff, Wilson, McCarthy, Sontag, Updike, and Gay, and complete a long-form literary criticism of their own.

Literary Journalism

Written Arts 240 / Literature 240

See Literature 240 for a full course description.

Death Is Not the End

Written Arts 242

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

Le Mot Juste

Written Arts 301

Students consider what constitutes style in literary fiction and gain greater understanding of why one author might be deemed a stylist and another not. If “reading for the plot” is the default paradigm, what happens when we train our minds to look behind the scenes of plot, to observe how cumulative linguistic, imagistic, and syntactic patterns coalesce, generating story from the engine of the sentence? The course includes analysis, emulation exercises, and creation of original narratives. Texts by James, Austen, Faulkner, Spark, Beckett, Morrison, Yourcenar, Wideman, Strout.

Poetry III: The Long View

Written Arts 312

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

Imagination under Siege

Written Arts 313

CROSS-LISTED: EXPERIMENTAL HUMANITIES,

HUMAN RIGHTS

DESIGNATED: HSI AND MIGRATION INITIATIVE COURSE

This course focuses on reimagining processes of documenting violence and writing about it: political, environmental, racial, and gender-based violence, among others. Readings from Ursula K. Le Guin, Anne Carson, Dolores Dorantes, Ernesto Cardenal, María Zambrano, and Aimé Césaire. Soundscapes, architecture, land art, alternative mappings, and forms of protest and collective organizing are also considered. Students work on fragmentary and hybrid forms of prose in their search for new ways of exploring imagination as a tool for political resistance and as an end in itself.

Studio in Contemporary African and African Diasporic Poetics

Written Arts 314

CROSS-LISTED: AFRICANA STUDIES

Students investigate the evolving fields of poetry and poetics with a focus on writers and artists of the African diaspora. The class works across genres (poetry, prose), mediums (page, canvas, digital, film, theatrical space), and disciplines (writing, criticism, visual arts, drama, choreography, history), and toward new modes of making/creating. The course grapples with issues of race and ethnicity, gender, sexual orientation, language, identity, and citizenship status. Writers and artists studied include Dionne Brand, Simone White, Douglas Kearney, Duriel E. Harris, Ellen Gallagher, and Adrienne Kennedy.

The Adventure

Written Arts 315

Is the adventure an archaic form of writing, and of seeing? What space—psychological, political,

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

The Entangled Imagination

Written Arts 317

CROSS-LISTED: EXPERIMENTAL HUMANITIES

How do contemporary poems negotiate the terrain between fact and fiction, the real and the true? What is the status of the empirical when what we perceive is not necessarily what we can or should believe? This course interrogates the role of the imagination in poetic thinking, and whether such ancient linguistic figures as metaphor, simile, myth, and persona are sufficient to grasp the entangled realms and new vocabularies arising from contemporary biology, physics, and ecology in a time of accelerated change and personal anxiety.

Fact, Fiction, and the Truth

Written Arts 319

CROSS-LISTED: HUMAN RIGHTS, RES

It is a commonplace that fiction can be truer than nonfiction, which raises the question of what we consider to be truth. Nobel Prize winner Svetlana Alexievich has talked about the “emotional truth” of her books. Readings include Alexievich’s work as well as fiction and nonfiction about the great tragedies of 20th-century Russia, including the Gulag, siege of Leningrad, and Chechen War. Students consider how the narratives and characters shape our understanding of “what really happened.” Writing assignments include at least one piece of fiction and nonfiction.

American Revolutionary Poetics: Poetries and Movements that Changed the World

Written Arts 321

CROSS-LISTED: AFRICANA STUDIES

A studio course in which the craft of writing poems is at the center of students’ creative practice. Moving from the late 18th-century Black poetry that claimed Negro subjectivity to the Harlem Renaissance, Beat poets, and beyond, the class considers how poetry, in its different way of knowing, can change belief systems and the world. Authors include Wheatley, Douglass, McKay,

Hughes, Brooks, Clifton, Ginsberg, Waldman, Rankine, Myung Mi Kim, and others.

Writing Workshop for Nonmajors

Written Arts 323

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

Fiction Workshop III

Written Arts 324

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

Writing and Resistance

Written Arts 326

CROSS-LISTED: HUMAN RIGHTS

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

Great Political Essays

Written Arts 327

A great political essay can alter the way we see the world, transform language, spur a movement, change the world. What makes a great political essay? Students read one or two of as many as a dozen essays suggested each week (they can also add their own selections) and write a one-page reaction to it (or them). Selected essays by Douglas Crimp, Ta-Nehisi Coates, James Baldwin,

Gail Rubin, Václav Havel, others. Students must also write an ambitious essay of their own.

The Poetic Sequence

Written Arts 328

From T. S. Eliot's canonical *The Waste Land* (1922) to Layli Long Soldier's 2017 debut collection *Whereas*, modern and contemporary poets have found in the sequence or serial poem formal ways to shift tone and focus while maintaining common thematic elements. Students read some of these works—by Stein, H.D., Stevens, Rich, Ashbery, Scalapino, Waldrop, others—and discuss their narrative coherence and sonic impact, and how the use of fragment, repetition, and variation opens the possibilities of meaning.

Race in a Foreign Language

Written Arts 329

CROSS-LISTED: HUMAN RIGHTS

Recent discourse about race has made a valuable—and globally influential—contribution to our political understanding of, and feelings about, race. How should American writers respond? And how could “foreign” writing and thinking defamiliarize, enrich, or challenge the stories we imagine and tell? This course looks at American-made narratives and outlooks, and implicates them in the stories told, and realities conjured, by writers from overseas. Texts by Scholastique Mukasonga, V. S. Naipaul, Malcolm X, Paul Beatty, Adaobi Tricia Nwaubani, Machado de Assis, Hiroko Oyamada, and others.

Landscapes: Literature and Cartography

Written Arts 331

CROSS-LISTED: ARCHITECTURE

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

Prose Studio

Written Arts 336

Just as the visual arts employ studios to stretch muscles, refine technique, and launch ideas, so this class functions for writers of fiction and non-fiction. Weekly paired reading and writing exercises address, among other things, voice, stance, texture, rhythm, recall, palette, focus, compression, word choice, rhetoric, and timing.

Language as Poetry

Written Arts 337

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

On Description: Writing the World

Written Arts 343

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

Stealing Stories

Written Arts 344

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

Imagining Nonhuman Consciousness

Written Arts 345

Philosopher Thomas Nagel asked, “What is it like to be a bat?” Ultimately, he determined that a bat's experience of the world is so alien to our own

that it remains inaccessible to human cognitive empathy. But a bat's experience is not inaccessible to human *imagination*. This course considers texts that approach nonhuman consciousness through literature, philosophy, and science, from authors such as Descartes, Kafka, Rilke, Gardner, Collodi, Grandin, Asimov, Agamben, Sims, and Wallace. Students also incorporate these ideas into their own writing.

The Politics of Space

Written Arts 346

CROSS-LISTED: HUMAN RIGHTS

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

Poetry and Pressure

Written Arts 349

The course probes some of the ways that pressure—political, social, economic, ethical—impresses upon poetry as a constraint, engine, or mode of attention. Students analyze a range of gestures, movements, and forms that emerge in the work of poets who composed under, or in response to, crisis. Readings from Celan, Rich, Kaminsky, Carson, Chinese migrant poets, Rankine, Sharif, and Teare, among others. Students write critical responses to course readings and generate poems that respond to and arise out of felt pressures.

The Long Story: Reading, Writing, Revising

Written Arts 350

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

Narratives of Predation: From Plato to

#MeToo

Written Arts 351

The course examines the narrative construction of stories of sexual involvement—in works by Plato, Nabokov, Duras; the film *Capturing the Friedmans*; and the podcast *Believed*—and the changing cultural consensus around these narratives. Topics: the influence of the sexual revolution, feminism, #MeToo, and other social movements on the way we view sex in conditions of power imbalance; and the Cinderella story in its various permutations, which informs many mainstream narratives about romance. Weekly writing assignments.

David Copperfield for Fiction

Written Arts 352

A close, writer's reading of *David Copperfield* focuses on character construction, the use of autobiographical detail, and the various ways Dickens conveys a sense of time passing. Attention is paid to structure, how serialization determined the novel's plot and shape, and how the narrative has been adapted for film. Students make presentations on different literary techniques, biographical material, and historical context. They also complete a short fictional piece, in response to a prompt, every other week.

Writing the Roots

Written Arts 353

What can a word tell us about its thing? The poet Charles Olson used to talk about "running a word," tracing it back to its sources. Etymology reveals social and physical conditions in history which in turn condition what words mean to us, how we think with them, how we use them.

Senior Colloquium: Written Arts

Written Arts 405

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

DIVISION OF SCIENCE, MATHEMATICS, AND COMPUTING

In the Division of Science, Mathematics, and Computing, progressive and classical curricular elements lead to an active understanding of the concepts, methods, and contexts of these disciplines. The division welcomes all students—science majors and nonmajors—and offers a diverse array of introductory and advanced courses to meet the needs, interests, and backgrounds of Bard’s students, including the innovative Citizen Science program for first-year students. In all courses in the division, learning comes from doing: working in the laboratory, using computers, posing and solving problems. Students in divisional courses acquire not only a body of fundamental knowledge in a field but also the habits of critical and creative thinking that are necessary components in all scientific activity.

The Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation opened in 2007 and is home to the Biology, Chemistry and Biochemistry, and Computer Science Programs. The Lynda and Stewart Resnick Science Laboratories wing opened in 2009. In addition, the building features the László Z. Bitó '60 Auditorium, which seats up to 65 people; “smart” classrooms for multimedia presentations and videoconferencing; faculty offices; and open spaces for studying, computer work, and informal meetings. A scanning electron microscope and microscopy suite—four lasers, two optical microscopes, and two scanning probe microscopes—allow for cutting-edge research in biology, chemistry, and physics.

Bard provides a range of research opportunities on campus and at affiliated institutions. In 2000, Bard College and the Rockefeller University in New York City established a collaborative program in the sciences. The Bard-Rockefeller Semester in Science is a one-semester program designed for advanced science students, particularly in the fields of neuroscience, biochemistry, molecular biology, developmental biology, biophysics, and genetics. Students spend a semester in New York City working in the lab with Rockefeller faculty and taking specially designed classes at Rockefeller and at Bard’s Globalization and International Affairs Program. The Bard Summer Research Institute offers students the opportunity to spend eight weeks in residence at the College, working on projects in the empirical or quantitative fields.

The Division of Science, Mathematics, and Computing oversees programs in biology, chemistry and biochemistry, computer science, mathematics, physics, and psychology. Students exercising the 3+2 engineering or environmental options also usually moderate into the division. The pursuit of a degree in the division provides majors with the foundation needed for advanced, independent, and original work in graduate or professional schools or in technical professions requiring no further academic preparation.

Several special course series are noted throughout this chapter. Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; the Thinking Animal Initiative (TAI) introduces ways of thinking about animals that encourage interdisciplinary connections; and Calderwood Seminars help students translate their specialty (biology, art history) to nonspecialists through different forms of public writing. For more information on these and other interdisciplinary curricular initiatives, see page 251.

Division chair: Kristin Lane

Biology biology.bard.edu

Faculty: Cathy Collins (director), Kathryn M. Anderson, M. Elias Dueker, Brooke Jude, Craig Jude, Patricia Kaishian, Felicia Keesing, Gabriel G. Perron, Bruce Robertson, Michael Tibbetts

Overview: In order to meet the needs and interests of students within this diverse field, the biology curriculum at Bard is designed to be flexible. Students are encouraged to consult with their advisers to design a personal curriculum that covers requirements for advanced study and satisfies varied interests (biochemical, molecular, ecological) and approaches (laboratory-based, field-based, computational). Students are encouraged to gain additional expertise in chemistry, physics, mathematics, or computer science to prepare for the interdisciplinary nature of modern biological research. Bard's laboratory facilities, field station, and relationship with the Rockefeller University allow students to undertake sophisticated Senior Projects in a wide variety of areas. Funds for summer research are available on a competitive basis.

Requirements: In addition to the college-wide distribution requirements, First-Year Seminar, and Citizen Science, biology majors must complete a Senior Project of original scientific research; at least 6 credits of 100-level coursework (from among courses numbered above 140); Biology 201, *Genetics and Evolution*; Biology 202, *Ecology and Evolution*; Biology 244, *Biostatistics*; two courses outside of the Biology Program within the Division of Science, Mathematics, and Computing; at least two 300-level biology courses with labs; and 4 credits of 400-level biology seminar courses.

Recent Senior Projects in Biology:

- "An analysis of the existing evidence for Lyme borreliosis in Australia, Mexico, and Africa"
- "The effect of fermentation, spices, and storage temperature on the spread of antibiotic resistance in root vegetables"
- "The impact of habitat fragmentation on the diversity of soil bacterial and fungal communities"
- "Inducing learning and unlearning in *Xenopus laevis* through collision avoidance using valproic acid"

Facilities: Biology equipment includes standard and real-time PCR machines, tissue culture facilities, growth chambers, fluorescence microscopes, a confocal microscope, and a wide variety of ecology field equipment. Biology students may also use the facilities of the Bard College Field Station, which is located on the Hudson River and affords access to freshwater tidal marshes, swamps, and shallows; perennial and intermittent streams; and young and old deciduous and coniferous forests, among other habitats.

Courses: Elective courses in biology cover a variety of topics, including ecology, animal physiology, neurobiology, microbiology, conservation biology, cell biology, animal behavior, virology, metagenomics, and cancer biology. Upper College courses emphasize exposure to experimental techniques, examination of the primary literature, and written and oral presentation of scientific material.

Mammals

Biology 106

DESIGNATED: TAI COURSE

Mammals are a specialized group of creatures with two notable features: they produce milk to feed their offspring and they maintain a constant internal body temperature, though doing so requires them to eat with near comical frequency. This course explores the ecology, behavior, physiology, diversity, and evolution of mammals, as well as what they can teach us about life on Earth in the 21st century, as the planet warms and little of the land or sea is untouched by humans, a particularly adaptable species of mammal.

Microbes in the Environment

Biology 111

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

Genetics and Identity

Biology 115

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

Food Microbiology: Cider Making

Biology 116

CROSS-LISTED: EUS

An exploration of concepts in food microbiology, environmental sciences, and biochemistry associated with cider making at Montgomery Place Orchards. Students learn how to pick apples throughout the season based on their chemical properties; produce sweet cider in aseptic conditions; harness and characterize the microbial life associated with fermentation to favor the production of natural cider in a commercial capacity; and monitor the safe production of cider by conducting

different assays that are commonly used in state-mandated analytical laboratories.

Botany for Herbivores

Biology 117

CROSS-LISTED: EUS

DESIGNATED: ELAS COURSE

Wild relatives of many important crop species, including potatoes, tomatoes, and broccoli, contain potent defenses against animals that might eat them. How did these plants become safe for us to eat? How do we deter other organisms from eating them? Designed for nonmajors, the course explores the ways in which humans have modified the plants we use as food, the challenges of ecosystems dominated by crop plants, and ways to evaluate evidence for the safety and efficacy of crop development and food production strategies.

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

Biology 119

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

Obesity

Biology 121

CROSS-LISTED: GPH

According to the Centers for Disease Control and Prevention, more than a third of U.S. adults and 17 percent of children and adolescents are obese.

This course explores the potential factors contributing to the obesity epidemic, including behavior, evolution, genetics/physiology, and microbiome. Lab work investigates the influence of genetics on obesity as well as the efficacy of interventions. **Prerequisite:** passing score on Part I of the Mathematics Diagnostic.

Existential Neuroscience

Biology 131

CROSS-LISTED: MBB

Neuroscience as a field is undoubtedly useful to medical professionals, but would knowing some

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

From Egg to Organism

Biology 135

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

Natural History of the Hudson Valley

Biology 136

The course trains students in the field, lab, and museum skills of natural historians. Lectures introduce concepts in systematics and taxonomy, the history of natural history, and how citizen science is exploiting crowdsourcing of data. The lab portion focuses on identifying plants, birds, amphibians, aquatic and terrestrial insects, and fish of the Hudson Valley. Students learn how to use binoculars, dissecting scopes, traps, nets, and other tools to visualize or capture specimens; and use field guides, phone apps, dichotomous keys, and other resources to identify them.

Biology of Extinctions Past, Present, and Yet to Come

Biology 143

The first half of the course focuses on the magnitude and causes of mass extinctions, their link to the evolution of new species, and the techniques and evidence used to investigate biological events that occur over vast temporal and spatial scales. The class next looks at current and future extinctions, identifying traits that make species vulnerable (or resilient) and exploring ways to predict the likelihood of a species extinction. Students learn

how to design and conduct studies that test hypotheses using publicly available data and predictive models.

Environmental Microbiology

Biology 145

CROSS-LISTED: GPH

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

From Genes to Traits

Biology 151

An introduction to the relationships between genetics, environment, and biochemistry.

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

Global Change Biology

Biology 153

CROSS-LISTED: EUS, GPH

This introductory-level course explores the effects of climate change on the ecology of animals, plants, and microbes, and considers how these biologically oriented questions relate to the interconnected issues of human society, politics, and the economy. In the lab, students analyze ice-core data and use a bevy of tools to predict changes in the timing of migration in birds and butterflies, as well as how climate change will affect the distribution and range of plant and animal species.

Food Microbiology

Biology 157

DESIGNATED: ELAS COURSE

Designed for intended biology majors, the course looks at the microorganisms that inhabit, create, or contaminate food. The first half introduces topics in food safety such as spoilage, foodborne infections, and antibiotic resistance. In the second

half, students learn how to harness the capabilities of the many microbes present in our environment to turn rotting vegetables or spoiling milk into delicious food. They also learn how to design, conduct, and analyze simple experiments while working with microbiology techniques, including DNA sequencing.

Case Studies in Medical Biology

Biology 158

CROSS-LISTED: GPH

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

Principles of Developmental Biology

Biology 159

Developmental biology seeks to understand how complex organisms go from a single cell to highly developed and specialized entities. The course explores how organisms used in scientific research, often referred to as model organisms, develop from fertilization. Select topics highlight fundamental concepts in this broad and rapidly evolving field.

Introduction to Neurobiology

Biology 162

CROSS-LISTED: MBB

Many neuroscience textbooks begin with the brain's nuts and bolts (neurons, synapses, ion channels) while fun topics, such as behavior, cognition, and memory, are lumped at the end. This is because most of what we know about the human brain we learned from rats, flies, sea slugs, and other model organisms. The course climbs the ladder of complexity from single neurons in invertebrates to large-scale networks in primates to show how simple elements can combine and interact to produce meaningful behaviors.

Methods in Field Ecology

Biology 166

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

The Physical Context of Life

Biology 180

This course explores concepts in physics that have direct implications for how biological systems have evolved and how they function. Two major themes are the mechanics of motion in fluids and the ways that organisms produce and consume energy. The goal is to study how biological structure and function are better understood by learning the basic physics that constrains them.

Prerequisites: high school biology and physics, and a passing score on Part I of the Mathematics Diagnostic.

Genetics and Evolution

Biology 201

CROSS-LISTED: GPH, MBB

The course takes a modern approach to the study of genetics: classical ideas about genotype, phenotype, and inheritance are integrated into the modern molecular and genomic understanding of the processes involved in the generation of diversity. The laboratory consists of a semester-long project involving the genetic manipulation of a model organism's genome to address one or more topics in the course. *Prerequisite:* one year of college biology.

Ecology and Evolution

Biology 202

CROSS-LISTED: EUS

DESIGNATED: ELAS COURSE

In addition to studying foundational ideas in both ecology and evolution, the class explores how genetic variation among individual organisms can influence ecological interactions and how these interactions can influence fitness. Students use

model building to inform a mechanistic understanding of processes. *Prerequisite:* successful completion of Biology 201.

Biology Seminar

Biology 208

This 1-credit course provides students with broad exposure to biology through visiting speakers. Students hear about the wide-ranging research interests of invited biologists and have opportunities to interact informally with them. The course is graded pass/fail. Recommended for sophomore and junior biology majors.

Biostatistics

Biology 244

CROSS-LISTED: EUS, GPH, MATHEMATICS

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

Molecular Biology

Biology 302

An exploration of the molecular aspects of gene expression in both prokaryotic and eukaryotic systems. Topics include DNA structure, replication, and repair; DNA transcription; RNA structure and processing; and polypeptide synthesis. Also covered are the various mechanisms involved in the regulation of gene expression. Lab work provides practical experience in techniques such as molecular cloning, restriction enzyme mapping, DNA sequencing, and nucleic acid hybridization.

Prerequisites: Biology 201 and Chemistry 201-202.

Microbiology

Biology 303

This course investigates the principles of microbiology that make microbes unique, and takes a systems-based approach to such topics as microbial cell structure and function, bacterial motility and chemotaxis, secretion systems, biofilm formation, quorum sensing, and antibiotic resistance.

The course focuses on bacterial species, but some time is devoted to the biology of eukaryotic microbes. The lab portion is a semester-long team project that involves examination of local microbial populations using culture, molecular, and biochemical approaches.

Cell Biology

Biology 304

Students examine the molecular and biochemical mechanisms involved in processes relating to eukaryotic cellular organization, communication, movement, reproduction, and death. These topics are considered through close reading of the primary and secondary literature. The laboratory portion consists of a semester-long project.

Prerequisites: Biology 201 and 202 and Chemistry 201-202.

Plant Ecology

Biology 308

DESIGNATED: ELAS COURSE

A study of plant populations and communities through the lens of key species interactions, such as herbivory, competition, pollination, plant-fungal mutualisms, and plant-pathogen interactions. The class also explores the ways species diversity is generated and maintained at local and landscape spatial scales, and how plant community ecology theory can be applied to habitat restoration.

Prerequisite: Upper College standing in biology.

Field Ornithology

Biology 311

CROSS-LISTED: EUS

DESIGNATED: ELAS, TAI COURSE

Birds are presented as a unique group and as representative of vertebrates, with emphasis on adaptation, ecology, behavior, bird conservation, the physical basis of flight, and laboratory and field methods used in modern ornithology.

Students also consider current views of the systematic relationships among living birds and the evolutionary history of birds, including the debate regarding their relation to dinosaurs and the origin of flight. Field trips to local habitats and biological reserves, as well as study of museum specimens.

Animal Behavior

Biology 316

CROSS-LISTED: MBB

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

Animal Physiology

Biology 324

How do animals work? How do the veins, membranes, and tissues make it possible for animals to move, feel, and reproduce? Why are all those things there, and how are they different in different animals? Why do you have a spleen, and how can a crane breathe through a neck that long? Do fishes need to drink, and do they urinate? The course tackles these kinds of questions and compares human physiology to that of other animals.

Developmental Genetics

Biology 325

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

Computational Biology

Biology 336

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

Metagenomics

Biology 340

DESIGNATED: ELAS COURSE

How does the genetic diversity of microbes affect human health? How do anthropogenic actions such as pollution affect microbial populations around us? This research-intensive course uses genomics and metagenomics to study the ecology and evolution of antibiotic resistance in environmental microbes. For one week prior to the start of the semester, students meet daily with the instructor to design and conduct their own metagenomic survey of microbial populations found in the Saw Kill and surrounding lands.

Advanced Seminar in Urban Ecology

Biology 415

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

Computational Neuroscience

Biology 477

CROSS-LISTED: MBB

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

Biotechnology and Infectious Disease

Biology 479

As world populations rise, so do pathogens capable of causing human disease. To manage this

increase in infectious disease cases, current biotechnological advances can be used to design more effective methods for detecting, treating, and preventing infectious diseases. Readings address all angles of disease management, including the development of assays for low-level detection, application of nanosized agents for drug delivery, and design of novel vaccines for emerging infectious diseases. *Prerequisite:* Biology 201 or permission of the instructor.

Global Change and Health

Biology 428

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

Distilling Biotechnology

Biology 432

DESIGNATED: CALDERWOOD SEMINAR

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

Advanced Community Ecology: Diversity

Biology 433

CROSS-LISTED: EUS

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

Alzheimer's Disease: Past, Present, and Future

Biology 436

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

Communicating Science amid Unresolved Ecological Controversies

Biology 437

DESIGNATED: CALDERWOOD SEMINAR

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

In It Together: Symbiosis on a Changing Planet

Biology 439

Symbioses abound in natural systems. Their evolutionary significance ranges from the evolution of the eukaryotic cell to mycorrhizal symbioses—a key innovation in the evolution of land plants—and endosymbionts implicated in diversification of arthropods. Symbioses span a continuum from antagonistic (e.g., pathogens) to cooperative (e.g., mutualists) relationships. The nature of symbiotic relationships may shift along the continuum depending on environmental context. Topics span common symbioses such as corals and lichens, and lesser-known symbioses such as endophytic fungi in plants and gut bacteria insects.

Biology Communication

Biology 445

Students in this 1-credit course meet with a scientist each week to discuss the scientist's research. In preparation for these meetings, they read primary papers and hear the scientist present a

research talk at the weekly Biology Seminar. Over the course of the semester, each student is responsible for writing an article about the work of one of the scientists, with that article written for a general audience. Limited to eight students who have moderated into Biology or have permission of the instructor.

Chemistry and Biochemistry

chemistry.bard.edu

Faculty: Christopher LaFratta (director), Craig Anderson, Matthew Greenberg, Swapan Jain, Emily McLaughlin, Emily White

Overview: The Chemistry and Biochemistry Program at Bard is geared primarily, but not exclusively, toward meeting the needs of students planning to do graduate and/or professional work in a variety of chemistry, biochemistry, and engineering subfields. During their course of study, students receive research training in modern methods in chemistry, including extensive hands-on experience with contemporary instruments and equipment (see "Facilities"). In addition to the core courses, a student typically completes at least two advanced electives in chemistry, biology, mathematics, or physics, according to personal goals.

Requirements: Before moderating in the program, students should complete (or be enrolled in) Chemistry 141-142 and 201-202, Mathematics 141 and 142, and Physics 141. Students are expected to follow the standard divisional procedure for Moderation and fulfill the college-wide distribution and First-Year Seminar requirements. To graduate, students must successfully complete Chemistry 311, 312, 350, and 360; one elective at the 400-level; and the Senior Project. Students interested in pursuing the biochemistry track must complete the core courses noted above, Chemistry 390 (*Biochemistry*), two biology laboratory electives, and the Senior Project.

Recent Senior Projects in Chemistry and Biochemistry:

"Developing a high-throughput *LacZ* reporter gene assay to evaluate activation of the *xpt-pbuX* guanine riboswitch by analogue ligands"

- "Development of a CRISPR-SpyCas9 in-vitro cleavage assay"
- "Iridium catalyzed [2+2] cycloaddition of vinylogous amide through energy transfer"
- "Progress toward the characterization of key steps in the synthesis and degradation of polyhydroxyalkanoate biopolymers"

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

- "Synthesis, characterization, and photophysical properties of bismetalated platinum complexes with benzothiophene ligands." *Journal of Organometallic Chemistry* 882, (2019); 10-17.
- "Ultrafast laser ablation of graphene under water immersion." *Optical Materials Express* 9 (2019); 3871-3877.
- "A ruthenium platinum metal complex that binds to sarcin ricin loop RNA and lowers mRNA expression." *Chemical Communications* 54 (2018); 8987-90.
- "Augmenting mask-based lithography with direct laser writing to increase resolution and speed." *Optics Express* 26 (2018); 7085-90.
- "Investigation of liver alcohol dehydrogenase catalysis using an NADH biomimetic and comparison with a synthetic zinc model complex." *Polyhedron* 114 (2016); 145-51.

Facilities: Facilities at the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation and the Lynda and Stewart Resnick Science Laboratories include teaching labs, individual research laboratories for faculty and their students, seminar rooms, and expanded space for student research posters. Students have the opportunity to work with modern instrumentation, including a Varian 400 MHz nuclear magnetic resonance spectrometer; two Thermo Scientific Nicolet Fourier transform infrared spectrophotometers; a gas chromatograph-mass spectrometer; liquid chromatograph-mass spectrometer; several ultraviolet/visible spectrophotometers; a polarimeter; two microwave reactors; a Dionex high-performance liquid chromatograph; two PTI fluorescence spectrometers; a CombiFlash® chromatography system; Isothermal Titration

Calorimeter; Raman Spectrometer; Agilent ICP-Optical Emission Spectrometer; BASi Potentiostat; CHI Potentiostat; Ultrafast Ti:Sapphire Laser; Olympus laser scanning confocal microscope; field emission scanning electron microscope; BMG microplate reader; an inert atmosphere glove box; and, in collaboration with Vassar College, a state-of-the-art X-ray diffractometer. More details are available at the program website.

Courses: Core courses include Chemistry 141-142, *Basic Principles of Chemistry*; Chemistry 201-202, *Organic Chemistry*; Chemistry 311, *Physical Chemistry*; Chemistry 312, *Advanced Inorganic Chemistry*; and laboratory concepts-focused Chemistry 350, *Physical and Analytical Techniques*, Chemistry 360, *Synthesis*, and Chemistry 390, *Biochemistry*. One advanced elective course is offered each semester, covering topics such as organic synthesis, nucleic acids, organometallics, and nanotechnology.

Chemistry in Modern Policy

Chemistry 121

CROSS-LISTED: EUS

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

Art and Science of Fermentation

Chemistry 123

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

Science of Modern Technology

Chemistry 126

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

Basic Principles of Chemistry

Chemistry 141-142

An introduction to the composition, structure, and properties of matter. The first semester covers atomic structure, stoichiometry, periodic trends, bonding, molecular geometry, and the behavior of gases, liquids, and solids. Central concepts in the second semester are energy transfer, spontaneity, and change (thermochemistry, chemical equilibrium, and kinetics). The laboratory portion stresses basic techniques and quantitative applications. Basic algebra skills are required. Concurrent enrollment in calculus is recommended for students who intend to major in chemistry/biochemistry.

Organic Chemistry

Chemistry 201-202

Students examine the structure and reactions of specific types of organic compounds and develop interrelationships that provide an integrated understanding of organic chemistry. The course emphasizes general principles and reaction mechanisms, but students are also expected to accumulate and utilize factual material. The laboratory is coordinated with classroom topics and provides direct experience with many reactions and concepts. The laboratory also develops familiarity with experiment design, experimental techniques, and instrumental methods such as chromatography and spectroscopy. **Prerequisite:** Chemistry 141-142.

Physical Chemistry

Chemistry 311

Quantum chemistry, spectroscopy, and thermodynamics are studied in detail. Topics include the fundamental principles of quantum mechanics, the hydrogen atom, computational chemistry, atomic and molecular spectroscopy, the standard functions (enthalpy, entropy, Gibbs, etc.), and the

microscopic point of view of entropy. *Prerequisites:* Chemistry 141-142, Physics 141, and Mathematics 141 and 142, or permission of the instructor.

Advanced Inorganic Chemistry

Chemistry 312

This course places emphasis on the classification of the properties and reactivity of the elements by chemical periodicity, structure, and bonding.

Topics: coordination chemistry of the transition metals, organometallic chemistry, and bioinorganic chemistry. *Prerequisite:* Chemistry 201-202.

Advanced Laboratory Techniques:

Physical and Analytic

Chemistry 350

Students explore analytical, physical, inorganic, and organic chemistry techniques and applications. Concepts dealing with statistical evaluation of data, activity, systematic treatment of equilibrium, and electrochemistry are also addressed.

Advanced Laboratory Techniques:

Synthesis

Chemistry 360

Advanced lab concepts and techniques are introduced, including multistep organic and organometallic synthesis and air- and moisture-sensitive techniques. The course also covers many analytical, physical, inorganic, and organic chemistry techniques and applications, as necessary.

Biochemistry

Chemistry 390

This introduction to biochemistry emphasizes the study of biomolecules that are central to the function of living entities. Topics include protein and nucleic acid structure/function/regulation, mechanism/kinetics of enzymes, and a brief introduction to metabolism. The study of biochemistry is at the interface of chemistry and biology, so a strong foundation in introductory biology and organic chemistry is necessary.

Advanced Topics in Organic Synthesis

Chemistry 408

The starting point of this introductory course on the design and development of organic syntheses is a predictable design of organic structures based on the use of carbanions and other modern reactions. The versatility of these methods is

discussed, using novel ways to apply the reactions to generate elusive structures. Variations in reactivity are examined to illustrate the differential reactivity of similar functional groups and how these differences may be used in selectivity.

Prerequisite: Chemistry 202.

Protein Research Methods

Chemistry 437

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

DNA/RNA: Structure and Function of Nucleic Acids

Chemistry 441

This seminar-style course begins with a review of nucleic acid chemistry. Topics include the influence of DNA/RNA structure on replication, transcription, and translation; the importance of protein-nucleic acid interactions; and the role of RNA in regulation (catalytic RNA, riboswitches, and RNA interference pathways).

Energy Materials

Chemistry 455

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

Nanochemistry

Chemistry 471

A central goal of nanoscience is to make useful materials and devices through the synthesis and

patterning of nanoscale building blocks. This course addresses the synthetic methods used to make metallic and semiconducting nanocrystals, as well as polymeric and bioinspired nanomaterials. Students also explore techniques that have been developed to organize and integrate these building blocks into functional architectures via self-assembly, templating, and lithography.

Computer Science

cs.bard.edu

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

Overview: Computing is an integral part of contemporary life. Computer science encompasses the study of computing technology, theory, and applications in all contexts, including mobile computing, modeling, robotics and autonomous vehicles, and the internet. The Computer Science Program at Bard offers courses tailored to the interests of students from across the College. The program focuses on the fundamental ideas of computer science and introduces students to multiple programming languages and paradigms. It covers theoretical, applied, and systems-oriented topics. Most courses include hands-on projects so that students can learn by building, and by participating in research projects in laboratories devoted to cognition, computational biology, robotics, and symbolic computation.

The curriculum is designed to offer many opportunities for students whose interest in computing arises from their own disciplinary context. Computer science has links with, among other programs and concentrations, Mind, Brain, and Behavior, Experimental Humanities, Mathematics, Film and Electronic Arts, and Music, and students from these fields often use their computing skills and knowledge in carrying out Senior Projects.

Requirements: Before Moderation, a student in the Computer Science Program should complete or be enrolled in Computer Science 141, 145, and 201, as well as Mathematics 141 (or the equivalents). Students are expected to follow standard divisional procedures for Moderation and to fulfill the college-wide distribution and First-Year

Seminar requirements. To graduate, a student in the program must take Computer Science 301, 305, a statistics course such as 275; one systems course such as 226, 326, 327; at least two other computer science courses, one numbered above 201 and the other numbered 300 or above; and complete a Senior Project.

Recent Senior Projects in Computer Science:

"Automated Exercise Generation in Mobile Language Learning"

"A Computational Method for the Image Segmentation of Pigmented Skin Lesions"

"CovertNet: Circumventing Web Surveillance Using Covert Channels"

"Testing of a Consumer-Grade EEG Device for Computer Control"

Facilities: Program facilities at the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation include computer and hardware teaching labs, a cognitive systems lab, robotics lab, dedicated computer server room, and study space with wireless networking.

Courses: The following core courses are offered every year: Computer Science 141/143, *Object-Oriented Programming*; Computer Science 145, *Discrete Mathematics*; Computer Science 201, *Data Structures*; Computer Science 275, *Statistics for Computing*; Computer Science 301, *Algorithms*; Computer Science 305, *Design of Programming Languages*; and Computer Science 326, *Operating Systems*. Elective courses are offered at least once every three years or by tutorial; recent examples include *Databases*, *Mobile Applications and Interfaces*, *The Computational Image*, *Bioinformatics*, and *Machine Learning*.

Introduction to Computing: Simulating Reality

Computer Science 115

How do rumors and fashions spread in society? Does a small change in environmental temperature disrupt an ecosystem? Questions like these are explored, using computers to create virtual worlds. This introduction to modeling and simulation is for students who are interested in creating computer models of objects, processes, and complex systems using computer software.

Prerequisites: a strong background in precalculus

mathematics or the equivalent, and a passing score on Part I of the Mathematics Diagnostic.

Introduction to Computing: Web Informatics

Computer Science 116

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

Foundations of Mind, Brain, and Behavior

Computer Science 131

CROSS-LISTED: MBB, PHILOSOPHY, PSYCHOLOGY

How do brains make minds? Can computers think? Is my dog conscious? Cognitive science assumes that the brain is some sort of computational engine and, beginning with that premise, attempts to find answers to such questions. This course is taught by faculty from biology, computer science, linguistics, philosophy, and psychology, who combine their different approaches to explore how humans and other intelligent systems feel, perceive, reason, plan, and act. *Prerequisite:* precalculus or its equivalent.

Object-Oriented Programming

Computer Science 141

CROSS-LISTED: EXPERIMENTAL HUMANITIES, MBB

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

Object-Oriented Programming with Robots

Computer Science 143

CROSS-LISTED: MBB

Students learn how to move from an informal problem statement to the design and implementation of a solution. Good programming habits are emphasized.

Discrete Mathematics

Computer Science 145

This course emphasizes creative problem solving, linking language to logic, and learning to read and write proofs. Topics include propositional logic, predicate logic, inductive proof, sets, relations, functions, introductory combinatorics, and discrete probability. *Prerequisite:* Mathematics 141 or programming experience.

Data Structures

Computer Science 201

CROSS-LISTED: MBB

This course covers the essential principles of program design and analysis that underlie applications of computation to internet communication, digital media, and artificial intelligence. Building on basic programming skills, students focus on the construction of more sophisticated computer programs that employ the most important and useful data structures, including files, lists, stacks, trees, and graphs. *Prerequisite:* Computer Science 141 or 143 or permission of the instructor.

Programming Nature

Computer Science 210

Students in the course, who should have prior programming experience, develop the necessary tools for modeling biological and physical objects that can move, interact, divide, and evolve, with a specific application of simulating biological cells. They learn how to pose a question about a natural system, develop a set of rules, and implement simulations to formulate predictions about the dynamics of that system. *Prerequisite:* Computer Science 141 or 143 or permission of the instructor.

Principles of Computing Systems

Computer Science 226

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

Introduction to Automated Deduction

Computer Science 230

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

Introduction to Artificial Intelligence

Computer Science 251

CROSS-LISTED: MBB

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

Statistics for Computing

Computer Science 275

An introduction to the basics of probability and statistical analysis. Students learn theory and implementation of statistical inferences used in computer science research, starting with fundamentals in counting and probability distributions, and covering Monte Carlo simulation, Bayesian inference, confidence intervals, t-tests, analysis of variance, and clustering. By the end of the course, they understand how to set up computational experiments, classify data, and determine the appropriate statistical test for their experiments.
Prerequisite: Computer Science 141 or equivalent.

Algorithms

Computer Science 301

The focus of this course is on the design and analysis of correct and efficient computer algorithms. Topics include sorting, divide-and-conquer algorithms, greedy algorithms, dynamic programming algorithms, and graph algorithms. Advanced topics in algorithms may be selected from specialized areas of the mathematical and empirical sciences.
Prerequisites: Computer Science 145 and 201, or Mathematics 261.

Design of Programming Languages

Computer Science 305

Students explore important issues in the design of programming languages, including type systems, procedure activation, parameter passing, data encapsulation, dynamic memory allocation, and concurrency. In addition, the functional, logical, and object-oriented programming paradigms are presented.
Prerequisite: Computer Science 201.

Theory of Computation

Computer Science 312

This course introduces several computational models developed to formalize the notion of an algorithm. It also offers detailed discussion of primary topics in the theory of computation, including the theory of recursive functions, Turing machines, and several undecidable problems, such as the halting problem.
Prerequisite: Computer Science 145 or Mathematics 261.

The Computational Image

Computer Science 317

Using algorithms and approaches from computational geometry, computer graphics, image processing, computer vision, and augmented reality, students build computer systems that are visually interactive. Topics include image formation, feature extraction, object segmentation, recognition and tracking, rendering, and multiview geometry.

Bioinformatics and Beyond

Computer Science 320

The course, for students with prior object-oriented programming experience, introduces the basics of bioinformatics and biological statistical analysis. Students develop the necessary tools for analyzing and aligning biological sequences, building phylogenetic trees, and using statistical tests. By the end of the semester, they will have learned how to develop a hypothesis, test their hypothesis, and statistically analyze their data.
Prerequisites: Computer Science 275 and Biology 244, or permission of the instructor.

Databases: Theory and Practice

Computer Science 321

An introduction to the theory, design, and implementation of databases and data modeling. Key topics include database methodologies, data modeling design, three-tier architectures, database

querying, implementation of database applications, and related topics in information systems. Students design a project that sorts through real data involving actual subjects and genuine problems by constructing a data model and building their own database.

Operating Systems

Computer Science 326

The operating system provides the interface that makes it possible for users and their programs to interact with computer hardware. Whether on a mainframe or mobile phone, the operating system makes it possible for a computer to be shared by many users and processes in a secure manner. This course examines the major components of modern operating systems, with an emphasis on how processes and memory are managed for efficiency and security. *Prerequisite:* Computer Science 201.

Distributed Systems

Computer Science 327

Computing systems are increasingly built in a networked, distributed manner. These systems, often spanning the globe, coordinate to solve problems involving massive amounts of data in a highly fault-tolerant fashion. Students examine the challenges of extending traditional computing systems concepts (e.g., shared state, hardware abstraction, scheduling, file systems, timing, authentication) to a networked setting as well as the architectures, algorithms, and technologies used to design, build, and evaluate distributed computer systems.

Prerequisite: Computer Science 201 or permission of the instructor.

Constraint Programming

Computer Science 329

An introduction to constraint programming (CP), a declarative programming paradigm in which a program is a set of constraints and a process is the search for a solution to a constraint set. Topics necessary to form a foundational understanding of CHR (constraint handling rules) include multisets, term rewriting, termination, confluence, operational and declarative semantics, computational complexity, and NP-completeness. The course involves significant programming and the writing of mathematical proofs. *Prerequisite:* Computer Science 201 or Mathematics 261.

Gaming Systems: Platforms, Programs, and Power

Computer Science 335

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Students explore the design and implementation of historic and modern computing systems for games, including hardware, software, and their interface. They also reflect on how the architectural and programming choices in games can encode inequality and particular worldviews procedurally, as much as other game elements like visuals, audio, and narrative. Topics include graphics programming, networking, and peripherals; mid-level concerns such as software engineering, design patterns, concurrency, and interfaces; and higher-level issues related to emulation, ethics, platform studies, and media archaeology.

Prerequisite: Computer Science 201.

Machine Learning

Computer Science 352

CROSS-LISTED: MBB

Machine learning is a field in which algorithms learn to improve themselves based on their interactions with an environment. This course investigates a broad array of techniques from machine learning and statistical pattern recognition. Topics addressed include unsupervised learning, clustering, dimensionality reduction, supervised learning, neural networks, reinforcement learning, and learning theory. Applications are drawn from computer vision, speech recognition, autonomous navigation, natural language processing, and data mining. *Prerequisites:* Computer Science 201 and Mathematics 142.

Intelligent Robotics and Perception

Computer Science 360

An overview of topics in computational perception, machine learning, and robotics. Students learn the underlying principles and methods of intelligent robotic systems, including techniques from sensor processing; robot software architecture; and supervised, unsupervised, and reinforcement learning. Throughout the semester, students collaborate to build an intelligent robotic system.

Mobile Application Development

Computer Science 374

A hands-on introduction to the design of applications on hand-held mobile devices such as mobile

phones and tablets that are characterized by limited computational resources. Particular emphasis is placed on developing application architectures and interface designs that incorporate the specialized input-output capabilities of these devices, including wireless communication, touch input, location sensors, spoken interfaces, and video capture. Students work in small teams to develop a complete application for this platform.

Mathematics

math.bard.edu

Faculty: John Cullinan (director), Ethan Bloch, Mark D. Halsey, Mary C. Krembs (MAT), Caitlin Leverson, Stefan M. Mendez-Diez, Daniel Newsome, Lauren Rose, Steven Simon, Japheth Wood

Overview: The Mathematics Program has three main functions: to provide students in the program with the opportunity to study the primary areas of contemporary mathematics, to provide physical and social science majors with the necessary mathematical tools for work in their disciplines, and to introduce all students to serious and interesting mathematical ideas and their applications.

Requirements: The program requirements are flexible enough to allow a student to prepare for graduate study in mathematics, professional schools (such as medical or law), or employment in the public or private sector. Students are expected to follow the standard divisional procedure for Moderation and to fulfill the college-wide distribution and First-Year Seminar requirements.

By the time of Moderation a student in the program should have taken (or be taking) these courses or their equivalents: Mathematics 141, *Calculus I*; Mathematics 142, *Calculus II*; Mathematics 242, *Elementary Linear Algebra*, or Mathematics 255, *Vector Calculus* (or Physics 221, *Mathematical Methods I*); and Mathematics 261, *Proofs and Fundamentals*. By graduation, a student must have completed: Mathematics 242, *Elementary Linear Algebra*; Mathematics 245, *Intermediate Calculus* (or Physics 221, *Mathematical Methods I*); Mathematics 332, *Abstract Algebra*; Mathematics 361, *Real Analysis*; at least two other

math courses numbered 300 or above; a computer science course, preferably before beginning the Senior Project; and the Senior Project.

Recent Senior Projects in Mathematics:

- "Analyzing Flow Free with One Pair of Dots"
- "Chase-Escape on Sparse Networks"
- "From Black-Scholes Model to Pricing Models of American Options: A Performance Comparison"
- "N-cycle Splines over Sexy Rings"

Elementary Statistics

Mathematics 102

An introduction to core ideas in statistics that are needed to make sense of what is found in media outlets, online surveys, and scientific journals. Most concepts are introduced in a case-study fashion; statistical software is used to analyze data and facilitate classroom discussions. Primary goals are to foster statistical reasoning and assist in making informed conclusions about topics involving data. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Quadrivium: Mathematics and Metaphysics in the Premodern World

Mathematics 103

What does the "music of the spheres" sound like? What influence did astrology have on mathematics? Why does Newton's rainbow have seven colors? These questions are addressed by the quadrivium, a term coined by the sixth-century philosopher Boethius for the mathematical program of the medieval university. This course explores how mathematics was seen as the structure of everything. Readings from Plato, Euclid, Boethius, Ptolemy, al Khwarizmi, Fibonacci, Oresme, Kepler, others. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Data and Decisions

Mathematics 104

This course examines applications of mathematics to a number of topics related to data and decision making. Topics are chosen from three relevant areas of mathematics—voting systems, networks, and statistics—that involve extracting information from various types of data. No particular mathematical preparation is needed beyond basic algebra and a willingness to explore new ideas, construct convincing arguments, and use a

spreadsheet. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Time, Space, and Infinity

Mathematics 105

CROSS-LISTED: PHILOSOPHY

If time is composed of moments with zero duration, is change an illusion? Beginning with Zeno's ancient paradoxes, fundamental problems on the nature of time and space—and related ones regarding infinity—have bedeviled thinkers throughout the contemporary period. This course provides a beginner-friendly tour of some of mathematics' most profound discoveries (irrational numbers, limits, uncountability). *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Mathematics and Politics

Mathematics 106

This course considers applications of mathematics to political science. Topics covered: a model of escalatory behavior, game-theoretic models of international conflict, yes-no voting systems, political power, and social choice. The implications and limitations of each model presented are discussed. Students are actively involved in the modeling process. While there is no particular mathematical prerequisite, students do algebraic computations from time to time and discuss deductive proofs of the results.

Chance, Skill, and Uncertainty

Mathematics 107

Some of the most sought-after numbers are the probabilities of future events—their values underlie the profits of insurance companies and casinos, while incorrectly assessing them can contribute to medical misdiagnosis, wrongful incarceration, and financial crashes. This course touches on selected probability paradoxes and philosophical interpretations, along with physical theories of information, entropy, and quantum mechanics that illuminate the question of what probabilities signify. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Precalculus Mathematics

Mathematics 110

For students who intend to take calculus and need to acquire the necessary skills in algebra and trigonometry. The concept of function is stressed, with

attention paid to linear, quadratic, general polynomial, trigonometric, exponential, and logarithmic functions, graphing in the Cartesian plane, and developing the trigonometric functions as circular functions. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Mathematics of Puzzles and Games

Mathematics 116

DESIGNATED: ELAS COURSE

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

Calculus I

Mathematics 141

The basic ideas of differentiation and integration of functions in one variable are discussed. Topics include limits, techniques of differentiation, definite integrals, the fundamental theorem of calculus, and applications. *Prerequisite:* Mathematics 110 or the equivalent.

Calculus II

Mathematics 142

This course reinforces the fundamental ideas of the derivative and definite integral. Topics include integration techniques, L'Hôpital's rule, improper integrals, volumes, arc length, sequences and series, power series, continuous random variables, and separable differential equations. *Prerequisite:* Mathematics 141 or the equivalent.

Racial Disparities in Mathematics

Mathematics 199

DESIGNATED: ELAS+ COURSE

In light of the recent Black Lives Matter protests, this 2-credit, P/F course begins by exploring the anti-Black narratives that exist in math textbooks and departments throughout the United States. It ultimately hopes to develop skills and strategies to dismantle the existing biases as students proceed into STEM careers. Participants write chapters and

lesson plans based on math topics of their choice that incorporate ideas of racial inequality and injustices. *Prerequisite:* Mathematics 141 or permission of the instructor.

Linear Algebra with Ordinary Differential Equations

Mathematics 213

Topics in linear algebra include n-dimensional Euclidean space, vectors, matrices, systems of linear equations, determinants, eigenvalues, and eigenvectors. Topics in ordinary differential equations include graphical methods, separable differential equations, higher-order linear differential equations, and systems of linear differential equations and applications. *Prerequisite:* Mathematics 142 or the equivalent.

Elementary Linear Algebra

Mathematics 242

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

Intermediate Calculus

Mathematics 245

A continuation of the study of calculus begun in Mathematics 141 and 142. Topics covered include double and triple integrals in curvilinear coordinates, sequences and series, power series, and an introduction to ordinary differential equations.

Vector Calculus

Mathematics 255

This course investigates differentiation and integration of vector-valued functions and related topics. Topics include equations for lines and planes, gradients, the chain rule, change of variables for multiple integrals, line integrals, Green's theorem, Stokes's theorem, the divergence theorem, and power series. *Prerequisite:* Mathematics 213.

Proofs and Fundamentals

Mathematics 261

An introduction to the methodology of the mathematical proof, covering the logic of compound and quantified statements; mathematical induction;

and basic set theory, including functions and cardinality. Topics from foundational mathematics are developed to provide students with an opportunity to apply proof techniques. *Prerequisite:* Mathematics 142 or permission of the instructor.

Scientific Computing

Mathematics 301

The course explores the theory of numerical computation, as well as how to utilize the theory to solve real problems using the computer software package MATLAB. Students learn how to use MATLAB by solving eigenvalue problems before moving on to curve fitting using least squares and polynomial interpolation, among other numerical methods for solving differential equations.

Prerequisites: Mathematics 213 and 255, and either Computer Science 143 or Physics 221.

Advanced Calculus

Mathematics 312

This course treats the differential and integral calculus of several variables from an advanced perspective. Topics may include the derivative as a linear transformation, change of variables for multiple integrals, parametrizations of curves and surfaces, line and surface integrals, the divergence theorem, manifolds, tensors, differential forms, and applications to probability and the physical sciences. *Prerequisite:* Mathematics 255 or Physics 222, or permission of the instructor.

Discrete and Computational Geometry

Mathematics 313

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

Graph Theory

Mathematics 317

Graph theory is a branch of mathematics with applications in areas ranging from operations research to biology. This course surveys the theory and applications of graphs, with topics chosen from among connectivity, trees, Hamiltonian and Eulerian paths and cycles; isomorphism and reconstructability; planarity, coloring, color-critical graphs, and the four-color theorem; intersection graphs and vertex and edge domination; matchings and network flows, matroids and their relationship with optimization, and random graphs.

Prerequisite: Mathematics 261 or Computer Science 145, or permission of the instructor.

Number Theory

Mathematics 318

This proofs-based introduction to the theory of numbers covers the fundamentals of quadratic number fields. Topics include factorization, class group, unit group, Diophantine approximation, zeta functions, and applications to cryptography.

Prerequisite: Mathematics 261.

Differential Equations

Mathematics 321

An introduction to the theory of partial differential equations, with a focus on the derivation and solutions of the main examples in the subject rather than on the existence and uniqueness theorems and higher analysis. Topics: hyperbolic and elliptic equations in several variables, Dirichlet problems, the Fourier and Laplace transform, and numerical and approximation methods.

Prerequisites: Mathematics 213 and 255, or permission of the instructor.

Operations Research

Mathematics 322

Operations research is the study of techniques for finding optimal solutions to complex decision-making problems. It tries to answer questions such as how to schedule classes with a limited number of classrooms on campus, how to determine a diet that is both rich in nutrients and low in calories, or how to create an investment portfolio that meets investment needs. Techniques covered include linear programming, network flows, integer/combinatorial optimization, and nonlinear programming.

Prerequisite: Mathematics 213.

Dynamical Systems

Mathematics 323

This introduction to the theory of discrete dynamical systems covers iterated functions, bifurcations, chaos, fractals and fractal dimension, complex functions, Julia sets, and the Mandelbrot set. The class makes extensive use of computers to model the behavior of dynamical systems.

Prerequisite: Mathematics 261 or permission of the instructor.

Probability

Mathematics 328

A calculus-based introduction to probability, with an emphasis on computation and applications. Topics include continuous and discrete random variables, combinatorial methods, conditional probability, joint distributions, expectation, variance, covariance, laws of large numbers, and the central limit theorem. Students gain practical experience using software to run probability simulations.

Prerequisite: Mathematics 213.

Mathematical Statistics

Mathematics 329

Students explore the mathematical ideas underlying common statistical methods and gain experience in analyzing real data. Core topics include estimation, confidence intervals, hypothesis testing, and regression. Additional topics vary by instructor and may include bootstrapping or non-parametric methods. Statistical software is used extensively to perform simulations and data analyses.

Prerequisite: Mathematics 328.

Abstract Linear Algebra

Mathematics 331

The main focus of this course is the study of vector spaces and linear maps between vector spaces. Topics covered also include linear independence, bases, dimension, linear maps, isomorphisms, matrix representations of linear maps, determinants, eigenvalues, inner product spaces, and diagonalizability.

Prerequisites: Mathematics 261 and either Mathematics 213 or 242, or permission of the instructor.

Abstract Algebra

Mathematics 332

An introduction to modern abstract algebraic systems, including groups, rings, fields, and vector spaces. The course focuses primarily on a rigorous

treatment of the basic theory of groups (subgroups, quotient groups, homomorphisms, isomorphisms, group actions) and vector spaces (subspaces, bases, dimension, linear maps). *Prerequisites:* Mathematics 213 and 261, or permission of the instructor.

Differential Geometry

Mathematics 352

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

Real Analysis

Mathematics 361

The class studies the fundamental ideas of analysis in one-dimensional Euclidean space. Topics covered include the completeness of real numbers, sequences, Cauchy sequences, continuity, uniform continuity, the derivative, and the Riemann integral. As time permits, other topics may be considered, such as infinite series of functions or metric spaces. *Prerequisite:* Mathematics 261 or permission of the instructor.

Complex Analysis

Mathematics 362

The course covers the basic theory of functions of one complex variable. Topics include the geometry of complex numbers, holomorphic and harmonic functions, Cauchy's theorem and its consequences, Taylor and Laurent series, singularities, residues, elliptic functions, and other topics as time permits. *Prerequisite:* Mathematics 361 or permission of the instructor.

Galois Theory

Mathematics 430

The goal of this course is to develop the Galois theory of fields, which connects groups, rings, fields, and vector spaces in the study of roots of polynomials. The class develops the theory of field extensions, including algebraic extensions,

automorphisms of fields, splitting fields, and separable extensions, with some surprising applications. *Prerequisite:* Mathematics 332.

Physics

physics.bard.edu

Faculty: Hal Haggard (director), Paul Cadden-Zimansky, John Cullinan*, Matthew Deady**, Gidon Eshel*, Antonios Kontos, Christopher LaFratta*, Simeen Sattar*, Shuo Zhang

* affiliated faculty | ** emeritus faculty

Overview: The Physics Program provides a firm foundation for work in a variety of areas, including graduate work in physics and allied fields. A student usually takes the core courses listed below, although in some cases the student and faculty may decide that not all the courses are appropriate because of advanced preparation or the particular focus of the student's work. The student also chooses a number of electives according to personal interests. Students are expected to follow the standard divisional procedure for Moderation and to fulfill the college-wide distribution and First-Year Seminar requirements.

Requirements: Prior to Moderation, a student has usually completed Physics 141 and 142, *Introduction to Physics I and II*; Mathematics 141 and 142, *Calculus I and II*; and Physics 241, *Modern Physics*. Majors are required to complete the courses listed above plus Physics 221 and 222, *Mathematical Methods of Physics I and II*; Physics 303, *Mechanics*; Physics 312, *Electricity and Magnetism*; Physics 314, *Thermal Physics*; Physics 321, *Quantum Mechanics*; and the Senior Project.

Recent Senior Projects in Physics:

- "Electrochemical Modulation of Bacterial Biofilm Formation"
- "The Invisible Sun: Building a Radio Interferometer Telescope"
- "Practice-Room Acoustics: What Matters to Musicians about the Practice Space"
- "What Causes Black Holes to Spin?"

Courses: In addition to the core required courses, electives include courses or tutorials in laboratory (*Optics, Introduction to Electronics, Advanced*

Laboratory) or theoretical (Astrophysics, General Relativity, Condensed Matter Physics) subjects, and other advanced studies.

Acoustics

Physics 116

An introduction to the phenomena of acoustics, particularly aspects that are important in the production and perception of music. The physics of sound is covered in depth, and characteristics of acoustic and electronic instruments are discussed. Mathematical and laboratory techniques are introduced as needed.

Global Energy

Physics 120

CROSS-LISTED: ARCHITECTURE, EUS

This course is designed to introduce nonscience majors to different types of energy (mechanical, thermal, electromagnetic, chemical, nuclear); the methods by which modern societies produce, transmit, and convert between these types; how different demand sectors (electricity, heating, transportation) shape our energy production infrastructure; the promises of future energy technology and the insurmountable physical constraints on them; and the environmental and economic costs associated with different types of energy production.

Climate Change

Physics 124

CROSS-LISTED: EUS

This lab course explores the physical principles underlying climate and anthropogenic climate change. It surveys the most compelling lines of evidence for climate change and studies current observations in the broader context of past climates. Policy mitigation efforts and obstacles to their implementation are also discussed. Although the course is not technical, *per se*, students must have the ability to solve linear algebraic equations and perform basic manipulation of data.

Time Examined: Its Physical Nature and Measurement

Physics 125

St. Augustine famously proclaimed “What, then, is time? If no one asks of me, I know; if I wish to explain to him who asks, I know not.” Fifteen hundred years later, Einstein revolutionized physics by

recognizing that time is malleable: he showed that simultaneity depends on how you are moving, and that clocks in motion or acted on by gravity measure time differently. This course examines the evolving understanding of the nature of time.

Prerequisite: passing score on Part I of the Mathematics Diagnostic.

Astronomy

Physics 126

Have you ever looked up at the night sky and wondered what you were seeing? Astronomy, one of the oldest of the natural sciences, studies planets, stars, galaxies, and the universe as a whole, from its earliest time to the present day. Topics discussed include the solar system, history of astronomy, telescopes, the sun, galaxies, and cosmology.

Prerequisite: passing score on Part I of the Mathematics Diagnostic.

Introduction to Physics I

Physics 141

A calculus-based survey of physics. The first semester covers topics in mechanics, heat and thermodynamics, and wave motion. The course stresses ideas—the unifying principles and characteristic models of physics. Labs develop the critical ability to elicit understanding of the physical world. *Corequisite:* Mathematics 141.

Introduction to Physics II

Physics 142

This is the second part of a calculus-based survey course, continuing with electricity and magnetism, light, and basic atomic and modern physics.

Introduction to Electronics

Physics 210

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

Mathematical Methods of Physics I

Physics 221

This course presents methods of mathematics that are useful in the physical sciences. While some proofs and demonstrations are given, the emphasis is on the applications. Topics include power series, probability and statistics, multivariable differentiation and integration, and curvilinear coordinate systems. *Prerequisites:* Mathematics 141 and 142, or the equivalent.

Mathematical Methods of Physics II

Physics 222

This is the second part of a two-part introduction to mathematical topics and techniques that are commonly encountered in the physical sciences, including complex numbers and analytic functions, Fourier series and orthogonal functions, standard types of partial differential equations, and special functions. *Prerequisites:* Mathematics 141 and 142, or the equivalent.

Modern Physics

Physics 241

An extension of introductory physics that concentrates on developments stemming from the theory of relativity, quantum mechanics, and statistical mechanics. While a major focus is on understanding classical and quantum waves, discussions also include particle physics, nuclear physics, optical and molecular physics, condensed matter physics, astronomy, and cosmology. *Prerequisites:* Physics 141 and 142; Mathematics 141 and 142.

Mechanics

Physics 303

This course in particle kinematics and dynamics in one, two, and three dimensions covers conservation laws, problem-solving techniques in differential equations, coordinate transformations, vector calculus, and linear algebra. *Prerequisites:* Physics 141 and 142; Mathematics 141 and 142.

Electricity and Magnetism

Physics 312

Topics covered include electrostatics, conductors, and dielectrics; Laplace's equation and characteristic fields; magnetostatics, magnetodynamics, and the magnetic properties of matter; flow of charge and circuit theory; and Maxwell's equations and the energy-momentum transfer of

electromagnetic radiation. *Prerequisites:* Physics 141 and 142; Mathematics 213.

Thermal Physics

Physics 314

This course studies the thermal behavior of physical systems, employing thermodynamics, kinetic theory, and statistical mechanics. Topics include equations of state, energy and entropy, and the first and second laws of thermodynamics. Both classical and quantum statistical mechanics are covered, including distribution functions, partition functions, and the quantum statistics of Fermi-Dirac and Bose-Einstein systems.

Applications include atoms, molecules, gases, liquids, solids, and phase transitions. *Prerequisites:* Physics 141 and 142; Mathematics 141 and 142.

Quantum Mechanics

Physics 321

Quantum mechanics is our most successful scientific theory: spectacularly tested, technologically paramount, conceptually revolutionary. This course provides a comprehensive introduction to this remarkable theory, from its simplest case, the so-called qubit, to phenomena including contextuality, entanglement, and nonlocality. Applications and topics such as decoherence and quantum computation are also discussed. *Prerequisites:* Physics 241 and Mathematics 213.

General Relativity

Physics 327

An introduction to Einstein's theory of gravity. Beginning with a discussion of special relativity, this course teaches the mathematics of differential geometry in order to describe the formulation of gravity as the curvature of space and time. Experimental verifications of the theory, such as the variability of the rate of the flow of time with height and the bending of starlight, are also discussed. Applications covered may include calibration of the Global Positioning System (GPS), black holes, cosmology, and gravitational waves.

Prerequisite: Physics 241, Physics 303, or Mathematics 241, or permission of the instructor.

Psychology

psychology.bard.edu

Faculty: Sarah Dunphy-Lelii (director), Justin Dainer-Best, Justin C. Hulbert, Thomas Hutcheon, Elena Kim, Kristin Lane, Richard Lopez, Frank M. Scalzo

Overview: The mission of Bard's Psychology Program is to serve a foundational role in engaging the College and broader community with the science of human behavior. The program provides a thorough foundation in empirical methodology and analysis, and offers opportunities to participate in meaningful research and laboratory experiences.

The Psychology Program cultivates an environment where teaching and research mutually inform one another by supporting faculty research; providing opportunities for students to become engaged in research during the academic year and summer; encouraging students to gain internships and externships; and hosting speakers from other institutions. Courses strive to introduce students to foundational content in psychology's subfields (social, cognitive, developmental, and abnormal psychology, as well as neuroscience); take a multi-level approach to answering psychological questions; engage students in integrative, critical thinking about the mechanisms underlying human thought and behavior; educate students in the process of science as it applies to human behavior; and prepare students to excel in their chosen place in an interdependent global society.

Areas of Study: The program provides grounding in the areas of abnormal psychology, cognitive psychology, developmental psychology, neuroscience, and social psychology. In brief, abnormal psychology is both an applied discipline and a research-oriented science that pertains to the study of psychopathology (psychological disorders, atypical development) and personality. Cognitive psychology is the scientific study of how our minds receive, store, and utilize information (e.g., how we perceive the world, acquire and later remember new information, make plans, reason, and use language) through careful observation of behavior and, increasingly, neurophysiological measurements. Developmental psychology

involves the study of change (growth and decline) over the life span, including changes in cognition, social interaction, and brain development.

Neuroscience focuses on understanding the structure and function of the central and peripheral nervous systems as it investigates questions of brain and behavioral development, normal brain function, and disease processes. Social psychology is the scientific study of people in their social contexts, emphasizing the empirical study of behavior and social thought, preferences, and feelings about oneself, one's social groups, and others.

Requirements: In order to sit for Moderation in psychology, students must take the following courses: *Introduction to Psychological Science* (Psychology 141), preferably in the first year (although a score of 5 on the AP Psychology exam may fulfill the requirement); the *Statistics for Psychology* (Psychology 203) and *Research Methods in Psychology* (Psychology 204) sequence; and at least two additional 200-level courses in psychology.

Psychology students must complete the following requirements to graduate: two additional 200-level courses in psychology (for a total of four, not including 203 and 204); one 4-credit course in biology, chemistry and biochemistry, computer science, mathematics, or physics; two 300-level psychology courses following Moderation (at least one, and preferably both, completed before the Senior Project begins); and the Senior Project. At least one 200-level course must be completed from each of the following course clusters: in Cluster A, a core course in individual differences (e.g., *Abnormal Psychology*; courses numbered 210–219); in Cluster B, a core course in developmental or social psychology (220–229); in Cluster C, a core course in cognitive psychology or neuroscience (230–239).

All requirements for the major (including the non-psychology Science, Mathematics, and Computing course) must be completed for a letter grade (i.e., not P/D/F).

Although the Psychology Program is housed in the Division of Science, Mathematics, and Computing, students decide at the time of Moderation whether they will pursue their degree in

psychology from either the Division of Science, Mathematics, and Computing (SM&C) or the Division of Social Studies (SSt). These divisional degrees are distinguished by two features: an SSt degree entails at least two courses in one or more related disciplines in the Social Studies Division (decided individually in consultation with the adviser); and the Senior Project for an SM&C degree must have an empirical focus, in which the student collects and analyzes data, or presents a detailed plan for doing so. The SSt Senior Project does not carry this requirement, though it may of course do this. Students should choose a division based on their interests, their Senior Project type, and in conversation with their adviser.

Recent Senior Projects in Psychology:

- “Adolescent Borderline Personality Disorder: A Diagnosis More Hopeful Than Harmful”
- “Dual Images and Dual Languages: A Study on Bilingual College Students and Reversal of Abstract Images”
- “An Exploration of Musical Performance Anxiety (MPA) and Its Relation to Perfectionism and Performance”
- “Family Separation along the U.S./Mexico Southwest Border: An Interdisciplinary Approach to Trauma, Human Rights, and Childhood Needs”

For more information and descriptions of recent Senior Projects, visit the program website.

Courses: Course descriptions are listed numerically, from introductory 100-level courses to 300-level Upper College courses and seminars.

History and Systems in Psychology

Psychology 121

Theoretical insights and conceptual attempts to understand human behavior are traced from speculations within the ancient world to current scientific thinking. Students are also introduced to the lives, times, and ideas of individuals who have made significant contributions to psychology. Particular attention is given to James, Pavlov, Freud, Skinner, and Asch, and to correspondence between and among pivotal figures in the field.

Childhood Inequalities

Psychology 129

There is an urgent need to reduce early life inequalities in opportunities for education, income, health, professional success, and self-advocacy; children who start behind tend to stay behind. Developmental science reveals both the vital importance of supportive social interactions and enriching environments for healthy child outcomes. Through the lens of developmental psychology, this course examines the impact of persistent childhood inequalities based on gender, disability, race, and poverty. The focus is on the United States, with some emphasis on other industrialized and developing countries.

Introduction to Psychological Science

Psychology 141

How does the mind create the reality we perceive? How do experiences shape the brain, and how do processes in the brain influence thought, emotion, and behavior? This course investigates these and similar questions by studying the science of the human mind and behavior. Topics include memory, perception, development, psychopathology, personality, and social behavior. The course also considers how behavior differs among people and across situations.

Statistics for Psychology

Psychology 203

This introduction to the concepts and methods of statistics helps students gain a fundamental grasp of the tools needed to understand and conduct research in psychology. Topics include frequency distributions and probability, descriptive statistics, simple correlation and regression, sampling distributions, t-tests, and basic analysis of variance.

Prerequisite: Psychology 141.

Research Methods in Psychology

Psychology 204

Students gain an understanding of research methods and design through a combination of readings, lectures, discussions, and laboratory experience. They work individually and in groups to design and conduct observational studies, surveys, and experiments. Ethical issues are discussed at each stage of the research process, and students develop the ability to assess research critically. *Prerequisite:* Psychology 203 or the equivalent.

Abnormal Psychology

Psychology 210

This course examines various forms of adult psychopathology (i.e., psychological disorders) within the contexts of theoretical conceptualizations, research, and treatment. Potential causes of psychopathology, diagnostic classifications, and treatment applications are addressed. Adult forms of psychopathology that receive the primary emphasis of study include the anxiety, mood, eating, and substance-related disorders.

Child Abnormal Psychology

Psychology 211

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

Trauma

Psychology 217

CROSS-LISTED: HUMAN RIGHTS

What does it mean to experience, deal with, and overcome trauma? This course investigates the psychological factors that contribute to trauma; symptoms relating to trauma; and the etiology, diagnosis, consequence, and treatment of trauma-related disorders, including post-traumatic stress disorder (PTSD). Topics also include intimate partner violence and the physiological impacts of trauma, transgenerational trauma, and race-based trauma. Readings include nonfiction accounts, empirical and review articles, clinical case studies, and sections from treatment manuals. *Prerequisite:* Psychology 141 or permission of the instructor.

Social Psychology

Psychology 220

CROSS-LISTED: GSS, SOCIOLOGY

Social psychology is the scientific study of human thought, behavior, and feelings in their social contexts. This course surveys many of the processes that influence and are influenced by our interactions with others. Students use principles of social

psychology to understand the ordinary origins of benevolent (e.g., altruism) and malevolent (e.g., aggression) aspects of human behavior. The influence of culture, race, and gender is also addressed. *Prerequisite:* Psychology 141.

Child Development

Psychology 224

CROSS-LISTED: GSS

What environments promote optimum development for children? This specialized course prepares students to understand the biological, motor, perceptual, cognitive (including intelligence), language, emotional, social, and gender development of children, from conception through early adolescence. Child development history, theory, and research strategies are discussed, as are the effects of family, peers, media, and schooling.

Cognitive Psychology

Psychology 230

CROSS-LISTED: MBB

Cognitive psychology is the study of mind: how we perceive the world, remember, represent knowledge, acquire new information, become aware of our emotions, make plans, reason, and use language. This course examines the empirical foundations that determine our understanding of mind, including classic research designs, recent advances in computational modeling, philosophical perspectives, and changes in cognition throughout the life span. Also considered is the neural underpinning of these topics. *Prerequisite:* Psychology 141 or Computer Science 131.

Neuroscience

Psychology 231

CROSS-LISTED: MBB

The ability to express thoughts and emotions and interact with the environment largely depends on the function of the nervous system. This course examines basic concepts and methods in the study of brain, mind, and behavior. Topics include the structure and function of the central nervous system, brain development, learning and memory, emotion, sensory and motor systems, the assessment of human brain damage, and clinical disorders such as schizophrenia, epilepsy, and Parkinson's disease.

Social Neuroscience

Psychology 232

CROSS-LISTED: MBB

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

Sensation and Perception

Psychology 233

As we read a line of text our eyes make a series of short, rapid movements followed by brief pauses. Yet we experience reading as a continuous flow of information. So how does our brain construct a stable representation of the world when provided with ever-changing sensory information? In this course, students consider the anatomy and physiology of sensory structures; the cognitive processes that turn raw sensory information into our perception of the world; and how the same information can lead to different perceptions across individuals and cultures.

Learning and Memory

Psychology 234

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

Drugs and Human Behavior

Psychology 237

CROSS-LISTED: MBB, STS

An exploration of the biological bases for the behavioral effects of several psychoactive

substances, including therapeutic compounds, such as antipsychotics and antidepressants, and drugs of abuse. The course focuses on mechanisms of drug action and physiological and behavioral effects. Broader societal issues such as drug addiction, drug policies and testing, and controversial therapeutic interventions are discussed in relation to selected compounds. *Prerequisite:* an introductory psychology or biology course, or permission of the instructor.

Judgment and Decision Making

Psychology 271

John F. Kennedy once noted, "The essence of ultimate decision remains impenetrable to the observer—often, indeed, to the decider himself." Conscious reflection and verbal reports often lead to inaccurate descriptions of the causes of our judgments and decisions. In this course, students strive to ascertain the underlying causes of these mental processes by relying on contemporary research in fields such as psychology, neuroscience, economics, and political science.

Current Treatments of Psychological Disorders

Psychology 319

Psychotherapy has changed significantly over the past 50 years. Newer therapies, grounded in clinical psychological science, place a greater emphasis on the biopsychological bases of behavior, present functioning, achieving change within shorter time periods, and demonstrating treatment efficacy. This course focuses on common treatments for common mental illnesses, including anxiety and mood disorders, personality disorders, and substance use disorders. *Prerequisites:* Moderation in Psychology and a course in either adult or child abnormal psychology, or permission of the instructor.

Human Visual Perception

Psychology 323

In 2015, the world was divided into two groups: those who looked at "The Dress" on the internet and saw it as black and blue, and those who saw it as white and gold. This division highlights a fundamental question in the study of visual perception: how can the same visual stimulus lead to such different perceptual experiences? This seminar addresses this and related questions by

studying the anatomy and physiology of the visual system along with the cognitive processes that turn raw sensory information into our perception of the world.

The Science of Goal Pursuit

Psychology 334

CROSS-LISTED: EXPERIMENTAL HUMANITIES, MBB
How much truth is there in the saying "old habits die hard?" This seminar explores the science of goal pursuit and behavior change, discussing both the promise and challenges of this area of study. Foundational readings from the psychological and brain sciences cover important theoretical models of self-regulation and goal pursuit as well as the empirical evidence of these respective models to date. Open to moderated psychology and MBB students, or with permission of the instructor.

Science of Forgetting

Psychology 335

From tip-of-the-tongue moments to more serious lapses, forgetting is a regular occurrence. But we still have a lot to learn about how and why these episodes occur. Do memories simply decay over time or is interference to blame? Can memories be repressed, only later to be recovered? How do drugs, alcohol, and traumatic injuries affect memory consolidation? This seminar considers leading psychological and neuroscientific theories of forgetting as it addresses these and other questions. *Prerequisite:* Psychology 230, 231, or 234; or permission of the instructor.

Prejudice and Stereotyping

Psychology 337

CROSS-LISTED: HUMAN RIGHTS

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

Predicting Behavior

Psychology 341

One of the primary goals of the science of psychology is to understand and predict human behavior. Linear regression is an important statistical tool as it allows for the estimation of the relationship between two or more continuous variables and the translation of this relationship into prediction. In this seminar, students are introduced to the development, theory, and use of simple and multiple linear regression in the context of psychological research, and get hands-on experience conducting their own regression analyses on existing data sets.

Recent Developments in

Pharmacotherapies

Psychology 345

CROSS-LISTED: MBB, STS

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

No Train, No Gain: Using Brain Training to Prevent Cognitive Decline

Psychology 346

CROSS-LISTED: MBB

The finding that the brain changes as a function of experience and that this neuroplasticity extends beyond critical periods in development raises the possibility that behavioral interventions might be able to improve cognitive processes such as attention and memory. This course evaluates the evidence in favor of so-called "brain training," with an emphasis on behavioral interventions designed to delay or prevent cognitive declines associated with dementia and healthy aging.

The Work and Legacy of Stanley Milgram

Psychology 348

CROSS-LISTED: HUMAN RIGHTS, STS

It has been more than 50 years since the work of Stanley Milgram demonstrated that large numbers of individuals, in multiple samples of men and women studied, were willing to punish another

person when ordered to do so by an experimenter. This seminar considers the prominence of Milgram's work and its continued relevance to the study of social psychology.

Sleep

Psychology 353

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

Preschoolers' Thinking: Cognitive Development between 2 and 5 Years of Age

Psychology 358

CROSS-LISTED: MBB

The primary focus of the course is on the cognitive developmental underpinnings of children's burgeoning concepts about the social and biological world around them. For instance, does a 3-year-old understand that two people can have different perceptions of the same experience? When do children realize that thoughts and dreams can't be touched, the way a toy can? Readings are drawn from empirical papers, theoretical essays, and other publications.

Wild Chimpanzees: Social Behavior in an Evolutionary Context

Psychology 363

DESIGNATED: TAI COURSE

As our closest living phylogenetic relative, the chimpanzee is one of the best tools we have for understanding our own evolution. This course explores the methods and findings of research devoted to chimpanzee natural social ecology, collected from the field over the past 60 years. Readings on the complex behavior of apes living in the wild are augmented with studies reporting competencies of these animals living in captivity. Prerequisite: Psychology 141 or Biology 202.

Science and Identity

Psychology 371

CROSS-LISTED: MBB

DESIGNATED: ELAS+ COURSE

Who does science, and why? How do stereotypes and beliefs affect participation in science? How do children engage with science over the course of development? Why are women underrepresented in some fields of science but not others? The course takes a social-psychological approach to understanding the dynamics that shape how people participate in and construct science, technology, engineering, and mathematics. Students develop skills in scientific writing, data analysis, research design, and analysis of media representations of science.

Podcasts: Disordered Experience

Psychology 375

CROSS-LISTED: EXPERIMENTAL HUMANITIES

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

Psychobiology of Stress and Mental Illness

Psychology 391

CROSS-LISTED: MBB

Recent advances in the understanding of the neurobiology and physiology of stress have changed the way stress is viewed, both as a primary phenomenon and as a secondary factor that precipitates or causes a variety of psychiatric disorders. The latter include phobias, obsessive-compulsive disorder, post-traumatic stress disorder, panic disorder, depression, and schizophrenia. This course examines recent findings on the mechanisms and biological consequences of stress, and explores links between these effects and psychiatric disorders as reported in journal articles.

Abnormal Psychology: Advanced Methodology

PSY AB

Students work in the laboratory on research projects relevant to understanding eating disorders and the basic psychological and physiological processes associated with disordered eating.

Enrollment is open to first-, second-, and third-year students with permission of the instructor.

Clinical Psychology: Advanced Methodology

PSY CL

Students in the course participate in laboratory research related to clinical psychology. Specifically, they work on projects relevant to understanding the relationship between mood and cognition. In addition to rotating weekly presentations, students have the opportunity to participate in all levels of the research process.

Cognitive Psychology: Advanced Methodology

PSY COG

CROSS-LISTED: MBB

In this course, students gain experience working in a cognitive neuroscience laboratory. The class uses controlled experiments and brain-wave recordings to investigate the cognitive processes that allow for the adaptive encoding, consolidation, retrieval, and forgetting of associative memories. Students participate in all phases of the research process, including experiment design, stimulus development, programming, data collection, analysis, and presentation.

Developmental Psychology: Advanced Methodology

PSY DEV

CROSS-LISTED: MBB

Students participate in laboratory research in child developmental psychology. Special emphasis is placed on 3- to 5-year-olds' social cognition, perspective taking, and memory in the context of games. The bulk of the course is taken up by independent lab work and research; students work with young children, parents, and members of the community to initiate research protocols.

Neuroscience: Advanced Methodology

PSY NEU

The course involves laboratory research in developmental psychopharmacology, neurochemistry, neuroanatomy, and/or neurobehavioral teratology using the zebrafish as an animal model. Within these general fields, specific roles of neurotransmitter systems in normal behavioral development and the neurobehavioral effects of chemical insults during early development are investigated.

Perception Psychology

PSY PERCE

In this 2-credit course, students gain experience working in a cognitive psychology laboratory, participating in all phases of the research process, including experiment design, development of stimuli, programming studies, and collecting and analyzing data. They work individually and in groups on projects related to perception and attention, with a primary focus on face perception.

REACH Lab: Advanced Methodology

PSY REACH

Students conduct supervised research in the Regulation of Everyday Affect, Craving, and Health (REACH) Lab. Specifically, they employ multiple methods, including personality assessment, behavioral paradigms, ecological momentary assessment, and recordings of peripheral physiology (e.g., heart rate variability), to observe and/or alter cognitive and motivational processes that promote successful self-regulation and goal pursuit. Students participate in all stages of the research process: idea generation and theory development, experiment design, recruiting and running participants, data wrangling, statistical modeling and analysis, and interpreting and disseminating research findings.

Social Psychology: Advanced Methodology

PSY SOC

This course provides hands-on experience in the practice of social psychology. Students, who are expected to enroll for two consecutive semesters, work individually and in teams on ongoing research projects. Topics include the roots of unconscious bias, gender disparity in the sciences, and behavior change. Students participate in all phases of the research process, including

developing stimuli, programming studies, conducting experimental sessions, and coding and analyzing research data.

Additional Courses in the Sciences

Courses listed under this heading are introductory courses in branches of science that do not fit into the six divisional programs, or that approach the study of science from historical or philosophical points of view.

The Story of Water: From Drops to Drips

Science 122

What journey has a drop of water taken to get to our tap? How can we determine if toxic or harmful contaminants are present? This course addresses the composition of natural waters and the analytical methods used to assess water quality. Foundational principles of chemistry are used to explore the weird and wonderful properties of water, which make life, as we know it, possible. Integrated laboratory work focuses on the analysis of water quality parameters as a means to understand and evaluate water treatment.

Paints and the Examination of Paintings

Science 123

Students investigate the composition of pigments, dyes, and paints; the chemistry underlying selected techniques (e.g., Attic vase and fresco painting); and scientific methods for examining paintings. As light, atoms, and molecules are central to paints and techniques for examining paintings, the course begins with these foundational topics. Laboratory work includes synthesis and analysis of pigments and dyes, and preparation of binders and paints.

Photographic Processes

Science 125

Topics covered range from the chemistry of silver and nonsilver photographic processes to the physics of CCD cameras. Laboratory work emphasizes the chemical transformations involved in making gum dichromate prints, cyanotypes, blueprints, salted paper prints, and black-and-white silver emulsion prints.

Learning about Learning

Science 127

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

Starlight

Science 143

No space probe has traveled to any star besides the sun, and yet we have constructed a detailed picture of the composition and life cycle of stars based on the light and particles they emit. Analysis of starlight tells us about the composition, temperature, and size of stars, while analysis of the particles offers clues about the nuclear processes that occur on them. Foundational topics addressed include the nature of light, structure of atoms, and nuclear reactions. Students must be comfortable with scientific notation and using algebra to solve problems.

Thinking about Thinking: Models of Reality

Science 150

CROSS-LISTED: STS

How have we learned to make sense of the physical world? The answer is far from obvious. Indeed, most of our knowledge is counterintuitive. We know the Earth goes around the sun, not the converse, but that's not the way it seems. Seeing is often misleading, and our contemporary grasp of reality is rooted instead in deep thinking and testable models. Students grapple with five transformative ideas that have changed the way we see the world, focusing on what it means to explain something quantitatively and how we test the validity of that explanation.

Physical Science after Newton

Science History and Philosophy 223

CROSS-LISTED: STS, VICTORIAN STUDIES

A survey of major agendas of physical science since 1750. Topics include Lavoisier and the theory of elements; Maxwell and the mathematization of physics; arguments about light from Newton, Young, Michelson, and Einstein; 20th-century atomic theory; and the emergence of “big science.”

DIVISION OF SOCIAL STUDIES

The Division of Social Studies offers academic programs in anthropology, economics, history, philosophy, political studies, religion, and sociology. Additional courses of study are available through interdivisional programs, such as Environmental and Urban Studies, Human Rights, and area studies programs; and concentrations, such as Gender and Sexuality Studies and Medieval Studies. Students are encouraged to take courses from multiple fields in the division in order to develop an interdisciplinary perspective on fundamental questions about the human experience that is historically rooted but geared toward contemporary issues. Students draw on the interpretive strategies and analytic methods of multiple disciplines to develop a critical perspective on various aspects of society, politics, thought, and culture. Although the main emphasis in the division is interdisciplinary, students are encouraged to design programs of study that address particular areas of inquiry that are personally meaningful and can also provide pathways for graduate or professional work or a future career.

Typically, courses in the Upper College are seminars characterized by active discussion, intensive reading, synthetic analysis, and independent research. Major conferences, tutorials, fieldwork, and research projects prepare the student for the Senior Project. The Senior Project may take any form appropriate to the student's field, subject, and methodology; most are based in independent research, but a project may also take the form of a critical review of a literature, a close textual analysis, a series of related essays, or even a translation.

Several special interdisciplinary initiatives offer series of courses that are clustered thematically. Racial Justice Initiative (RJI) courses critically analyze systems of racial hierarchy and power from multiple disciplinary perspectives; Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; Thinking Animals Initiative (TAI) courses introduce ways of thinking about animals that encourage interdisciplinary connections; Courage to Be seminars address the practice of courageous action in the 21st century; Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an "other"; and Calderwood Seminars help Upper Class students think about translating discipline-specific writing to a general audience.

Division chair: Robert J. Culp

Anthropology

anthropology.bard.edu

Faculty: Sophia Stamatopoulou-Robbins (director), Michèle D. Dominy, Jeffrey Jurgens, Naoko Kumada, Laura Kunreuther, Gregory Duff Morton, John Ryle, Maria Sonevitsky, Yuka Suzuki
Archaeologist in Residence: Christopher R. Lindner

Overview: The Anthropology Program encompasses the subfields of sociocultural, linguistic, historical, archaeological, and applied anthropology. It seeks to understand the cultural dynamics in the formation of the nation-state; the precolonial, colonial, and postcolonial; and the politics of identity, difference, and inequality in the contemporary world. The core of the program consists of courses that examine everyday experiences in relation to a range of societal issues, such as development and the environment, medicine and health, religion, language, kinship and reproductive, sports, mass media, visual culture, and aesthetics. Anthropology offers a way to understand patterns and contradictions of cultural meaning within a transnational and transcultural world. Area strengths include sub-Saharan Africa, Latin America, South Asia, the Middle East, and the United States.

Requirements: Anthropology majors can design a course of study in various topical, area, and theoretical orientations. Prior to Moderation, students must complete an introductory course and at least two 200-level courses in anthropology. For courses cross-listed in anthropology, and primarily listed in another program, a maximum of one course may count toward Moderation requirements. All students moderating into the Anthropology Program must have a 3.0 or above average in their anthropology courses. In consultation with their Moderation board, students shape their plan of study in the Upper College to include at least four additional courses in anthropology, including the methodology course on “doing ethnography” or archaeological methods (if doing a Senior Project in archaeology); a required seminar on contemporary cultural theory; an additional 300-level course; and the Senior Project.

All moderated anthropology students submit a proposal for the Senior Project at the end of their junior year. A Senior Project may be ethnographic (based on fieldwork), historical (using archival or secondary sources), comparative/theoretical (exploring a theory or phenomenon across two or more contexts), or archaeological (involving excavations). Students intending to pursue postgraduate study or ethnographic research in a non-English-speaking area are encouraged to study a foreign language to at least the 200 level.

Recent Senior Projects in Anthropology:

- “Interspecies Sanctuaries: Global Mobilities and Local Captivities”
- “Mothering on Maple Avenue: An Exploration of African American Women’s Agency in 19th-Century Germantown, New York”
- “Part and Parcel: State Dreams and the Excesses of Home in the Pilipinx Balikbayan Box”
- “Resistance: Diné Grassroots Organization and Modes of Activism”

Courses: Anthropology courses approach seemingly “natural” ideas such as indigeneity, race, gender, sexuality, and class as cultural constructions that change over time. They critically examine, for instance, the international division of labor, growth of the media, and global commodification of culture. Many classes apply this anthropological perspective to a variety of sources, ranging from traditional ethnographies to novels, travel literature, music, films, and new forms of electronic media. The program has a film library, which includes ethnographic and experimental films, and some recording equipment for the purpose of student research. The program also administers a student research and travel fund, the Harry Turney-High Fund, to support work on Senior Projects.

Introduction to Cultural Anthropology

Anthropology 101

Anthropology is the study of “culture,” and this course traces the history of the culture concept from the 19th century to the present, exploring anthropological approaches to “primitive” societies, group and personal symbols, and systems of exchange. Also considered: anthropology’s self-reflexive turn in the 1980s, when the discipline’s authority to represent other societies was

questioned; anthropologists' engagement in activism; and the field's more recent fascination with the nonhuman (animals, technology, the built environment, nature).

Introduction to Ethnomusicology

Anthropology 185 / Music 185

See Music 185 for a full course description.

Cultural Politics of Empire: From the Raj to Humanitarian Aid

Anthropology 207

No other colony was more prized or the object of more fantasy than India, the "Jewel in the Crown." While the course focuses on British rule in India, it frames the discussion within broader perspectives of colonialism and empire, including Edward Said's analysis of Orientalism, critical responses to it, and the ideology of liberalism that underwrote the colonial project. Also examined are new forms of rule that followed in the postcolonial period, namely the rise of development and humanitarian aid.

Ancient Peoples on the Bard Lands: Archaeological Methods

Anthropology 211

CROSS-LISTED: AMERICAN STUDIES, EUS

DESIGNATED: ELAS COURSE

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

Historical Archaeology

Anthropology 212

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, EUS, HISTORICAL STUDIES

DESIGNATED: ELAS COURSE

Excavation centers on a social and religious site nine miles north of Bard. This settlement began in 1710 as the first substantial German-speaking community in the New World. Recent evidence indicates that Native Americans visited the site before 1750 and that African Americans lived at the site by the early 1800s, if not a century earlier.

Students read case studies in addition to working at the site.

The Modern Dinosaur

Anthropology 216

CROSS-LISTED: EUS, STS

Since their ascendancy in global popular culture, dinosaurs have come to constitute a category of charismatic animals unmatched by contemporary living species. This course explores the dinosaur as object of scientific inquiry and as popular culture icon, with a focus on competitive exploration for fossils at the turn of the 20th century, rivalries between paleontologists, the rise of dinosaur philanthropy in natural history museums, and how new discoveries provoked parallel shifts in meaning and representation.

The Rift and the Nile: Anthropology, History, Culture, and the Natural World in Eastern Africa

Anthropology 218

CROSS-LISTED: AFRICANA STUDIES, EUS,

HUMAN RIGHTS

DESIGNATED: MIGRATION INITIATIVE COURSE

Africa's Great Rift Valley is the heart of a region of spectacular ecological diversity and a wide range of human cultures and modes of existence, from pastoral nomadism to urban life. The eastern branch of the Rift Valley was the site of the emergence of the human species. Today the lands that border the Rift exemplify the divisions and difficulties that confront Africa as a whole. This course examines the ways of being that endure, as well as versions of modernity emerging from war and demographic transformation.

Divided Cities

Anthropology 219

CROSS-LISTED: EUS

This course examines modern cities and everyday urban life, particularly in cities that are spatially and socially divided. The class investigates how cultural differences and political economic inequalities are reflected in geographic boundaries and other aspects of the built environment. Also addressed is how state agencies, real estate developers, activists, and residents make and remake city spaces in ways that create, reinforce, and challenge existing forms of difference and inequality. Case studies include Berlin, Rio de Janeiro, Shanghai, and Johannesburg.

State Phobia: Theories and Ethnographies of Statehood Today

Anthropology 221

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

How does the state as a modern political form shape culture, and vice versa? Why do groups (e.g., queer, Indigenous) seek recognition from the state while simultaneously mocking or being suspicious of it? The course explores how scholars define the modern state and critique its effects on contemporary societies and culture. Students then read various ethnographies, investigating the unlikely relationships between corruption, borders, railroads, time, insanity, sexuality, and science, on the one hand, and the effects of statehood and state-making, on the other.

Conservation Anthropology

Anthropology 223

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS, STS

Conservation anthropology focuses on the cultural, politicoeconomic, and legal aspects of human transformation of the natural world and its biological resources and organisms. By drawing on environmental anthropology, cultural ecology, and multispecies ethnography, it examines the interplay of nature and culture, and investigates global threats to sustainability and biodiversity. The class considers case studies that analyze the complex movement of flora, fauna, fungi, and microbes, as well as present practices for habitat preservation and ecological restoration.

A Lexicon of Migration

Anthropology 224 / GIS 224

CROSS-LISTED: AMERICAN STUDIES,

HUMAN RIGHTS

DESIGNATED: MIGRATION INITIATIVE COURSE

Migration has transformed most, if not all, contemporary nation-states into pluralist, postmigrant, and/or super-diverse polities. And it affects everyone, regardless of migratory status. This course examines the history of migration from local, national, and global perspectives, with an emphasis on the uneven economic and geopolitical developments that have produced specific forms of mobility into and through the United States. Students collaborate with similar courses at Bard Network colleges, in addition to courses in the Migration Consortium at Vassar, Sarah Lawrence, and Bennington.

Economic Anthropology

Anthropology 228

By considering economic questions across the full sweep of human experience, economic anthropology provides fresh insight into basic concepts. This course considers exchange theory, money and markets, the debate between the substantivists and formalists, analysis of inequality in production, and the new “generating capitalisms” approach, as well as anarchists, South Pacific canoe trading, British shoppers, and the anxieties of entrepreneurialism. As it makes the familiar seem strange, the class opens up new possibilities for understanding the circulations that we set into motion every day.

Problems in Human Rights

Anthropology 233 / Human Rights 233

See Human Rights 233 for a course description.

Confronting “Crisis”: Refugees, the Pandemic, and Populism in Europe

Anthropology 237

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: HSI AND ELAS COURSE

Since 2015, more than three million people from Syria and other countries have traveled to Europe, seeking refuge. This course examines the varied ways their presence has come to be viewed as a “crisis.” Topics include the surveillance, security, and bureaucratic management employed by members of the European Union to prevent and regulate refugees’ entry; techniques with which state agencies have sought to both govern and care for refugees; and populist rhetoric that has targeted them as threats to national and European integrity.

Anthropology of Religion

Anthropology 238

CROSS-LISTED: INTERDISCIPLINARY STUDY OF RELIGIONS

Anthropologists have been provoked by the phenomenon of religion from the very beginnings of the discipline. This introductory survey looks at how successive generations of anthropologists have studied and theorized practices such as ritual and sacrifice, magic and witchcraft, gift and exchange as observed in social formations from hunter-gatherer societies to the modern state. The class also thinks anew about such questions as the relationship between the religious and the

secular, and the enduring power of practices and concepts birthed in “religion.”

Social Class: Global Politics, Global History

Anthropology 241

This course aims to reveal anthropology's roots, as a field, in the general project to account for modern inequalities in wealth. Is there such a thing as social class? If so, what makes it different from caste, estate, gender, and race? How do people come to accept classed inequality, and under what conditions do they rise against it? The class seeks answers by using anthropological tools, including archaeology, ethnography, and linguistic analysis. Readings range from Marxists on African lineage systems to Labov on speech in New York department stores.

Global Culture Brokers

Anthropology 248

CROSS-LISTED: GIS

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

Travel, Tourism, and Anthropology

Anthropology 249

CROSS-LISTED: ASIAN STUDIES

The course considers how travel writing (post-cards, letters, journals, guidebooks, ethnography) reflects, as well as shapes, the experience of travel; how personal, group, and national identities have been constructed through the practice of travel; and how “home” is configured in relation to foreign places in these texts. Topics also include travel as a rite of passage, the impact of the traveler on the communities visited, and writings from exile or diaspora communities.

The Stranger in Latin America

Anthropology 254

CROSS-LISTED: LAIS

This course aims to provide an alternative view of two tropes that have structured much recent scholarship about Latin America: the encounter and the other. Students assess the stranger at the moment of conquest and as a problem in newly colonized societies, strangers as rulers, other-worldly strangers, strangers and enslavement, strangers in the city, migratory strangers, violence and the stranger, and the welcome given to strangers.

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

Anthropology 255

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: ELAS COURSE

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

Anthropology of Violence and Suffering

Anthropology 261

CROSS-LISTED: ASIAN STUDIES, GIS, GSS,

HUMAN RIGHTS, STS

The course looks at how acts of violence challenge and support modern ideas of humanity, raising questions about what it means to be human today. It reviews different forms of violence—ethnic and communal conflicts, torture, rituals of bodily pain—and examines violence as a means of producing and consolidating social and political power.

Race and Nature in Africa

Anthropology 265

CROSS-LISTED: AFRICANA STUDIES, EUS, GIS,
HUMAN RIGHTS

Western fantasies have historically represented Africa as the embodiment of a mythical, primordial wilderness. Within this imagery, nature is racialized and Africans are constructed as existing in a state closer to nature. This course investigates the racialization of nature under imperial regimes, and considers the continuing legacies in postcolonial situations.

Gender and Sexuality in the Middle East

Anthropology 267

CROSS-LISTED: GSS, HUMAN RIGHTS, MES

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

Postapartheid Imaginaries

Anthropology 275

CROSS-LISTED: AFRICANA STUDIES, GIS,
HUMAN RIGHTS

DESIGNATED: RJI COURSE

As one of the few regions on the continent charted for permanent European settlement, southern Africa has been marked by a history of violence that far surpassed normative applications of colonialism. In the wake of such turmoil, nations struggled to reinvent themselves at the moment of independence, scripting new national mythologies and appeals for unity. This course explores these contests over nationhood in the postapartheid era, focusing primarily on the experiences of Zimbabwe and South Africa.

In the Garden of Empire: Nature and Power in the Modern Middle East

Anthropology 277

CROSS-LISTED: EUS, GIS, MES, STS

“Culture” has long been a key explanatory framework for scholars studying the modern Middle

East. This course brings “nature” out of culture’s shadows and examines how ideas about nature and the natural have shaped social, scientific, and historical scholarship on, and political and cultural formations within, the region. The class considers topics such as kinship, nationalism, violence, technology, war, race, gender, sexuality, environmentalism, fossil fuels, and genetics.

The Edge of Anthropology: How Ethnographic Writing Responds to Its Subject

Anthropology 280

Although “ethnography” and “fieldwork” are terms that have become widely used in other disciplines, anthropologists are still at the cutting edge of research-based factual writing, usually about small-scale societies, both those on the periphery of the world system and those at the heart of it. The course examines a range of genres and techniques used to convey the lived experience of other cultures. Texts by Bronislaw Malinowski, Claude Lévi-Strauss, Oscar Lewis, Ruth Landes, Carlos Castaneda, Michael Taussig, Leni Riefenstahl, Katherine Boo, and others.

Gig Life: Anthropology of the “Sharing Economy”

Anthropology 289

CROSS-LISTED: HUMAN RIGHTS, STS

DESIGNATED: ELAS+ COURSE

Platform-based exchanges of goods (through Airbnb, Lyft, Uber, TaskRabbit, etc.) have arguably changed the cultural, infrastructural, and environmental conditions in which many people live and work. Some even argue that they are calling into being new forms of subjecthood. This course investigates whether, how, and to what extent this is true. It draws on case studies from the United States, China, Greece, and Israel/Palestine, as well as on precursors of the so-called sharing economies (e.g., gift exchange).

Archaeology of African American Farms and Gardens

Anthropology 290

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, EUS, HISTORICAL STUDIES

DESIGNATED: ELAS COURSE

Using archaeological methods, students learn to identify, analyze, and interpret places where

African American plant growing flourished, and contextualize them against racism in societies of the past and present. In addition to fieldwork, done in person or virtually, laboratory protocols and strategies of sampling are used to identify soil deposits with informative chemistry and microscopic remains that provide clues to plants that grew on site. Readings include literature on Jefferson's Monticello (phosphate analysis) and Poplar Forest (phytolith analysis), and other sites.

Race and the Animal

Anthropology 291

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN STUDIES, EUS, HUMAN RIGHTS
DESIGNATED: RJI COURSE

Racialization is a process grounded in dehumanization and animalization; shifting the human-animal boundary acts as a powerful tool in subjugation. At the same time, animal bodies are routinely used as vehicles for consolidating authority and reproducing racialized hierarchies. The course examines these connections between race and the animal across a broad range of historical and contemporary contexts.

Anthropology for Decolonization

Anthropology 292

CROSS-LISTED: AFRICANA STUDIES,
ASIAN STUDIES, GIS
DESIGNATED: HSI COURSE

The pandemic and protests against racism and police brutality have brought the systemic sources of these issues into sharp relief. This course addresses racial injustice by locating it within the historical and global processes of colonialism. Black liberationist leaders from W. E. B. Dubois to Angela Davis have articulated the demand for racial justice against a global canvas, in ways that underlined its continuity with the anticolonial movements of their day. Taking an anthropological approach, the class examines the effects of racialized practices of warfare, colonial administration, and exploitation.

Japan as Empire

Anthropology 293

CROSS-LISTED: ASIAN STUDIES
DESIGNATED: HSI COURSE

At its height, the Japanese Empire was one of the largest in history. Its legacy shaped and continues

to trouble Japan and former colonial territories politically and culturally. This course explores how an Asian state subjugated other Asian peoples, as it resisted and imitated the Great Powers, and proffered liberation from white colonial rule while imposing its own. It also examines what empire did to Japanese society and culture as Japan became "Western" in different ways before and after the Pacific War.

Ethnic Politics in Southeast Asia

Anthropology 312

CROSS-LISTED: ASIAN STUDIES

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

The Voice in the Machine

Anthropology 320

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS
The voice, it is assumed, provides unmediated access to the self and a direct way of making one's desires and ideas known. But the immediacy of the voice often depends upon technologies that make specific voices audible. Students explore a range of conduits that represent an original voice through technological (radio, telephone captioning, voice recorders) and human (translators, voice-over artists, spirit possession, stenographers) means.

The Politics of Infrastructure

Anthropology 323

CROSS-LISTED: EUS, HUMAN RIGHTS, STS

DESIGNATED: ELAS COURSE

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

networks, sewage pipelines, telecommunications, nuclear energy stations, and electrification.

Doing Ethnography

Anthropology 324

CROSS-LISTED: EUS, HUMAN RIGHTS

DESIGNATED: ELAS COURSE

What are the ethical stakes, practical questions, and methodological tools used in the practice of ethnography? This course is a survey of, and practicum in, ethnographic field methods, including participant observation; interviewing; archival research; and visual, sonic, textual, and spatial analysis. Also addressed: the challenges of doing fieldwork in a variety of contexts; emergent ethnographic forms and methods, such as multisited ethnography, critical moral anthropology, and Indigenous methodologies and critiques; and the ethical aspects of conducting fieldwork.

Science, Empire, and Ecology

Anthropology 326

CROSS-LISTED: EUS, STS

This seminar examines Indigenous, colonial, and postcolonial ecologies in the Pacific from the 18th to the 21st century as it traces the transformation of projects of empire to contemporary projects of species and biodiversity preservation and restoration. Students examine naval logs, field notes, and correspondence of naturalists Joseph Banks, Charles Darwin, and Joseph Hooker; and consider Australia and New Zealand as productive sites for exploring ecological colonization and decolonization, and evolving state strategies for resource management and ecological restoration.

Political Ecology

Anthropology 349

CROSS-LISTED: AFRICANA STUDIES, EUS, GIS, HUMAN RIGHTS, SOCIOLOGY, STS

Political ecology emerged in the early 1990s as a bridge between cultural ecology and political economy. Based on the idea that environmental conditions are the product of political processes, the field integrates the work of anthropologists, geographers, historians, political scientists, and sociologists. Topics include the politics of knowledge, state power, sustainable development, mapping, corporations and conservation, and multilateral environmental governance.

Contemporary Cultural Theory

Anthropology 350

CROSS-LISTED: HUMAN RIGHTS

This introduction to advanced theories of culture in contemporary anthropology is required of all program majors. In contrast to early anthropological focus on seemingly isolated, holistic cultures, more recent studies have turned their attention to conflicts within societies and to the intersection of local systems of meaning with global processes of politics, economics, and history. Students develop theoretical tools and questions for a Senior Project that makes use of contemporary theories of culture.

The Interview: Reportage, Human Rights, Literature, Ethnography, Film

Anthropology 351

DESIGNATED: ELAS COURSE

The interview is central to the practice of a wide range of disciplines and genres, including ethnographic fieldwork, human rights research, investigative journalism, creative nonfiction, and documentary film. Interview-based research forms a basis for the understanding of culture, the construction of complex narratives, and specialist forms such as life histories, testimonies, and confessions. This course combines critical analysis of interview-based writing (and audio and video recording) with the development of technical interviewing skills.

Anthropology of Brazil: Utopia, Not Paradise

Anthropology 354

CROSS-LISTED: GIS, LAIS

A gigantic economy that leads the globe in citrus, poultry, and passenger jets. A society stricken with one of the world's worst rates of income inequality. Land half-covered in forest. Home of the largest city in the Southern Hemisphere. The source of an epic literature that is hung on strings in markets and sold for pennies. Brazil, as an idea, inspires contradictory visions. This course explores the notion of Brazilian civilization, tracing the travails of emperors, socialists, plunderers, and castaways through anthropological texts, history, poetry, and primary sources.

Middle Eastern Mobilities

Anthropology 359

CROSS-LISTED: GIS, HUMAN RIGHTS, MES
DESIGNED: HSI AND MIGRATION INITIATIVE COURSE

Scholars have often viewed the Middle East as a “sending” region from which people depart in order to settle in other parts of the world. This perspective neglects how people circulate *within* the Middle East and the region’s growing significance as a “destination” for migrants, refugees, pilgrims, tourists, and other travelers from Asia, sub-Saharan Africa, Eastern Europe, and Latin America. This course examines how contemporary Middle Eastern mobilities have reconfigured discourses and practices of labor, class, citizenship, religiosity, and humanitarian assistance within and across the region.

Climate Change, Culture Change

Anthropology 362

CROSS-LISTED: EUS, HUMAN RIGHTS, MES
What does the temperature outside have to do with politics, rights, and duties? How does climate change intersect with colonialism, capitalism, and other systems that foster inequality? How is it shaping people’s senses of time, risk, and the good life? This course draws on anthropological concepts and methods to consider how climatic changes (e.g., floods, desertification, extreme weather events) are impacting cultural production and meaning making in different geographical contexts.

Economics

economics.bard.edu

Faculty: Michael Martell (director), Sanjaya DeSilva, Kris Feder, Liudmila Malyshava, Aniruddha Mitra, Gautam Sethi (CEP), Pavlina R. Tcherneva, L. Randall Wray

Overview: The basic methodological approach of economics is to analyze the ubiquitous problem of human choice among alternative uses of limited resources. Economics examines how decisions are influenced by incentives, opportunities, and resource constraints, and explores the interacting consequences of those choices in our private and public lives. The Economics Program at Bard trains

students to think critically about the economy and its social, political, and historical context. The curriculum spans different paradigms, from ecological economics to post-Keynesian economics to modern monetary theory; and different methodologies, from econometrics to economic history to game theory.

Requirements: Three economics courses are required for Moderation, including Economics 100 and two 200-level courses. At Moderation students identify an area of focus and discuss their preliminary ideas for the Senior Project. Graduation requirements include: (1) the theory sequence (*Principles of Economics*, *Intermediate Microeconomics*, and *Intermediate Macroeconomics*); (2) *Introduction to Econometrics*; (3) a course in economic history; (4) a course in economic thought; (5) at least four electives at the 200 level or above in economics, two of which must be at the 300 level (students with joint majors or interdisciplinary concentrations may replace one 300-level elective with two 300-level courses in a related discipline); (6) *Calculus I* (Mathematics 141) or the equivalent is a prerequisite for Economics 201 (*Calculus II*, Mathematics 142, is recommended); and (7) the Senior Project.

Recent Senior Projects in Economics:

“An Analysis of the Real Estate Market in China”
“A Case for the Congo: How Can Education and Agriculture Lead to Economic Development?”
“Fair Pay to Play: The Compensation Debate and the Exploitation of Black Student-Athletes”
“Universal Healthcare: Healthcare Reform and Its Effect on Labor Markets”

Courses: Students usually begin their study of economics by taking *Principles of Economics* (Economics 100). The 200-level courses typically assume knowledge of introductory theory and are of special interest to students in political studies, historical studies, sociology, philosophy, human rights, global and international studies, social policy, and environmental and urban studies. Students who have completed introductory theory are encouraged to take at least one 200-level applied course before proceeding to more advanced coursework. The 300-level Upper College courses and seminars provide advanced treatment of theory, research methodology, and

applications for moderated economics majors. Students are encouraged to construct their academic program in a sequence of cognate courses that culminates in a Senior Project.

Students contemplating graduate school in economics are encouraged to take advanced theory courses and to develop their quantitative skills with additional courses such as *Mathematical Economics* (Economics 205), *Advanced Econometrics* (Economics 329), and related courses in mathematics (*Linear Algebra, Proofs and Fundamentals, Probability*, and *Mathematical Statistics*).

Sample curricula for all areas of study are available on the Economics Program website.

Related Programs:

- For students who wish to pursue a career in the financial world, Bard offers a five-year, dual-degree program in economics and finance, which leads to both a BS degree in economics and finance and a BA degree in any other program.
- The Levy Institute of Bard College offers both a master of arts and a master of science degree in economic theory and policy. In the Levy's 3+2 program, Bard students can earn a BA and an MA or MS in five years through either of two paths. Students usually apply during the junior year.
- The Levy's 4+1 Program allows Bard graduates (usually in economics) to earn the MA in economic theory and policy with one additional year of study.

Principles of Economics

Economics 100

CROSS-LISTED: ECONOMICS AND FINANCE, EUS, GIS

An introduction to the essential ideas of economic analysis. The microeconomics component of the course develops the basic model of consumer and firm behavior (including demand and supply) in the context of an idealized competitive market and examines several ways in which the real world deviates from this model, including monopoly, minimum wages and other price controls, taxes, and government regulation. The macroeconomics component studies the aggregate behavior of modern economies and the government's ability (or inability) to use monetary and fiscal policies to

achieve economic goals such as full employment and price stability.

Economics for Planet Earth

Economics 114

CROSS-LISTED: AMERICAN STUDIES, EUS

Congress's 2019 Green New Deal observes that current U.S. crises include climate change, pollution, and environmental destruction; a four-decade trend of economic stagnation, deindustrialization, and antilabor policies; great income inequality; national security threats; and declining life expectancy, health, education, and quality of life. It calls for a massive mobilization of resources, with participation by the federal government, state and local governments, community organizations, labor unions, businesses, and families. This course explores feedback loops among these several crises and policies that address them.

Money and Banking

Economics 200

CROSS-LISTED: ECONOMICS AND FINANCE, GIS

This course examines the role of money and financial intermediaries in determining aggregate economic activity. Interactions of savers, investors, and regulatory authorities in domestic and international capital markets are analyzed, and the linkage between the financial system and the real economy is traced. The functions of central banks, commercial banks, securities dealers, and other intermediaries are covered in detail. The debate over the goals, tools, indicators, and effectiveness of monetary policy is considered in light of current economic problems. *Prerequisite:* Economics 100.

Intermediate Microeconomics

Economics 201

CROSS-LISTED: ECONOMICS AND FINANCE

Microeconomics is the study of how individual economic units (households and firms) interact to determine outcomes (allocation of goods and services) in a market setting. The objectives of the course include understanding the concepts covered in Economics 100 in terms of mathematics; studying advanced topics such as choice under uncertainty and information asymmetry, which have traditionally relied on mathematics for illustration of ideas; and learning how to use mathematics to conduct in-depth economic

analysis. *Prerequisites:* Economics 100 and Mathematics 141.

Intermediate Macroeconomics

Economics 202

An introduction to the main models used by macroeconomists to analyze the way economies behave. Students examine models that explain long-run economic growth, economic theories concerning recessions and booms, and the role of governments in affecting the long- and short-term economic prospects of their countries. Theoretical knowledge is applied to a range of current economic issues.

Game Theory

Economics 203

CROSS-LISTED: ECONOMICS AND FINANCE, EUS, GIS, POLITICAL STUDIES

Game theory is the study of how rational actors behave when they know that their actions hold consequences, not just for themselves but for others—and how they, in turn, are affected by the actions taken by others. As the applicability of the discipline extends far beyond the analysis of economic behavior, the course introduces the basics of game theory and then examines a wide variety of applications from economics, political science, and environmental studies.

National Economic Policy

Economics 204

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

Mathematical Economics

Economics 205

An introduction to the use of elementary calculus and linear algebra in economic theory. This course provides the basic mathematical skills necessary to approach professional economics literature. The

emphasis is on formulating economic problems and building economic models in mathematical language. Applications are based upon simple micro- and macroeconomic models. *Prerequisites:* Economics 100 and calculus.

Local Community Currencies

Economics 209

DESIGNATED: ELAS COURSE

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

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

Early History of Economic Thought

Economics 210

CROSS-LISTED: GIS, STS

This course follows the development of Western economic thought through the early 20th century, asking: What problems did economic philosophers seek to resolve? How did economics emerge as a distinct discipline? How did theory respond to changing economic and political environments? Have the ideas of economists influenced the course of history? Readings from the Physiocrats, Hume, Mill, and Adam Smith. *Prerequisite:* Economics 100.

History of Economic Thought: 20th Century

Economics 211

Students explore the ideas of the greatest economic thinkers of the 20th century, including Marshall, Keynes, Hayek, Sraffa, Veblen, Schumpeter, Galbraith, and Nobel Prize recipients Samuelson, Friedman, Sen, Stiglitz, and Krugman. Also considered: schools of thought such as the New Keynesians, post-Keynesians, and New Classical; and issues like the business cycle, unemployment, free markets, and the role of governments.

Health Economics

Economics 212

The course covers theories of the production, supply, and demand for health and health care services, with a special emphasis on the theoretical implications for U.S. policy. The determinants and implications of health care services are approached through neoclassical as well as heterodox schools of economic thought. The course endeavors not to provide a set of “facts” regarding health provisioning in different contexts, but to equip students with the analytical tools necessary for intellectual engagement in research and debates surrounding the economics of health.

Economic Transition from Socialism to a Market-Based Economy

Economics 213

CROSS-LISTED: GIS, RES

The course investigates the causes of the collapse of the socialist system in the countries of the former Soviet Union and Central and Eastern Europe, and then identifies similarities and differences in the economic environments of these seemingly homogeneous countries. Students analyze the economic challenges associated with the transition process as well as policy tools that the countries have used to address these challenges. The impact of the economic transformation on social indicators, such as income distribution, poverty, education, and health, is also addressed.

Labor Economics

Economics 214

CROSS-LISTED: AMERICAN STUDIES, GSS

DESIGNATED: HSI COURSE

The course focuses on the economic forces and public policies that affect employment and wages. Theoretical models of labor markets and how well they hold up to real-world empirical data are examined, as are topics such as labor demand and supply, minimum wage laws, theories of unemployment, family and life cycle decision making, efficiency wage theory, compensating wage differentials, worker mobility and migration, unions, and discrimination. *Prerequisite:* Economics 100; Economics 201 and a statistics course are also recommended.

Asian Economic History

Economics 218

CROSS-LISTED: ASIAN STUDIES, GIS

A survey of the events and circumstances that shaped the economic landscape of modern Asia. The course begins in the 19th century, when European contact initiated a process of dramatic change, Japan began a process of modernization, China confronted a series of internal conflicts and external threats, and much of the rest of the continent was absorbed into the colonial economy. Attention is also paid to the trajectories of economic change during the 20th century and various economic models pursued in the region.

Economic Development

Economics 221

CROSS-LISTED: AFRICANA STUDIES, ASIAN STUDIES, EUS, GIS, HUMAN RIGHTS, LAIS, STS

After introducing various definitions of economic development, the course is divided into three parts: the first explores key manifestations of development, such as economic growth, industrialization, urbanization, globalization, inequality, and poverty; the second looks at institutional determinants of development, including markets, political systems, and culture; and the third part deals with policies designed to address specific development goals, such as providing education, promoting gender equity, or expanding access to financial markets. *Prerequisite:* Economics 100.

International Trade

Economics 223

CROSS-LISTED: ECONOMICS AND FINANCE, GIS

An introduction to economic theories and concepts that help us understand why nations trade, who benefits and who loses from trade, and why trade is regulated. Each week, a question is posed, based on class interests—e.g., Does free trade contribute to the widening gap between rich and poor? Should the United States ban clothing imports from sweatshops in Bangladesh?—and theoretical tools are used to help answer it.

Economic Perspectives

Economics 225

Why do economists disagree? As economic systems have evolved, so have the theories used to explain them. Since Adam Smith, economists have

used different assumptions, models, and methodologies to study the role of markets, states, and institutions in the process of social provisioning. This course surveys diverse traditions in economics, competing paradigms, and several distinct approaches, including classical, institutionalist, post-Keynesian, Marxist, feminist, and green.
Prerequisite: Economics 100.

Urban Economics

Economics 226

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

The Right to Employment

Economics 227

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EUS, HUMAN RIGHTS, SOCIOLOGY
DESIGNATED: RJI AND HSI COURSE

In 1944, President Roosevelt warned, "People who are hungry and out of a job are the stuff of which dictatorships are made." Today, the COVID-19 crisis and mass unemployment have once again exposed pervasive pathologies in the economy, such as inequality, poverty, and discrimination that reproduce systemic racial, gender, and environmental injustice. This course traces the history of the struggle to secure the right to employment for all. Students read legislative documents, economic analyses, policy proposals, and program reviews.

Introduction to Econometrics

Economics 229

CROSS-LISTED: ECONOMICS AND FINANCE, EUS, GIS

The course explores the tools economists use to summarize and interpret data. The first half introduces the concepts of random variables, probability distributions, sampling, descriptive statistics,

and statistical inference. The second half focuses on simple and multiple regression analysis. Students learn how to organize and analyze data using Excel and Stata, interpret published research, and carry out an empirical research project. *Prerequisites:* Economics 100 and precalculus.

Controversies in Monetary Economics

Economics 233

CROSS-LISTED: EUS

A look at current controversies in monetary theory and policy. Students examine both the mainstream and heterodox approaches to each. Mainstream approaches include monetarism, New Classical, New Keynesian, and the New Monetary Consensus. Heterodox approaches include post-Keynesian (endogenous money and circuit approaches), Marxist, and institutionalist. The class concludes with a detailed examination of Modern Money Theory, which combines various strands of heterodoxy while also including contributions from historical, legal, and anthropological research.

Fintech Revolution

Economics 234

Innovations in financial technology have exploded in the past two decades. The emergence of distributed ledger technology, blockchains, cryptocurrencies, crowdsourcing, and smart contracts have the potential to transform our financial and monetary system. Fintech start-ups promise to democratize financial services by banking the unbanked, reducing costs for micropayments, cutting out the middle man, reducing corruption, and unbundling core financial services. The class disentangles the hype over the fintech revolution while pointing out how these new decentralized technologies can be applied more broadly to a variety of social systems.

Ecological Economics

Economics 242

CROSS-LISTED: EUS

The field of ecological economics (ECE) draws upon physics, ecology, and other natural and social sciences as well as economics. It views the economy as "an open subsystem of a larger ecosystem that is finite, nongrowing, and materially closed (though open with respect to solar energy)." The positive analyses of ECE are

motivated by three normative social goals: (1) efficient allocation of scarce resources, including those that do not pass through markets; (2) justice in distribution; and (3) an ecologically sustainable scale of economic activity.

Behavioral Economics

Economics 243

CROSS-LISTED: PSYCHOLOGY

An introduction to behavioral economics, which combines the use of economic tools with insights from psychology to better understand human behavior. The two primary findings of behavioral economics, that people are not always fully rational and that people are usually nice, is applied to understand phenomena such as cooperation, behavior in the context of risk, determinants of happiness, and savings and planning behavior, with the primary goal of better understanding and designing public policy. *Prerequisite:* Economics 100 or permission of the instructor.

Foundations of Finance and Investments

Economics 291 / Economics and Finance 291

See Economics and Finance 291 for a description.

Macroeconomic Stability

Economics 304

This seminar examines the nature of economic instability and financial crises in modern history and the Keynesian contributions to macroeconomic stabilization policy. The class explores John Maynard Keynes's investment theory of the business cycle and Hyman P. Minsky's financial theory of investment, as well as the controversial question of government intervention. Topics of discussion also include economic policies that deal with problems such as inflation, unemployment, poverty, and financial crises; and the relative effectiveness of monetary and fiscal policies. *Prerequisite:* Economics 202.

Industrial Organization

Economics 317

CROSS-LISTED: EUS

Industrial organization is the study of how industries function and firms interact within an industry. While this is part of the general agenda of microeconomics, industrial organization distinguishes itself by its emphasis on the study of firm behavior in imperfectly competitive markets. This course

investigates how firms acquire market power or the ability to influence the price of their product, the strategic behavior of firms that possess market power, and the effect of policy intervention in such industries.

Developing Cities

Economics 319

CROSS-LISTED: EUS, GIS

Economic theorists and policy makers have long worked under the assumption that developed economies are urban and industrial while developing economies are rural and agricultural. This historical dichotomy is no longer meaningful. Today, a majority of the world's people live in urban areas; already, 22 of the 27 urban areas that have more than 10 million people are in developing economies. The seminar is organized around student-led research on themes such as spatial patterns of growth; urban inequality; infrastructure and urban renewal; and congestion and other environmental problems.

Seminar in Economic Development

Economics 321

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

Why have so many developing countries (e.g., Mexico, Turkey, China, South Africa, Malaysia) found it difficult to transition from middle-income to high-income economies, a phenomenon known as the "Middle Income Trap"? Why have many developing countries struggled to deliver basic public services (e.g., education of girls, clean water, malaria vaccines) to a large portion of their populations? The class examines these questions from historical, institutional, microeconomic, and macroeconomic perspectives. *Prerequisites:* Economics 100 and 229.

Seminar in International Economics

Economics 324

CROSS-LISTED: GIS

This seminar covers international trade (real or "physical" flows) and international finance (monetary or financial flows). Questions addressed include: Why do countries engage (increasingly) in trade? Does trade benefit everybody? Equally? Should trade flows be managed and, if so, do quotas, subsidies, and tariffs make sense? What are the roles and effects of institutions such as the Federal Reserve and International Monetary Fund?

Students apply the tools and models of international economics to think analytically and critically about real-world situations. *Prerequisite:* Economics 202.

Advanced Econometrics

Economics 329

Econometrics is the artful blending of economic theory with statistics. Economic theory helps us develop behavioral hypotheses, while statistics help test these hypotheses. This course provides a rigorous treatment of regression analysis. Topics include models and tests that deal with violations of classical assumptions, time series, panel data, structural models, and limited dependent variables. In research projects and assignments, students use STATA to analyze real-world data.

Prerequisite: Mathematics 141 and Economics 229, or permission of instructor.

International Migration

Economics 331

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

A look at transglobal migration as an economic phenomenon, with a primary focus on human movements in the era of globalization. Questions considered: Who migrates, and why? What are the consequences for the societies they leave behind and those they go to? To what extent does the economic impact of immigration determine native perception of immigrants, and what role do these perceptions play in framing policy?

Prerequisites: Economics 100 and 229.

International Macroeconomics and Finance

Economics 337

CROSS-LISTED: ECONOMICS AND FINANCE, GIS

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

Seminar in the Economics of Discrimination

Economics 338

DESIGNATED: DASI COURSE

This course explores the process through which differences in earnings manifest, the impact of these differences on wealth and well-being, and the role of discrimination in generating unequal outcomes in labor markets.

Women and the Economy

Economics 354

CROSS-LISTED: GSS

The first objective is to introduce different theoretical approaches and methodologies for analyzing labor markets, household production, pay practices, and other economic outcomes that specifically affect women. The second is to use the different theoretical lenses for analyzing key policy questions, such as pay differentials, discrimination, unpaid care burden and labor force participation, comparable worth policies, and globalization's impact on women.

Contemporary Developments in Finance

Economics 390

CROSS-LISTED: ECONOMICS AND FINANCE

This seminar contrasts the analysis of financial economics with the coverage it receives in the media. The news stories are almost always connected with people, yet traditional finance theories concentrate on efficient markets and predictable prices that are determined by the concept of present value, rates of return, and analysis and pricing of computable risks. Human behavior has no place in these theories. This course challenges that view, examining the influence of economic psychology in the decision-making process of various agents and in market dynamics.

Corporate Finance

Economics 391 / Economics and Finance 391

Capital is a scarce resource. Access to capital and its efficient use are critical to business success. This course discusses how capital can be raised and allocated within corporations to the advantage of corporate shareholders. Topics include the allocation of capital for investments, measurement of the opportunity cost of capital, capital structure, cash-distribution policy, corporate restructuring, and long-term financing. At the end of the course, students know how to value a company.

Economics and Finance

economics.bard.edu/econfinance

Faculty: Sanjaya DeSilva (director), Liudmila Malyshava, Aniruddha Mitra, Dimitri B. Papadimitriou, Pavlina R. Tcherneva, L. Randall Wray

Overview: The Bard Economics and Finance Program, established in the fall of 2007, is a five-year BS/BA dual-degree program. Students receive both a BS degree in economics and finance and a BA degree in an academic program other than economics. The program is designed to meet the needs of students who wish to achieve a broad education in the liberal arts and sciences even as they prepare themselves for careers in the financial world.

Requirements: The BS/BA program requires 160 credits; the student must fulfill all general educational requirements of the College's BA program. The BS degree will not be awarded unless the student also receives the BA degree. However, a student may elect to step out of the program, continuing in the BA program. Hence, the dual-degree program is structured to allow all requirements for the BA to be met within four years. Candidates for the dual degree must complete 56 credits in economics and finance, comprising the core courses of the program: *Principles of Economics; Foundations of Finance and Investments; Money and Banking; Intermediate Microeconomics; Mathematical Economics; Accounting; Industrial Organization; Introduction to Econometrics; Seminar in International Economics; Advanced Econometrics; Contemporary Developments in Finance; and Corporate Finance.*

Students are required to complete a Senior Project relating to finance.

Recent Senior Projects in Economics and Finance:

- “The Closed-End Fund Paradox in Country Funds: A Conventional and Behavioral Perspective”
- “Forecasting Error in the Economic Assumptions by the Social Security Administration”
- “A Microdata Analysis of the Gender Pay Gap in South Korea”
- “Testing the Predictive Power of Equity Valuation Metrics: A Minskyan Approach”

Accounting

Economics and Finance 190

This course surveys financial and managerial accounting. Topics covered: the concepts and methods of financial accounting, following generally accepted accounting principles; the effects of alternative principles on the measurement of periodic income and financial status; recent changes in accounting methods, such as those stimulated by manufacturing advances; and concerns about ethical standards.

Foundations of Finance and Investments

Economics and Finance 291 / Economics 291

This course explores the foundations of the pricing of financial instruments, and the structure and organization of financial markets. Methods are developed to analyze and measure financial performance, price stocks and bonds, evaluate portfolios, and understand financial derivatives as they relate to financial data. Additional topics include the investment decision-making process, trading practices, risk assessment, and diversification. This course involves a substantial amount of statistical analysis and calculation, but no prior knowledge of statistics is required.

Corporate Finance

Economics and Finance 391 / Economics 391

See Economics 391 for a full course description.

Historical Studies

historicalstudies.bard.edu

Faculty: Gregory B. Moynahan (director), Richard Aldous, Myra Young Armstead, Leon Botstein, Omar Cheta, Christian Ayne Crouch, Robert J. Culp, Jeanette Estruth, Tabetha Ewing, Cecile E. Kuznitz, Sean McMeekin, Joel Perlmann, Miles Rodríguez, Drew Thompson, Wendy Urban-Mead (MAT), Rupali Warke

Overview: The Historical Studies Program focuses primarily, but not exclusively, on political, social, economic, and cultural aspects of history. The program encourages students to examine history through the prism of other relevant disciplines (sociology, anthropology, economics, philosophy) and forms of expression (art, film, drama, literature, architecture). The program also introduces a

variety of methodological perspectives used in historical research and philosophical assumptions about men, women, and society that underlie these perspectives.

Areas of Study: Study plans can be divided into the following categories: national, regional, or local history (for example, American, European, Asian, Russian); period-oriented history (ancient, medieval, early modern, modern); and topical specializations (environmental history, urban history, diplomatic history, ethnic history, African American history, history of gender and sexuality, history of ideas, history of science and technology). Individual study plans may be further subdivided into specific areas of concentration.

Requirements: In the Lower College, students are expected to take three or four history courses covering different regions and time periods and using a variety of research methodologies. Students are required to take a global core course before graduation, and preferably before Moderation. For Moderation, students are required to submit the standard two short papers and a paper responding to an assigned reading. By the time of their graduation, students must have completed between six and eight history courses covering at least three world regions and one period prior to 1800. These should include one course focused on issues of historiography. As part of the preparation for their Senior Project, Upper College students should take two 300-level seminars; one of these should be a Major Conference taken in the junior year that culminates in a substantial research project.

Recent Senior Projects in Historical Studies:

- “Graft and Slime in New York City: Exploring the Impact of Organized Crime on the Nullification of the 18th Amendment”
- “Neither Dead nor Alive: Lebanon’s Missing and Forcibly Disappeared Persons”
- “Origins of the Government Shutdown: The American Budget’s Greatest Inefficiency”
- “Warrior Pride: General MacArthur vs. the State”

Courses: The course descriptions begin with 100-level introductory classes and continue through 300-level research seminars. Tutorials and Major Conferences are also offered regularly; recent

examples include *Anarchism*, *Critical Geography*, and *The Decision to Drop the Bomb*.

Revolution

History 101

The class analyzes some of the most iconic and influential revolutions in world history, including the French Revolution of 1789, the Bolshevik Revolution of 1917, and China’s Communist Revolution of 1921–49. Other revolutionary events examined include the German Peasant Revolt of 1525, China’s Cultural Revolution, protests by students and intellectuals that rocked Europe in 1968, and the “velvet revolutions” and near revolutions that transformed state socialism in 1989.

Europe from 1350 to 1815

History 101

Who made “Europe?” How did power, wealth, and literacy spread north and westward from the ancient Near Eastern and Mediterranean worlds? How did two new religions, Christianity and Islam, become established politically? How, despite recurring famines and epidemics, did the “Little Ice Age” (1300–1815) yield the Renaissance, the scientific revolution, and the Enlightenment? What is the connection between the Atlantic slave trade and the Industrial Revolution? Students read historians and historical sources to debate answers to these and other questions.

Scientific Literature

History 109

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

Colonial Latin America since Conquest

History 110 / LAIS 110

See LAIS 110 for a full course description.

Three Cities: An Introduction to the Urban Histories of Lagos, Nairobi, and Johannesburg

History 112

CROSS-LISTED: AFRICANA STUDIES, EUS, GIS

This course traces the development of Lagos, Nairobi, and Johannesburg, beginning with people's first encounters with the concept of the "city" (before 1850). Students explore the impact of colonization, apartheid, and globalization in the postindependence era, looking at each of the cities through the perspectives of the people who participated in their construction.

The Culture of Yiddish

History 115

CROSS-LISTED: JEWISH STUDIES, RES

Yiddish was the primary language of European Jewry and its emigrant communities for nearly 1,000 years. This course explores the Yiddish language and literature as well as the role of Yiddish in Jewish life. Topics include the sociolinguistic basis of Jewish languages; medieval popular literature for a primarily female audience; the role of Yiddish in the spread of *Haskalah* (Jewish enlightenment); attempts to formulate a secular Jewish identity around the Yiddish language; and contemporary Hasidic (ultra-Orthodox) culture.

Assignments in English translation.

Introduction to Media

History 116

DESIGNATED: EXPERIMENTAL HUMANITIES

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

Inclusion at Bard

History 117

DESIGNATED: ELAS COURSE

Colleges have clearly served as stepping-stones, remediating against racial inequalities by providing pathways toward upward mobility for Blacks and other minorities. At the same time, recent disclosures by Brown and Georgetown Universities of, respectively, a founder's fortune made in the trans-Atlantic slave trade and the sale of slaves to pay off antebellum debts exemplify the role played by institutions of higher learning in reproducing racial and other social hierarchies. This course explores how these contradictory dynamics have manifested themselves at Bard by reviewing the College's evolving admission policies and the experiences of alumni/ae of color.

War and Peace: International History

History 120

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

20th-Century Britain

History 122

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

The Widow at Montgomery Place in the 19th Century

History 123

CROSS-LISTED: AMERICAN STUDIES

DESIGNATED: ELAS COURSE

In 1802, Janet Montgomery began to convert her 380-acre riverfront property from a "wilderness"

into a “pleasure ground.” This transformation reflected prevailing ideas about the ideal aesthetic relationship between humans and nature as well as emerging notions regarding scientific agriculture. Development of the property also mirrored contemporary social and cultural conventions, as the estate was populated by indentured servants, tenants, slaves, free workers, and elites. This course approaches Montgomery Place as a laboratory for understanding social hierarchies, cultural practices, and evolving visions of nation and “place.”

Introduction to Modern Japanese History

History 127

CROSS-LISTED: ASIAN STUDIES, GIS, GSS

In the mid-19th century, Japan was beleaguered by British and American imperialism and rocked by domestic turmoil. How, then, did it become an emerging world power by the early 20th century? Why did Japan’s transformation during the late 19th and early 20th centuries lead to the wars of the 1930s and 1940s, and what factors explain its postwar growth and renewed global importance?

Urban American History

History 129

CROSS-LISTED: AMERICAN STUDIES, ARCHITECTURE, EUS

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

The Ottomans and the Last Islamic Empire

History 134

CROSS-LISTED: GIS, MES

After World War I, the Ottoman Empire disappeared from the world scene. In its place arose numerous states, which today make up the Middle East and parts of Eastern Europe. In these states, memory of the empire is alive and well; it is in relation to the Ottoman legacy that national identities were constructed and claims to national

borders settled (or not). Topics discussed include the empire’s origins, its Islamic and European identities, everyday life under the Ottomans, and the emergence of modern Turkey.

History of the United States in the 20th Century

History 136

CROSS-LISTED: AMERICAN STUDIES

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

A Haunted Union: 20th-Century Germany and the Unification of Europe

History 141

CROSS-LISTED: GERMAN STUDIES, HUMAN RIGHTS

A history of the German-speaking lands from Napoleon’s dissolution of the Holy Roman Empire in 1806 through the development of the German state in 1871, the cataclysmic initiation by this state of the two 20th-century World Wars, and the creation of the new political entity of the European Union. A guiding theme is the paradox that even as Germany is perhaps the most “modern” of European states, it has been haunted since its inception by its past.

Britain since 1707

History 142

CROSS-LISTED: GIS

An examination of the complex history of Great Britain from its inception in 1707 to the multicultural society of today. Fully integrating the experience of England, Scotland, Ireland, and Wales, as well as the British Empire, the class considers the evolution of a nation and its people, reading seminal texts and asking to what extent Britain and varieties of “Britishness” lived up to the aspiration to be “great and free . . . the envy of them all.”

European Diplomatic History

History 143

A survey of the major developments in European diplomatic history between the Treaty of Westphalia and the outbreak of World War I. Key themes: the changing nature of diplomacy and international order; the rise of the nation-state and standing armies; war finance and the bond market; and the French Revolutionary upheaval, the Industrial Revolution, and ideological responses to them (e.g., liberalism, nationalism, conservatism, socialism, and anarchism).

History of the Experiment

History 144

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS

The scientific method and the modern form of the scientific experiment are arguably the most powerful inventions of the modern period. Although dating back, in its modern form, to the 16th century, the concept of the experiment as an attempt to find underlying continuities in experience goes back to earliest recorded history. The class looks at different epochs' definitions of experiment, focusing on the classical, medieval, and Renaissance eras to the present. Texts by Aristotle, Lucretius, da Vinci, Leibniz, Newton, Darwin, Curie, Tesla, Einstein, McClintock, others.

The Business of Drugs in America

History 145

CROSS-LISTED: AMERICAN STUDIES, POLITICAL STUDIES, STS

From coffee to cocaine, sugar to cannabis, and alcohol to Adderall, drugs have been a major industry in the United States. This course examines the history of buying and selling substances that change the way the body acts or feels. Questions addressed: How and why have people used drugs in the past? What makes something legal or illegal? What role does the government have in regulating them? What is the relationship between the open market and black market?

Latin America: Independence/ Sovereignty/Revolution

History 152

CROSS-LISTED: GIS, HUMAN RIGHTS, LAIS

A historical survey of Latin America, one of the world's most diverse regions, with a focus on the often traumatic transformations and transitions

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

Diaspora and Homeland

History 153

CROSS-LISTED: AFRICANA STUDIES, GIS,

HUMAN RIGHTS, JEWISH STUDIES

DESIGNATED: ELAS AND HSI COURSE

The concept of diaspora, a deeply resonant way of thinking about group identity and its relationship to place, is a longstanding historical phenomenon. Homelands, in turn, have taken on meanings in the imaginations and lived experience of migrant populations, particularly when technological and transportation innovations facilitate links with native lands. Students read theoretical works and examine case studies of diasporic populations from ancient times to the present, including the longest-lived diasporic minority group, the Jewish people, and Black African-descended people since the transatlantic slave trade.

The Victorians

History 155

CROSS-LISTED: VICTORIAN STUDIES

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

History of Technology and Economy: The Era of Hydrocarbon Economy

History 161

CROSS-LISTED: EUS, STS

The course begins by examining how technology first came to be defined during the 18th century within such diverse activities as agriculture, time measurement, transport, architecture, and warfare. It then addresses how institutional forces

such as law, academia, business, and government came to define and influence technological change during the industrial revolution; and concludes with recent approaches to the history of technology. Case studies include the bicycle, nuclear missile targeting, public health statistics, and the birth control pill.

Technology, Labor, Capitalism

History 180

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

Jews in the Modern World

History 181

CROSS-LISTED: JEWISH STUDIES

DESIGNATED: HSI COURSE

In the modern period, Jews faced unprecedented opportunities to integrate into the societies around them as well as anti-Semitism on a previously unimaginable scale. In response to these changing conditions they reinvented Jewish culture and identity in radically new ways. This course surveys the history of the Jewish people from their expulsion from Spain to the establishment of the state of Israel. It examines such topics as acculturation and assimilation, Zionism, the Holocaust, and the growth of the American Jewish community.

Inventing Modernity: Peasant Commune, Renaissance, and Reformation in the German and Italian Worlds, 1291-1806

History 184

CROSS-LISTED: GERMAN STUDIES, ITALIAN STUDIES

Using Jacob Burckhardt's *The Civilization of the Renaissance in Italy* as its starting point, this course examines the role of the drastic upheavals of the early modern period in defining the origins of such institutions as capitalism, political individuality,

religious freedom, democracy, and the modern military. Also addressed is the historiography and politics surrounding the “invention” of the Renaissance in the late 19th century and Burckhardt's relation to von Ranke, Schopenhauer, and Nietzsche.

The Making of the Modern Middle East

History 185

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

An introduction to the major transformations of the Middle East from the late 18th century to the present. Topics include reform movements in the Ottoman Empire, European imperialism, nationalist movements (including the Arab-Israeli conflict), political Islam, military intervention, and the Arab Spring (and its aftermath). The course emphasizes the interactions among society, culture, and politics, with particular attention paid to such social and cultural aspects as gender, labor, popular culture, and forms of protest.

The Age of Extremes: Modern European History since 1815

History 192

CROSS-LISTED: GIS

This course employs methodologies and historiographies ranging from gender and demographic history to diplomatic and military history. It offers both an in-depth presentation of key aspects of modernity and a survey of contemporary historiography. Among the key issues discussed are the relation of the Industrial Revolution to the creation of new institutions of invention and patent, the role of institutional structure in diplomacy, and the effect of new mass media on citizenship.

From the New Deal to the Green New Deal: Liberalism and Conservatism in the United States

History 193

CROSS-LISTED: AMERICAN STUDIES, EUS,

POLITICAL STUDIES

DESIGNATED: HSI COURSE

What are the policy trends that have forged the modern American experience? What political frameworks have mobilized coalitions, animated representatives, and changed governance in the 20th- and 21st-century United States? How do presidential administrations communicate and connect broad and sometimes divergent policy

goals? Why does the United States have only two major political parties? What is the role of parties in articulating modern American liberalism and conservatism? This course explores major historical moments in, and relationships between, the diverse political traditions of the United States.

James Bond's World

History 2007

The character of James Bond has played a defining role in creating our understanding of what it means to be a spy and an Englishman. This course looks at the reality behind the fiction of one of Britain's most enduring exports, as well as the author who created him and the context of the postwar world. Background reading: Ian Fleming's *The Blofeld Trilogy* and Simon Winder's *The Man Who Saved Britain*.

Alexander the Great

History 201 / Classics 201

Alexander the Great changed the world more completely than any other human being, but did he change it for the better? How should Alexander himself be understood—as a tyrant of Hitlerian proportions, a philosopher-king seeking to save the Greek world from self-destruction, or a deluded madman? Such questions remain very much unresolved among modern historians. This course examines the ancient sources concerning Alexander and as much primary evidence as can be gathered.

History of New York City

History 2014

CROSS-LISTED: AMERICAN STUDIES, EUS

A history of New York City from its founding as a Dutch colony, with special emphasis on the 19th and 20th centuries, when the city was transformed by immigration and rose to prominence as a global economic and cultural capital.

Russia under the Romanovs

History 203

CROSS-LISTED: GIS, RES

A survey of Russian history during the reign of the Romanov dynasty from 1613 until the abdication of Tsar Nicholas II in 1917. Key themes include military history and imperial expansion, autocracy and its critics, Russia's allegedly "belated" economic modernization, serfdom and land reform, the

long-running argument over Russian identity between "Westernizers" and Slavophiles, and the origins and nature of Russian political radicalism.

Anti-Semitism/Racism/Liberalism

History 208

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS, JEWISH STUDIES, POLITICAL STUDIES

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

Crusading for Justice: On Gender, Sexuality, Racial Violence, Media, and Rights

History 210

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

DESIGNATED: HSI COURSE

This course focuses on the activism of journalist Ida B. Wells, daughter of two American slaves. She campaigned against lynching in the late 19th and early 20th centuries, exposing it as state-sanctioned, extralegal violence against black men and women. She also challenged the legal double standards that erase the victimization of Black women and the sexual agency of white women. Her work reveals the matrix of more than a century of Black feminist thought, critical race theory, and civil and human rights activism.

Latin Americans in the United States

History 2101

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

DESIGNATED: MIGRATION INITIATIVE COURSE

This course examines the lives of people of Latin American descent in the United States, closely considering questions of race, ethnicity, nationality, and the roles of migration and intergenerational settlement in the formation of diverse identities. Themes include the meanings, identities, and ontologies of Latin American-origin

peoples; the uses of multiple languages and concepts, including self-descriptions and external categorizations such as Latina, Latino, and Latinx; cultural appropriation versus appreciation; and maintenance of cultural continuity through colonization, migration, and settlement.

High Middle Ages

History 2111

CROSS-LISTED: MEDIEVAL STUDIES

With a focus on Europe and the Middle East (with glances to Asia and North Africa) from the first millennium through the 14th-century Black Death, the course asks: How did towns change and a middle class emerge in Western Europe? How did capitalist cultures develop, linking East and West? How did universities complement or challenge the status quo in Europe? How did political patronage sustain ancient philosophy in the Muslim world? And how did medieval climate, technology, and epidemic transform Asia, the Middle East, and Europe?

Plague!

History 2116

The cry "Plague!" has struck fear among people around the world from antiquity to the present. What is plague? How has it changed history? Starting with Camus's metaphorical evocation of plague in a modern North African city, this Upper College seminar examines the historical impact of plague on society. Readings include literary works by Camus, Boccaccio, Manzoni, and Defoe; historical and philosophical analyses by ancients Thucydides and Lucretius; and contemporary literature on history, biology, and public health.

Soviet Russia

History 2118

CROSS-LISTED: GIS, POLITICAL STUDIES, RES

This course examines the Russian Revolution and Civil War; the new economic policy and succession struggle after Lenin; the major phases of Stalinism; the "Great Patriotic War" (WWII) and the onset of the Cold War; "soft repression" and the growth of the Soviet bureaucratic elite of cadres under Leonid Brezhnev; Alexei Kosygin's reforms and efforts to improve Soviet economic performance; Soviet foreign policy; the economic crisis of the 1980s; and, ultimately, the collapse of the Soviet Union.

The Arab-Israel Conflict

History 2122

CROSS-LISTED: GIS, HUMAN RIGHTS,

JEWISH STUDIES, MES

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

From Analog to Digital: Historical and Documentary Photography in Africa and the Diaspora

History 2123

CROSS-LISTED: AFRICANA STUDIES, ART HISTORY AND VISUAL CULTURE, HUMAN RIGHTS

Key themes include photography's role in shaping historical knowledge and the representation of Africa and its peoples, the appropriation of image making into African creative practices and daily life, the politics of exhibition and archiving, and the ethics of seeing war and social justice. Students design a historical photography exhibition, and, over the course of the semester, they have the opportunity to interact with leading photography curators, photojournalists, and art photographers who have spent time in Africa.

Immigration in American Politics

History 213

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, HUMAN RIGHTS, SOCIOLOGY

DESIGNATED: MIGRATION INITIATIVE COURSE

Dreamers and DACA (Deferred Action for Childhood Arrivals), illegal aliens, dangerous Muslims, fear for jobs, "populism" gone rampant. During and since the 2016 presidential election, immigrants and immigration policy have played a central role in American political debate (with many apparent parallels in Europe). This course tries to specify what is novel in the American case—and what is not so new. Class readings focus on historical accounts of the immigrant in American politics as well as emerging understandings of the present instance.

Comparative Atlantic Slavery

History 2134

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EUS, HUMAN RIGHTS, LAIS
Forced labor (indentured and enslaved) underpinned the early modern Atlantic world and built the Global North. A wide variety of societies emerged from this crucible of contested and changing cultural practice. This course focuses on the African and Indigenous Atlantics as it considers the comparative development of early modern slavery, enslaved resistance, and late 18th-/early 19th-century processes of emancipation. Also discussed are the implications of how modern states write or remember these histories and the ways in which racial capitalism perpetuates early modern inequities.

Reason and Revolution: European Intellectual History to 1870

History 2136

CROSS-LISTED: STS

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

Jewish Women and Men: Gender Roles and Cultural Change

History 2137

CROSS-LISTED: GSS, JEWISH STUDIES

DESIGNATED: HSI COURSE

This course draws on both historical and memoir literature to examine the lives of Jewish women and men and their changing cultural, social, economic, and religious lives across the medieval and modern periods. Topics of discussion include issues relating to women and gender in Jewish law, women's religious expression, marriage and family patterns, the differing impact of enlightenment and secularization on women in Western and Eastern Europe, the role of women in the Zionist movement, and gendered images of Jews in American popular culture.

Atlantic North America, 1492–1805

History 2139

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

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

Harlem, Bronzeville, South Central

History 2142

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, EUS

While pockets of African American residential concentration have existed in American cities since the colonial period, the Black ghetto—relatively large, dense, and racially monolithic—has been a feature of the U.S. urban landscape only for the past century. This course addresses the cultural, social, economic, and political factors that created, and sustain, these areas. Case studies focus on Harlem, Chicago's Bronzeville, and Los Angeles's South Central sections.

A History of the Modern Police

History 222

CROSS-LISTED: AMERICAN STUDIES,

FRENCH STUDIES, GIS, HUMAN RIGHTS

The course investigates the invention and evolution of the police from the late 17th century to the present, focusing largely on France, Britain, and the United States. The class considers the development of the police as an expression of sovereign right and of citizens' rights, from enforcer of the king's will to public servant.

Radio Africa: Broadcasting History

History 2237

CROSS-LISTED: AFRICANA STUDIES,

EXPERIMENTAL HUMANITIES, GIS, HUMAN RIGHTS

The radio was critical to Africa's colonization and decolonization. While colonial authorities used radio to broadcast news and transmit governing

strategies, local African communities sometimes appropriated the radio for political and entertainment purposes. This course uses developments in radio technology to explore histories of political activism, leisure, cultural production, and entertainment across sub-Saharan Africa from colonial to present times. In conjunction with the Human Rights Project's radio initiative, students design a podcast on a topic of relevance to the course.

Russia, Turkey, and the First World War

History 224

This course explores Tsarist Russia's collapse during and after the First World War, culminating in a violent revolution and civil war. The class also considers the collapse of the Ottoman Empire in the wake of WWI before progressing to 1923, by which time the Bolsheviks had secured supremacy in most of the regions of the former Tsarist Empire, and Turkey had regrouped under Mustafa Kemal to win its war of independence.

Contemporary Russia

History 2241

After exploring the dilemmas of reform in the 1980s and the collapse of the Soviet Union, the course traces the different paths of Russia and other successor states through the present day. Key themes: the command economy and efforts to liberalize it; the nature of the Soviet collapse and whether it was inevitable; the hyperinflation of the early 1990s and its consequences; the rise of the mafia; the war(s) in Chechnya; the transition from Yeltsin to Putin; and the current scene.

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

History 2242

CROSS-LISTED: GIS, RES

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

Migrants and Refugees in the Americas

History 225

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

DESIGNATED: MIGRATION INITIATIVE COURSE
The Wall. Raids. Deportations. Separation of families. Sanctuary. Refugee resettlement. These words—usually confined to policy, enforcement, and activism related to migrants and refugees—have exploded into the public view. Focusing on south-north migration from Latin American regions, the course looks at the history of migrant and refugee human rights over the last three decades, with readings including migrant, refugee, and activist narratives and an array of historical, legal, political, and other primary sources.

Shari'a and the History of Middle Eastern Society

History 2255

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

This course explores how shari'a, commonly translated as Islamic Law, has been understood and practiced (or resisted) in the Middle East from the early modern period to the present. Readings and discussions revolve around the intersection of shari'a with social spheres such as conversion, gender, slavery, and human rights.

Black Modernisms

History 2271

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

DESIGNATED: RJI COURSE

A survey of 20th-century anticolonial and postcolonial thought as it buttressed, abraded, or rejected prevailing notions of the modern. The course explores African diasporic political and social movements from revolutionary and anticolonial resistance to pan-Africanism and négritude. By focusing on the francophone world, students follow developments in Paris, Marseille, Saint-Domingue/Haiti, Martinique, Guadeloupe, and Senegal, enabling them to assess heterogeneous responses to a single imperial framework. Texts by C. L. R. James, Aimé Césaire, Paulette and Jane Nardal, Léopold Senghor, Frantz Fanon, Maryse Condé, others.

Confucianism: Humanity, Rites, and Rights

History 229

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

The class looks at the transformations of Confucian philosophy, social ethics, and political thought. Close readings in seminal texts provide a foundation in the earliest Confucian ideas of benevolence, rites, and righteousness. Among other topics, the course considers how Confucian thought shaped Western ideas of rights and how Confucian concepts of humanity, relational ethics, and social responsibility offer alternatives to Euro-American rights discourse.

China in the Eyes of the West

History 2301

CROSS-LISTED: ASIAN STUDIES, GIS

European Enlightenment thinkers viewed the Qing dynasty (1644–1911) as the world's most enlightened despotism, but by the turn of the 20th century most Western thinkers considered China to be the "sick man of Asia." This course reconstructs the visions of China formulated by Europeans and Americans during the 19th and 20th centuries, and explores how those visions changed over time. Texts include popular histories, news reports, travel writing, academic works, novels, photographs, films, websites, and blogs.

Gender and Sexuality in Modern China

History 2306

CROSS-LISTED: ANTHROPOLOGY, ASIAN STUDIES, GSS, HUMAN RIGHTS, STS

An examination of the roles of gender and sexuality in the construction of social and political power in China over the last 500 years, including traditional areas of focus such as foot binding, the cloistering of women, and the masculinization of public space; the transformations of Confucian age/sex hierarchies within the family; women's rights movements of the early 20th century; and the Communist revolution's ambivalent legacy for women in the People's Republic of China.

China's Environment

History 2308

CROSS-LISTED: ASIAN STUDIES, EUS, GIS

The fate of the global environment depends in large part on how China handles its environmental

challenges. The country's coal consumption is the single largest contributor to global climate change and domestic environmental problems like desertification, air pollution, and a rapidly degrading water supply threaten to undermine its economic growth and political stability. This course explores the economic, social, cultural, and political dynamics that have generated the current crisis, and analyzes how and why the government has shifted its approach to emerge as a leader in climate change mitigation.

The Political History of Common Sense

History 2315

This course broadens understanding of modern democracy by locating populism and its tensions with myriad forms of expertise, such as orthodox religious authorities, enlightenment thought, abolitionism, and state forms of information gathering and knowledge production. Opposition to book learning and intellectualism may only be as old as the wide-scale presence of books, intellectuals, and experts in social life. So however seemingly universal and transhistorical folk knowledge, proverbial wisdom, and, especially, common sense are presented, their meaning, significance, and practice have changed over time.

Stalin and Power

History 233 / Russian 233

CROSS-LISTED: HUMAN RIGHTS

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

American Indian History

History 2356

CROSS-LISTED: AMERICAN STUDIES, HUMAN RIGHTS

An overview of the history created by and between Native peoples, Africans, and Europeans, from the 15th century through the 20th. Primary

sources and historical interpretations of interactions provide a context for evaluating questions of current Native American politics and financial and land reparations.

Student Protest and Youth Activism in China

History 239

CROSS-LISTED: ASIAN STUDIES, GIS,

HUMAN RIGHTS, POLITICAL STUDIES

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

African and African American Arts

History 243

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

Environmental Histories of the Recent United States

History 2510

CROSS-LISTED: AMERICAN STUDIES,

ARCHITECTURE, EUS, EXPERIMENTAL HUMANITIES, POLITICAL STUDIES

DESIGNATED: HSI COURSE

A critical exploration of the history of the 20th- and 21st-century United States through the country's natural and built environments. Moving chronologically, the course considers the relationship between nature, labor, and capital, as well as

the relationship between space, place, and race. Also addressed: federal and state environmental policies, activism regarding disability and health rights, fights over urban environmental concerns, perspectives from the American West, and the history of transnational racial, Indigenous, and environmental justice movements.

Joyce's *Ulysses*, Modernity, and Nationalism

History 2551

CROSS-LISTED: ICS, STS, VICTORIAN STUDIES

Although it concerns only one day in 1904, each chapter of James Joyce's *Ulysses* is written in a radically different style. This course complements Joyce's stylistic innovation by using multifarious contemporary documents and historical texts to unfold the context and resonance of each of Joyce's chapters. Among the key issues addressed are the function of historical and mythical time in everyday life and the effect of politics and mass media on personal experience.

Capitalism and Slavery

History 2631 / Human Rights 2631

DESIGNATED: HSI COURSE

Scholars have argued that there is an intimate relationship between the contemporary wealth of the developed world and the money generated through 400 years of slavery in the Americas. Is there something essential that links capitalism, even liberal democratic capitalism, to slavery? This course examines the development of this linkage, focusing on North America and the Caribbean from the early 17th century through the staggered emancipations of the 19th century. Contemporary issues (e.g., reparations, the "duty" of the Americas to Africa) are also considered.

The Holocaust, 1933–1945

History 2701

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

This course examines modern anti-Semitic movements and the effects of World War I; Nazi rule and the experience of German Jews from 1933 to 1938; the institution of ghettos and the cultural and political activities of their Jewish populations; the turn to mass murder and its implementation in the extermination camps; and the liberation and its immediate aftermath.

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

History 2702

CROSS-LISTED: GIS, HUMAN RIGHTS, STS

In recent years, human rights law and discourse have come under attack, theoretically by the political left and practically by the right. At the same time, some of the basic assumptions that enabled earlier protections of rights as outlined in the American and French revolutions have been undermined by changes in technological infrastructure, notably the blurring of the public and private, commerce and government, military and civilian spheres. This course examines the contemporary period in fields such as communications, housing, agriculture, energy, public health, and transportation, as well as in administrative bureaucracies, police, and military organizations.

American Environmental History

History 280

CROSS-LISTED: AMERICAN STUDIES, EUS

For centuries, nature has played a pivotal role in the imagination of America. At the same time, Americans have dramatically reshaped their own environment and those of places far beyond. This seminar explores the environmental history of North America, with a special focus on the 19th and 20th centuries. Topics include settler colonialism, Native American resistance, railroads, meat production, conservation, environmental disasters, dams, nuclear energy, space travel, environmentalism, and contemporary debates about the Anthropocene.

The Civil War and Reconstruction

History 282

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES

An exploration of the connection between the American Civil War and the subsequent Reconstruction project in the former Confederate states. Also examined: the competing understandings of the war's goals by contemporaries; the experiences of various participants (Northerners, emancipated slaves, Southern whites) in Reconstruction; political and extrapolitical opposition to Reconstruction; and the institutional and constitutional legacy of the project.

How to Read and Write the History of the Postcolonial World

History 289

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

DESIGNATED: MIGRATION INITIATIVE COURSE

The class explores prominent approaches to writing the history of the colonial and postcolonial worlds, especially the Middle East and South Asia. The primary goal is to think about historical narratives of postcolonial worlds as constructed artifacts and products of certain intellectual environments. Discussions revolve around the possibilities and limits of writing history in light of the existent historical sources, academic and disciplinary norms, other disciplinary influences (especially from literature and anthropology), and present political considerations. Advanced students may choose to take the course as a 300-level seminar.

The Past in the Present

History 291

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES

DESIGNATED: ELAS COURSE

Critical rigor, it has been argued, requires the historian to leave the present behind in pursuit of clarity, objectivity, and neutrality in the interpretation of the past. Conversely, philosopher George Santayana famously insisted on the need for "retentiveness," warning: "Those who cannot remember the past are doomed to repeat it." The course examines ways in which the American past is used, engaged, debated, recalled, and reimagined in later times. Examples include slavery, the Constitution, labor struggles, and notions of "the American people."

Beyond Witches, Abbesses, and Queens: European Women, 1500-1800

History 297

CROSS-LISTED: GSS, HUMAN RIGHTS

Women make history—as historical actors and as historians. This course examines the "woman question" in the medical, legal, religious, and political discourses of the early modern period through processes such as the centralization of European states, Protestant and Catholic reformations, explorations, and colonial settlement. It also serves as an opportunity to reflect upon the history of women's studies, both as a field of inquiry and as an academic institution.

The Second World War

History 301

CROSS-LISTED: GIS, POLITICAL STUDIES

The class examines the Second World War in all its manifold dimensions, from causes to consequences, covering all major fronts. Students taking the course as a Major Conference are strongly encouraged to use the resources of the FDR Library in Hyde Park, New York.

Fugitives, Exile, Extradition

History 3107

CROSS-LISTED: HUMAN RIGHTS

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

Orwell and His World

History 311

Since George Orwell's death in 1950, *Animal Farm* and *1984* between them have sold more than 40 million copies, and "Orwellian" has become, in the words of one linguist, "the most widely used adjective derived from the name of a modern writer . . . even nosing out the rival political reproach 'Machiavellian,' which had a 500-year head start." This course looks at Orwell in the context of the tumultuous 1930s and 1940s, examining his take on British and international politics, culture, and society through his fiction, nonfiction, letters, and diaries.

Resistance and Collaboration in the Holocaust

History 3133

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

The class considers the concepts of resistance and collaboration, in particular as they apply to the actions of victims and bystanders during the Holocaust. The class examines patterns of reaction—passive, armed, cultural, and spiritual

resistance—and the range of behaviors among bystander groups, including collaboration, inaction, and rescue. By reading a number of scholars with widely varying views, such as Hannah Arendt, Yehuda Bauer, and Isaiah Trunk, students grapple with the issues on theoretical, empirical, and ethical levels.

The Power of Print

History 3139

CROSS-LISTED: EXPERIMENTAL HUMANITIES, STS

An exploration of print media over the last half millennium and its impact on society, culture, and politics. Through a mix of theoretical and historical texts, students consider how print has fostered the development of new political communities, created and undermined cultural authority, and enabled new dynamics of knowledge production. Analysis of the rise of digital media provides critical perspective for understanding how the materiality of the printed text and its circulation through space has affected its social, cultural, and political significance.

Violent Culture and Material Pleasure in the Atlantic World

History 314

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES, EXPERIMENTAL HUMANITIES, FRENCH STUDIES, HUMAN RIGHTS, LAIS

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

Jamestown: An American Horror Story

History 3145

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

Jamestown, the first permanent English locality in the Western Hemisphere and the model for all future English colonial ventures, is a settler story from hell. Cannibalism, starvation, constant war with First Nations, slavery, and ecoterrorism—Jamestown had it all. This seminar investigates historiographical trends centered on Jamestown's

changing place in American narratives and then turns to early Virginia primary sources (oral, visual, textual, archaeological) as students learn strategies to retrieve and reconstruct different historical voices, especially those of enslaved and Indigenous peoples.

The Suburban Ideal

History 319

CROSS-LISTED: AMERICAN HISTORY, EUS

Once a marker of refinement and status in the American mind, suburban life morphed to become synonymous with oppressive conformity, racial exclusion, and gender restrictions. Some of these characterizations continue today, but have been complicated by the rise of the boutique city even as Blacks, new ethnic groups, and working class people are voluntarily and sometimes involuntarily reshaping the landscape between urban centers and the countryside. Readings explore the complexities of suburbia in the United States from 1830 to the present. Open to Upper College students only.

Your Papers, Please? Technocracy, Technology, and Social Control in Nazi Germany, the DDR, and the BRD

History 324

CROSS-LISTED: GERMAN STUDIES

This course addresses the coercive and violent powers of the modern state as they were refined through technologies and techniques in National Socialist Germany and then alternately condemned and utilized in the (East) German Democratic Republic (DDR) and (West) German Federal Republic (BRD). Topics range from the development of new techniques of propaganda and military oversight to the manipulation of social technologies such as identification papers, the census, racial pseudoscience, and, most horrifically, the concentration camp system.

Revolutions: Four Case Studies in Revolutionary Violence

History 325

CROSS-LISTED: AFRICANA STUDIES, AMERICAN STUDIES

The question of violence—of repressive governments, revolutions, and counterrevolutions—is traced across case studies from South Africa, France, Russia, and China. The course seeks to

understand each revolution in terms of indigenously generated dynamics and world-historical factors. This is a graduate-level course offered jointly by the MAT Program and the College.

Jewish New York, 1881-1924

History 328

CROSS-LISTED: AMERICAN STUDIES, EUS,

JEWISH STUDIES

Between 1881 and 1924, approximately 2.5 million Jews left Eastern Europe; one million of them settled in New York, transforming the city into the largest Jewish community in the world and laying the groundwork for the communal and cultural patterns that mark American Jewish life to this day. The course looks at East European Jewish society, the experience of migration, and issues including family and gender roles, religious life, the American Jewish labor movement, and the development of American Yiddish culture.

Latin America: Race, Religion, and Revolution

History 331

CROSS-LISTED: HUMAN RIGHTS, LAIS

Students investigate how racial concepts formed and became fixed ideas through revolutionary-inspired debates on interracial mixture and Indigenous rights, and then consider the simultaneous rise of wars and conflicts over religious meanings and faiths. The latter part of the course focuses on Guatemala, which combined extreme violence over race, religion, and revolution, and focused global attention on Indigenous and human rights.

Finnegans Wake: Vico, Joyce, and the New Science

History 334

CROSS-LISTED: EXPERIMENTAL HUMANITIES, ICS, STS

In 1725, Giambattista Vico presented a "New Science" of poetic imagination intended to recontextualize the established foundations of the natural sciences of Descartes and Bacon. In 1939, with much of the world on the verge of war, James Joyce presented an immersive demonstration of Vico's science in *Finnegans Wake*. By turns confusing, hilarious, and profound, Joyce's "vicocicloometer" provided a reorientation in myth and history of the relation of ancient and modern life, religion,

and politics. The class uses the “exception” provided by both texts to look at the norms of modern intellectual history.

Public History in the United States

History 337

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

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

The Politics of History

History 340

CROSS-LISTED: GIS, HUMAN RIGHTS

What are the origins of history as a modern discipline? How have particular modes of history developed in relation to nationalism, imperialism, and the emergence of the modern state? How have modern historical techniques served to produce ideology? This course addresses these and other questions through readings that offer diverse perspectives on the place of narrative in history, the historian’s relation to the past, the construction of historiographical discourses, and the practice of historical commemoration. Writers discussed include Hayden White, Dominic LaCapra, Michel Foucault, G. W. F. Hegel, Walter Benjamin, and Joan Wallach Scott.

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

History 342

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

Key themes discussed include photography’s role in shaping historical knowledge and the representation of Africa and its peoples, the appropriation of image making into African creative practices and daily life, the politics of exhibition and archiving, and the ethics of seeing war and social justice. Students curate a digital exhibition

informed by archival and oral history research. With that aim, they have the opportunity to interact with leading curators, photojournalists, and art photographers who have spent time in Africa.

Commons and the Commune

History 343

CROSS-LISTED: EUS, HUMAN RIGHTS

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

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

History 345

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

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

The Making of Modern Ethiopia

History 363

CROSS-LISTED: AFRICANA STUDIES, GIS,
HUMAN RIGHTS

Ethiopia looms large in the global tradition, from antiquity to the present, and yet most people have limited familiarity with the historical and contemporary narratives of the region. This course explores the creation of modern Ethiopia, from the 19th-century consolidation of the state and the defeat of European expansion, through the Italian war and era of Haile Selassie, to the 1974 revolution and present. In addition to a survey of the

politics and actors of these periods, consideration is paid to imperialism, Indigenous resistance, political prisoners, torture, and disappearance.

Contagion: On Rumor, Heresy, Disease, and Financial Panic

History 381

CROSS-LISTED: FRENCH STUDIES,

EXPERIMENTAL HUMANITIES

DESIGNATED: HSI COURSE

How do we write the history of fleeting events, passing emotions, patent untruths, or impossibilities? This course explores some of the oldest objects and modes of communication, but it focuses on the period between the Great Famine of Northern Europe and the Great Fear during the French Revolution. The entangled histories of rumor, heresy, disease, and financial panic suggest themselves as precursors of mass media propaganda, agitprop, and fake news. Student projects use old and new media, in the process reshaping how history is told (read, viewed, or otherwise experienced).

Rethinking Silicon Valley

History 382

CROSS-LISTED: AMERICAN STUDIES, EUS,

HUMAN RIGHTS

This seminar uses the space of the Silicon Valley to explore larger threads and themes in postwar economic, urban, political, and intellectual United States history.

Tibetan History

History 383

CROSS-LISTED: ASIAN STUDIES, HUMAN RIGHTS,

INTERDISCIPLINARY STUDY OF RELIGIONS

DESIGNATED: HSI COURSE

Tibet is a resource-rich area of mountains and grasslands on a high plateau in the center of Asia that is home to diverse peoples, most of whom practice Buddhism and use dialects of the Tibetan language. But even this most basic characterization of Tibet is complicated by political assertions and contentions. This seminar analyzes a range of perspectives on Tibetan history, religion, and cultural production, in the process engaging with and critiquing Orientalist projections, Tibet as an activist cause, and contemporary voices of Tibetans in China and the diaspora.

Native Arts, Native Studies: (Re)Framing the History of Indigenous Art and Collection History 384

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, HUMAN RIGHTS

DESIGNATED: HSI COURSE

This seminar, offered jointly with CCS and open to moderated undergraduates, provides a historical look at how academic and arts institutions have engaged with and framed Native art and objects. Using case studies, students explore how Native collections have entered archives and arts institutions, how these institutions are being forced (or volunteering) to reconsider Native objects and artistic production, and how Native communities and activists have framed arguments on legal and ethical grounds to engage with issues of reparations and repatriation of objects.

Witchcraft as Early Modernity

History 386

DESIGNATED: HSI COURSE

This course explores the witch craze, both practice and persecution, with a focus on Europe from 1450 to 1750. Students may find that occult practices and moral panics today would be more familiar than strange in the 17th-century world, despite the ruptures ushered in by the rational agents of early modern change. Through the lens of witchcraft, students in the class look at history making as human progress and stake out their own theories of historical change.

Interdisciplinary Study of Religions

religion.bard.edu

Faculty: Dominique Townsend (director, fall) and Shai Secunda (director, spring), Karen Barkey, Joshua Boettiger, Joshua Calvo, Bruce Chilton, Richard H. Davis, Nora Jacobsen Ben Hammed, Hillary A. Langberg

Overview: At Bard, the study of religion is undertaken as an interdisciplinary examination of various ways in which religion operates in and affects life. Courses in the program approach religion through multiple questions and perspectives, including the study of scripture, the performance

of religion in everyday life, intersections of religion and politics, religion and material culture, and the evolution of concepts like tradition, modernity, and secularism. Moderation in religion equips students in the key methods and approaches in the humanities and social sciences while also familiarizing them with central doctrines, practices, and narratives of major religious traditions.

Requirements: Prior to Moderation, a student should have pursued three elective courses in the Interdisciplinary Study of Religions, and three after that. Among those electives, at least three traditions among the five that are regularly represented must be addressed. After Moderation, the theoretical course entitled *Imagining Religion* (Religion 317) is required of juniors, while seniors take the Religion Colloquium as well as the Senior Project.

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

The Senior Project in the Interdisciplinary Study of Religions Program will ideally be the culmination of the student's investigation of religion at Bard and should reflect a sustained analysis of a carefully defined topic in the critical study of religion.

Recent Senior Projects in Interdisciplinary Study of Religions:

- "Religious Rights of Parents and Children in the U.S. Foster Care System"
- "Rewriting the Haggadah: Judaism for Those Who Hold Food Close"
- "There's an App for That: Headspace, Meditation, and the Shifting Religious Landscape of a Digital World"
- "What is to be Done? Contesting Modernity in Sayyid Qutb and Ali Shariati's Islamic Revival"

Buddhism

Religion 103

CROSS-LISTED: ASIAN STUDIES

For more than 2,500 years Buddhist thought and practice have revolved around the problem of suffering and the possibility of liberation. Across diverse cultural landscapes, Buddhism comprises

a wide array of philosophical perspectives, ethical values, social hierarchies, and ritual technologies. This course offers an introduction to Buddhism's foundational themes, practices, and worldviews within the framework of religious studies.

Judaism

Religion 104

CROSS-LISTED: JEWISH STUDIES, MES

For millennia, Jewish communities have flourished around the globe and a dizzying variety of Jewish traditions have developed in these different places and during different times. This course introduces foundational practices, ideas, and expressions of Judaism while grappling with both its inner diversity and its dissimilarity from surrounding non-Jewish communities. The course considers the history of rabbinic Judaism in ancient and medieval times, Hasidism, Haskala (Jewish Enlightenment), modern European and American denominations, Zionism, and contemporary "cultural" Judaism.

Islam

Religion 106

CROSS-LISTED: GIS, MES

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

Religions of the World

Religion 108

CROSS-LISTED: ASIAN STUDIES, THEOLOGY

This course looks at the major religions of the world as they developed over the course of history, utilizing comparative and historic approaches. The class considers the formative ideas and practices of Hinduism, Buddhism, Judaism, Christianity, and Islam; and explores some of the roles religious ideas and institutions have played in political power struggles from the time of Alexander the Great to the present.

The First Bible

Religion 111

CROSS-LISTED: EXPERIMENTAL HUMANITIES,
JEWISH STUDIES, THEOLOGY

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

Hindu Religious Traditions

Religion 117

CROSS-LISTED: THEOLOGY

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

Introduction to Christianity

Religion 119

CROSS-LISTED: ASIAN STUDIES

The purpose of this seminar is to enable students to understand how Christianity developed through systemic changes and to read selected authors against the background of that evolution.

Jewish Thought and Practice

Religion 125

CROSS-LISTED: JEWISH STUDIES

This course uses the study of Jewish ritual practice as a lens through which to examine the diverse and complex system of belief and thought that is at the heart of Judaism. Through close reading of both biblical and rabbinic texts, the class pays special attention to how the rabbinic revolution following the destruction of the Second Temple in 70 CE altered the way of life that seems to be portrayed in the Hebrew Bible.

Sanskrit

Religion 140 / Classics 140

Sanskrit is the language of ancient India, the language in which works such as the Bhagavad Gita, Mahabharata, Ramayana, and the Upanishads were written. In this course students learn the grammar and syntax of classical Sanskrit and acquire a working vocabulary.

Sanskrit II

Religion 141 / Classics 141

This course continues the study of Sanskrit foundations begun in Religion 140 and introduces readings of Sanskrit texts in the original, including selections from the Mahabharata. Students also continue their recitation practice to gain an appreciation of the aural quality of the “perfected language.”

Asian Humanities Seminar

Religion 152

CROSS-LISTED: ASIAN STUDIES

A survey of canonical philosophical, religious, and literary texts from China, India, Tibet, and Japan, from the fourth century BCE to the 18th century. Across this reach of time and space, the course explores how these works formulate conceptions of self, society, and the good life. By focusing on Asian traditions, students develop an understanding of the diversity of world thought and literature.

The New Testament in Contexts

Religion 154

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

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

Digital Dharma: Buddhism and New Media

Religion 211

CROSS-LISTED: ASIAN STUDIES,
EXPERIMENTAL HUMANITIES

Today, many Buddhist teachers and institutions use digital technologies to reach huge followings and disseminate Buddhist texts, practical and ethical instructions, and iconic imagery to students across the globe. The class analyzes the history and use of Buddhist text and images, and

considers how Buddhist teachers are using new technologies to instruct students and attract new disciples, how social media platforms shape teachers' messages, and the social and political risks and benefits of digital expressions of Buddhism. *Prerequisite:* one previous course in Buddhist studies.

Jewish Mysticism

Religion 216

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

Where is God? What is love? What is evil? These are questions that have preoccupied the Jewish mystical tradition, beginning with its late antique visionary origins and continuing with the poetic meditations of the Zohar, systematic speculations of Lurianic Kabbalah, and the heretical ecstasies of false messiahs, the Hasidic movement, and intersections with New Age. Readings from primary texts (in translation), secondary works of scholarship, especially by Gershom Scholem, and important tertiary texts, such as the correspondence between Scholem and Hannah Arendt.

Goddess Traditions in South Asia

Religion 220

CROSS-LISTED: ASIAN STUDIES, GSS

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

Zoroastrianism

Religion 227

CROSS-LISTED: ASIAN STUDIES, MES, THEOLOGY

This multifaceted course examines the literature, history, ritual, myth, theology, and identity of the Iranian religion Zoroastrianism—a dynamic tradition that intersected with Judaism, Christianity, and Islam, as well as with political entities including the Sasanian, Roman, and Abbasid Empires, and British colonialism. The primary focus is on ancient Zoroastrianism and the classical textual

tradition, especially the Avesta and Middle Persian literature. Zoroastrianism in colonial India, the Islamic Republic of Iran, and across the diaspora is also explored.

Devotion and Poetry in India

Religion 228

CROSS-LISTED: ASIAN STUDIES

Bhakti means "participation in" or "devotion to" God. From 700 CE to 1700 CE, bhakti poet-saints sang songs and lived lives of intense, emotional devotion to their chosen gods. The songs, legends, and theologies of these saints and the communities they established permeate the religious life of India. This course explores the world of bhakti through its poetry. Topics include bhakti and gender, the interactions of Hindu devotionalism and Islamic Sufism, and the problem of bhakti in 20th-century Indian literature.

Religion and Culture in Iran

Religion 230

CROSS-LISTED: GIS, MES

Students read primary and secondary materials as they examine the Persian tradition within literary, political, social, economic, and interrelated modes. Representations of Iran in film are also critiqued within a broader conversation about media representations of the Iranian people.

Great Jewish Books

Religion 231

CROSS-LISTED: JEWISH STUDIES, LITERATURE

Since the Middle Ages, Jews have been known as a people of the book—though what that means depends on period, place, and perspective. This course investigates some 20 "great" Jewish books, from antiquity to the postmodern; considers relevant theoretical issues of canon and intertextuality; and asks whether it makes sense to conceive of a Jewish textuality. Works/authors studied include biblical books, rabbinic texts, Iberian poetry, Hasidic homilies, Maimonides, Herzl, Levi, Ozick, and Ginsberg.

Introduction to Christianity in Revolutions

Religion 232

DESIGNATED: COURAGE TO BE SEMINAR

Christianity has both promoted and resisted revolutions during the course of its history. This course seeks to understand why and how that process

has unfolded. The method of the seminar is to understand how Christianity developed through systemic changes and to read selected authors against the background of that evolution.

Introduction to Sufism

Religion 236

CROSS-LISTED: LITERATURE, MES

A survey of the concepts, themes, and varieties of expression within the traditions of Sufism. The course explores the foundations of Sufism within Islamic and mystical forms of thought and practice, as well as the interplay between Sufi thought and literary forms, including narrative and lyric poetry, through the writings of Rumi, the Persian mystic poet and teacher.

Contemporary Islam

Religion 237

CROSS-LISTED: ASIAN STUDIES,

EXPERIMENTAL HUMANITIES,

HUMAN RIGHTS, MES

This course examines how Muslims have shaped and reacted to contemporary global experience. Various modalities of Muslim life are explored, including intellectual and political reactions to modernity, war, and empire; and aesthetic production in the fields of literature, film, and music. Students interrogate the ways that traditional practices of or related to Islam have confronted or accommodated contemporary trends around issues of justice, gender, freedom, and equality.

Hinduism in the Epics

Religion 242

CROSS-LISTED: ASIAN STUDIES,

CLASSICAL STUDIES

The Indian epics have long been one of the major ways that the teachings of the Hindu tradition are transmitted. Students read the Mahabharata (including the Bhagavad Gita) and the Ramayana, with a view to the role of the epics in Hindu ritual and devotional life. In addition, the course examines the various ways these texts have been retold and performed.

Yogis, Monks, and Dharma Kings: Religious Cultures of Classical India

Religion 244

CROSS-LISTED: ASIAN STUDIES,

CLASSICAL STUDIES

Mahatma Gandhi spoke of early India as the “nursery of religions.” Certainly the millennium of classical India (500 BCE to 500 CE) was a time of intense religious innovation during which Buddhism and Jainism were established and the older Vedic order was transformed into Hinduism. Religious seekers pioneered the spiritual techniques now practiced in the United States, after considerable alteration, such as yoga, meditation, and mindfulness. Texts include Buddhist sutras, Vedic Upanishads, the edicts of Emperor Ashoka, and Hindu epic poetry; archaeological remains are also studied.

Women and Religion in Classical Judaism

Religion 256

CROSS-LISTED: GSS, JEWISH STUDIES, MES

An examination of the religious life of Jewish women in Palestine and Mesopotamia during late antiquity, Judaism’s formative period. The class grapples with the methodological challenges involved in reconstructing female religious experience in a patriarchal society from which little material or literary culture produced by women has survived. Readings (in translation) from the Talmud, Hebrew liturgical poetry, synagogue inscriptions and art, Greek writers like Philo of Alexandria and Josephus, and more.

Philosophies of the Islamic World

Religion 278

CROSS-LISTED: MES, PHILOSOPHY

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

Science and the Sacred

Religion 286

CROSS-LISTED: THEOLOGY

This course examines issues at the intersection of religion and science. Scientific thinking about god, religious responses to cosmology and evolution, and the writings of scientists on religion and religionists on science are considered. The class focuses on learning about religion from science, and about science from religion, as well as the different methodologies, assumptions, and entailments of the two disciplines.

Death and the Afterlife in Islam

Religion 289

CROSS-LISTED: MES

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

Race and Religion

Religion 291

CROSS-LISTED: GIS, HUMAN RIGHTS

DESIGNATED: HSI COURSE

An examination of the concept of race as it is formed by, and informs, religious difference, and how religion may serve as a tool to process and cope with racialized othering. The course begins with a grounding in the ways in which race has been (and continues to be) mobilized in systems of property, power, and control. Examples include religious racism in medieval Spain, the colonization of the Americas and the use of Christianity as a civilizing force, and modern articulations of white supremacy and anti-Semitism grounded in religious rhetoric.

Hebrew Exegesis

Religion 293

CROSS-LISTED: JEWISH STUDIES

A seminar for translating and interpreting biblical passages for students with a working knowledge of the Hebrew language.

Women in Islam

Religion 294

CROSS-LISTED: GSS, GIS, MEDIEVAL STUDIES, MES

How have Muslim women interacted with their religion throughout the ages? How have they contributed to the development of Islamic thought, art, and religious practice? And how have the lives of women of various classes and contexts been impacted by normative religious discourse? This course focuses on the ways that women have both been impacted by, and been active formers of, Islamic thought, practice, and ethics.

Hebrew Hip: Jewish Tradition and Israeli

Popular Culture

Religion 295

CROSS-LISTED: JEWISH STUDIES, MES

Popular culture in Israel did not, in the early decades of its existence, draw much from Jewish tradition. Film and music were primarily seen as sites for shaping nascent Israeli society, which had been designed by secular Zionists. The trend has shifted in recent years, giving way to a synergy between classical Jewish sources and "hip" forms of culture from rock music to television. The course explores the relationships between religion and state and Judaism and "Israeliness" as they play out in Israeli popular culture.

Yoga Philosophy

Religion 296

CROSS-LISTED: ASIAN STUDIES, PHILOSOPHY

Yoga has become embedded in American culture as a physical exercise to gain strength, mental agility, and holistic wellness. How did this Westernized, mindfulness-based practice emerge from ancient Indian religions? The course explores this question, tracing the philosophical underpinnings and historical developments that have led to modern yoga. Sources include the Yoga Sutras of Patanjali, three major yogas of the Bhagavad Gita, and tantric yoga treatises of Hinduism, Buddhism, and Jainism.

Visual Religion: Vision, Icon, Temple

Religion 316

In many religious traditions, gods and goddesses are visible beings who present themselves to their devotees in visions, icons, and grand image-filled temples. Other traditions consider the embodiment of God in material form as a sacrilege. This

course examines the practices, issues, and debates surrounding divine icons and the religious arts in a comparative perspective, from the earliest recorded image practices of ancient Mesopotamia to contemporary icons, posters, and visual rituals in Hinduism and Catholicism.

Imagining Religion

Religion 317

Required for all religion majors, this course introduces exemplary scholarship on a range of disciplines devoted to the study of religion. It begins with a genealogy of the field and the classification of world religions as objects of study based on colonial interests, and asks: How do we approach religion as a universal category and our own work as scholars of religion? A range of approaches to the study of religion are explored: literature, sociology, psychology, history, and material culture.

Buddhist Currents in American Poetry

Religion 319

CROSS-LISTED: AMERICAN STUDIES, ASIAN STUDIES, LITERATURE

Since at least the 1950s, many American poets have engaged with Buddhist philosophies and practices, as their poems reflect both implicitly and explicitly. In this seminar, students read and discuss the writing of poets who have grappled with Buddhist ideas and learned from Buddhist teachers, texts, and places. Concurrently, they read examples of primary sources (in translation) from Buddhist traditions that shaped American poets, considering the dynamics of translation, appropriation, and naturalization.

Qur'an

Religion 334

CROSS-LISTED: MEDIEVAL STUDIES, MES

The class explores Qur'anic text and different translations, the history of the Qur'an's compilation and codification, and its major themes, structure, and literary aspects. Questions addressed include: How does the Qur'an operate *within* societies and what are its multiple functions? How do modern understandings of "scripture," "sacrality," "text," and "meaning" determine, dominate, and perhaps limit the way we engage with premodern sacred material?

How We Write about Death and Dying

Religion 335

DESIGNATED: CALDERWOOD SEMINAR

Students cultivate writing and editing skills with a focus on public writing about death and dying. Through weekly exercises, they practice a range of genres, including op-ed, book and film review, memoir, and obituary. Readings are drawn from secular and religious literature, with a focus on Buddhist writing about death and dying.

Contemporary Talmud: History, Context, Culture

Religion 340

CROSS-LISTED: JEWISH STUDIES, MES

Even more than the Bible, the Talmud has traditionally been the nerve center of the classical Jewish canon. While the Talmud was composed during a specific period (third to seventh century) and place (Sasanian Mesopotamia), it has been read in many contexts since, from Baghdad to Bard. Often classified as a work of law, it is perhaps best described based on what it does: unrelenting interpretive and intertextual weaving. This course tackles the Talmud and Talmudic process through close readings of sample passages (in translation).

The Multimedia Public Bible

Religion 357

CROSS-LISTED: THEOLOGY

DESIGNATED: CALDERWOOD SEMINAR

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

Subversive Rabbinic Stories

Religion 359

CROSS-LISTED: JEWISH STUDIES, LITERATURE

Mercurial, creative, irreverent and romantic, the Talmudic tale never ceases to amaze, baffle, and inspire modern readers. This course explores some of the major anthems of Aggadah (Talmudic narrative) as well as a few lesser-known ones. The

unique artistry of Talmudic narrative is used as a trigger to explore our own notions of narrative and as a source of inspiration for our own writing. No previous knowledge of Hebrew, Aramaic, or Jewish text is necessary.

Religion Colloquium

This colloquium, open to all students but required of religion moderants, fosters a community of scholarship among students and faculty interested in the study of religion, and features public presentations of independent research. It is designed to encourage interdisciplinary and comparative perspectives on topics of interest.

Philosophy

philosophy.bard.edu

Faculty: Jay Elliott (director), Thomas Bartscherer, Norton Batkin, Roger Berkowitz, Daniel Berthold, James Brudvig, Garry L. Hagberg, Michelle Hoffman, David Shein, Kathryn Tabb, Robert Tully, Ruth Zisman

Overview: The philosophy curriculum is designed to provide students in any field a general understanding of the nature and history of philosophical inquiry. Students who major in philosophy have access to more specialized courses, which can serve as the foundation for graduate study.

Areas of Study: The core of the program consists of courses in the history of philosophy and such traditional areas of philosophic study as ethics, political philosophy, metaphysics, epistemology, logic, philosophy of mind, philosophy of language, and aesthetics. Several seminars each year are devoted to the work of one philosopher, for example, Plato, Aristotle, Kant, Hegel, Kierkegaard, Nietzsche, Heidegger, Wittgenstein, or Sartre.

Requirements: Students who want to moderate in philosophy are expected to take three courses in philosophy in the Lower College. Students are strongly encouraged to take two of the "histories" courses in their sophomore year. Most students also take one of the *Introduction to Philosophy* courses prior to Moderation; these courses provide an orientation to philosophic methodologies, styles of inquiry, and common themes of

philosophical concern in texts ranging from Platonic dialogues to contemporary works. Majors are expected to take at least seven philosophy courses altogether, at least four during their studies in the Upper College.

Juniors take the writing-intensive *Philosophy Research Seminar* (for details, see Philosophy 302) as well as a 300-level junior seminar. Students intending to apply to graduate schools in philosophy are encouraged to take at least one course in ancient philosophy, at least two courses in modern philosophy (17th through 19th centuries), at least one course in 20th-century philosophy, symbolic logic, and at least one course in ethics or political philosophy. Each philosophy major determines the topic of his or her Senior Project in consultation with a faculty adviser.

Recent Senior Projects in Philosophy:

- "Art and Self-Creation: An Encounter of Nietzsche and John Cage"
- "As Natural as Earth Turning': An Analysis of the Relationship between Self and Other in Improvised Music"
- "An Epistemic Epidemic: The Role of Risk in the Crisis of Scientific Authority"
- "Saving Aristotle's Dispositional Ethics from the Threat of Legalism"

Courses: Introductory courses are numbered in the 100s. Courses numbered in the 200s, while more specialized in content, are also generally appropriate as first courses in philosophy. Courses numbered in the 300s are more advanced and require previous courses in philosophy and permission of the instructor. Tutorials may also be taken; recent subjects include Hume, Kant's second and third *Critiques*, Hegel, Heidegger, Kierkegaard, and Quine.

Introduction to Philosophy: Multicultural Perspectives

Philosophy 104

Themes covered include the nature of reality and our capacity to know it, ethics and justice, and conceptions of how one should live. Readings from a diverse range of traditions, including Western, Hindu, Buddhist, Chinese, African, Native American, and feminist texts.

Introduction to Philosophy

Philosophy 108

Western philosophers address questions that most of us find puzzling. Do we have free will? Do we know what the world around us is really like? Does God exist? How should we treat one another? The class examines historical and contemporary texts that address these and other central themes of the philosophical tradition.

Introduction to Ancient Philosophy

Philosophy 109

CROSS-LISTED: CLASSICAL STUDIES

In ancient Greece and Rome, philosophy was more than an academic study; it was a way of life, focused on the achievement of happiness through training in wisdom. This course introduces students to the practice of philosophy, beginning with Socrates and his disavowal of knowledge, method of dialogue, public trial, and exemplary death. Attention then turns to Plato and Aristotle, and finally to the critiques of classical philosophy developed by the major philosophical schools in postclassical Greece and Rome, including cynicism, epicureanism, stoicism, and skepticism.

Introduction to the History and Philosophy of Science

Philosophy 120

CROSS-LISTED: STS

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

Thoughts for the Times

Philosophy 125

Nietzsche's *Untimely Meditations* suggests that the author's thoughts are "untimely" precisely because he questions the values and practices of his time. In "Thoughts for the Times on War and Death," Freud suggests there are certain events in human history that demand our thinking. To what extent should we understand the task of philosophy as a task of thinking for our times? Is this role

better served by politicians, journalists, or poets? The course explores the work of philosophers who have addressed these and related questions.

Philosophy of Experiment

Philosophy 127

CROSS-LISTED: EXPERIMENTAL HUMANITIES

What does it mean to experiment? How does experiment differ from everyday experience, and what does it mean to gain expertise? This course considers a range of methods that fall under the label "experimental"—in the arts, politics, and especially science—and what they have in common. Topics include moments in history when the turn toward experiment has been most pronounced; moments where experimentalism has been most resisted; the role of experiment in philosophy; and the trendiness of x-phi, or experimental philosophy, today.

Philosophy of Slavery

Philosophy 129

CROSS-LISTED: CLASSICAL STUDIES,

HUMAN RIGHTS

While many today regard slavery as the ultimate example of evil, we live in a society shaped by the institution and its aftereffects. There have only been two major slave societies in history: Greco-Roman antiquity and the modern Atlantic. This course looks at slavery and its enduring effects through those societies, with special focus on the connection between philosophy and slavery. Many of the founding figures of Western political thought—Aristotle, Locke, Hegel—produced justifications of slavery that raise profound questions about the legacies of these canonical thinkers.

Philosophy and Human Rights

Philosophy 130

CROSS-LISTED: HUMAN RIGHTS

From the right to life, liberty, and the pursuit of happiness to freedom of expression and peaceful assembly, the language of rights permeates our understanding of political life, citizenship, and personhood itself. Yet the foundation, function, and limits of human rights remain deeply puzzling and highly contested. What is the relationship between human rights and human nature? Between human rights and morality? Can any human right truly be universal? This course attempts to answer such questions by exploring

the philosophical underpinnings, justifications, and criticisms of human rights.

Arguing about Ethics

Philosophy 132

Students learn how to construct and respond to arguments about philosophical issues, with a focus on contemporary, real-world ethical dilemmas such as 23andMe, Standing Rock, corporate responsibility, #metoo, and fractioning of social movements.

Theory of Knowledge

Philosophy 135

What characteristics make it appropriate or desirable to believe certain things—reliability, our belief that something is likely to be true, or something else? What should we do when our beliefs conflict with others'? How does membership in a cultural group impair or facilitate our having or sharing knowledge? How is transmission of knowledge affected by bias? This introduction to current topics in epistemology considers these and other questions.

Other Animals

Philosophy 140

CROSS-LISTED: EUS

DESIGNATED: TAI COURSE

We humans have learned to think of ourselves as animals and our pets, laboratory subjects, wild animals, and those we slaughter for meat as "other animals." Yet the lives of these other animals remain profoundly mysterious to us. Can we understand their thoughts, desires, and lives? What do we owe them by way of justice, love, or sympathy? This course approaches these questions through works of philosophy, poetry, fiction, and history.

Introduction to Feminist Ethics

Philosophy 153

CROSS-LISTED: GSS

Feminist movements and theories suggest that difference matters when it comes to ethical life, and that attending to the question of a good life requires engaging with the realities of sexism and other forms of oppression. Feminist ethics thus redresses some blind spots of traditional moral theory and develops its own concepts of ethical agency, moral responsibility, and how to live well.

This course maps the contributions of feminist ethics, with special attention paid to issues of gendered embodiment, sexuality, and power as they impact ethical theory and practice.

History of Philosophy I

Philosophy 203

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

History of Philosophy II

Philosophy 204

The basic perspective of the course is that the history of philosophy does not exist; there are only different histories, depending on the interpretive narrative one constructs. The class focuses on such questions as: What is knowledge, and to what extent are we capable of achieving it? What is the origin and nature of morality? What sort of political and social arrangements best promise human flourishing and justice? What is the wisdom that philosophy (philo-sophia, "the love of wisdom") invites us to love?

Existentialism

Philosophy 215

CROSS-LISTED: FRENCH STUDIES

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

Body and World: Selves and Social

Sense-Making

Philosophy 219

DESIGNATED: DASI COURSE

Our everyday accounts of action, social norms, language, and even intelligence take conceptual rationality as the essential feature of human life. A good deal of recent philosophy, though, explores the possibility that we might not be “rational all the way out” and that we use concepts to supplement other, embodied ways of knowing, being, and being with others. Students examine conceptual and nonconceptual ways that we make sense of reality. Texts by Dreyfus, Merleau-Ponty, Butler, Kristeva, Foucault, Todes, others.

History and Philosophy of

Evolutionary Biology

Philosophy 221

CROSS-LISTED: HISTORICAL STUDIES, STS

A survey of evolutionary theory from the 18th century to the present. Topics include the earth sciences, classification of life, pre-Darwinian concepts of biological evolution, Darwin and Wallace’s theory of evolution by natural selection, the problem of inheritance, and Modern Synthesis. Also considered: philosophical debates about evolutionary progress, definitions of race, and evolutionary ethics. A recurring theme is the reception and conceptualization of Darwinian evolution among scientists, philosophers, and the public, including debates over the teaching of evolution.

Chinese Philosophy

Philosophy 225

CROSS-LISTED: ASIAN STUDIES

An overview of pre-Qin philosophical thought in China. Texts from the major schools—not only Confucianism and Daoism, but also “Legalism,” Mohism, and the School of Names. Discussion includes questions in ethical and political philosophy, as well as questions about the nature of the world, the self, and language.

Philosophy of Psychiatry

Philosophy 229

CROSS-LISTED: HUMAN RIGHTS, STS

Philosophers have long been interested in rationality and its absence, but mental illness has recently become an especially hot topic due to the release of a new edition of the *Diagnostic and Statistical*

Manual of Mental Disorders and breakthroughs in neuroimaging and molecular genetics. This course gives an overview of recent writings about psychiatry by philosophers, scientists, clinicians, and the people in their care. Readings also include criticisms from the antipsychiatry and neurodiversity movements.

Philosophy and the Arts

Philosophy 230

Are serious (or “high”) and popular (or “low”) art to be understood and evaluated differently? How do we evaluate works of art and what, if anything, do the various items and activities classified as “art” have in common? This course explores the ways that philosophers have approached issues concerning the nature and value of art. Readings from Hume and Kant on taste, Stanley Cavell on the moving image, and Theodor Adorno and Walter Benjamin on mass culture.

Philosophy, Art, and the Culture of

Democracy

Philosophy 234

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

Symbolic Logic

Philosophy 237

CROSS-LISTED: MBB

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

Philosophy and Literature

Philosophy 238

CROSS-LISTED: LITERATURE

In Plato's *Republic*, Socrates defends his exile of the poets from the city by explaining, "reason constrained us to do so . . . for there is an ancient quarrel between philosophy and poetry." What were the grounds for this philosophical exile of poetry and how do we make sense of Socrates's defense thereof? This course attempts to answer these questions by reading canonical philosophical and literary texts side by side. Readings from Plato, Aristotle, Kant, Hegel, Kierkegaard, Freud, Sartre, Homer, Sophocles, Shakespeare, Goethe, Blake, Kafka, Woolf, and others.

Rhetoric versus Reason

Philosophy 240

This course navigates the choppy waters between natural language, the medium in which we speak, write, and reveal our feelings, and the analysis of language offered by formal logic. Where arguments are concerned, rhetoric and reason coexist in eternal tension. From the standpoint of formal logic, an argument aims to prove that its conclusion is true; rhetoric aims to persuade people to accept the conclusion. Students gain an appreciation of the richness of natural language and a grasp of the working parts of arguments on which their logical strength depends.

Relativism

Philosophy 242

This course explores relativism as a philosophical position. The first half of the semester focuses on epistemic relativism and the second half on moral/cultural relativism. The class introduces several fundamental modes of philosophical inquiry, among them metaphysics, epistemology, philosophy of language, and metaethics. Authors read include Richard Rorty, W. V. Quine, Thomas Kuhn, Bernard Williams, and Peter Winch.

Philosophy of Mind

Philosophy 247

CROSS-LISTED: MBB

An examination of the nature of the mind, including the relationship between the mental and the physical; consciousness; and mental abilities, like perception, memory, and intention. Readings begin with texts from the early modern period but

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

Medieval Philosophy in the Latin and Arabic Worlds

Philosophy 250

CROSS-LISTED: CLASSICAL STUDIES, MES

Medieval thinkers in the Latin and Arabic traditions undertook an outrageous project: to jointly inherit the spiritual, literary and intellectual legacy of two radically different cultures, Greco-Roman paganism and the Semitic monotheism of Judaism, Christianity, and Islam. For these thinkers, philosophy was the name of a specific set of arguments, practices, and attitudes derived from pagan antiquity. Themes of inquiry: the diverse contexts of medieval philosophical activity; the role of philosophy in dialogue within and between religious traditions; and connections between philosophy, poetry, science, and the arts.

Darwinism and Its Discontents

Philosophy 257

CROSS-LISTED: EUS, HISTORICAL STUDIES, STS

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

Science and Social Values

Philosophy 258

CROSS-LISTED: STS

When and how did the concept of objectivity arise in science? Is science value-free? If social values cannot be eliminated from science, how do we adjudicate between competing values and determine which are beneficial or harmful to science? How do we accommodate different perspectives? Students use historical and present-day case studies in science, technology, and public health to illustrate the dilemmas that arise.

Philosophy Research Seminar

Philosophy 302

An intensive advanced seminar required of all philosophy majors in their junior year. A problem in contemporary philosophy is carefully selected, exactingly defined, and thoroughly researched; an essay or article is written addressing the problem; the article is formally presented to the group, followed by discussion and debate; and the article in its completed form is submitted to an undergraduate or professional journal of philosophy, or to an undergraduate conference in philosophy.

Nineteenth-Century Continental Philosophy

Philosophy 313

CROSS-LISTED: GERMAN STUDIES

Readings from Hegel, Marx, Kierkegaard, and Nietzsche. The class focuses on how these writers explored the nature of consciousness, reality, value, and community; on their distinctive styles of authorship; and on their conceptions of the nature and role of philosophy itself.

Philosophers of Christianity

Philosophy 327

CROSS-LISTED: THEOLOGY

Key contributors to the development of theology crafted their thought in active dialogue with philosophical traditions of their eras. Examples include Origen the Platonist, Augustine the Stoic, Aquinas the Aristotelian, Whitehead the Hegelian, Friess the Kantian, and Marion the Wittgensteinian. The seminar investigates how such theologians were influenced by, and influenced, the philosophical discourse of their times while shaping the articulation of faith.

Philosophy of Mathematics

Philosophy 336

CROSS-LISTED: MATHEMATICS

Students in the course explore various attempts to identify the conceptual underpinnings of mathematics. Topics include logicism, formalism, intuitionism, the concept of a formal procedure, the distinction between naive and axiomatic set theory, the set-theoretic characterization of the real number system, the theory of types, and, time permitting, different attempts to solve Zeno's paradoxes. *Prerequisite:* Philosophy 237 or Mathematics 261.

Life of the Mind: Hannah Arendt

Philosophy 337 / German 337

CROSS-LISTED: GERMAN STUDIES

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

Thinking about Thinking from Locke to James

Philosophy 339

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

Philosophy of Sigmund Freud

Philosophy 341

CROSS-LISTED: GERMAN STUDIES

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

Pragmatism

Philosophy 350

This detailed examination of the content and methods of a number of classic works of American philosophy emphasizes issues in epistemology.

Philosophical movements discussed include transcendentalism, pragmatism, empiricism, and realism. Texts by Peirce, William James, Royce, Dewey, Santayana, Mead, and more recent writers. The investigation of these works involves problems in the philosophy of religion, ethics, aesthetics, the philosophy of language, the philosophy of education, and social and political philosophy.

Lost in Translation? Daoism and Philosophy of Language

Philosophy 352

CROSS-LISTED: ASIAN STUDIES

With a focus on the *and *, this course tackles questions of understanding others, theoretical concepts in different systems of thought, whether it is possible to say something in one language that it is not possible to say in another, and the ineffability of certain philosophical ideas. Many of these ideas are presented through analytic philosophy and the reflections of those who work on Chinese thought.**

Introduction to Caribbean Philosophy

Philosophy 361

CROSS-LISTED: LAIS

The aim of the course is *doing* philosophy and not just knowing philosophers, an important distinction in areas with a legacy of epistemological colonialism. Threads of analysis unique to this geography include the idea that philosophy is a contextual project rooted in a specific place rather than an abstract, ideal theory; the effect of colonialism on culture and education; and the analysis of "modernity" as a European project. Texts by Édouard Glissant, Wilson Harris, Eugenio María de Hostos, Julia de Burgos, and Frantz Fanon.

Plato's Writing: Dialogue and Dialectic

Philosophy 362

CROSS-LISTED: CLASSICAL STUDIES, LITERATURE

Interpreters of Plato have often asked why he wrote in dialogue form, and the answers proposed have frequently appealed to Plato's conception of dialectic, although the meaning of that term in his texts is a matter of considerable debate. This course examines Plato's writings from philosophical and literary perspectives. Readings include *Euthyphro*, *Euthydemus*, *Meno*, *Phaedrus*, *Republic*, and *Sophist*. Primary texts are complemented with secondary scholarship that illustrates the range of modern approaches to Plato.

Aristotle's Ethics

Philosophy 363

CROSS-LISTED: CLASSICAL STUDIES

Aristotle's *The Nicomachean Ethics* is one of the earliest attempts to think systematically about ethical questions. It is also the subject of some of today's most heated philosophical debates. In this seminar, students analyze Aristotle's arguments in detail. Topics of special interest include Aristotle's concept of happiness, theory of moral development, philosophy of action, account of love and friendship, and his distinction between "active" and "contemplative" lives.

The Philosophy of Nietzsche

Philosophy 375

The course tackles several of Nietzsche's most famous works: *Human, All Too Human* (selections), *The Gay Science*, *Thus Spoke Zarathustra*, *Beyond Good and Evil*, *On a Genealogy of Morals*, *Twilight of the Idols*, and *Ecce Homo*. While trying to do justice to the particularities of these works the class addresses what issues, if any, are central to his thinking. Those of an ethical or metaethical nature receive the most attention, but issues of metaphysics, epistemology, and philosophy of language are also considered.

The Philosophy of Wittgenstein

Philosophy 385

This course features the major works of one of the 20th century's most influential philosophers, Ludwig Wittgenstein. Readings include *The Blue Book*, *Philosophical Investigations*, and *Tractatus Logico-Philosophicus*.

The Philosophy and Literature of Jean-Paul Sartre

Philosophy 389

CROSS-LISTED: FRENCH STUDIES

DESIGNATED: HSI COURSE

Readings from a variety of Sartre's philosophic texts, including *Existentialism*, *Anti-Semite and Jew*, *Essays in Aesthetics*, and *Being and Nothingness*, and a number of his novels and plays, including *Nausea*, *The Wall*, *No Exit*, *The Flies*, *The Respectful Prostitute*, *Dirty Hands*, and *The Devil and the Good Lord*. The relation between the two genres of Sartre's writing is explored, including the extent to which the philosophic and literary productions complement each other.

Feminist Epistemology

Philosophy 395

CROSS-LISTED: GSS

An introduction to the rationale and motivations behind late 20th-century movements within feminist epistemology and philosophy of science. Questions considered: to what extent, if any, is rationality gendered, and in what ways have female perspectives been excluded in the history of knowledge production? Also examined: the role of gender in philosophical investigations of the natural world and feminist responses to traditional stances in environmental and biomedical ethics.

Søren Kierkegaard

Philosophy 399

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

Political Studies

politicalstudies.bard.edu

Faculty: Michelle Murray (director), Sanjib Baruah, Jonathan Becker, Roger Berkowitz, Omar G. Encarnación, Simon Gilhooley, Frederic C. Hof, Mie Inouye, Pinar Kemerli, Christopher McIntosh, Walter Russell Meade

Overview: Politics can be understood in many ways: as a struggle for power over other people, groups, and nations; as a social process that determines who has what kinds of authority and how this affects particular communities; as a series of conversations or disputations about what counts as a "public problem" and how to address public problems; or as an art or science of institutional design, especially the design of governments and international institutions. However it is defined, politics matters. Political outcomes shape the choices we can make as individuals and the fates of communities, nations, and states.

The Political Studies Program at Bard welcomes students who care about politics and want to reason critically about political outcomes and debates at the local, national, and international levels. The program intends to inform responsible participation in American and global public affairs. It also prepares students for work and/or further study in political science, international affairs, public policy, law, cultural studies, and related fields.

Areas of Study: At Bard, six broad clusters of political studies are identified: political theory, American politics, comparative politics, political economy, public law, and international relations. The clusters overlap with one another and other fields. Students are encouraged to combine courses in political studies with relevant courses in related disciplines, such as history, economics, and sociology.

Requirements: Prior to Moderation, a student must have taken five courses in the program, including three from the core curriculum (see "Courses"). After Moderation, students are required to take three politics seminars. Depending on the interests of the student, and with the approval of the academic adviser, one of the seminars may come from another social science discipline, such as economics or sociology; from study abroad; or from Bard's Global and International Affairs (BGIA) Program in New York City. All students are required to complete a Senior Project that examines a political problem/puzzle or that synthesizes the political science literature on a major subject, such as democracy, development, or war.

Recent Senior Projects in Political Studies:

"A Call for the Inclusion of Nature in Class Struggle"

"In Fear We Trust: Anxious Political Rhetoric and the Politics of Punishment, 1960s–80s"

"A Phenomenology of Homelessness: Hannah Arendt in Conversation with the Syrian Refugee Crisis"

"Securing a Seat at the *Table des Grands*: French Identity and the Application of Identity Management Strategies in Postwar France"

Courses: Political Studies offers a core curriculum comprising the following courses: *Political Theory*, *Comparative Politics*, *American Politics: Issues and Institutions*, *Political Economy*, *The Quest for Justice: Foundations of the Law*, and *International Relations*. The program also offers a wide range of courses in area studies (Western Europe, Latin America, and the Middle East most notably) and thematic seminars on American foreign policy, international security, democratization, terrorism, civil society, development, and political methodology, among other topics.

International Relations

Political Studies 104

CROSS-LISTED: GIS, HUMAN RIGHTS

An introduction to competing theories about the structure, functioning, and transformative potential of the international system. The course begins with the traditional problem of international life: maintaining order among relatively equal states in a condition of anarchy. Part two calls the assumption of anarchy into question by looking at hierarchical power relationships in a variety of issue areas. The course concludes by addressing contemporary challenges to the state's authority and the problems of governing in an increasingly global community.

Comparative Politics

Political Studies 105

CROSS-LISTED: GIS

The intellectual premise of comparative politics is that we can better understand the politics of almost any country by placing it in its larger global context. Students examine the key institutions of liberal democracies, democracies constructed after dictatorships (Germany, Japan), and federalism as an emerging trend in contemporary regional politics.

Political Economy

Political Studies 109

CROSS-LISTED: GIS, HUMAN RIGHTS, SOCIOLOGY

Political economy refers to the interrelationship between politics and economics. However, political scientists and economists do not always use the term in the same sense, and within these two disciplines the term has multiple meanings. This course reviews the ideas of thinkers such as Smith, Marx, Keynes, and Galbraith, and introduces two

subfields: international political economy and the political economy of development.

Political Theory

Political Studies 115

An overview of some of the foundational thinkers and texts of the Western political tradition. The central focus is on theories of human nature and corresponding forms of social organization, with particular emphasis on the social contract. Also discussed are key political concepts such as sovereignty, freedom, individualism, property, equality, reason, and progress. Throughout the course, students consider how the issues raised by these thinkers speak to our political situation today.

American Politics: Issues and Institutions

Political Studies 122

CROSS-LISTED: AMERICAN STUDIES

This course introduces the basic institutions and processes of American government. It aims to provide students with a grasp of the fundamental dynamics of American politics and the skills to be an effective participant in and critic of the political process. During the semester, students examine how the government works, interpret current political developments and debates, and consider how to influence the government at various levels.

Contested Jerusalem

Political Studies 155

CROSS-LISTED: HUMAN RIGHTS

The course explores the many overlapping and adversarial claims to this small city at the center of competing religious, political, and historical narratives, and considers how it is affected by and affects the politics in the region.

The Quest for Justice: Foundations of the Law

Political Studies 167

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

As the novelist William Gaddis writes: "Justice? You get justice in the next world. In this world, you have the law." This course explores the apparent disconnect between law and justice. Through readings of legal cases as well as political, literary, and philosophical texts, students grapple with the problem of administering justice as it emerges in the context of contemporary legal institutions. Texts include Kant's *Groundwork of the Metaphysics*

of Morals, Melville's *Billy Budd*, and selections from Dostoevsky, Twain, and Plato.

American Political Thought

Political Studies 181

CROSS-LISTED: AMERICAN STUDIES

Drawing upon material from across the entire span of American history, the course attempts to develop an understanding of concepts such as democracy, liberty, individuality, and republicanism, and to discuss how understandings of these concepts have influenced political and social choices in the United States. Texts by Jefferson, Lincoln, Du Bois, and Goldman.

Student as Citizen: Civic Life in America and the World

Political Studies 2010

CROSS-LISTED: AMERICAN STUDIES,

HUMAN RIGHTS

DESIGNATED: ELAS COURSE

This course focuses on the study of, and engagement with, local, state, and national politics in the United States. Students learn, in part, by meeting with government officials, political organizers, and activists, and by observing and participating in governance in action through writing articles, tracking legislation, lobbying on issues, and attending open meetings. They also study how the system gives citizens agency, how they can navigate imposing structures, and how citizens and social movements can effect change.

Radical Political Thought

Political Studies 202

CROSS-LISTED: HUMAN RIGHTS

Tracing the historical development of radical thought from the German tradition of critical theory in the so-called Frankfurt School through the emergence of poststructuralism in France, students examine questions of power, critique, and reason as well as the relationship between political action and critical thinking. Readings include works by Marx, Horkheimer, Adorno, Foucault, Habermas, and Butler.

Gender and the Politics of National Security

Political Studies 206

CROSS-LISTED: GIS, GSS

An introduction to major theories and issues concerning gender and international security affairs.

These theoretical frameworks are then applied to security issues such as the cultural effects of nuclear weapons, targeting of civilians during armed conflict, sexual violence in war, torture and the war on terrorism, human security and development, and postconflict societies, among others. Discussions draw from anthropology, sociology, philosophy, politics, and rhetoric in order to highlight the interconnections among states, societies, and individuals.

Global Citizenship

Political Studies 207 / GIS 207

CROSS-LISTED: HUMAN RIGHTS

What does it mean to be a global citizen? This question has gained increasing salience as the world has become more globalized and new problems surface that cut across national borders and fall outside the jurisdiction of individual nation-states. In response, new forms of political organization have emerged that challenge the state as the primary locus of political authority and individual rights. This course critically examines the conceptual and theoretical foundations of the concept of global citizenship and investigates how the idea might work in practice.

Civic Engagement

Political Studies 209

CROSS-LISTED: AMERICAN STUDIES

DESIGNATED: ELAS COURSE

The historical, philosophical, and practical elements of civic engagement are explored, as is the underlying question of what it means to be an engaged citizen in the early 21st century. Students examine notions of personal responsibility, civic duty, political participation, and social justice, along with modes of community engagement on governmental, nonprofit, and association levels. While the focus is local, national and international issues and comparisons are considered. A field-work component contextualizes in-class study.

North Africa and the United States: Case Studies in Foreign Policy Challenges

Political Studies 212

CROSS-LISTED: AFRICANA STUDIES, GIS

North Africa is often neglected by U.S. policy makers until dramatic events require attention. This course examines five policy challenges that the United States has faced in the region, highlighting

key aspects in the history, formulation, and implementation of American foreign policy, and exploring specific aspects of U.S. relationships with Morocco, Algeria, Tunisia, Libya, and Egypt. Students engage in simulations and meet with guest lecturers who have been or are currently in policymaking positions.

The Rise of China

Political Studies 217

CROSS-LISTED: ASIAN STUDIES, GIS

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

Revolution and Protest in Hong Kong

Political Studies 219

CROSS-LISTED: ASIAN STUDIES, HUMAN RIGHTS

DESIGNATED: COURAGE TO BE SEMINAR

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

Latin American Politics and Society

Political Studies 222

CROSS-LISTED: GIS, HUMAN RIGHTS, LAIS

The course is organized in three main sections, beginning with a broad overview of patterns of political development in Latin America from the independence period to the present. The second part highlights theoretical approaches to Latin American political development drawn from cultural analysis, Marxism, and state-centric perspectives. The final section examines democratic development in six countries: Argentina, Brazil, Chile, Cuba, Mexico, and Venezuela.

The Politics of Climate Change

Political Studies 2220

CROSS-LISTED: EUS

This course addresses why, despite the increasing amount of information about climate change, we have failed to respond to this crisis; why it is so difficult to represent; and new ways we might represent it. Students examine scientific, philosophical, political, artistic, spiritual, and economic approaches to climate change to see the different connections each tries to forge. Through writing and discussion, they engage in critical and productive thinking on the climate crisis.

Contemporary Political Theory

Political Studies 2231

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

The National and Global in the Politics of Race

Political Studies 2250

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, HUMAN RIGHTS

DESIGNATED: RJI COURSE

How have the national and global intersected in the politics of race? The course begins with the standard of civilization once used by international lawyers to defend the rights of European nations to colonize non-European societies, and asks if this legacy still haunts the postcolonial global order. Also considered: Du Bois's formulation of the color line as "the problem of the twentieth century"; the disillusion of African American leaders in the UN as a weapon for change; and the Immigration and Nationality Act of 1965.

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

Political Studies 237

CROSS-LISTED: AFRICANA STUDIES, GIS, MES

The course introduces the major questions and theoretical approaches involved in the study of comparative politics as applied to the states of the Middle East and North Africa. Topics include state formation and consolidation, the persistence of authoritarianism, nationalism and identity, civil society and democratization, uprisings and revolutions, the role of oil, political economy of the state, gender, and Islamist politics. Discussions cover core literature in the field, relevant case studies, and pressing issues facing policy makers.

The Courage to Judge

Political Studies 240

DESIGNATED: COURAGE TO BE SEMINAR

If we are in a world, as many fear, where truth no longer matters and cultural criticism is dictated by internet mobs, how are we to judge? With the appearance of totalitarianism in the middle of the 20th century, Hannah Arendt argued that the traditional moral categories of good and bad have lost their relevance, and the inability to discern fact from fiction paves the way for the emergence of fascist propaganda and rhetoric. This course examines the concept of judgment and its evolution in the Western tradition of political theory.

The Political Life of Mourning: From Antigone to Black Lives Matter

Political Studies 2420

CROSS-LISTED: HUMAN RIGHTS

Can we transform moments of loss into an opportunity for democratic politics? How are these formative moments of loss—the death of a son, 9/11, the murder of George Floyd—constitutive of a collective politics? The class explores the political life of mourning within the tradition of Western political thought and within the African American community, from W. E. B. Du Bois to the formation of the Black Lives Matter movement. Texts from Sophocles, Freud, Derrida, Douglass, Du Bois, Morrison, Moten, others.

Constitutional Law: Theory and Comparative Practice

Political Studies 243 / Human Rights 243

An introduction to constitutional theory and practice in comparative context. The first part of the course looks at the history of the idea of constitutionalism in Ancient Greece, 18th-century England, France, and the United States; the remainder is devoted to a critical examination of the contemporary workings of constitutional law, focusing primarily on decisions of the highest courts of the United States, India, and South Africa relating to human rights issues. Beyond legal cases, readings include Aristotle, Montesquieu, Bodin, Arendt, and the Federalist Papers.

Human Rights in Global Politics

Political Studies 245

CROSS-LISTED: GIS, HUMAN RIGHTS

The course is divided into three core sections: the philosophical foundations of the notion of human rights and its contested universality; the evolution of the so-called international human rights regime; and the shifts from “first generation” rights (political freedoms) to “second generation” rights (social and economic rights, such as housing, employment, and education), to “third generation” rights and beyond (cultural self-determination, economic sustainability, and sexual freedoms, among others).

American Foreign Policy Traditions

Political Studies 247

An introduction to American foreign policy and its roots in the interplay of domestic politics and international events. Readings typify different approaches to the study of American foreign policy: an analytic overview, an in-depth study of an important relationship, a biographical study of leading policy makers, and a history of the Cold War. Discussions address the relevance of past foreign policy debates to current events and controversies. Students develop and present policy recommendations for contemporary problems based on their study of history.

Democratic Theory

Political Studies 252

CROSS-LISTED: HUMAN RIGHTS

“Democracy” today is virtually synonymous with legitimacy, justice, and freedom. But what does

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

Nations and Nationalism

Political Studies 257

CROSS-LISTED: GIS

From the election of Donald Trump to the rise of ethnonationalist parties across Europe and beyond, nationalism has become a driving force in international politics. Nationalism, of course, is not a new phenomenon. Throughout the 20th century, it was a central factor in domestic and international politics, with the concept of the nation-state becoming the dominant ordering principle in world politics. This course examines the emergence of nations, their social and political construction, and the intersection of nationalism and race, ethnicity, culture, gender, postcoloniality, and subjectivity.

The United States and the Modern Middle East

Political Studies 264

CROSS-LISTED: GIS, MES

DESIGNATED: HSI COURSE

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

Campaign 2020

Political Studies 265

CROSS-LISTED: AMERICAN STUDIES

DESIGNATED: ELAS COURSE

The U.S. Congress, particularly the House of Representatives, is the branch of the federal government most directly accountable to citizens. It is the least trusted of the major government institutions, yet its members usually win reelection. Who are the people Americans choose to make our laws, and why are we so ambivalent about them? The class considers how Congress is organized and how it has changed over time, how it is influenced by lobbying, and how it interacts with the executive and judicial branches.

All Politics Is Local

Political Studies 270

DESIGNATED: ELAS COURSE

Students meet with local, county, and state officials; attend sessions of local government bodies; and read primary and secondary sources concerning the issue of local governance. Fieldwork allows them to contextualize their in-class study. Several sessions occur at night to accommodate public meetings of local governing bodies.

Diplomacy in International Politics

Political Studies 273

CROSS-LISTED: GIS, HUMAN RIGHTS

This course explores the history, complexity, and changing nature of diplomacy. Students gain an understanding of the structures of diplomacy—diplomatic corps, embassies, consulates, envoys, nontraditional diplomats—and the evolution of these components as new diplomatic tools have appeared, including public diplomacy, cyber diplomacy, expeditionary (combat zone) diplomacy, and Track II diplomacy. Using case studies drawn from 70 years of diplomatic efforts to mitigate and ultimately end the Arab-Israeli conflict, the class is exposed to real-world diplomacy under complex and contentious circumstances.

(Super) Heroic Politics

Political Studies 275

DESIGNATED: COURAGE TO BE SEMINAR

Heroes have been a feature of Western culture stretching back to classical times. Yet their role in the political order is frequently not aligned with the common good. This course looks at recent

superhero movies (and works of political theory) and examines their potential for or against democratic practices. Do superheroes function as good ethical and political role models? Or are they disempowering, teaching audiences to trust in the strengths of exceptional individuals (or exceptional states) instead of their own capacities?

China/Japan: Postwar Southeast Asia

Political Studies 277

CROSS-LISTED: ASIAN STUDIES

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

American Protest: Disobedience, Dissent, and Resignation

Political Studies 284

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: COURAGE TO BE SEMINAR
What does it mean to engage in political protest? What motivates us to move into the public sphere of politics? What does it mean to act from a moral center? This course strips down conventional notions of political protest within the American context to critically consider what motivates us to engage or disengage with politics. Texts by Tillich, Fromm, Arendt, Thoreau, Adorno, Dickinson, Paine, King, and others.

Totalitarianism

Political Studies 290

CROSS-LISTED: GIS, HUMAN RIGHTS

“Totalitarianism” is a conceptual lodestar of 20th-century politics. It is supposed to point to everything that contemporary American and European political culture is not—terroristic, homogeneous, authoritarian, ideologically manipulative, and unfree. Yet critics have used the concept to describe regimes as different as the Soviet Union, Nazi Germany, Maoist China, ISIS, and

occasionally even the United States. What is totalitarianism? The class engages this question by studying specific cases—especially Nazi Germany, Vichy France, and Mussolini’s Italy—alongside theoretical works.

The Art of the Question

Political Studies 292

CROSS-LISTED: PHILOSOPHY

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

Feminist Political Theory

Political Studies 299

CROSS-LISTED: GSS

Can a theory of feminism be grounded in an ontological claim of “woman”? Should it be? What are the causes of sex and gender inequality? How have these questions shifted since the women’s liberation movement? The course surveys contemporary feminist issues around work, family, kinship, health, sexuality, violence, and politics. Authors may include: John Stuart Mill, Sojourner Truth, Simone de Beauvoir, Judith Butler, Angela Davis, Audre Lorde, Kimberlé Crenshaw, Catharine MacKinnon, Gayle Rubin, Saba Mahmood, and Nancy Fraser.

Political Economy of Development

Political Studies 314

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

This seminar examines the economic development of the “Third World” through the lens of several generations of scholars. After reading representative authors of competing theoretical traditions, students move on to concrete cases.

Global Mobilities and Borders of Exclusion

Political Studies 323

DESIGNATED: MIGRATION INITIATIVE COURSE

Mass migration has long been integral to global processes that have shaped the modern world. But while this migration occurred for a long time across imperial geographical spaces, the territorial order of formally sovereign states is, to a

significant extent, premised on a disavowal of migration. Using the Rohingya crisis and several Gulf states in the Middle East as examples, the course seeks to historicize the modern territorial order and its rules governing citizenship and work.

The Death of Man: 20th-Century French Political Thought

Political Studies 325

CROSS-LISTED: FRENCH STUDIES, HUMAN RIGHTS
At the beginning of the 20th century, French thinkers believed in man as a rational, rights-bearing creature. By mid-century, that belief was dead. Two world wars, anticolonial resistance, and totalitarianism would shatter their faith in humanity's capacity for reason, self-improvement, and progress. This course surveys 20th-century French political thought from the perspective of "the death of man." Topics also include such turning points in French history as the Algerian war, May 1968, and the birth of *Le Front National*.

Nuclear Proliferation

Political Studies 326

In January 2018 the Bulletin of the Atomic Scientists moved its Doomsday Clock to two minutes to midnight, reflecting the group's assessment that the danger of a nuclear catastrophe was as high as it had been during the height of the Cold War. With the possibility of nuclear war on the Korean peninsula, a new nuclear arms race between the United States and Russia, and new nuclear powers emerging, nuclear proliferation has become an increasingly urgent threat to global security. This seminar examines nuclear proliferation and various policy tools available to manage its spread.

The Crisis of Democracy

Political Studies 330

CROSS-LISTED: GIS, HUMAN RIGHTS

This seminar examines what is ailing democracy around the world, after decades of expansion. It begins with the so-called third wave of democratization, which brought democracy to some three dozen nations between 1974 and 1992 in Western Europe, Latin America, Central and Eastern Europe, Asia, and Africa, and then looks at the postwar economic boom, international human rights regime, globalization, the failure of democracy to reach the Middle East, the uneven legacy

of the third wave, and challenges to democracy in the developed West.

The Politics of Globalization

Political Studies 334

CROSS-LISTED: GIS, HUMAN RIGHTS, SOCIOLOGY
Until the financial crisis of 2008, it was common for advocates of free markets to argue that globalization is a positive force that can generate employment and raise living standards. Critics argue that the transformations captured by the term "globalization" are best seen as a phase in the history of capitalist development. The course considers these arguments through discussion of texts by Arjun Appadurai, Eric Cazdyn, James Ferguson, Thomas Friedman, David Harvey, Karl Polanyi, Saskia Sassen, Joseph Stiglitz, Imre Szeman, and Karl Marx.

Humanism, Human Rights, and the Human Condition

Political Studies 341

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY
In 1946, just after the defeat of the Nazis, a French schoolteacher wrote to the philosopher Martin Heidegger, asking two questions: How are we, in the wake of the Holocaust, to restore sense to the word "humanism"? And how are we to understand the relationship between philosophy and ethics? Heidegger's response, later published as "The Letter on Humanism," is one of the great efforts to think through the ethical and philosophical significance of the human being. Texts by Heidegger, Sartre, Arendt, and Sloterdijk.

Ideology in America: From Jefferson to Trump

Political Studies 351

CROSS-LISTED: AMERICAN STUDIES

The successes of Donald Trump and Bernie Sanders during the 2016 election cycle once again brought the issue of ideology to the fore. This course looks at Jeffersonian republicanism, antebellum slavery, abolitionism, progressivism, Cold War neoconservatism, and neoliberalism, and considers whether any of these impulses amount to an ideology and what, if any, legacy they left for subsequent American political thought.

Terrorism

Political Studies 352

CROSS-LISTED: GIS

DESIGNATED: HSI COURSE

The September 2001 terrorist attacks irrevocably changed U.S. politics and foreign policy, giving rise to more than a decade of war, expanded surveillance domestically and abroad, the use of torture and indefinite detention, and a targeted killing policy through the use of drone strikes around the globe. This seminar examines terrorism as a political phenomenon, the role of religion and ideology in motivating terrorist groups, the importance of state sponsorship in supporting terrorist activity, and the challenges of counterterrorism.

American Grand Strategy

Political Studies 354

The American world system that exists today is version 2.0 of the liberal capitalist system first built by Great Britain. Both the British and U.S. builders of these systems developed a distinct style of strategic thought around the needs of a maritime, global, and commercial system. This grand strategy involved domestic social organization as well as foreign policy and war. Students consider these strategies from the time of the Spanish Armada through the Cold War, and analyze contemporary U.S. policy in light of three centuries of Anglophone world power.

The Individual and American Democracy

Political Studies 356

CROSS-LISTED: AMERICAN STUDIES

Since its formation, and even before, the United States has been associated with the individual. At the same time, the assumption that the “people” govern the country has informed political life. Balancing the interests of the one against the many has therefore emerged as an important theme within American political thought. This course examines the ways in which the concept of the individual has informed thinking about American democracy and vice versa. Authors include Crèvecoeur, de Tocqueville, the abolitionists, Hayek, and Du Bois.

Times of War: Political Violence, Sovereignty, and Temporality in International Politics

Political Studies 362

CROSS-LISTED: GIS, HUMAN RIGHTS

Countless acts of political violence occur at the macro, micro, and structural levels, yet only some get linked together across time and understood as a “war.” What makes a time of war different from a time of peace? How does temporality operate to allow us to see, for example, the war on terrorism as one continuous war, rather than a series of unrelated operations and assassinations?

Students explore the conceptions of war and time that animate international politics and inform the practice of international relations.

Ethics and International Affairs

Political Studies 363

CROSS-LISTED: GIS, HUMAN RIGHTS

Current foreign policy debates have centered on drone strikes, civilian casualties, the targeted killing of Americans, and humanitarian intervention, with advocates on both sides citing moral and ethical justifications for their respective positions. Each of these debates raises the following central questions: What does it mean to be ethical in international politics? To whom are we responsible? Do ethical concerns cross borders? This course explores the issues and tensions informing these questions by engaging the underlying theoretical traditions.

Afro-Modern Political Thoughts

Political Studies 367

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES

Among the traditions of modern political thought, none theorizes freedom as convincingly as Afro-modern political theory. This seminar examines the meaning of freedom in Black political thought and intellectual history. Students read both classic works and contemporary social criticism, with particular attention paid to W. E. B. Du Bois, his critics, and his relation to other Black intellectuals at home and abroad. The goal is to use Afro-modern political thought as point of observation, to better see the broader shape of 20th-century radical politics.

Promoting Democracy Abroad

Political Studies 368

CROSS-LISTED: AMERICAN STUDIES, GIS

Almost alone among the world's superpowers, the United States has made promoting democracy abroad a central objective of its foreign policy. This course explores three questions about this "mission" to spread democracy: What explains the genesis and persistence of the centrality of democracy in American foreign policy? How have U.S. administrations tried to construct policies to advance democratic development abroad? Why have these attempts to promote democracy abroad so often fallen short of their intended goals?

Environmental Political Theory

Political Studies 372

CROSS-LISTED: EUS

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

Grand Strategy from Sun Tzu to Clausewitz

Political Studies 377

CROSS-LISTED: GIS

The question of what war is and how wars can be won has exercised great minds from the dawn of recorded history. Students in this advanced seminar examine classic texts on conflict from ancient China to modern Europe. Issues addressed include the nature of conflict, the role of chance in human affairs, the definition of power, and the development of strategic thought.

The American Presidency

Political Studies 378

CROSS-LISTED: AMERICAN STUDIES,

HISTORICAL STUDIES

An examination of the development of the U.S. presidency, with special attention given to the Jeffersonian and Progressive Eras; the expansion of executive power under Franklin Roosevelt; how modern presidents contend with multiple and, at

times, conflicting roles and responsibilities (party leader, chief executive, commander in chief, media celebrity); and the problem of contemporary presidential power.

The Crisis of Expert Rule

Political Studies 386

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

Today it is almost unthinkable to imagine regulators and political leaders who lack university and technical training. And yet, much of the populist anger rising around the world can be understood as a rejection of expert rule. COVID-19 further exposed the radical distrust in expert-driven governance. While this rejection of scientific knowledge is shocking, there are problems with expert governance. The course explores how expert discourses drive us to abandon fundamental human connections that make human life meaningful. Texts by Arendt, Hayek, Agamben, others.

The Politics of Historical Injustices

Political Studies 388

CROSS-LISTED: AMERICAN STUDIES, GIS,
HUMAN RIGHTS

The current national reckoning with racial injustice has awakened interest in "historical injustices," the subject of this seminar. Questions explored include: Why are historical injustices at the forefront of contemporary global politics? What are the legal and political approaches being employed for confronting historical injustices? Why are some countries more successful than others at settling a painful history? At the heart of these questions are three global approaches for confronting historical injustices: "retribution" (political trials), "reparations" (official apologies and compensation), and "reconciliation" (truth commissions and memorials).

Hannah Arendt's *Human Condition*

Political Studies 389

Hannah Arendt's *The Human Condition* investigates the *vita activa* (activities of human life) in order to think about the distinction between the *vita activa* and the *vita contemplativa* (life of the mind). Students read the entirety of the treatise, considering the relationships between scientific advancement, earthliness, and worldliness as they explore questions such as: In what ways do science and technology both facilitate and undermine the

possibilities of human life? Can love be political? Can we find a home in the world? What would it mean to do so?

Sociology

sociology.bard.edu

Faculty: Allison McKim (director), Karen Barkey, Yuval Elmelech, Laura Ford, Peter Klein, Joel Perlmann

Overview: Sociology at Bard aims to provide an understanding of the structure and processes of society—from everyday interactions among friends to social transformations of global magnitude. Sociology students learn to systematically examine a wide array of social phenomena, including social inequality, political and social movements, race, gender, economic systems, law, technological change, culture, media, religion, environmental risks, cities, family structures, and criminal justice. The Sociology curriculum offers students a theoretical and methodological foundation for conducting social research and thinking rigorously about important social issues. The most wide-ranging of the social sciences, sociology situates the economic, cultural, and political aspects of human communities within the complex whole of social life and its historical foundations. With its diverse array of topics, theories, and methodologies, the sociological perspective teaches people to examine the social world in a way that is both rigorous and flexible.

Requirements: Students planning to moderate in sociology are required to take a 100-level course in sociology (ideally Sociology 101, *Introduction to Sociology*); Sociology 205, *Introduction to Research Methods*; and Sociology 213, *Sociological Theory*, before Moderation. For Moderation, students submit the standard autobiographical outline of past and future work and a 10-page essay on a topic of their choice that has been approved by their adviser. Majors are expected to take two 300-level seminars and three additional electives. Each student must write a Senior Project based on their own original sociological research.

Recent Senior Projects in Sociology:

- "Beyond Their Homeland: Understanding the Experiences of Black Women in Japan"
- "Exploring the Acculturation Preferences of Bangladeshi-Muslim Second-Generation American Immigrants in New York City"
- "Inclusion or Exile: The Disabled Student's Experience in College"
- "Taking Care: The Third Shift and the Women Covering It"

Courses: The Sociology curriculum offers students a theoretical and methodological foundation to examine important social issues. Courses in the program expose students to quantitative, qualitative, and historical research. Students learn to use research to inform policy, and they use social theory to engage profound questions about the nature of social life. Through this training, students acquire skills in conducting systematic social research. Recent courses include:

Introduction to Sociology

Sociology 101

CROSS-LISTED: AMERICAN STUDIES

Sociology is the systematic study of social life, social groups, and social relations. This course explores work, family, inequality, media, crime, gender, race, and class from the sociological perspective. Students learn how aspects of life we may take for granted are socially constructed, and how our individual choices and actions are constrained and enabled by social, economic, and cultural structures.

Inequality in America

Sociology 120

CROSS-LISTED: AMERICAN STUDIES, EUS, GSS, HUMAN RIGHTS

An examination of the ways in which socially defined categories of persons are unevenly rewarded for their social contributions. Sociological theories are used to explain how and why inequality is produced and maintained, and how it affects the well-being of individuals and social groups. Themes include the structure of inequality as part of the study of the unequal distribution of material and social resources, and the processes that determine the allocation of people to positions in the stratification system.

Sociology of Gender

Sociology 135

CROSS-LISTED: AMERICAN STUDIES, GSS

This course investigates how and why gender is an organizing principle of social life; how social structures and practices construct gender identity and culture; how different groups of women and men experience this gendered order; and how gender is significant within different institutional and interpersonal contexts. It also considers the ways that gender inequality is intertwined with other axes of oppression such as sexuality, race/ethnicity, and class.

Introduction to Urban Sociology

Sociology 138

CROSS-LISTED: AMERICAN STUDIES,

ARCHITECTURE, EUS

DESIGNATED: ELAS COURSE

More than half the world's population now lives in urban areas. Thus, the study of social and political dynamics in urban centers is crucial if we are to understand and address the pressing issues of the contemporary world. This course explores these dynamics through an introduction to urban sociology: the study of social relations, processes, and changes in the urban context as well as the diverse methods that social scientists use to understand these dynamics.

Israeli Society at the Crossroads

Sociology 140

CROSS-LISTED: GIS, JEWISH STUDIES, MES

Modern Israel is a diverse society characterized by profound tensions between contending political ideologies, ethnic groups, economic interests, and religious beliefs. This course provides students with the knowledge and analytical tools needed to understand these emerging trends. Selected topics include the "New Jew" and Israeli identity, socialism and capitalism, religiosity and secularism, militarism and democracy, immigration and integration, national identity and minority rights, inequality and the "start-up nation," gender roles, and family patterns.

Culture, Society, and Economic Life

Sociology 141

DESIGNATED: HSI COURSE

An introduction to sociological principles and perspectives through a focus on the economy,

beginning with the question: why would sociologists study the economy? Students explore three classical answers to this question from foundational thinkers Karl Marx, Max Weber, and Émile Durkheim. Most class time, however, is spent with contemporary authors in the developing field of economic sociology, which looks at the ways the economy is embedded in worldviews, moral frameworks, and social-relational structures.

Introduction to Research Methods

Sociology 205

CROSS-LISTED: EUS, GIS, HUMAN RIGHTS

Students are introduced to the various research methods developed in the social sciences, with an emphasis on quantitative methods. Topics covered include: how to formulate hypotheses and research questions, choose the appropriate research method for the problem, maximize chances for valid and reliable findings, perform simple data analysis, and interpret and present findings in a written report.

Deviance and Social Control

Sociology 207

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

Sociological Theory

Sociology 213

This course traces classical and contemporary sociological theory, and introduces such enduring themes as secularization and individualism, bureaucracy and institutions, the division of labor, and the nature of authority. It considers foundational theories that emerged from the social upheavals of modernization in the 19th century, including those of Durkheim, Du Bois, Marx, and Weber, and contemporary traditions such as conflict theory, rational choice, and feminist theory.

Contemporary Immigration

Sociology 214

Why do immigrants come to the United States? Where do they come from, geographically and socially, and how do they handle cultural differences? What is the economic and cultural impact of immigrants on American society? This course examines U.S. immigration since the 1960s—and its effect on both the immigrants and the society they entered. Throughout, the class considers how such questions distinguish the present era from the American historical experience as “a country of immigrants.” Also addressed: the issue of illegal immigrants and the balance of civil liberties and national security in immigration policy.

Finding Religion

Sociology 220

DESIGNATED: COURAGE TO BE SEMINAR

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

Punishment, Prisons, and Policing

Sociology 224

CROSS-LISTED: AMERICAN STUDIES,

HUMAN RIGHTS

The amount and type of punishment found in society is not a simple, direct result of crime patterns. To understand how and why we punish, it's necessary to examine the ways that historical processes, social structures, institutions, and culture shape penal practices, as well as how systems of punishment shape society. This course explores the social functions of punishment, its cultural foundations and meanings, the relationship between penal practices and state power, and the role of crime control in reproducing race, gender, and class inequality.

The Environment and Society

Sociology 231

CROSS-LISTED: EUS, HUMAN RIGHTS, STS

DESIGNATED: ELAS COURSE

The world's environmental problems and their solutions are not merely technical; they are social as well. This course explores climate change, food systems, health disparities, and natural disasters to critically assess the relationship between society and the environment at local and global scales. With particular attention on environmental justice, the course also explores the ways in which scholars, citizens, and policy makers respond to racial, class, and social inequities and other contemporary environmental challenges.

Laying Down the Law: Legal Systems in Comparative Perspective

Sociology 233

CROSS-LISTED: GIS, HUMAN RIGHTS,

INTERDISCIPLINARY STUDY OF RELIGIONS

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

Law and Society

Sociology 235

CROSS-LISTED: AMERICAN STUDIES

An introduction to the foundational roles that law has played, and continues to play, in our political communities, social institutions, and everyday lives. The focus is on American law, both in its historical development and its contemporary, lived reality. What explains variations between states in the laws of self-defense? What is “corporate personality,” and why is it so controversial in today’s world? Do intellectual property laws really give people property rights to abstract ideas? The course attempts to answer these and related questions.

A Changing American Racial Order?

Race, Ethnicity, and Assimilation

Sociology 246

CROSS-LISTED: AMERICAN STUDIES,

HUMAN RIGHTS

The changes in the racial order during the past half century have been staggering. What will it be like in the next half century? The course considers Black political, economic, and social gains since the civil rights era; Hispanics and Asians transforming what it means to be nonwhite; and the virtual disappearance of earlier rigid divisions among Euro-American ethnics such as Irish, Italians, Jews, and Slavs. Also explored is the meaning of contemporary race, ethnicity, and assimilation with these recent patterns in mind.

The American Family

Sociology 247

How do we choose the people we date and eventually marry? What effect does marital separation have upon the success of children later in life? Focusing primarily on family patterns in the United States, this course examines the processes of partner selection, configuration of gender and family roles, and interrelationships among family and household members.

Power, Politics, and Protest

Sociology 249

CROSS-LISTED: AMERICAN STUDIES, EUS, GIS,

POLITICAL STUDIES

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

Sexualities

Sociology 262

CROSS-LISTED: GSS, HUMAN RIGHTS

Although sexuality is often considered to be inherently private and individual, this course examines

sexuality as a social phenomenon. It asks how sexual identities and social categories of sexuality come to be and how they are maintained or changed over time. It also explores how historically specific social contexts shape the meaning of sexual experiences and how we use sexuality to define ourselves, produce social hierarchies, and mark moral boundaries. Throughout, the course considers the important role of gender in the social organization of sexuality.

Global Inequality and Development

Sociology 269 / GIS 269

See GIS 269 for a full course description.

Legal Practices and Civil Society

Sociology 305

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: ELAS COURSE

What does it mean to “practice” law? This course seeks insight into the roles that lawyers, judges, and other types of legal practitioners play in civil society; and grapples with theoretical and empirical scholarship that addresses the nature and dynamics of civil society. A primary goal is to offer students the opportunity to observe and interact in a wide range of legal settings, from sitting in a local courtroom to visiting with paralegals and attorneys in nonprofit organizations, legal aid offices, and law firms.

Hudson Valley Cities and Environmental

(In)Justice

Sociology 319 / EUS 319

See EUS 319 for a full course description.

Punishment and Society: Race, Inequality, and Criminal Justice

Sociology 326

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, HUMAN RIGHTS

The United States began a world-historic transformation of its criminal justice system in the 1970s that led to the highest incarceration rate of any nation. Lesser sanctions, like probation, also expanded; policing changed form; and new modes of social control proliferated throughout social institutions. This advanced seminar delves into recent research on this punitive turn and the role of punishment in society. Prerequisite: Sociology 224 or permission of the instructor.

Seminar on Social Problems

Sociology 332

We often read shocking stories about children in poverty, segregated and failing schools, family dissolution, and other problems in contemporary American society. While these accounts provide a sensational and superficial treatment of various social problems, what do researchers really know about the causes of, and solutions to, these problems? This seminar provides a critical analysis of the research on topics such as poverty and wealth, schools and education, and gender inequality in the workplace.

Tricks of the Trade: Qualitative Research

Practicum

Sociology 333

CROSS-LISTED: AMERICAN STUDIES, EUS, GIS

To study social life, researchers often turn to methods of inquiry based on observing everyday activity, talking to people, and unpacking the meanings of public discourse, such as ads and news coverage. To prepare students for this kind of qualitative research, the course focuses on ethnography (participant observation), in-depth interviewing, and discursive/content analysis. Ideal for students from various majors who plan to use these methods for their Senior Project.

Big Changes and Grand Narratives:

Macrohistorical Sociology

Sociology 341

CROSS-LISTED: HISTORICAL STUDIES,

POLITICAL STUDIES

Classical sociological thinkers were unapologetic about thinking big. They sought to uncover the architectonic social forces of historical and cultural change, and to peer into the future such forces might be leading toward. This course surveys the grand narrative tradition of sociological theory, beginning with exemplars such as Marx, Weber, Du Bois, and Durkheim, and including examples from outside the boundaries of canonical sociology and more contemporary works by Foucault, Bellah, Mann, Huntington, and Gorski.

Theorizing Facebook: Morality, Technology, and Social Networks

Sociology 347

DESIGNATED: COURAGE TO BE SEMINAR

The goal of the course is to understand social media as social and moral phenomena. Each week students "theorize" social media from a different perspective, seeking insights into social media related "spaces" and the ways that morality, ethics, and politics are enacted within such spaces. Students are required to attend three evening lectures sponsored by the Hannah Arendt Center.

Writing Environmental Justice

Sociology 361

CROSS-LISTED: AMERICAN STUDIES, EUS,

HUMAN RIGHTS

DESIGNATED: CALDERWOOD SEMINAR

Toxic air and water. Eviction. Gentrification. These are among the social and environmental challenges in urban areas that social scientists have shown affect people differently, based on race, class, gender, and other social indicators. How can we bring cases of environmental justice to the public's attention, in the hopes of influencing change? In this seminar, students learn to translate academic research into material for public consumption. Each student selects a case or type of environmental justice and follows it as their investigative "beat" for the semester.

INTERDIVISIONAL PROGRAMS AND CONCENTRATIONS

Bard’s approach to the liberal arts curriculum provides students and faculty with the opportunity to rethink traditional boundaries of academic divisions and disciplines. This flexible framework allows students to create plans of study that integrate the content and methodologies of multiple fields.

The areas of study listed in this chapter are interdisciplinary in nature, and draw on faculty, courses, and resources of the four academic divisions. Many of these fields are considered concentrations, and therefore require a student to moderate either simultaneously or sequentially into a primary program. The Senior Project combines the interdisciplinary theories and methods of the concentration with the disciplinary theories and methods of the program. Other fields in this chapter are stand-alone programs, in which students can major. These include American Studies, Asian Studies, Classical Studies, Environmental and Urban Studies, French Studies, German Studies, Global and International Studies, Human Rights, Italian Studies, Middle Eastern Studies, Russian and Eurasian Studies, and Spanish Studies. Students may also opt for a multidisciplinary course of study, with permission of the Executive Committee.

Several special course series are noted throughout the chapter. Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; Thinking Animal Initiative (TAI) courses introduce ways of thinking about animals that encourage interdisciplinary connections; Open Society University Network (OSUN) courses connect Bard students to students and faculty at international partner institutions; Courage to Be seminars address the practice of courageous action in the 21st century; Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an “other”; and Racial Justice Initiative (RJI) courses, launched in response to the events of 2020, including the murder of George Floyd, Black Lives Matter protests, and disparities in health care made clear during the COVID-19 pandemic.

Africana Studies

africana.bard.edu

Faculty: Susan Aberth and Yuka Suzuki (steering committee), Myra Young Armstead, Thurman Barker, Christian Ayne Crouch, Tabetha Ewing, Nuruddin Farah, Donna Ford Grover, Kwame Holmes, A. Sayeeda Moreno, Dina Ramadan, Peter Rosenblum, John Ryle, Drew Thompson, Wendy Urban-Mead (MAT)

Overview: Africana Studies is an interdisciplinary concentration that examines the cultures, histories, and politics of African peoples on the African continent and throughout the African diaspora. The Africana Studies concentration teaches students to use diverse historical, political, ethnographic, artistic, and literary forms of analysis. Through these interdisciplinary studies, students trace the historical and cultural connections between Africa and the rest of the world, and explore their importance for African peoples and the nature of modern global society.

Requirements: Concentration in Africana Studies must be combined with a major in a traditional disciplinary program. Ideally, a student moderates simultaneously in Africana Studies and the disciplinary program. Before Moderation, a student is expected to take at least three Africana Studies courses or Africana Studies cross-listed courses, including the core course, Africana Studies 101, *Introduction to Africana Studies*, or the equivalent. To graduate, the student must take two additional Africana Studies or cross-listed courses, including one 300-level seminar. The Moderation and Senior Project boards should each include one Africana Studies core faculty member.

Introduction to Africana Studies

Africana Studies 101

CROSS-LISTED: HISTORICAL STUDIES

This course uses texts by W. E. B. Du Bois, Aimé Césaire, Alice Walker, and Saidiya Hartman, among others, to consider the genealogy and ambitions of Africana studies as an intellectual and political tradition. To illuminate these theoretical readings, the course also uses film, music, painting, and literature to chart networks of migration and consider how communities living in and identifying with Africa and the diaspora construct

and respond to shared histories of slavery, colonization, racism, globalization, and struggles for independence.

American Studies

americanstudies.bard.edu

Faculty: Peter L'Official (director), Myra Young Armstead, Thurman Barker, Alex Benson, Christian Ayne Crouch, Yuval Elmelech, Jeanette Estruth, Elizabeth Frank, Simon Gilhooley, Donna Ford Grover, Christopher R. Lindner, Joshua Livingston, Allison McKim, Matthew Mutter, Joel Perlmann, Susan Fox Rogers, Julia B. Rosenbaum, Whitney Slaten, Tom Wolf

Overview: The American Studies Program offers a multidisciplinary approach to the study of culture and society in the United States. Students take courses in a wide range of fields with the aim of learning how to study this complex subject in a sensitive and responsible way. In the introductory courses, students develop the ability to analyze a broad spectrum of materials, including novels, autobiographies, newspapers, photographs, films, songs, and websites. In junior seminars and the Senior Project, students identify and integrate relevant methodologies from at least two disciplines, creating modes of analysis appropriate to their topics. By graduation, students should have developed a base of knowledge about the past and present conditions of the American experience both at home and abroad.

Requirements: Before Moderation, students must take American Studies 101, *Introduction to American Studies*, or American Studies 102, *Introduction to American Culture and Values*, and at least two other courses focusing on the United States. After Moderation, they must take at least two more courses on the United States and at least two courses on non-U.S. national cultures. One post-Moderation course on the United States must be a junior seminar; a second junior seminar in a different division is strongly encouraged. Every junior seminar culminates in a 20- to 25-page paper in which students bring multiple analytical frameworks to bear on a subject of their choice. At least two of the students' total U.S.-focused courses must emphasize the period before 1900.

In order to ensure a variety of perspectives on students' work, both the Moderation and Senior Project boards must consist of faculty members drawn from more than one division.

Recent Senior Projects in American Studies:

- "Black Oiler," a narrative of a Black male told through music and the lenses of different African diasporic authors
- "'No Place' in CyberSpace"
- "A Visit to the Coffee Houses": How Local News Wrote about the Humoresque Coffeeshop Raids"

Introduction to American Studies

American Studies 101

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

The cries of "No taxation without representation!" and the celebration of the American Revolution make the transformation of English North America into "these United States of America" seem like a seamless process. In reality, the process was fraught, violent, and uncertain. The class traces this history, beginning with English piracy in the Caribbean (the first attempts to claim an empire in the Western Hemisphere) and concluding with the early republic. The implications of colonial history on such flashpoint issues as migration and Indigenous rights are also addressed.

Introduction to American Culture and Values

American Studies 102

This course develops the assumption that Americans define their differences more through their culture than their politics or else they politicize their cultural differences. Examples studied include the Scopes trial and battles over drugs, abortion rights, and environmental justice.

Art, Animals, Anthropocene

American Studies 310

CROSS-LISTED: EXPERIMENTAL HUMANITIES

DESIGNATED: TAI COURSE

From species extinction to radioactive soil and climate change, we are now in the age of the Anthropocene. This recently proposed geologic period refers to the ways in which human activities have dramatically impacted every ecosystem on Earth. What does it mean to visually interpret our more-than-human world and explore the

complicated encounters between human and non-human animals? Students experiment with interdisciplinary practices of art making in order to grapple with ways in which our understanding of other species relates to human self-understanding.

Spiritualism

American Studies 314

CROSS-LISTED: GSS

This course examines the social, religious, economic, and political forces that helped shape the Spiritualist movement, which began in 1848 with a series of mysterious raps and a pair of young women from Rochester, New York. Readings include works by William James, who attempted to place Spiritualism within the legitimate scientific community; and Henry James, Nathaniel Hawthorne, and William Dean Howells, whose novels provide a critique of the movement and demonstrate its cultural impact.

Asian Studies

asian.bard.edu

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

Overview: The Asian Studies Program draws from courses in literature, history, politics, music, art history and visual culture, anthropology, religion, and economics. With program faculty, students select a regional and disciplinary focus to create a coherent program of study. Although the program focuses on China, Japan, and South and Southeast Asia, students can investigate other regions. Intellectual emphasis is placed on comparative perspectives, both within Asia and with other regions.

Requirements: Before Moderation, students should take four courses cross-listed with the Asian Studies Program. Students focusing on Chinese and Japanese studies are expected to have taken at least one year of Chinese or Japanese language and at least two courses cross-listed with Asian Studies. One of these courses

should be in their field of future interest, which may be any of the disciplines taught in the Arts, Languages and Literature, or Social Studies Divisions. For graduation, Asian Studies students should complete a minimum of 40 credits in Asian Studies. Four credits (one course) must be an Asian Studies core course treating an aspect of Asia in comparative perspective. The Senior Project topic may be specific to a particular culture or may be comparative.

Students in Chinese and Japanese studies focusing on language and literature must have a minimum of 44 credits. They should complete at least three years of language study in either Chinese or Japanese and four courses cross-listed with Asian Studies. Of these, at least two courses should be on the literature of the student's primary region, one course on the literature of another part of East Asia, and one course in non-Asian literature, preferably oriented toward literary theory.

Students focusing on the arts and/or social studies should complete at least two years of language study in either Chinese or Japanese and five courses cross-listed with Asian Studies. Of these, at least two courses should be in the primary discipline and region. At least one other course should be on the primary region of interest, plus one course in the primary discipline that considers an area outside of Asia. Students of Chinese and Japanese studies should incorporate materials involving either language into their Senior Project.

Recent Senior Projects in Asian Studies:

"Free but Not Free: The Modernization of Women and Economic Development of China"
"Lolitas and Ganguros, Performing and Contesting Gender in Contemporary Japan"
"Peking Opera in the Cultural Revolution"

Courses: A sampling of Asian Studies courses offered in the last few years includes courses from the Division of the Arts (*Arts of China, Arts of India, Asian American Artists Seminar, Asian Cinematic Modernisms, Music of Japan*); Division of Languages and Literature (*Chinese Calligraphy, Media and Metropolis in Modern Japan, Representations of Tibet, Reading and Translating Japanese*); and the Division of Social Studies (*Asian Economic History; Buddhism; Yogis, Monks, and Dharma Kings: Religious*

Cultures of Early India; Environmental Practices of East Asia; Japanese Pop Culture; International Politics of South Asia; Mao's China and Beyond).

Classical Studies

classicalstudies.bard.edu

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

Overview: Classical Studies is an interdisciplinary field of study encompassing the civilizations of ancient Greece and Rome. Students seek to understand the languages, literatures, histories, and visual and material cultures of the premodern Mediterranean world—from the Bronze Age to the dawn of the Middle Ages, from the *Iliad* and *Odyssey* to Saint Augustine, and from Greece, Italy, France, and Spain to North Africa, the Middle East, and the Greek-speaking kingdoms of the Indian subcontinent. These ancient societies are approached from a variety of disciplinary perspectives, including linguistics, art history, archaeology, anthropology, and philosophy, while also considering the long and complex legacies of ancient Greece and Rome in art, language, politics, and culture from antiquity to the present day.

Bard offers full-tuition scholarships to academically outstanding students committed to majoring in Classical Studies. Majors can also apply for funds to help support classics-related summer projects, especially summer language courses.

Requirements: Students pursue one of two tracks, Classical Languages and Classical Civilizations. In Classical Languages, students focus on the ancient languages and their literatures (primarily Greek and Latin, which are offered regularly, but also Sanskrit and Hebrew, which are offered sporadically). At the same time, they also gain a foundational understanding of ancient Mediterranean history and culture. Students should choose this track if they love language (the traditional term for ancient language study, "philology," means "love of language"), and want to read ancient authors and approach ancient evidence in the original languages.

Students in the Classical Civilizations track focus on the history, cultures, and literatures of the ancient Mediterranean world. While their work is primarily conducted in English, they are encouraged but not required to take Latin or Greek at some point. Students should choose this track if they want to focus on the texts and material culture mainly through the methodologies of history, art history, philosophy, and literary studies in English. Some students may further choose to connect the ancient Mediterranean world to a broader context of ancient civilizations (e.g., the Middle East, India, and China), or to postclassical literatures and cultures from Late Antiquity and the Middle Ages to the contemporary world. For more details on requirements, including sample paths of study, see the Classical Studies website.

Recent Senior Projects in Classical Studies:

- "An Empire in Ivory: A Study of Roman Luxury Trade at Ancient Gabii"
- "The Murdering Mother: The Making and Unmaking of Medea in Ancient Greek Image and Text"
- "Oaths, Phantoms, Contagion, Truth: The Crisis of Logos in Fifth-Century Athenian Culture"

Courses: All Classical Studies courses are open to majors in both tracks, as well as to nonmajors interested in learning more about the ancient Greek and Roman worlds and their legacy in the present day. Each year, introductory courses in ancient Greek and Latin language are offered. Our 100-level courses in ancient history and culture, *The Greek World: An Introduction*, and *The Roman World: An Introduction*, are offered in alternate years and provide a foundational overview of the ancient Greek and Roman worlds, and how and why we study them.

Greek and Latin language courses at the 200 and 300 level help students become more fluent readers of texts in the original languages by introducing them to a range of authors and literary forms such as epic, drama, prose fiction, historical writing, and lyric poetry. Regularly offered seminars in history and culture at the 200 and 300-level include courses on *The Fall of the Roman Empire*, *Alexander the Great*, *Gender and Sexuality in the Ancient World*, *Classical Mythology*, *Ancient Fictions*, and *Ancient Philosophy*.

Environmental and Urban Studies

eus.bard.edu

Faculty: M. Elias Dueker* (director), Ross Exo Adams, Myra Young Armstead, Sanjib Baruah, Alex Benson, Daniel Berthold, Katherine M. Boivin, Kenneth Buhler, Krista Caballero, Adriane Colburn, Cathy D. Collins*, Christian Ayne Crouch, Robert J. Culp, Sanjaya DeSilva, Michèle D. Dominy, Ellen Driscoll, Gidon Eshel, Jeannette Estruth, Kris Feder, Kwame Holmes, Brooke Jude, Felicia Keesing, Peter Klein*, Cecile E. Kuznitz, Peter L'Official*, Susan Merriam, Gabriel Perron, Jennifer Phillips (BCEP), Bruce Robertson, Susan Fox Rogers, Julia B. Rosenbaum, Lisa Sanditz, Luc Sante, Ivonne Santoyo-Orozco, Monique Segarra (BCEP), Gautam Sethi (BCEP), Nathan Shockey, Robyn L. Smyth, Sophia Stamatopoulou-Robbins, Yuka Suzuki, Victor Tafur (BCEP), Olga Touloumi*, Tatjana Myoko von Prittitz und Gaffron, Olga Voronina, Susan Winchell-Sweeney (BCEP), Li-hua Ying

Archaeologist in Residence: Christopher R. Lindner

*Member of steering committee

Overview: Environmental and Urban Studies (EUS) is an interdisciplinary program that examines the interdependence of human societies and the physical environment. The program strives to ensure that students have a substantial background in the physical and social sciences, humanities, economics, and policy, while enhancing their understanding of the relationship between built and natural environments.

The program calls for students to engage both intellectually and empirically with urban and environmental issues. EUS students gain theoretical and scientific grounding in the field as well as valuable experience through practicums and internships. Students complete a series of core courses as well as courses that engage interdisciplinary methods; pursue an internship in the area of their interest; and complete the practicum. To balance transdisciplinary breadth with depth in a particular discipline, students also select intermediate and advanced courses in their chosen focus area. Expertise developed through problem-driven focus area studies prepares the student for the Senior Project.

The scope of EUS is regional, national, and global. EUS takes advantage of its immediate surroundings, using the campus and region as a laboratory for natural and social science research and interpretation through language and the arts. The Hudson River estuary, with its wetlands and watershed, is framed by the Catskill Mountains to the west; its valley communities offer a variety of historical and natural resources. On campus, the Bard Water Lab, Bard Archaeology, the Bard College Farm, Bard Arboretum, and the unique landscape, architecture, and history of Montgomery Place offer academic and cocurricular activities. The Bard College Field Station is home to Hudsonia, an independent environmental institute, and the Saw Kill Watershed Community brings campus and community members together for science, stewardship, and education. Other place-based partners include the American Eel Research Project in partnership with the New York State Department of Environmental Conservation, Franklin D. Roosevelt Presidential Library, Cary Institute of Ecosystem Studies, Scenic Hudson, Riverkeeper, and Hudson River Sloop Clearwater. Students can also explore international affiliations and institutions through a rich variety of internship and study abroad programs, and take courses with leading practitioners at the Bard Globalization and International Affairs Program in New York City.

EUS majors with a strong foundation in science, policy, and/or economics may apply to the 4+1 program with the Bard Center for Environmental Policy, earning in five years a BA and a master of science in environmental policy or in climate science and policy or an MEd in environmental education.

Focus Areas: The following focus areas suggest the breadth of possibilities for advanced study within EUS: Environmental Science; Global Perspectives on Environment, Society, and Culture; Urban and Regional Studies; Environmental Humanities and the Arts; Agriculture and Food Systems; and Economics, Policy, and Development.

Requirements: By the sophomore year, an EUS major should have an academic adviser who is an EUS core faculty member. To moderate into the program, a student must have successfully

completed the core courses EUS 101 (*Introduction to Environmental and Urban Studies*) and 102 (*Environmental System Science*), as well as one 200-level EUS course in one of the following areas: economics, social/historical analysis (other than economics), and laboratory science (environmental science, biology, chemistry/biochemistry, or physics). In addition, the student needs to prepare in advance and provide the Moderation board with three documents:

- A reflective paper reviewing the first two years of academic study.
- A reflective paper that sets out a plan for successful completion of the degree requirements, while also defining the student's focus area. The focus area plan should clearly articulate a particular research agenda with suitable advanced courses in preparation for the Senior Project.
- An assigned essay set by the EUS faculty that addresses a contemporary issue from the perspective of EUS-related coursework and a set of assigned articles.

Graduation requirements include one 200-level EUS course in economics; one 200-level EUS course in social/historical analysis (other than economics); one 200-level EUS course in laboratory science; an EUS Practicum, which includes fieldwork (some study abroad programs may satisfy the practicum requirement); one EUS internship or service project (0 credits); 14 additional credits in a well-defined focus area, with at least two courses at the 300 level, and an additional methods course relevant to the focus area (e.g., GIS, biostatistics, econometrics, qualitative or quantitative methods); and the Senior Project. See the EUS website for additional details on program requirements.

Recent Senior Projects in Environmental and Urban Studies:

"A Dance with Cranes: *Grus americana* and the Promise of Wilderness"

"The Ethics of Work: Controlling Latinx Immigrants in the Food System through Cultural Perception"

"'Involution' and Hybrid: Responsibility, Relationality, Reciprocity on a Biodynamic Farm"

Courses: EUS offers a wide variety of courses in each focus area every semester. Because of the

interdisciplinary nature of the program, EUS courses are offered in the program and as cross-listed courses in other programs across the four divisions of the College. EUS students can also take graduate-level courses at the Bard Center for Environmental Policy. A full list of offerings can be found on the EUS website.

Introduction to Environmental and Urban Studies

EUS 101

Humans have profoundly altered the character of Earth's biosphere since the advent of agriculture and urbanization 10,000 years ago. This course explores how global problems such as climate disruption, species extinction, and depletion of fossil soils, fuels, and waters are interlinked with one another but also with social problems such as financial instability, widening economic inequality, food insecurity, intensifying conflict and militarization, and declining public health. Issues are considered from the level of individual responsibility to local, regional, national, and global dimensions.

Environmental System Science

EUS 102

DESIGNATED: ELAS COURSE

This course introduces and integrates core concepts and methodologies from physical, biological, and social sciences to build students' capacity to think critically about the causes and solutions to complex environmental problems and sustainability challenges. The class learns about and practices the scientific method through study of the air, land, water, and waste around campus. Additional goals are to better understand the climate system, watershed processes, waste fate and transport, and other core environmental sciences.

Geophysics of Racism and Classism

EUS 107

The focus of this discussion-based seminar is the disproportionate shouldering by some communities—Native Americans, African Americans, Central American migrants—of environmental burdens exerted by human actions. While social aspects of this uneven burden are widely discussed, the natural science manifestations are not. This course strives to bridge this gap. Topics include storm surge, forest fires, agricultural chemical toxicity, water quality degradation,

municipal water systems, and air pollution due to proximity to oil and gas facilities, among others.

Environmental Physics/Modeling

EUS 125

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

Geographic Information Systems

EUS 203

CROSS-LISTED: SOCIOLOGY

In this project-based course, students explore the various spatial analysis methods used by scientists, planners, and public policy makers to improve the understanding and management of our world. They learn the fundamentals of modeling, data analysis, and mapping using geospatial technologies, and then apply these skills to a team-based research project of their own design.

Food Systems: Human Health and Environmental Health

EUS 215

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

GIS and Community Engagement: Preparing a Natural Resource Inventory

EUS 216

Students receive formal instruction in the fundamentals of using spatial information, conducting

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

Land

EUS 218, 318

A look at the fundamentals of land-atmosphere interactions, with a focus on agricultural and built environment perturbations. The course is offered at the 200 and 300 levels, with a more intense lab at the 300 level.

The Dust Bowl: Lessons on How Not to Prepare for and Respond to Natural Perturbations

EUS 220

CROSS-LISTED: HISTORICAL STUDIES

The Dust Bowl—the prolonged and widespread drought that ravaged the southern Great Plains throughout the 1930s and early 1940s, and the blowing sand and soil that accompanied it—is arguably the single most devastating environmental catastrophe in U.S. history. It is also a nearly perfect example of how a natural, entirely expected phenomenon can be turned into an unmitigated catastrophe by ill-conceived human action. Students in the class review the physical elements of the Dust Bowl and place them in historic/economic context.

Water

EUS 221

DESIGNATED: ELAS COURSE

This course explores the earth's hydrosphere and its interactions with the biosphere, lithosphere, and atmosphere. Topics include origins of the hydrosphere, origins of life, the global hydrologic cycle, anthropogenic influences on that cycle, and pressing environmental issues such as climate change, protection of drinking water resources, ecosystem degradation, and wastewater treatment.

Air

EUS 222

CROSS-LISTED: ARCHITECTURE, BIOLOGY

DESIGNATED: ELAS AND RJI COURSE

Recent global catastrophes, including COVID-19 and unusually destructive wildfires, have highlighted the importance of equitable access to clean air in human and ecological health. Students learn the scientific principles behind measuring and managing air quality on local, regional, and global scales, and interact with other Bard network institutions to think cross-disciplinarily and cross-nationally about the global nature of air “management.” Lab work is guided by scientific questions generated by communities including Kingston, New York, and Bishkek, Kyrgyzstan.

Air Quality Research

EUS 223

Harmful algal blooms in the ocean, freshwater lakes, streams, and rivers are increasing across the United States, threatening drinking water supplies, aquatic ecology, and human health. While we know that these blooms can be toxic to animals and humans if ingested or through skin contact, we know very little about exposure to these toxins through the air. Using cutting-edge equipment, students conduct research focused on characterizing and quantifying connections between water quality and air quality regionally. Prerequisite: EUS 102 or another 100-level lab course.

(Urban) Oceanography

EUS 232

DESIGNATED: ELAS COURSE

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

Advanced Readings: Environmental Science

EUS 240

While prohibitively technical at times, some fundamental advances in environmental science can

be translated into English and made at least partially palatable for the curious, motivated student. This seminar-style course explores recent key papers covering climate change, water resources, and agriculture.

Social Entrepreneurship Practicum

EUS 305

DESIGNATED: OSUN COURSE

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

Environmental Justice Practicum—Art, Science, and Radical Cartography

EUS 309

CROSS-LISTED: AMERICAN STUDIES,

EXPERIMENTAL HUMANITIES, HUMAN RIGHTS

DESIGNATED: ELAS COURSE

Maps are generally assumed to be objective, accurate representations of data and the world around us when, in fact, they depict the knowledge and values of the humans who draft them. This course explores ways in which ecological issues are entangled with colonial histories of racism and supremacy, resource extraction, and expansion through mapping. Native American scholarship grounds study of the impact of mapping as a tool used to claim ownership and invite exploitation. The evolution of radical cartography to imagine alternative mapping is also considered.

Climate and Agroecology

EUS 311

DESIGNATED: ELAS COURSE

This course examines the linkages between agro-ecosystems and the climate system, beginning with projections for climate change impacts on crop production. The class looks at expectations for the influence of elevated CO₂ on yield; the role

that agriculture can play in climate change mitigation, given the large greenhouse gas emissions associated with farming systems; soil carbon management; and various strategies regarding climate change adaptation, including the role of genetically modified crops, biodiversity, and system resilience.

Reimagined Farms in Reimagined Spaces

EUS 317

CROSS-LISTED: EXPERIMENTAL HUMANITIES

This course examines the role farms and gardens play within institutions, and the interplay of race, gender, class, and power within these spaces. Working closely with a local farmer and through lectures and site visits, students consider issues surrounding land use, equity, and social capital. As a final project, they develop a mission statement and reimagined direction for Bard’s agricultural initiatives. *Prerequisite:* Moderation or permission of the professor.

Hudson Valley Cities and Environmental (In)Justice

EUS 319 / Sociology 319

CROSS-LISTED: AMERICAN STUDIES,

ARCHITECTURE

How do urban processes of growth, decline, and revitalization affect different groups, particularly along dimensions of race, class, and gender? This research seminar examines the historical, political, and social landscape of Hudson and Kingston, using these nearby communities as case studies to explore theories on urban transformation as well as the contemporary challenges that face small urban centers.

The Politics of Solutions

EUS 322

Despite the withdrawal of the United States from the Paris Agreement under the Trump administration, innovative solutions to mitigating and adapting to climate change have been emerging at a rapid pace, from both the private and public sectors. The course examines a range of climate solutions—e.g., renewable energy technologies, urban planning, changing individual and social behaviors—whose viability is shaped by ideas, interests, and institutions that facilitate or impede their moving onto policy agendas or to large-scale adoption. Cases are drawn from the United States, China, South Korea, and Latin America.

Environmental Futures and the Global Climate Crisis

EUS 328

DESIGNATED: CALDERWOOD SEMINAR

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

Kingston Housing Lab

EUS 339

CROSS-LISTED: ARCHITECTURE, HUMAN RIGHTS

DESIGNATED: ELAS COURSE

This practicum brings students into the ongoing work of the Kingston Housing Lab, a project that combines critical geography with the politics and philosophy of prison abolition, bringing both to bear upon the struggle for housing justice in Kingston, New York, and Ulster County. Students engage the latest academic literature on housing insecurity and evictions as an ongoing crisis in late capitalism, receive training in ArcGIS, and participate in efforts to repair relationships between tenants and landlords.

Environmental Policy

EUS 405

This graduate-level course analyzes the complex legal, political, cultural, and ethical factors that influence policy making. Students examine state and social responses to new and ongoing environmental problems, taking into account the nature of state-federal relationships in developing and applying environmental law; the evolving role of technology; tensions between private and public interests; and equity considerations. In addition to U.S. environmental policy, the course explores international environmental regime development.

Climate Science to Justice

EUS 407

CROSS-LISTED: HUMAN RIGHTS

This senior seminar critically evaluates historic data on greenhouse gas (GHG) emissions by country and sector along with projected impacts of climate change on food, energy, and water resources to demonstrate the uneven and inequitable distribution of climate drivers, risks, and social costs. Students estimate the contributions of proposed and enacted climate policies at the state, regional, and national levels to GHG reductions and compare them to the magnitude of GHG reductions recommended in scientific consensus documents.

Environmental Law for Policy

EUS 409

An introduction to the core concepts of environmental law in the context of interdisciplinary policy making. Students examine responses and solutions to environmental problems that rely on legal and regulatory instruments, judicial decisions, and voluntary agreements, while exploring the interaction between environmental law and policy. The graduate-level course, open to a limited number of undergraduates, transitions from foundational concepts into more advanced specialized environmental subjects.

The Food/Energy/Water Nexus

EUS 412

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

Sewage

EUS 413

While the practice of releasing raw sewage into public waterways has been occurring on a global scale for centuries, environmental scientists, environmental engineers, and municipal decision

makers are still struggling to end the practice. Using the Hudson River as a case study, the class takes a deep dive into the science of sewage and its relation to human health. *Prerequisite:* a 200-level lab sciences course.

Microbial Remediation (Waste Cluster)

EUS 415

DESIGNATED: ELAS COURSE

Our past approach to handling human-generated waste, “the solution to pollution is dilution,” has resulted in the saturation of our air, water, and soils with toxins and plastics. As we grapple with this complex issue, we are also forced to upgrade crumbling infrastructure, including landfills, waste treatment plants, and drinking water plants. This seminar explores the microbiological field that is dedicated to proactively reducing pollution in our water, land, and air, and to developing effective alternatives to our treatment of waste moving forward.

Experimental Humanities

eh.bard.edu

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

Overview: How does technology mediate what it means to be human? How have scientific, intellectual, and artistic experiments reshaped human experience in diverse historical and cultural contexts, and how might they shape our shared futures? Experimental Humanities (EH) provides interdisciplinary experimentation with digital, analog, and conceptual methods of learning, research, and public engagement. Bard is committed to the notion that embracing experimental approaches is essential to fostering practices that are inclusive for all learners and transformative for the societies

in which we live. EH works with media and technology forms from across historical periods, taking them not only as objects of scholarly study but also as live methods; and considers the experience of form a crucial pathway to understanding how it functions as a part of cultural, social, and political inquiry. EH emphasizes critical engagements with media, technology, and their intersections; the relationship between digital methodologies and humanities scholarship; collaboration between traditionally disparate disciplines such as computer science, literature, and the arts; the role of experimentation in humanities research; and public-facing engagement that brings rigorous academic scholarship into conversation with local concerns and community needs.

Requirements: Experimental Humanities draws upon the courses offered by its core faculty and includes two dedicated and required introductory courses: *Introduction to Media* (Literature 235) and *History of the Experiment* (Art History 252). To moderate into EH, students must have successfully completed (or be enrolled in) one of these courses and one other EH cross-listed course, and fulfilled the Moderation requirements of the primary program. All candidates for Moderation must demonstrate a clear idea of how the EH concentration will work with their major program of study in their short papers (or, if not moderating simultaneously into a primary program, submit a separate two- to three-page paper addressing this question). At least one member of the Moderation board should be a faculty member affiliated with EH.

To graduate, students must have completed both core courses, two additional EH or EH cross-listed courses (including one above the 200 level), and at least one practicing arts course beyond the College arts requirement or a computer science course. An EH Senior Project can take many forms, depending on the requirements of the student’s primary program(s). For EH, it need only engage with one or more of the questions and concerns of the concentration, including: How does technology mediate what it means to be human? How does media shape culture and/or the pursuit of knowledge? How do traditional and experimental methods of inquiry affect what knowledge looks like? Exceptions to these guidelines may be

subject to the discretion of the EH Steering Committee, in consultation with the student's primary program and academic adviser.

Core Courses: *Introduction to Media* provides a foundation in media history and theory. It also explores how students can use aspects of traditional humanistic approaches (e.g., close reading and visual literacy) to critically engage with texts of all kinds. Students consider how material conditions shape discourse and assess their own positions as consumers and producers of media. *History of the Experiment* considers major figures and experimental approaches, such as poetics, the philosophical thought experiment, and the scientific method; and challenges students to reconsider existing categories of and approaches to knowledge formation.

Recent EH cross-listed courses include: *Art and the Internet*; *Architecture as Media: The Book before Print*; *Games Systems: Platforms, Programs, and Power*; *Going Viral: Performance, Media, Memes*; *Ethnography in Image, Sound, and Text*; *Mapping Police Violence*; *Multimedia Environmental Storytelling*; *Stereoscopic 3D Video*; and *Technology, Labor, Capitalism*.

French Studies french.bard.edu

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

Overview: Students in French Studies are expected to reach a high level of competence in the French language. The program emphasizes in-depth study of literature, history, philosophy and theory, art history and visual culture, and cinema.

Areas of Study: The program allows students to choose one of three areas of specialization: French and francophone literature; civilization, culture, and history; and translation. For students beginning the study of French, an intensive program (one semester of study followed by four weeks in France) is offered every spring.

Requirements: Prior to Moderation, students must take at least five courses (20 credits) that are accredited by the French Studies Program. Over four years, students must take 13 program-accredited courses (52 credits), including the 8-credit Senior Project. At least six of the 13 courses must be conducted entirely in French.

Recent Senior Projects in French Studies:

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

"The Origins of Modern Anti-Semitism in France: A Study of Jewish Experience from the Ancien Régime to the Second World War"

"A Translation of *Exodus* by Jean-Marc Ligny: A Contemporary Apocalypse, Life After Climate Change"

Gender and Sexuality Studies gss.bard.edu

Faculty: Robert Weston (director), Susan Aberth, Daniel Berthold, Nicole Caso, Christian Ayne Crouch, Robert J. Culp, Lauren Curtis, Deirdre d'Albertis, Sarah Dunphy-Lelii, Helen Epstein, Tabetha Ewing, Donna Ford Grover, Elizabeth M. Holt, Laura Kunreuther, Cecile E. Kuznitz, Kristin Lane, Michael Martell, Christopher McIntosh, Allison McKim, Emily McLaughlin, Michelle Murray, Yuka Suzuki, Pavlina R. Tcherneva, Éric Trudel, Marina van Zuylen, Jean Wagner

Overview: The Gender and Sexuality Studies (GSS) concentration embraces the importance of gender as a fundamental category of analysis across disciplines. The concentration seeks to explore how gender and sexuality are intertwined with structures of power and inequality. It is committed to the study of issues specific to women and the LGBT community, with added emphasis on understanding disciplinary models of knowledge. GSS considers masculinity and femininity, sexuality, and transgender issues in relation to other analytical frameworks such as race, class, age, and sexual orientation.

Requirements: GSS is a concentration, not a primary program of study. In consultation with GSS faculty and program advisers, students may declare a concentration in GSS at the time of their

Moderation into their primary program or thereafter at a separate Moderation. Students must fulfill the Moderation requirements of both the primary program and the GSS concentration, which requires at least two courses cross-listed with GSS before Moderation. After Moderation students must take at least one advanced gender studies seminar or tutorial taught by GSS faculty. The Senior Project should focus on some issue related to gender and sexuality studies.

Courses: Course offerings are subject to change. Recent courses include *Contemporary Queer Theory*; *Perspectives in LGBT Studies*; *Sociology of Gender*; *Gender and Deviance*; *Women's Rights, Human Rights*; *Gay Rights, Human Rights*; *Reproductive Health and Human Rights*; *Feminist Philosophy*; *Feminist Ethics*; *Woman as Cyborg*; *Women Artists of the Surrealist Movement*; *LGBTQ in Rural and Urban America*; *Women Writing the Caribbean*; *Representing the Unspeakable*; *Nature, Sex, and Power*; *Victorian Bodies*; *Gender and Sexuality in Judaism*; *Gender and Sexuality in the Ancient World*; *Reading Arab Women Writers in Translation*; *Gender and Politics in National Security*; *Women and the Economy*; *Contemporary Performance and Theater by Women*; and *Women's Bodies / Women's Voices*.

German Studies

german.bard.edu

Faculty: Thomas Wild (director), Thomas Bartscherer, Daniel Berthold, Leon Botstein, Garry L. Hagberg, Franz R. Kempf, Stephanie Kufner, Peter Laki, Gregory B. Moynahan, Rufus Müller, Tatjana Myoko von Prittitz und Gaffron, Tom Wolf, Ruth Zisman

Overview: The German Studies Program encompasses the language, literature, culture, history, philosophy, art, and music of the German-speaking countries. The cultural and historical expressions of German can best be understood by interdisciplinary study and by situating German, Austrian, and Swiss cultures within the larger European and global context. In pursuing work in German Studies, students are expected to take a range of courses in the program, focusing on literature, history, philosophy, and politics but also taking advantage of related courses in art history

and visual culture, music, theater, and film. German Studies can be pursued as a stand-alone major; designing a joint major with another discipline is encouraged and fully supported.

Requirements: A student moderates into German Studies with a focus in German literature. Joint majors moderate separately into German Studies and the related discipline (philosophy, music, economics, etc.) or they may integrate German Studies and another field of inquiry into one Moderation. Before Moderation, potential majors are required to participate in the annual German intensive program, a semester of intensive language study at Bard in the fall followed by a month's study in January at Bard College Berlin; a survey course in German literature; and at least one semester of German or European history. After Moderation, the student is required to take at least one German literature course in German per semester until graduation and write a Senior Project in the senior year. The program highly recommends that moderated students study abroad for a semester, ideally in the spring of the junior year. Bard offers an exchange program with Humboldt University in Berlin and several study abroad options with Bard College Berlin (see "Bard Abroad" in this catalogue).

Recent Senior Projects in German Studies:

- "Confinement and Liberation: Exploring Ambiguity in Selected Poems by Paul Celan"
- "How to Be an Artist: An Investigation in Dialogue with Rainer Maria Rilke and Virginia Woolf"
- "Threads of Memory: Remembrance and Reflection in the Work of Ilse Aichinger"

Global and International Studies

gis.bard.edu

Faculty: Aniruddha Mitra (director), Richard Aldous, Jonathan Becker, Omar Cheta, Robert J. Culp, Sanjaya DeSilva, Omar G. Encarnación, Helen Epstein, Frederic C. Hof, Thomas Keenan, Peter Klein, Christopher McIntosh, Sean McMeekin, Gregory B. Moynahan, Michelle Murray, Miles Rodríguez, Sophia Stamatopoulou-Robbins, Yuka Suzuki, Pavlina R. Tcherneva, Drew Thompson

Overview: The Global and International Studies (GIS) Program offers a problem-based and interdisciplinary path for the study of global and international affairs. GIS begins from the proposition that the growing interconnectedness and complexity of global affairs is such that it cannot be studied within the narrow boundaries of traditional disciplines. Designed to draw attention to how global forces affect and shape local conditions (and vice versa), GIS emphasizes the importance of language, culture, and society to the study of international affairs and asks all students to complete an international experience. The GIS curriculum draws on faculty strengths in anthropology, economics, history, political science, sociology, and area studies to foster connections among interdisciplinary approaches to global phenomena and facilitate new and innovative perspectives on international affairs.

Areas of Study: GIS is organized into three thematic subfields: transnationalism, global economics, and international relations. Students choose one of these subfields as the primary focus of their major, and take at least one course in the remaining two fields. In addition, students complete coursework that focuses on the history, politics, and/or culture and society of a particular geographic area.

Transnationalism: Courses in this field take up issues and activities that operate across the borders of states. Covered themes include political and cultural globalization, transnational social movements, immigration, nongovernmental organizations, global media, human rights, the environment, and infectious diseases.

Global Economics: Courses in this field focus on the global economy. Covered themes include microeconomics, macroeconomics, international economics, political economy, economic development, trade, and international economic institutions.

International Relations: Courses in this field take up issues related to the theory and practice of interstate relations. Themes include international history, international relations theory, security studies, state sovereignty, and international institutions.

Area Studies: Area studies courses focus on the history, politics, and/or culture and society of a particular geographic area, or the comparative study of two geographic areas. It is recommended that the geographical focus of the area studies courses correspond to the language used to fulfill the language requirement.

Requirements: Students majoring in Global and International Studies are required to complete a total of 10 GIS or GIS cross-listed courses and two semesters of the Senior Project; obtain competency in a foreign language; and study abroad or at the Bard Globalization and International Affairs (BGIA) Program in Manhattan. Two of the courses, excluding the research design/methodology course, must be at the 300 level. A single course may not fulfill more than one requirement.

Prior to or concurrent with Moderation, students must have taken at least four GIS courses, including one core course; identified their primary thematic field; and made progress toward the language requirement. To moderate into GIS, students are required to submit a one-page plan of study to the program directors and Moderation board that demonstrates a coherent vision of their academic interests within Global and International Studies, and how they relate to the Senior Project. The plan should address how the study of different disciplines would benefit the student's research interests and Senior Project. The two-semester Senior Project must address a global problem or question and incorporate the interdisciplinary lessons and approaches students have learned in their GIS coursework.

Recent Senior Projects in Global and International Studies:

"Good Things Come in Small Packages: How Youth Political Participation Strengthens U.S. Democracy"

"Judging in Silence: The History, Enforcement, and Adjudication of Sedition in India"

"The Parallel State: Assessing the Rise and Contemporary Role of Hezbollah in Lebanon"

Courses: GIS core courses introduce students to, and serve as a model of, the interdisciplinary study of global affairs. Each course adopts a problem-based approach to issues of contemporary global

importance and draws from an interdisciplinary set of course readings and approaches to international affairs.

Topics in Global and International Studies: Nuclear Proliferation and Global Security

GIS 101

While only nine nations possess nuclear weapons, more than half the world's population lives in one of these states and many more nations have nuclear materials and facilities that could be converted to a weapons program. This course provides an overview of the problem of proliferation, looks at global efforts to manage the spread of nuclear weapons, and concludes with a daylong simulation of international negotiations in response to a nuclear crisis.

Topics in Global and International Studies: Climate Change

GIS 102

CROSS-LISTED: EUS, POLITICAL STUDIES

Climate change is one of the most pressing problems facing the global community in the 21st century. From shifting weather patterns that affect food production to changing patterns of vector-borne disease transmission and more frequent and extreme weather events that destroy communities, the impacts of climate change are global in scope and require a coordinated, global response. This course looks at the problem of climate change and global efforts to respond to it.

Global Citizenship

GIS 207 / Political Studies 207

See Political Studies 207 for a course description.

A Lexicon of Migration

GIS 224 / Anthropology 224

See Anthropology 224 for a course description.

Global Inequality and Development

G/S 269 / Sociology 269

Why does global inequality persist and why does a large share of the world's population continue to live in abject poverty despite tremendous efforts made over the last half century? Through the lens of topics such as unequal impacts of environmental change, informal urban settlements and economies, and growing energy demands, this course examines such questions and pushes students to

think critically about the meanings and consequences of development, as well as the challenges and possibilities we face in addressing the major social problems of our time.

Global Public Health

gph.bard.edu

Faculty: Helen Epstein (director), Brooke Jude, Felicia Keesing, Michael Martell, Michelle Murray, Michael Tibbetts

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

Public health is the science and art of protecting and promoting the health of populations. Where doctors deal with the health of individuals, public health agencies—governments, NGOs, researchers, activists, and others—deal with the health of communities, regions, and nations. Public health specialists work on diverse problems such as access to medical care, disease prevention, and the social, political, and economic determinants of health. The field is particularly concerned with preventing health problems before they arise and overcoming disparities in health, with special consideration for disadvantaged groups. Practitioners of public health can choose to focus on research, education, intervention, policy making, or some combination of these areas.

Requirements: Global Public Health (GPH) students are required to take a total of six courses, three at the 300-level or above. To moderate into the concentration, students must have taken two courses that fulfill GPH requirements. Normally, moderation into GPH happens alongside the student's moderation into their primary program. In addition to the course requirements, students must write a one-page plan of study that describes their interest in GPH and details plans for future coursework, study abroad and/or away,

and the Senior Project. Any student interested in moderating into GPH should contact the program coordinator to discuss their plans

All students are required to take:

- Human Rights 223, *Epidemics and Human Rights*
- At least one health-related course from among Economics 212, *Health Economics*; Human Rights 261, *The Epidemiology of Childhood*; Human Rights 354, *Reproductive Health and Human Rights*; or BGIA 319, *Issues in Global Public Health*, offered by the Bard Global and International Affairs Program in New York City
- At least one biology course from among Biology 121, *Obesity*; Biology 145, *Environmental Microbiology*; Biology 157, *Food Microbiology*; or Biology 158, *Case Studies in Medical Biology*
- At least one international relations and development course from among Economics 221, *Economic Development*; Economics 321, *Seminar in Economic Development*; Human Rights 338, *Human Rights in the Global Economy*; Political Studies 104, *International Relations*; Political Studies 314, *Political Economy of Development*; GIS/Sociology 269, *Global Inequality and Development*; or BGIA 337, *Making Social Change*

In addition, students must take at least one elective, chosen in consultation with a GPH faculty member, that provides greater depth in one of the areas above and will, ideally, inform the Senior Project.

Senior Project: The two-semester Senior Project, based in the student's primary discipline, must address global health themes by incorporating the interdisciplinary lessons they've learned during their GPH coursework.

Human Rights

humanrights.bard.edu

Faculty: Thomas Keenan (director), Ziad Abu-Rish, Roger Berkowitz, Ian Buruma, Nicole Caso, Christian Ayne Crouch, Mark Danner, Tania El Khoury, Omar G. Encarnación, Helen Epstein, Jeannette Estruth, Tabetha Ewing, Nuruddin Farah, Kwame Holmes, Laura Kunreuther, Susan Merriam, Alys Moody, Gregory Morton, Gregory B. Moynahan, Michelle Murray, Gilles Peress, Dina

Ramadan, Miles Rodriguez, Peter Rosenblum, John Ryle, Sophia Stamatopoulou-Robbins, Éric Trudel, Robert Weston, Ruth Zisman

Overview: Human Rights is an interdisciplinary program spanning the arts, natural and social sciences, and languages and literature. Human Rights courses explore fundamental conceptual questions, historical and empirical issues within the disciplines, and practical and legal strategies of human rights advocacy. Students are encouraged to approach human rights in a spirit of open inquiry, challenge orthodoxies, confront ideas with reality and vice versa, and think critically about human rights as a field of knowledge rather than merely training for it as a profession.

Requirements: Students moderate into the Human Rights Program alone or in combination with another program (usually through a joint Moderation), by fulfilling the other program's requirements and the following program requirements. All students, whether joint or stand-alone majors, must anchor their studies of human rights in a disciplinary focus program of their choice (e.g., anthropology, biology, art, history, etc.). Prior to or concurrent with Moderation, students are required to take at least three human rights core courses, one additional course in human rights, and two courses in the disciplinary focus program. Following Moderation, students take at least three additional 4-credit courses in human rights, at least one of these at the 300 level; the junior research seminar (Human Rights 303); and two further courses, including one at the 300 level in the disciplinary focus program. The final requirement is completion of a Senior Project related to human rights. To concentrate in the Human Rights Program, students must take two core courses and three additional elective courses, including at least one at the 300 level.

Recent Senior Projects in Human Rights:

"A FINE LINE: On Supporting People in Prison by Recognizing Correctional Officers as Stakeholders in Criminal Justice Reform Initiatives"

"Neither Dead nor Alive: Lebanon's Missing and Forcibly Disappeared Persons"

"Thinking of Doggerland: Experiments in Climate Fiction and Narratives of Human Rights"

Internships and Affiliated Programs: Students are encouraged to undertake summer internships and participate in programs off campus, including study-away opportunities at the Bard Globalization and International Affairs Program and partner universities in the Open Society University Network.

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

Introduction to Human Rights

Human Rights 101

What are humans and what are rights? Students consider the foundations of rights claims; legal and violent ways of advancing, defending, and enforcing rights; documents and institutions of the human rights movement; and the questionable reality of human rights in our world. Texts by Hannah Arendt, Nuruddin Farah, Michael Ignatieff, Immanuel Kant, David Rieff, and Jean-Jacques Rousseau, as well as Human Rights Watch and the American Civil Liberties Union.

Race, Health, and Inequality: A Global Perspective

Human Rights 104

CROSS-LISTED: GIS

DESIGNATED: DASI AND RJI COURSE

The COVID-19 pandemic has put a spotlight on the systemic health and social inequities that put racial minority groups at increased risk of getting sick and dying from disease. This course explores the causes and consequences of racial and ethnic health inequities, and examines how different

countries have responded to these inequities. Also considered: how racism, colonialism, and globalization have impacted the health of incarcerated populations and various immigrant groups, and how community-based activism and social movements could move countries closer to health equity.

Human Rights Advocacy

Human Rights 105

CROSS-LISTED: GIS

DESIGNATED: ELAS AND MIGRATION INITIATIVE COURSE

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

Human Rights Law and Practice

Human Rights 120

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

Civil Rights Meets Human Rights

Human Rights 189

CROSS-LISTED: AFRICANA STUDIES,

AMERICAN STUDIES, HISTORICAL STUDIES

DESIGNATED: ELAS COURSE

For much of the 20th century, civil rights and human rights advocates worked hand in hand against a shared target: state actors and global systems that exploited human bodies and denied human dignity in the name of prejudice,

nationalism, and profit. Yet in the 1960s, a new wave of social movements representing Black, feminist, LGBTQ, Chicano, Indigenous, and disabled perspectives pushed against notions of universal human rights. Students read foundational writings of identity-based movement leaders, with an eye to their applicability to contemporary struggles over immigration, mass incarceration, and police violence.

Gay Rights, Human Rights

Human Rights 213

CROSS-LISTED: GSS

An in-depth survey of historical and contemporary struggles for LGBT rights, including the right to association, repeal of antisodomy statutes, privacy rights, equal protection, military service, employment discrimination, same-sex marriage, adoption rights, and transgender rights around restroom access and incarceration. The course focuses on LGBT rights in the United States, but broader contexts in American history and international human rights law are also considered.

Free Speech

Human Rights 218 / Literature 218

What is “freedom of speech”? Is there a right to say anything? Why? This course investigates who has had this right, where it came from, and what it has to do with literature and the arts. Debates about censorship, hate speech, the First Amendment, and Article 19 of the Universal Declaration of Human Rights are starting points, but less obvious questions—about surveillance, faith and the secular, confession and torture—are also explored. Taught in parallel with classes at Bard College Berlin, Al-Quds Bard, and the American University of Central Asia in Kyrgyzstan. Many assignments and activities are shared, and the class works jointly on some material with students at other schools.

Mapping Police Violence

Human Rights 219

CROSS-LISTED: AMERICAN STUDIES, EUS

DESIGNATED: ELAS COURSE

Questions addressed include: What can we know about police violence, and what are the barriers to data transparency and distribution? What are the political, legal, economic, and cultural means through which Western societies authorize the

use of deadly force? Can we measure the impact of police violence on factors like public health indices, property values, educational opportunities, and the distribution of social services? In pursuit of answers, the course engages political theory, history, sociology, economics, and cultural studies.

Queer Subjects of Desire

Human Rights 221

CROSS-LISTED: GSS

Over the past two decades, debates between proponents of gay and lesbian studies and proponents of queer theory have led to a rich array of subfields in gender and sexuality research. This course addresses some of the issues that have shaped the widening field of sexuality studies. Topics discussed may include essentialism vs. constructivism, gay historiography, transhistorical and transcultural patterns of same-sex desire, (homo)sexuality and race, (homo)sexuality and terrorism, and the homoerotics of war.

Epidemics and Human Rights

Human Rights 223

CROSS-LISTED: ANTHROPOLOGY, BIOLOGY, GIS, GPH, GSS, PSYCHOLOGY

Epidemiologists study how diseases spread through populations. They track down the sources of outbreaks, explore disease trends, and try to understand the social forces that influence sexual behavior, weight gain, and other complex human phenomena. Because the spread of disease is frequently influenced by economic conditions and/or government policies, epidemiology also serves as a powerful forensic tool for human rights activists. The class looks at research on public health emergencies such as Ebola, AIDS, and recent mysterious increases in specific mental illnesses.

Women's Rights, Human Rights

Human Rights 226

CROSS-LISTED: GSS

DESIGNATED: HSI COURSE

Following an overview of first-wave feminism, this course engages students with second-wave feminism, including the critical appropriations and contestations of Marxism, structuralism, and psychoanalysis that were characteristic of post-1968 feminist theory; poststructuralist theories of sexual difference; *écriture féminine*; '70s debates surrounding the NOW and ERA movements; and

issues of race and class at the center of third-wave feminism.

Problems in Human Rights

Human Rights 233 / Anthropology 233

CROSS-LISTED: AFRICANA STUDIES

The course approaches a set of practical and ethical human rights issues through the study of historical and contemporary rights campaigns. These include the antislavery movement in Britain in the 18th and 19th centuries (and later campaigns against human trafficking); the adoption of the Universal Declaration of Human Rights after World War II; the fight to ban antipersonnel landmines in the 1990s; ongoing debates around female genital cutting; and campaigns for LGBTQIA rights.

(Un)Defining the Human

Human Rights 234

CROSS-LISTED: GSS

At least since Aristotle, philosophers have sought to delineate the contours of the human. To define what it means to be human is at once to exclude those modes of being deemed to be not human—a process of exclusion that produces various categories of otherness: thing, animal, savage, slave, other, foreigner, stranger, cyborg, alien. Students engage with a range of theoretical discussions that attempt to situate the human being vis-à-vis its varying “others.”

Dignity and the Human Rights Tradition: A New Law on Earth

Human Rights 235

CROSS-LISTED: POLITICAL STUDIES

Lawyers in Germany and South Africa are developing a “dignity jurisprudence” that might guarantee human rights on the foundation of human dignity. The course explores the question: is it possible to develop a secular and legal idea of dignity that can offer grounds for human rights?

Observation and Description

Human Rights 240

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

Constitutional Law: Theory and Comparative Practice

Human Rights 243 / Political Studies 243

See Political Studies 243 for a full course description.

Humanism and Antihumanism in 20th-Century French Thought

Human Rights 245

CROSS-LISTED: FRENCH STUDIES

What is the legacy of humanism in 20th-century French thought? The belief in its values was once so strong that humanism came to be equated with republicanism and the Declaration of the Rights of Man and of the Citizen. And yet the humanists’ affirmation of the centrality of man came under attack throughout the century, under the influence of Marx, Nietzsche, and Heidegger, ultimately to be denounced as nothing more than a construct of “petit bourgeois” ideology. This course surveys the ongoing and contentious debate.

Can We Retire from Race?

Human Rights 249

In 2012 the conceptual artist and philosopher Adrian Piper famously “retired” from being Black. This 2-credit workshop takes its inspiration from Piper’s provocative gesture and growing skepticism about racial categorization. It aims to challenge students’ thinking about the racialized identities we inhabit/inherit and concerns itself with two questions: to what extent do we create ourselves and to what extent are our identities passively received? Authors may include Piper, Paul Gilroy, James Baldwin, Albert Murray, and Thomas Chatterton Williams.

Telling Stories about Rights

Human Rights 2509 / Literature 2509

See Literature 2509 for a full course description.

Abolishing Prisons and the Police

Human Rights 253

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

DESIGNATED: ELAS AND HSI COURSE

This course explores what’s to be gained and lost in a world without prisons. Through the lens of abolition (addressed via movements to end slavery, the death penalty, abortion, and gay

conversion therapy), students examine how and why groups of Americans have sought to bring an end to sources of human suffering. Also addressed: a history of the punitive impulse in American social policy and, on the specific question of prison abolition, how to "sell" abolition to the masses and design a multimedia ad campaign to make prison abolition go viral.

Sanctuary: Engaging State and Local Government for Human Rights

Human Rights 255

CROSS-LISTED: POLITICAL STUDIES

DESIGNATED: HSI AND MIGRATION INITIATIVE COURSE

The rise of "sanctuary cities" has pitted the federal government against states and localities in the enforcement of immigration law. The battles ignite questions about federalism that have persisted since the adoption of the U.S. Constitution: while federal law is "supreme" in the Constitution, states remain "sovereign." This course explores the history and legal underpinnings of local government engagement for human rights; the second half focuses on the current struggle over immigration law enforcement. Readings include historical materials, Supreme Court cases, and case studies of sanctuary towns and cities.

Human Rights and the Economy

Human Rights 257

This course explores the history of economic and social rights before looking at efforts to bring human rights considerations into the project of development and use human rights in battles with investors and global corporations. Texts include works by Amartya Sen, Philip Alston, Peter Uvin, Jeffrey Sachs, Paul Collier, William Easterly, Abhijit Banerjee, and Esther Duflo; and case studies of activist engagements with Nike, Shell Oil, and the World Bank. Also considered is the United Nations' engagement with business and human rights.

How to Change the World: Theories and Practices

Human Rights 258

CROSS-LISTED: EUS

Whether we are campaigning for civil rights, environmental justice, refugee rights, or LGBTQIA and women's rights, a prerequisite to success is a theory of social change that guides the methods

employed. Protest tactics are plentiful, from direct action in the streets to ballot initiatives, but if the theory of change underlying the activism is false, then protests are bound to fail. This course looks at four theories of change—voluntarism, structuralism, subjectivism, and theurgism—through case studies from ancient Greece to the modern world.

Epidemiology of Childhood

Human Rights 261

CROSS-LISTED: GIS, GPH

Childhood has always been treacherous. In many parts of the world, infants and toddlers still succumb in vast numbers to pneumonia, malaria, and other killer diseases; in the West, doctors are flummoxed by soaring rates of developmental and learning disabilities like autism and attention deficit disorder, and psychological conditions like depression and psychosis. The course examines how researchers study the major afflictions of childhood, and how the public health and human rights communities have attempted to protect children's health, often successfully, over the past 200 years.

Capitalism and Slavery

Human Rights 2631 / History 2631

See History 2631 for a full course description.

Law of Police

Human Rights 264

CROSS-LISTED: SOCIOLOGY

DESIGNATED: RJI COURSE

Recent events have challenged the role of police, highlighting persistent problems of abuse, particularly against African Americans. At the same time, the movement to reform the police faces powerful countervailing political, economic, and legal forces. Law defines the power of the police and its limits, but critics of the left and right show how the law fails to account for the reality or cover the full range of a police action. This course explores laws that have empowered police, those that have attempted to limit them, and the limits of the law itself.

Contemporary Propaganda: Inside Cambridge Analytica and the “Bad Influence” Industry

Human Rights 265

CROSS-LISTED: GIS

In 2017-18, Trump’s campaign firm, Cambridge Analytica (CA), and Facebook became embroiled in a data-driven disinformation scandal that stunned the world. Where did it all begin? In recent years our online and offline activities have increasingly become monitored and monetized—and a whole industry has grown up around persuasion. Students research CA’s influence campaigns; learn about tools and techniques deployed to profit from and obscure influence activities; and discover the global underworld of the influence industry and the role it plays in undermining democracy worldwide.

Public Health in Action

Human Rights 266

CROSS-LISTED: GPH

Public health programs and practitioners operate at the nexus of civil society, politics, humanitarian emergencies, and other crises to ensure that programs reach the right people in the right place(s) at the right time(s). Such programming requires coordination at local, regional, and national levels. Guest speakers discuss their experiences in leading responses to epidemics like AIDS, Ebola, and COVID-19. They may include representatives from the U.S. Centers for Disease Control and Prevention, World Health Organization, Doctors Without Borders, and health ministries in Namibia, Haiti, Vietnam, and other nations (via Zoom).

Research in Human Rights

Human Rights 303

What does it mean to do research in human rights? What are the relevant methods and tools? How do political and ethical considerations enter into the conduct of research? The course explores a range of theoretical and methodological approaches to the field, with readings from various interdisciplinary perspectives.

History of Human Rights

Human Rights 316

International human rights is both young and old: the core ideas stretch back to the Enlightenment, but many founders of the modern movement are

just reaching retirement. And there is still considerable debate over what human rights is—a movement, an ideology, a set of laws? Texts by founding figures of the modern movement (Louis Henkin, Aryeh Neier); journalists (Adam Hochschild); and historians (Lynn Hunt, Samuel Moyn, Carol Anderson, Elizabeth Borgwardt, and Ken Cmiel).

Advocacy Video: Clemency

Human Rights 321

CROSS-LISTED: FILM AND ELECTRONIC ARTS

DESIGNATED: ELAS COURSE

State governors (and the president) possess a strange remnant of royal sovereignty: the power of executive clemency, by which they can pardon offenses or commute criminal sentences. Clemency doesn’t just happen—it requires a lot of work on the part of the incarcerated person and his or her advocates. Participants in this seminar join forces with a team of students at CUNY School of Law and the human rights organization WITNESS to prepare short video presentations to accompany a number of New York State clemency applications. Proficiency with video shooting, editing, and an independent work ethic are important.

Human Rights in the Global Economy

Human Rights 338

CROSS-LISTED: ECONOMICS, GIS, GPH

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

Photography and Human Rights

Human Rights 343

Human rights today is unthinkable apart from photography. Without photography—the vector by which NGOs generate knowledge, evidence, and funding, based on a sense of empathy and urgency—there would probably be fewer human rights and no humanitarian movement. Starting with historical accounts by Lynn Hunt and others, the class explores the ways in which visual

appeals have played a defining role in the establishment of human rights, both as consciousness and as constitutional and international law.

Reproductive Health and Human Rights

Human Rights 354

CROSS-LISTED: GIS, GPH, GSS

In the 13th century, a radical shift in attitudes and norms concerning family life began to spread from one society to another. It changed relationships between women and men, and parents and children, as well as how people saw themselves. Scholars call this shift the Demographic Transition, narrowly defined as a progressive reduction in the size of families and an increase in the survival of children. This course addresses the consequences of the Demographic Transition on women, children, men, societies, and nations.

LGBTQ+ Issues in U.S. Education

Human Rights 358

CROSS-LISTED: GSS

An overview of both the history and contemporary landscape of lesbian, gay, bisexual, transgender, queer, and related (LGBTQ+) issues in U.S. education. Students explore the legal, political, pedagogical, and empirical questions that have been central to this field over the last three decades: What are the rights of LGBTQ+ students and educators, and what are the obstacles to their being realized? What do LGBTQ+ supportive school environments look like, and what does research tell us about their effectiveness?

Language of History and Politics: Human Rights and the Bosnian War

Human Rights 359

CROSS-LISTED: EXPERIMENTAL HUMANITIES, GIS

Many consider the breakup of Yugoslavia and, particularly, the war in Bosnia (1991–95) as the birthplace of contemporary human rights discourse and practice. One hundred thousand died there in what courts later judged to be a genocide, and phrases like ethnic cleansing, humanitarian intervention, and international criminal justice entered our lexicon. This research workshop explores the concepts and narratives in which the conflict played out, through intensive work with documents, historical accounts, political analyses, and images from the war.

Losing Freedom

Human Rights 369

CROSS-LISTED: LITERATURE

Though the subject may seem terrifyingly new to the average American, the collapse of republican or democratic government into tyranny has been a preoccupation of literature since democracy and literature began. The course presents central texts in this history, fiction and nonfiction alike, including writings by Plato, Robert Graves, Henry Adams, Sinclair Lewis, Tim Snyder, and others. Using these texts and examples drawn from the contemporary politics of Hungary, Russia, and the United States, the class focuses on the way democracies collapse—slowly, and then suddenly.

International Law, Human Rights, and the Question of Violence

Human Rights 370

This seminar explores the historical and contemporary intersections between international law, human rights, and violence. Of particular interest are the ways in which the development of international law and human rights relate to broader global dynamics, such as imperialism and de-colonization. Students consider how the human rights regime and broader system of international law relate to specific forms of violence, and engage contemporary debates about redefining/reforming international law and/or human rights as well as the institutional arrangements to produce and enforce them.

Disability Rights, Chronic Life

Human Rights 372

CROSS-LISTED: AMERICAN STUDIES,

ARCHITECTURE, PHILOSOPHY

DESIGNATED: DASI COURSE

This seminar engages with disability studies, queer theory, architectural and design history, political ecology, and histories of radical organizing and mobilization that focus on the idea and experience of disability and sickness. In traversing these materials, the course asks: rather than seeing disability and sickness as a limitation or failure to reach a “healthy” norm, what can the experience of the disabled and chronically ill, as well as those who fight for their care, reveal about social structures, ideologies, and patterns of circulation that cannot be seen otherwise?

Beyond Colonial Distinctions: Concerning Human-Nonhuman Allyship

Human Rights 374

CROSS-LISTED: EUS

How might historically dehumanized communities stand in allyship with the nonhuman without experiencing further dehumanization? This course attempts to grapple with the highly contentious meeting points between human rights, racialization, and nonhuman rights. Through readings from Black feminist, decolonial, queer theory, and Native studies authors, as well as speculative authors, artists, and activist collectives, students explore the newest and oldest forms of allyship: interspecies solidarity.

Queer Ecopoetics: Sentience, Aesthetics, and Blackness

Human Rights 375

CROSS-LISTED: ART HISTORY, GSS

This interdisciplinary seminar draws on fields of visual culture, Black studies, science fiction, cultural studies, queer and feminist theory, environmental justice, and artistic ecological interventionist work. It aims to equip students with a critical praxis toward curating/producing work that engages race, gender, colonialism, class, and disability justice in the face of drastic environmental change and its reverberations across the cultural sector. The course covers concepts from across visual arts, performance, film, ecological policy, curatorial theory, ecopoetics, climate justice, cyberpunk, and more.

Reality TV and the Problem of Advocacy in the 21st Century

Human Rights 376

CROSS-LISTED: AMERICAN STUDIES

As the nation voted a reality TV star into the White House, the voting public became more likely to encounter social issues through the prism of reality TV rather than traditional news or documentary channels. This seminar invites discussion on the ways in which reality TV complicates traditional academic understandings of the impact of narrative film upon political discourse. Topics: the relationship between HGTV and gentrification, *90-Day Fiancé* and immigration, *The Swan* and disability, *Love After Lockup* and prison reentry, *RuPaul's Drag Race* and LGBTQ politics, and more.

Irish and Celtic Studies

irish.bard.edu

Faculty: Deirdre d'Albertis (director), Gregory B. Moynahan, Joseph O'Neill, Karen Sullivan

Overview: The Irish and Celtic Studies (ICS) concentration offers access to three main areas: Celtic traditions in myth, religion, literature, and art; Anglo-Irish literature from the 18th through the 20th century; and the politics and history of Ireland.

Requirements: Students moderate into a disciplinary program (e.g., art history and visual culture, historical studies) and are responsible for that program's requirements. Two members of the Moderation board should be Irish and Celtic Studies faculty. Students are advised to take two ICS cross-listed courses before Moderation, such as Literature 2301, *Voices of Modern Ireland*, or History 2551, *Joyce's Ulysses, Modernity, and Nationalism*. Graduation requirements include two cross-listed courses and successful completion of the Senior Project.

Italian Studies

italian.bard.edu

Faculty: Franco Baldasso (director), Mary Caponegro, Peter Laki, Joseph Luzzi, Rufus Müller, Karen Raizen, Karen Sullivan

Overview: The present and past artistic, poetic, and cultural achievements of Italian civilization passionately engage with the major questions of today's world. Italy boasts the largest number of UNESCO sites on the World Heritage list, including many examples of Roman, Greek, and medieval architecture, as well as the stunning accomplishments of the Renaissance and the international charm of its cinema. Additionally, its history of migration and even its controversial modern politics contribute to the allure of a *civiltà* that is not only the cradle of Western civilization but also a critical place of encounter for cultures, people, and ideas. And because of its location in the heart of the Mediterranean, Italy plays a key role in the challenging negotiations between Europe, Africa, and the Middle East.

At the core of the program lies acquisition of fluency in reading, writing, and translating the Italian language. This is accomplished through courses during the academic year or through an intensive Italian language class, which includes a month of study in Taormina, Italy, in June. The student selects an area of specialization and plans, in collaboration with a faculty adviser and other program faculty, an individual multidisciplinary curriculum.

Requirements: Before Moderation a student is expected to take three semesters (or the equivalent) of Italian language courses and two other courses focusing on some aspect of Italian culture. A student moderates into Italian Studies by presenting to the Moderation board the customary two papers outlining both past academic achievements and a proposed program of study for the next two years. The Moderation board is composed of members of the core faculty and other faculty determined by the student's particular interests and area of specialization. A student must present evidence of proficiency in the Italian language and demonstrate in some form (e.g., a representative essay, performances, tapes, artworks) the ability to collect and integrate material with the skills needed to undertake and complete a significant Senior Project.

One two-semester course in the student's final year is devoted to the Senior Project, a major work demonstrating the student's mastery of some aspect of the Italian language and culture. The project is not limited to a written study, but may be a film, photographic essay, or another form appropriate to the topic. In addition to the Senior Project, a student must take five elective courses in Italian Studies.

Summer Study Abroad in Taormina, Italy:

Every spring semester, the Italian Studies Program offers a beginner-level intensive language course; students can subsequently spend June at the Babilonia Italian Language School in Taormina, Sicily. At Babilonia, students take courses in Italian language and traditions while enjoying the cultural richness of Sicily; day trips and activities make for an immersive, exciting study abroad experience.

Semester Abroad at the Università di Trento:

Beginning in their junior year, Bard students have the opportunity to spend either a semester or year abroad at the Università di Trento. This is a unique opportunity to sharpen language skills to an advanced level and take part in the intellectual life of a thriving European institution that attracts students from all over the world. Bard undergraduates take regular classes taught in Italian at the university along with other students; these classes count as credits at Bard. The Università di Trento offers courses in diverse fields, from sociology and poetry to art history and cinema.

Recent Senior Projects in Italian Studies:

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

"*I Married You for Fun*: A New Translation and Adaptation of Natalia Ginzburg's *Ti ho sposato per allegria*"

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

Jewish Studies

jewish.bard.edu

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

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

Requirements: Moderation follows the procedure for the primary program. The board consists of the student's adviser, who is a member of the Jewish Studies concentration, and two faculty members from the divisional program. The Moderation should demonstrate progress in both Jewish Studies and the student's divisional program. Senior Projects are directed by a member of the

Jewish Studies faculty. The Senior Project board should include at least one member of the divisional program into which the student moderated.

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

When choosing Jewish Studies electives, at least one course must be outside the division of the student's primary program; one course must be an Upper College conference or seminar; two Jewish Studies courses should be taken prior to Moderation; and two semesters of Hebrew at the 200 level count as one elective.

Beginning Hebrew

Hebrew 101-102

This course treats learning Hebrew as the study of both language and culture. Students cover basic linguistic skills—reading, writing, and speaking—while engaging with a wide variety of texts and other media from across the many-thousand-year history of Hebrew in the diaspora and modern Israel. By semester's end, students have acquired the foundation necessary for further language study, while also having immersed themselves in literary, musical, visual, artistic, religious, and secular traditions. Conducted in Hebrew.

Intermediate Hebrew I-II

Hebrew 201-202

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

Introduction to Jewish Studies

Jewish Studies 101

CROSS-LISTED: HISTORICAL STUDIES,

INTERDISCIPLINARY STUDY OF RELIGIONS

The primary focus of this course is the history of the Jewish people and Judaism as a religion, but

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

Jewishness beyond Religion

Jewish Studies 120

In the premodern world, Jewish identity was centered on religion but expressed as well in how one made a living, what clothes one wore, and what language one spoke. In modern times, Jewish culture became more voluntary and more fractured. While some focused on Judaism as (only) a religion, both the most radical and the most typical way in which Jewishness was redefined was in secular terms. This course explores the intellectual, social, and political movements that led to new secular definitions of Jewish culture and identity.

Latin American and Iberian Studies

lais.bard.edu

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

Overview: The Latin American and Iberian Studies (LAIS) concentration is a multidisciplinary program incorporating such diverse disciplines as literature, written arts, political studies, human rights, anthropology, history, economics, art history, and architecture. It provides an academic setting for the study of two regions inextricably bound by historical, cultural, linguistic, economic, and political ties. Students who enter the LAIS Program emerge with the linguistic and analytical preparation necessary to understand the literatures and cultures of Latin American and Iberian countries; the history of Latin America in the pre-Columbian, colonial, and national periods; the formation of social and economic structures throughout the Latin American and Iberian worlds; the history and ethnography of Mesoamerica and the Andes; contemporary Latin American and Iberian politics; and the Latinx experience in the United States. Courses in these and related areas provide a framework in which to explore a wide range of compelling issues, including the "boom"

in Latin American literatures; the reinterpretation of Iberian colonialism in the Americas; the politics of democratization and redemocratization in Spain, Portugal, and Latin America; economic crisis and reform in Latin America and the Iberian Peninsula; and the integration of Latinx communities into the United States' artistic, literary, and political scenes.

Requirements: LAIS majors moderate both into a primary divisional program and into LAIS, usually through concurrent Moderation, by fulfilling the primary program's requirements and the following LAIS requirements. Prior to or concurrent with Moderation, students are required to take at least two designated LAIS core courses, listed below. After Moderation, students are expected to take two additional elective courses and one 300-level seminar; these courses may be listed primarily in another discipline and cross-listed with LAIS. At least one and preferably two of the five required LAIS courses should be taken outside the student's home division (e.g., majors in the social studies or arts divisions must take a course in the division of languages and literature, and vice versa). The final requirement is the successful completion of a Senior Project in a primary divisional program and LAIS. This project must have a geographical, linguistic, or conceptual link with Latin America, Spain, or Portugal, and have at least one LAIS faculty member on the program board.

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

Courses: Core LAIS courses include Art History 160, *Survey of Latin American Art*; History 152, *Latin*

America: Independence/Sovereignty/Revolution; History 225, *Migrants and Refugees in the Americas*; History 331, *Latin America: Race, Religion, and Revolution*; LAIS 220, *Mexican History and Culture*; Political Studies 222, *Latin American Politics and Society*; Spanish 202, *Intermediate Spanish II*; Spanish 223, *Cultures and Societies of Latin America and Spain*; Spanish 301, *Introduction to Spanish Literature*; and Spanish 302, *Introduction to Latin American Literature*. Additionally, recent electives include *Religious Imagery in Latin American Art*; *Race and Ethnicity in Brazil*; *Crossroads of Civilization: The Art and Architecture of Medieval Spain*; *Spanish Literary Translation*; *The Latin American Short Story*; *Engaging Latin American Poetry*; *Testimonies of Latin America*; *Perspectives from the Margins*; *Surrealism in Latin American Art and Literature*; *Populism and Popular Culture in Latin America*; and *United States-Latin America Relations*.

Colonial Latin America since Conquest

LAIS 110 / History 110

This course looks at the complex processes of conquest, empire building, and the creation of many diverse communities and cultures from the convergence of Native, European, African, and Asian peoples. The class considers peoples in the Spanish and Portuguese empires of North and South America from the late 15th century to the early 19th century, using sources like codices, native language writings, and other texts from colonial Latin America.

Modern Latin America since Independence

LAIS 120

The course traces the process of independence of the Latin American nations from the Spanish and Portuguese empires in the early 19th century, and the long-term, contested, and often violent processes of nation formation in the 19th and 20th centuries. Issues discussed include the meaning and uses of the idea of Latin America; slavery and empire in 19th-century Brazil; and the roles of race, religion, women, and Indigenous peoples in Latin American societies.

Mexican History and Culture

LAIS 220

CROSS-LISTED: GIS, HISTORICAL STUDIES

This course explores the complex relationship between history and culture from Mexico's

preconquest Indigenous origins to the Mexican Revolution and contemporary nation-state. Using primary sources like codices and native language writings as well as anthropological, historical, literary, and poetic texts, the class traces the major cultural continuities and revolutions to the present. Topics also include religious devotions and wars, Indigenous cultures and rights, Mexican death culture, and the drug war.

Medieval Studies

medieval.bard.edu

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

Overview: The Medieval Studies concentration exposes students to civilizations from the sixth century to the 16th through a range of disciplines. A broad approach is particularly appropriate to the study of medieval culture because the national and disciplinary boundaries to which the university has become habituated since the 19th century did not exist during the Middle Ages. French was spoken in England, Provençal in Italy, Arabic in Spain, and Latin or Greek throughout Europe. Major political organizations such as the Catholic Church, Holy Roman Empire, and Caliphates were transregional by definition. Fields such as art, astronomy, history, literature, medicine, theology, and philosophy were not always considered distinct. People, ideas, and physical objects traveled through vast networks of trade, communication, and study. For these reasons, students are encouraged to explore medieval culture as inclusively as people of this time would have experienced it.

Areas of Study: Students specialize in one discipline related to medieval studies, but are expected to become familiar with a variety of fields within this area. Courses cover the history and culture of the Middle Ages from the British Isles and Scandinavia to the Byzantine and Islamic Empires and along the Silk Road to China. Traditionally, medieval studies has been defined as the period between the 500s and 1500s, centered on Western Europe. Students are invited to interrogate the historical assumptions that have shaped

this definition of the medieval. They may also consider how the various “classicisms” of ancient Greece and Rome contributed to this period or how “medievalisms” of more recent centuries (such as those of neo-Gothic architecture of fantasy and children’s literature) have shaped our perceptions of the medieval world. Students are encouraged to take advantage of opportunities to study medieval languages, including Old and Middle English, Old French, Old Provençal (Occitan), Medieval Latin, and Old Norse.

Requirements: Students moderate into Medieval Studies as well as a divisional program. They are expected to fulfill the requirements for both the divisional program and the concentration. In the Lower College, students take at least two semesters of a survey course in medieval studies (e.g., Art History 120, *Romanesque and Gothic Art and Architecture*; Art History 145, *Byzantine Art and Architecture*; Classics 236, *The Fall of the Roman Empire*; Literature 204A, *Comparative Literature I*, or Literature 250, *English Literature I*; and Philosophy 250, *Medieval Philosophy in the Latin and Arabic Worlds*).

In the Upper College, students turn to more specialized work, taking at least three additional courses in medieval studies. At least one of those must be a 300-level course. Before undertaking research for the Senior Project, students must demonstrate reading knowledge of at least one appropriate language, either medieval or modern. In their final year, students complete a Senior Project, which combines work in the disciplinary program and in Medieval Studies. At least two members of the Senior Project board must be affiliated with the Medieval Studies concentration.

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

Middle Eastern Studies

middleeastern.bard.edu

Faculty: Elizabeth M. Holt and Dina Ramadan (codirectors), Katherine M. Boivin, Joshua Calvo, Omar Cheta, Yuval Elmellech, Tabetha Ewing, Nuruddin Farah, Nora Jacobsen Ben Hammed, Jeffrey Jurgens, Joel Perlmann, Shai Secunda, Karen Raizen, Sophia Stamatopoulou-Robbins, Karen Sullivan

Overview: Middle Eastern Studies (MES) promotes the intellectual exploration and analytic study of the historical and contemporary Middle East, from North Africa to Central Asia. MES provides a broad intellectual framework with course offerings cross-listed with history, literature, Arabic, Hebrew, religion, human rights, sociology, anthropology, gender studies, political studies, art history and visual culture, and environmental and urban studies.

Requirements: Students in MES must meet the following requirements before Moderation: enroll in an MES core course, take a second MES course at the 100 or 200 level, and obtain one year of language proficiency in Arabic or Hebrew. At Moderation, students must submit papers on past experience and projected work, as well as an academic paper about the Middle East written in one of their core or elective MES classes. Students also indicate whether they wish to moderate into the Social Studies or Language and Literature Division. At least one member of the Moderation board should be a faculty member affiliated with MES.

After Moderation, students must enroll in an MES junior theory seminar *before the senior year* that requires a substantial research paper on a topic pertaining to the Middle East. Students take three other electives (200 level and above) to broaden their understanding of the region, one of which should be a 300-level seminar that requires a substantial paper on some topic pertaining to the Middle East. MES students moderating into Languages and Literature are required to complete a second year of Arabic or Hebrew. Students in the Social Studies division are strongly encouraged to continue language study, and coursework should introduce the methodologies of the discipline(s) that will frame their research on the Middle East in

the Senior Project. The Senior Project board should include at least one faculty member affiliated with MES.

Recent Senior Projects in MES:

- "Discarding the 'Garbage City': Infrastructures of Waste in Cairo, Egypt"
- "The Little America of Africa: Empiricism and Experimentation in Nile Valley Cotton Schemes, 1865-1925"
- "The Self, the Sea, and Shabjdeed"

Courses: Core courses include: Religion 106, *Islam*; Literature 2060, *The Arabic Novel*; and History 185, *The Making of the Modern Middle East*. MES electives include: Arabic 101-102, *Elementary Arabic*; Arabic 201-202, *Intermediate Arabic*; Arabic 301-302, *Advanced Arabic*; Hebrew 101-102, *Beginning Hebrew*; Literature 245, *Palestinian Literature in Translation*; and Anthropology 277, *In the Garden of Empire: Nature and Power in the Modern Middle East*. MES junior seminars carry the 300-level designation and are chosen in consultation with the student's adviser.

Mind, Brain, and Behavior

mbb.bard.edu

Faculty: Sven Anderson (director), Justin Dainer-Best, Sarah Dunphy-Lelii, Justin Hulbert, Thomas Hutcheon, Kristin Lane, Bruce Robertson, Frank M. Scalzo, Michael Tibbetts

Overview: The Mind, Brain, and Behavior (MBB) concentration seeks to understand how humans, animals, and robots are able to acquire, represent, and use knowledge. The discipline combines the insights from several other fields, including neuroscience, computer science, psychology, linguistics, animal behavior, genetics, and philosophy, to work toward an understanding of the brain and the mind. The MBB concentration is a secondary field of study that requires a student to complete a major in a primary discipline.

Requirements: If possible, Moderation into Mind, Brain, and Behavior should take place simultaneously with moderation into the primary program. To moderate, students must complete two courses in two different MBB-affiliated disciplines that

include biology, computer science, psychology, philosophy, and linguistics. At least one of these courses should qualify as an introduction to MBB: Computer Science 131, *Foundations of Mind, Brain, and Behavior*; Biology 162, *Introduction to Neurobiology*; or Psychology 141, *Introduction to Psychological Science*. At least one member of the Moderation board must be a member of the MBB faculty. To graduate, students must complete the requirements for their primary program; participate in the Mind, Brain, and Behavior seminar (MBB 317); take courses in two different MBB-affiliated disciplines (three courses in each discipline, from a list of approved courses); and complete a Senior Project on a topic relevant to MBB, as determined by the student's Senior Project board.

Courses: The following courses, among others, fulfill the requirements for Moderation: Biology 151, *From Genes to Traits*; Biology 162, *Introduction to Neurobiology*; Computer Science 141 or 143, *Object-Oriented Programming* or *Object-Oriented Programming with Robots*; Psychology 141, *Introduction to Psychological Science*; and Philosophy 247, *Philosophy of Mind*.

Mind, Brain, and Behavior Seminar

MBB 317

Students concentrating in Mind, Brain, and Behavior are required to take this 2-credit course. Each senior presents research in progress or significant material from the literature. Each junior presents a paper of personal choice from the literature. The purpose of the seminar is to enhance communication among seniors about their research and encourage juniors to become familiar with both the academic literature and research undertaken in the program. *Prerequisite:* Moderated status or permission of the instructor.

Russian and Eurasian Studies

russian.bard.edu

Faculty: Olga Voronina (director), Jonathan Becker, Jonathan Brent, Elizabeth Frank, Masha Gessen, Marina Kostalevsky, Cecile E. Kuznitz, Sean McMeekin, Oleg Minin

Overview: The Russian and Eurasian Studies Program (RES) focuses on the language, literature,

history, and culture of Russia, the Soviet Union, and East and East-Central Europe, through a range of interdisciplinary contexts, theoretical perspectives, and analytical approaches. Both Lower and Upper College courses draw upon faculty expertise in history, literature, politics, economics, art, music, culture, and religious studies as they relate to Russia and Eurasia, either separately or in a comparative context.

Proficiency in the Russian language is a key component of the RES major. The Russian course offerings range from beginning to advanced levels. Students may choose to specialize in a literature or social science track, or combine Russian and Eurasian Studies with another program of study.

Requirements: To moderate into RES, a student must complete at least 12 credits of Russian language, one course in Russian literature, and one course from the Division of Social Studies in Russian or Eurasian studies (i.e., history, politics, economics, religion). Native or heritage speakers should consult with their adviser to determine how the language requirement will be adjusted.

For graduation, students should demonstrate language proficiency equivalent to at least the third-year level of Russian. This means taking the second-year Russian sequence, plus at least one third-year Russian course. At least 12 additional credits (three courses) are required in the student's primary Russian Studies track (either literature or social science). One of these courses must be at the 300 level or above (a major seminar with a substantial research paper). Since the RES curriculum strives for balance and breadth, it is also recommended that one of these courses treat Russia, Eastern Europe, or Eurasia in a comparative context. Also required are at least 4 credits (one additional course) in the other Russian Studies track (either literature or social science) and a Senior Project.

Recent Senior Projects in Russian and Eurasian Studies:

"Seize the Means of Reproduction! Gender Wars in Zamyatin's *We*"

"Shalamov's Testament: Pushkinian Precepts in *Kolyma Tales*"

"Translator as Witness: A Critical Translation of Oleg Volkov's *Descent into Darkness*"

Science, Technology, and Society

sts.bard.edu

Faculty: Gregory B. Moynahan (director), Paul Cadden-Zimansky, Laurie Dahlberg, Sanjaya DeSilva, Jacqueline Goss, Mark D. Halsey, Felicia Keesing, Keith O'Hara, David Shein, Sophia Stamatopoulou-Robbins, Yuka Suzuki, Kathryn Tabb

Overview: The interrelation of scientific and technological systems with social and political life has become perhaps the most pressing concern of modern society. Science, Technology, and Society (STS) provides a rigorous approach to this area in conjunction with a primary discipline in the social sciences, arts, literature, or the natural sciences. Developing from its foundation in the history and philosophy of science, STS acts as a bridge between the social studies disciplines and natural sciences. It also complements the focus of the Experimental Humanities (EH) concentration on media in literature and the arts.

Students can use the resources of STS for the extradisciplinary exploration often demanded by contemporary issues in technology and science, while the primary academic or scientific field (e.g., anthropology, physics, or economics) provides a base of methodological skills and perspective. One benefit of this structure is that STS can provide the institutional grounding for interests—such as non-fiction science writing, the economy of software or social networking, toxicology, or the philosophy of scientific disciplines—that have no single “home” in a primary program.

The STS concentration hopes to foster a critical community engaged in understanding science and its relation to society, and to promote contact among students across different fields and divisions. Students in STS are encouraged, but not required, to have a practical “hands-on” technological, artistic, or policy component to their education, preferably in collective projects in their junior year. Models for such projects include constructing radio transmission equipment, developing biodiesel equipment for school vehicles, and

studying construction and engineering techniques for work in developing countries. Students in STS are encouraged to take tutorials in fields pertaining to areas of interest for such projects, but should plan ahead so that they have taken any introductory courses in an area where they may later need to take a specific tutorial. A student interested in nautical design, for instance, could take basic physics or calculus before approaching faculty for a tutorial on designing a boat.

Requirements: To moderate, students in STS must take two courses in the Division of Science, Mathematics, and Computing (not including Science History and Philosophy courses cross-listed with STS) and two core STS courses. The student’s plan for a sequence of courses at Moderation is of particular importance in such established fields of interest within STS as “History and Philosophy of Science” and “Nonfiction Science Education and Documentation.” In these cases, students are required to complete particular key courses in the program (see website for details). Reading competence in a foreign language or further science, mathematics, or computing coursework is strongly recommended.

To graduate, students must take one two-course sequence in a basic science (AP science courses may count toward this requirement); two additional courses in the Science, Mathematics, and Computing Division; two elective STS cross-listed courses, one outside the student’s home division; and a methodology course (usually in policy analysis or statistics). They must also complete a Senior Project informed by themes relating to the social role of science and technology. A Senior Project in biology and STS, for instance, might look at a particular biological problem of epidemiology along with the economic, political, or public health dimension of disease prevention surrounding that disease.

Courses: Core courses include: History 144, *History of the Experiment*, and Science History and Philosophy 223, *Physical Science after Newton*.

Spanish Studies

spanish.bard.edu

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

Overview: The Spanish Studies Program offers a full range of courses in the language, literature, and culture of the Spanish-speaking world, including Spain, Spanish America, and the Latino/a community of the United States. By the time of Moderation, students are expected to have a solid grasp of the language, as well as a familiarity with reading and writing about literary texts. After Moderation, students concentrate on particular aspects of Hispanic culture by taking specialized seminars that focus on certain geographic regions, time periods, or cultural manifestations. Spanish Studies majors are strongly encouraged to spend a semester abroad in a Spanish-speaking country. Faculty members help with choosing appropriate programs and locations, and provide guidance through the application process.

Requirements: Prior to Moderation, students should have completed three semesters of Spanish language at Bard, or the equivalent. Students should also have taken two literature courses, which may include Spanish 301 or 302, *Introduction to Spanish Literature* or *Introduction to Latin American Literature*, respectively. After Moderation, majors should complete a minimum of three additional seminars in the program (in addition to any coursework completed abroad). They are also highly encouraged to take one or more courses in literature taught in English, including literary theory. The Senior Project should be written under the direction of a Spanish Studies Program faculty member and address a topic related to Spanish or Latin American literature, or possibly a topic in dialogue with other forms of cultural expression.

Recent Senior Projects in Spanish Studies:

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

"*La impresión de la constante transformación de la figura del autor a través del lector*"

"The Reawakening of the Sleeping Voices: Spanish Women's Experiences under the Franco Regime"

Theology

theology.bard.edu

Faculty: Susan Aberth (director), Daniel Berthold, Katherine M. Boivin, Nicole Caso, Bruce Chilton, Richard H. Davis, Matthew Mutter, Shai Secunda, Karen Sullivan, Tatjana Myoko von Prittitz und Gaffron

Overview: The Theology concentration enables participants to explore new directions that have emerged since the removal of theology as a dogmatic discipline from most liberal arts curricula. The focus is on how the divine or ultimate is conceived. Two principal approaches to that issue may be combined. The first approach is referential; it begins with the evaluation of texts, works of art, or other aspects of human production that claim to express the meaning and purpose of experience. The second approach is constructive; it involves the investigator in an analysis aimed at evaluating or contributing to religious discourse. While the critical study of religion is designed to describe and analyze religious systems within their historical settings, theology's purpose is to engage what these systems claim to refer to. The ethical, political, literary, and cultural are all contexts in which theological elements may be significant.

Requirements: The principal issues of theology demand competence in several disciplines. For that reason, Theology at Bard involves courses from every division and competence (in the form of Moderation) in a discipline. Moderation in Theology is to be associated with Moderation in another discipline or disciplines. By Moderation, a student should have taken three theology courses. In addition to the Senior Project, students should complete four cross-listed theology courses from at least two divisions. The board for Moderation and the Senior Project must include at least one member of the Theology faculty. During the semester of Moderation, students who wish to concentrate in theology are to participate in a seminar, which the concentration coordinator arranges.

Victorian Studies

victorian.bard.edu

Faculty: Stephen Graham (director), Richard Aldous, Laurie Dahlberg, Deirdre d'Albertis, Daniel Williams

Overview: The Victorian Studies concentration guides students in their exploration of the politics, culture, and society of Britain and the United States in the 19th century, a period during which both countries were undergoing massive expansion and change. Grounded in the significant relationship between history and literature, the concentration enables majors to plan their study around specific topics in these areas and in such diverse fields as economics, the history of science, anthropology, art history and visual culture, and photography.

Requirements: Students in Victorian Studies moderate jointly with a divisional program and are responsible for meeting the requirements of both programs. Faculty from the divisional program and Victorian Studies sit on the Moderation board. Several elective courses in literature, history, anthropology, art history, and the history of science are cross-listed with Victorian Studies each semester. Before Moderation, a student concentrating in Victorian Studies should successfully complete two cross-listed courses. Before writing a Senior Project, students are advised to take at least two Upper College seminars in Victorian Studies. Students are encouraged to approach the Victorian Studies faculty to arrange tutorials or independent study projects on topics of special interest, in preparation for the Senior Project. Two faculty members from Victorian Studies must be included on the Senior Project board.

Multidisciplinary Studies

Multidisciplinary Studies allows students to select an area of study or develop an individual approach to an area and then design a program that integrates material from different programs and divisions in order to pursue that study. To concentrate in Multidisciplinary Studies, a student must submit a proposal to the Executive Committee requesting approval for such a concentration. The

ideal time for the proposal is in the second semester of the sophomore year, as a substitute for Moderation into an existing program during that semester. Students interested in Multidisciplinary Studies should consult with the dean of studies for information on the application process and for guidance in formulating the proposal. For a proposal to be approved, the following must hold: the student must have a cumulative grade point average of 3.0 or higher; the proposed list of courses must include in-depth study in two or more disciplines; and the proposed adviser and Moderation board members must have the expertise to supervise the proposed plan of study.

Interdisciplinary Curricular Initiatives

Calderwood Seminars

Calderwood Seminars are designed to help students translate their discipline (e.g., art history, biology, literature) to nonspecialists through different forms of public writing. Depending on the major, public writing might include policy papers, book reviews, blog posts, exhibition catalogue entries, grant reports, or editorials. Look for "Designated: Calderwood Seminar" throughout program course descriptions.

Common Courses

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

Alternate Worlds

CC 101A-F

In his essay “On Fairy-Stories,” J. R. R. Tolkien responds to accusations that fantasy constitutes an irresponsible “escapist” flight from reality. Comparing the dreary bridge at Bletchley Railway Station in England to the rainbow bridge Bifrost in Old Norse myth, he asks “whether railway engineers, if they had been brought up on more

fantasy, might not have done better with all their abundant means than they commonly do." This course explores the relation between imagination and reality by considering counterfactual histories, fantastical literary works, and utopias or dystopias. To what extent is our experience of the "real world" (including real crises, like the current coronavirus epidemic) mediated by imagined ones? How do alternate worlds help us to reimagine ourselves as we are? Sections of the course include: H. G. Wells and the Discovery of the Future, The Disaster Has Already Happened, Utopia and Dystopia in Modern Russia, The Language of Alternate Worlds, Visitors from the Otherworld, and What If?

The Making of Citizens: Local, National, Global

CC 102A-D

This course draws on different disciplinary approaches to interrogate and analyze the concept of citizenship. Students are encouraged to think about how citizenship emerges, exists, and differs at the local, national, and global levels, and what forms of participation are necessary to sustain meaningful citizenship for themselves and others. Course sections include Citizenship as Exclusion; Citizenship in the Contemporary United States; Political Animals: Citizenship in Greece, Rome, and the Ancient Mediterranean; and Citizen Poet/Poet Citizen.

Future Commons: Homes, Borders, Climate

CC 103

The COVID-19 pandemic and the movement for racial justice brought to the fore a tremendous sense of uncertainty in the structures that govern our lives: how states value and order life; how we produce, distribute, and consume resources; the networks and structures that organize how we care for one another. The course calls on students to question these inherited economic and political structures and then reimagine ways in which we live together. Through each module— homes, borders, climate—they also explore the notion of "commons" both as a historically contested category and a venue through which we consider what we share and how we share in space.

Epidemics and Society

CC 104

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

Resilience, Survival, and Extinction

CC 105

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

Real and Imaginary Spaces: Multi-Arts Lab

CC 106

The houses we live in and the cities we inhabit are both ordinary, tangible spaces and richly poetic sources for our imaginations and artistic creation. "We live in houses and houses live in us," noted the philosopher Gaston Bachelard, and his words carry new meaning after a year spent confined in our homes, apartments, and dorms. In this multidisciplinary course, students explore works by artists who have been inspired by the interplay of the real and the imaginary, and then create their own artistic responses to their dwelling places and daydreams of home.

Disability and Difference

CC 107

This course utilizes close readings of canonical and contemporary texts, movement explorations, film viewings, guest lectures, critical and creative writing assignments, and community involvement

to deepen students' understanding of disability and difference. Through literature and popular media, students examine how the concept of "the human" is shaped by cultural assumptions about ability and normalcy. They explore "neutral" through body/mind centered physical practices and consider work in the philosophy of medicine to ground contemporary disputes over the difference between the normal and the pathological.

Courage to Be Seminars

While we tend to value courage—Hannah Arendt even called it the highest political virtue—historically the concept has veered from the noble to the dangerous. From Antigone to suicide bombers, courage has been construed as heroic and/or dangerously solipsistic. This series of seminars asks the question: What is the practice of courageous action in the 21st century? Look for "Designated: Courage to Be Seminar" throughout program course descriptions.

Disability and Accessibility Studies Initiative (DASI)

Look for "Designated: DASI Course" throughout program course description.

Engaged Liberal Arts and Sciences

Engaged Liberal Arts and Sciences (ELAS) courses are designed to link academic work and critical thinking skills from the classroom with civic and other forms of engagement activities. ELAS+ courses can include community-based research, fieldwork, internships, and other types of hands-on learning. Look for "Designated: ELAS Course" or "Designated: ELAS+ Course" throughout program course descriptions.

Hate Studies Initiative

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

Migration Initiative

Migration Initiative courses provide a conceptual framework for thinking about migration not as an isolated (or recent) phenomenon, but one that is deeply connected to historical, political, economic, legal, and environmental contexts and conditions that are best approached through interdisciplinary study. Equally important is the exploration of tensions and possibilities in scholarly, literary, artistic, and documentary representations of experiences of migration. Look for "Designated: Migration Initiative" throughout all program course descriptions.

Open Society University Network (OSUN) Courses

OSUN courses are available to Bard students on campus and virtually from partner universities throughout the world. Courses taught at Bard are open to students from multiple partner schools and include titles such as Why Music Matters, Social Entrepreneurship, and American Foreign Policy Traditions. Students, in consultation with their advisers, may also register for a course offered at a partner campus. Fall offerings include Colonialism and Human Rights from Al-Quds Bard in East Jerusalem; Challenges of the 21st Century from American University of Central Asia; Nuclear Energy and Public Policy from American University Bulgaria; and Cyber Law from Brac University in Bangladesh. Network courses are designed by OSUN faculty and offered simultaneously on multiple campuses. These courses include Human Rights Advocacy: Scholars at Risk, Visual Storytelling for Civic Engagement, and Global Citizenship.

Racial Justice Initiative

Racial Justice Initiative (RJI) courses represent an interdisciplinary collaboration between students and faculty aimed at further understanding racial inequality and injustice in the United States and beyond.

Thinking Animals Initiative

Participating faculty periodically offer a set of linked courses that introduce students to ways of thinking about animals that are both grounded in particular

disciplines and encouraging of interdisciplinary connections. Look for "Designated: TAI Course" throughout program course descriptions.

What Is Religion?

These 1-credit courses meet once a week for five weeks. The following descriptions represent a sampling of courses taught over the last few years.

What Is the Bible?

Humanities 135A

The Bible is still the best-selling book in the world and its influence on cultures throughout the world is unprecedented. Why is this collection of ancient sacred texts so important even in this growing secular environment? Why and when was it written and by whom? How do the stories and narratives of the Bible continue to resonate with every generation?

What Is Freemasonry?

Humanities 135B

Perhaps the most well-known "secret society" in the world, Freemasonry is a fraternal organization that stresses moral development and public service (among other things) utilizing architectural symbolism and theatrical rituals. Although membership is confined to those who believe in a supreme Deity, many of its rites involve occult ideas. This course provides a general history of the organization, examines the architecture and décor of Masonic Lodges, and explores its symbolism via its visual artifacts.

What Is Fundamentalism?

Humanities 135C

Fundamentalism is frequently confused with literalism in general, or with traditional or militant forms of faith. Those intellectual mistakes frequently lead to bad social policy. Fundamentals came to be asserted in the United States during the 19th century as part of a philosophical response to two basic religious challenges: a historical reading of the New Testament, which was felt to undermine dogma; and a scientific reading of the universe, which was felt to undermine faith. Seeing how American intellectuals responded to those challenges opens fundamentalism up to our understanding.

What Is Religion? Denominations of the Christian Faith

Humanities 135D

Christianity is the largest religion in the world, and its growth can be attributed to the church's capacity to mutate and adapt to a changing world. Over the past two millenniums, many sects and denominations have emerged, each with a divergent understanding of Jesus and of what it means to be a Christian. These differences have often resulted in war, political and economic upheaval, and colonization. The course offers a historical, theological, and liturgical exploration of the complex Christian church.

What Is the Apocalypse?

Humanities 135E

Human history will close with a thousand years (a millennium) of utopia. That promise, voiced in the last book of the New Testament (Apocalypse 20:3-4), has been incorporated within modern forms of Christianity, Judaism, and Islam. In all three, however, millennialism today is more threat than promise, and has emerged with programs of violent action that the class seeks to understand.

Who Are the Women of the Bible?

Humanities 135F

Women played significant roles in the biblical narratives and stories of Israel and Jesus, yet not much attention has been paid to them. Who are they and what contributions did they make to these ancient texts? Why have their stories often been ignored, suppressed, or misinterpreted? How are they relevant to today's culture and what can we learn from them in this age of feminism? This course addresses these and other questions.

What Is Mantra?

Humanities 135G

The recitation of mantras, or strings of sacred syllables, is a practice integral to all major Indigenous religions of South Asia. For practitioners of Hinduism and Buddhism, the power and potency of mantras are believed to invoke deities and achieve myriad desired results, from healing to protection from evil. This course considers the contextualized meanings and usages of mantra, and examines how mantras came to prominence in ancient India and continue to form the basis of ritual practices around the world today.

BARD COLLEGE CONSERVATORY OF MUSIC

The Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts and conducting. At the graduate level the Conservatory also offers a nondegree-granting Advanced Performance Studies program and a two-year Postgraduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2018, offers a unique degree program in Chinese instruments; and the Creative Center for Film Music, a 2021 initiative, supports the study of film scoring and composition for film.

Undergraduate Program

All Conservatory undergraduates are enrolled in a five-year, double-degree program leading to a bachelor of music and a bachelor of arts in a field other than music. In this way promising young musicians pursue all of their interests at one institution, taught by experts in each field.

The integrated five-year program combines the benefits of an intensive world-class musical education with the advantages of a broad exposure to the liberal arts and sciences. The Conservatory offers unparalleled musical opportunities for its students, including a concerto competition, orchestral performances both on campus and in national and international concert tours, chamber music concerts at Bard and elsewhere, and performance in the annual Bard Music Festival. Visiting performers and composers present master classes and concerts that are open to the entire Bard community. Through the Creative Center for Film Music (see page 259) and in collaboration with the undergraduate Film and Electronic Arts Program, the Conservatory now offers a series of courses on composing for film.

The curriculum for the BA degree is the same as for any Bard undergraduate, including the Language and Thinking Program, First-Year Seminar, Citizen Science, fulfillment of distribution requirements, Moderation, and a Senior Project. Conservatory students have access to the resources of the Bard Music Program (see page 62), including faculty, libraries, facilities, and courses (such as electronic music, jazz, and world music).

The Conservatory's undergraduate program accepts applications from students of composition and voice, and the following instruments: piano, violin, viola, cello, bass, harp, percussion, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, and tuba. Voice instruction through the Conservatory is offered at both the undergraduate and graduate levels.

Curriculum

The crafting of each student's double-degree program is an individual matter, developed through careful consultation between student and faculty. As a general rule, the program requires five years (10 semesters) to complete. Courses and workshops prepare students to work successfully in the music world after graduation.

The Conservatory experience comprises the following dimensions, which are designed to integrate with the student's work in the College.

Studio Instruction: Bard retains one of the key components of a traditional conservatory education: the opportunity for students to develop mentoring relationships with master artists. As an important center of professional musical activity in the New York City region, Bard attracts world-class faculty who believe strongly in the mission of its Conservatory. Studio instruction is required in every semester of enrollment. The following performance requirements and assessments are required of all students entering the Conservatory (2019 or later):

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

Chamber Music: Chamber music plays a particularly important role at the Conservatory, and participation is required of all performance majors, each semester. In addition to performing the standard masterworks of the chamber music repertoire, students work closely with the Conservatory's Composition Program, performing works of the 20th and 21st centuries. Studio faculty members often participate in ensembles so that students can learn firsthand from the playing of more experienced musicians. The Chamber Music Program is further enriched by frequent master classes and concerts by guest artists.

Orchestra: The growth gained by rehearsing and performing music with peers in a large ensemble is an irreplaceable part of the education of any orchestral musician. Bard places considerable emphasis on this aspect of the Conservatory experience; participation is required of all orchestral musicians, each semester. The Bard College Conservatory Orchestra performs twice each semester in the Fisher Center for the Performing Arts. Under its music director, Leon Botstein, and distinguished guest conductors—such as Guillermo Figueroa, Tan Dun, Xian Zhang, James Bagwell, JoAnn Falletta, David Alan Miller, Rossen Milanov, Marcelo Lehninger, and José-Luis Novo—the orchestra performs the core works of the symphonic repertoire. The orchestra's additional performances have taken place at major venues in New York City and Boston, and at local correctional facilities through the Bard Prison Initiative. The Conservatory Orchestra has also toured internationally in Asia, Europe, and Cuba.

Conservatory Core Sequence: The Core Sequence is a unique four-semester course that integrates the study of music theory and music history. In the first semester, students take an intensive course in harmony and counterpoint. In the second semester, students study

musical form through the composition of pieces in a variety of historical styles. In the third semester, students learn free composition, working with Bard composition faculty. Finally, in the fourth semester's capstone Conservatory Seminar, students examine works they are studying in their studio lessons and in orchestra. Using these works as illustration and point of departure, they deepen their knowledge of the diverse theoretical structures and historical contexts that inform the composition of a piece of music. In addition to the four Conservatory Core Sequence classes, two upper-level music history classes are required. Students are also required to take, or test out of, two advanced Aural Skills classes.

Performance Requirements

Graduation Recital: All Conservatory students are required to give a graduation recital to demonstrate their musical strengths and artistic goals. Composition students produce a program of their work, which is performed by the Da Capo Chamber Players (in residence at Bard), their fellow students, faculty members, or other outside performers.

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

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

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

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

Conservatory Requirements

| | |
|--|-------------------|
| Studio Instruction (every semester) | 40 credits |
| Aural Skills (two semesters) | 4 credits |
| Conservatory Core Sequence (four semesters) | 16 credits |
| Music History (two semesters) | 8 credits |
| Chamber Music (every semester in residence for performance majors) | |
| Orchestra (every semester in residence for performance majors) | |
| First- and Second-Year Juries | |
| Midpoint Recital | |
| Off-Campus Recital | |
| Conservatory Senior Project (Graduation Recital) | 4 credits |
| Subtotal | 72 credits |

College Program Requirements

(see individual program descriptions for more information)

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

General College Requirements

All Conservatory students take the same required general courses as other undergraduates in the College. The Language and Thinking Program—held for three weeks in August—is mandatory for all first-year students, who also take Citizen Science in January.

There are 10 distribution requirements (each a 4-credit course). Two can be fulfilled in the Conservatory (Practicing Arts and Analysis of Art) and possibly one or two within the student's bachelor of arts major.

Degree candidates must accumulate at least 160 semester hours of academic credit. At least 80 credits must be earned at the Annandale-on-Hudson campus of Bard College or at a program run directly by Bard. At least 40 credits must be outside the division of the student's BA major. The Common Curriculum counts for 8 of the 40 credits. (For these purposes, the Conservatory is considered to be part of the Division of the Arts.)

Advanced standing or college credit for College Board Advanced Placement courses may be given for the grade of 5. Students who wish to request credit or advanced standing must submit the appropriate record of their grade to the Office of the Registrar. The following international diplomas may be accepted for advanced standing: International Baccalaureate, French Baccalaureate, Swiss Maturity, and German Abitur. Students who have earned A-level passes may enter with advanced standing. A student may be allowed to accelerate for up to 32 credits (a normal full year) at the time of Moderation if the Moderation board so recommends.

Admission

In addition to applying to Bard College, candidates for admission to the Conservatory must complete the supplemental application and, if they have passed prescreening, must audition, either in person or by submitting a video. Applicants in composition must send at least two scores with recordings. For details, see bard.edu/conservatory/undergraduate/admission.

Fees and Expenses

The annual tuition and fees for the Bard Conservatory are the same as for Bard College. Note, however, that the Conservatory program usually requires five years rather than four. For information on fees, expenses, and financial aid, see "Finances" in this catalogue.

Graduate Programs

In 2006, the Conservatory began the Graduate Vocal Arts Program, which leads to the MM degree in vocal performance. Eight to ten students per year are enrolled in a two-year curriculum. The Conservatory's Graduate Conducting Program, which offers a two-year master of music curriculum, began in 2010. For more information, see page 310 or visit bard.edu/conservatory/programs.

Advanced Performance Studies

The Advanced Performance Studies (APS) program is a nondegree-granting, four-semester program for gifted performers who wish to continue their musical education through concentrated study with the faculty of the Bard Conservatory. Applicants must have completed at least the bachelor of music or its equivalent and must demonstrate a high level of ability and potential through the admission process. The curriculum includes weekly private lessons, full participation in the Conservatory Orchestra and chamber music programs, and the opportunity to audit or enroll in most courses throughout the College. English language classes are available as an elective for international students who wish to improve their skills. Requirements for the APS certificate are 36 hours of course credits; four semesters of residence; and private instruction, orchestra, and chamber music each semester. For information on fees, financial aid, and scholarships, visit bard.edu/conservatory/aps.

Postgraduate Collaborative Piano Fellowships

Postgraduate Collaborative Piano Fellowships are awarded to pianists chosen through a rigorous audition process. Fellows spend two years being mentored in weekly group sessions and working with the Conservatory's undergraduate and graduate students in master classes, lessons, and recitals. To learn more, visit bard.edu/conservatory/fellowship.

Creative Center for Film Music

Through the Creative Center for Film Music, the Conservatory supports the study of film scoring and composition for film, and the live performance of important film scores. The Center offers courses on composing for film that are open to all Bard students and, in collaboration with the Film and Electronic Arts Program, it offers composition majors a special concentration in film scoring. Learn more at bard.edu/conservatory/ccfm.

US-China Music Institute

The mission of the US-China Music Institute is to promote the study, performance, and appreciation of music from contemporary China, and to support musical exchange between the United States and China. The Institute is led by Jindong Cai, an internationally renowned conductor and advocate of music from across Asia.

In addition to its signature degree programs detailed below, the US-China Music Institute presents numerous events throughout the year, including the annual China Now Music Festival and Chinese New Year concert at Bard and in New York City; a series of scholarly conferences on Chinese music; regular performances of the Bard Chinese Ensemble; and the Chinese Music in the Chapel student concert series.

Undergraduate Double-Degree Program in Chinese Instruments and Liberal Arts

In 2018 the Institute began admitting students to major in Chinese instruments—the first such degree program in a Western conservatory—through the Bard Conservatory’s five-year, double-degree program, in partnership with China’s Central Conservatory of Music (CCOM). Chinese instrument majors receive studio instruction from faculty of the CCOM Traditional Instruments Department through state-of-the-art video conferencing, supplemented by in-person weekly instruction from visiting graduate assistants, as well several study abroad trips to the CCOM campus in Beijing. The major closely follows the curriculum of the rest of the Conservatory, while offering courses specially designed to provide a comprehensive background in Chinese musical forms and traditions. For more information, visit barduschinamusic.org.

Conservatory Requirements for Chinese Instrument Majors

- ***Studio Instruction and Chinese Ensemble:*** Required in every semester of enrollment.
- ***Study Abroad at CCOM:*** A monthlong program in China is required after the end of the first year, and twice more before the start of the fifth year.
- ***Conservatory Core Sequence for Chinese Music*** (four semesters): Music Theory, Tonal Harmony, and Counterpoint (two semesters); Composition for Performers; Conservatory Seminar on Chinese Music.
- ***Aural Skills*** (two semesters)
- ***Literature and Language of Chinese Music*** (four semesters): Introduction (required in the first semester of the first year); Instrumental Music; Folk Music; Operatic Music.
- ***Conservatory Senior Project*** (includes the Graduation Recital)

Master of Arts in Chinese Music and Culture

In fall 2022, the US-China Music Institute will launch the Master of Arts in Chinese Music and Culture, a new graduate program in collaboration with the Asian Studies Program at Bard. The two-year program will offer students a unique interdisciplinary approach to Chinese music performance and Chinese culture studies. More information is available at uschinamusic.bard.edu.

With the addition of the MA program, the US-China Music Institute will provide a unique, comprehensive course of undergraduate and graduate-level study focused on Chinese music.

BARD ABROAD

bard.edu/bardabroad

Bard offers its students a wide range of opportunities to engage in international dialogue, both on campus and abroad. The College believes that such engagement is critical to a liberal arts education, and is committed to supporting and expanding its network of programs and partnerships that allow students to work with and learn from—not just about—people throughout the world.

A significant percentage of Bard students participate in at least one international program during their time at the College. Some spend a year, a term, or a summer studying abroad. Others work with leading international organizations or on community projects outside the United States. Additionally, some academic programs use videoconferencing to hold joint courses with partner institutions overseas, while others offer the opportunity for off-site study and research.

Bard students who wish to study abroad are encouraged to seek out programs that allow them to attend classes within foreign universities, as opposed to those offering courses attended solely by Americans. Bard offers such integrated programs at universities in Berlin, Germany; Budapest, Hungary; and Bishkek, Kyrgyzstan. The College also participates in several exchanges, consortiums, and other special programs that can facilitate study abroad: Bard undergraduates study in nearly 50 countries each year. Many of these programs are administered by the Institute for International Liberal Education, whose mission is to advance the theory and practice of the liberal arts education internationally (see page 284). Bard sponsors faculty-led intensive language trips to China, France, Germany, Italy, Japan, Mexico, and Russia. The College also sponsors a “study away” option closer to home: the Bard Globalization and International Affairs Program in New York City (see page 267).

In addition to Bard-sponsored programs, students can receive credit for participating in study abroad programs offered by other American colleges and universities, and they can also matriculate directly at foreign institutions, provided that their participation in these programs is approved by Bard. All Bard students who want to study abroad for a semester must have the approval of their academic adviser. Students participating in programs not sponsored by Bard are subject to a fee for each semester of study away.

Bard Study Abroad Programs

Bard offers a variety of international study programs through the following partner institutions.

Al-Quds Bard (AQB) College for Arts and Sciences: AQB's undergraduate program is a four-year, dual-degree program with a curriculum that is similar to Bard's: it includes the Language and Thinking Program, First-Year Seminar, Moderation, and a Senior Project for all students. Majors include biology and premedicine, computer science, economics and finance, environmental studies, human rights, literature, media studies, political science, and urban studies. The language of instruction is English. Due to visa restrictions, semester study away at Al-Quds Bard is not possible at this time.

American University of Central Asia (AUCA): Bard students may study for a semester or year abroad at the American University of Central Asia. The university is located in Kyrgyzstan's capital, Bishkek, in the heart of Central Asia. Majors include anthropology, economics, European studies, international and comparative politics, journalism and mass communication, psychology, sociology, and software engineering. Most classes are taught in English; some are taught in Russian. The student body is international; languages offered include Chinese, French, German, Japanese, Kyrgyz, Russian, and Spanish. Bard students pay a program fee plus housing and other expenses; financial aid applies. Bard also offers a summer practicum in Bishkek, in partnership with AUCA's Tian Shan Policy Center. More information can be found at bard.edu/bardabroad/auca.

Bard College Berlin (BCB): In 2011, Bard assumed leadership of BCB, one of Europe's earliest liberal arts education programs. At BCB, students of more than 60 nationalities and a select international faculty work together in small classes and tutorials that encourage thoughtful dialogue. The language of instruction is English. Under Bard, the curriculum has expanded to include the Arts and Society Program, Liberal Arts Berlin, Migration Perspectives Semester, and Begin in Berlin study abroad programs, as well as summer intensives in theater and studio arts. A German language intensive is held during January intersession. Courses in economics, art, and history take advantage of BCB's location in one of the world's most artistically vibrant and historically layered cities. BCB is an active participant in local and international initiatives to provide access to higher education for displaced students, including Syrian and other refugees in Berlin. Flexible programs allow for visiting students to study at BCB for a semester, a year, or more. Students may participate in internships in a variety of fields. To learn more, visit bard.edu/bardabroad/berlin.

Central European University (CEU): Central European University, with campuses in Budapest and Vienna, is an internationally recognized institution of postgraduate education in the social sciences and humanities. CEU is a new model for international education, a center for the study of contemporary economic, social, and political challenges, and a source of support for building open and democratic societies that respect human rights and human dignity. Faculty members from 45 countries teach courses in English at CEU, which attracts approximately 1,300 students each year from 105 nations. Administered through the College, Bard's program allows students from Bard and other undergraduate schools to take courses for credit at the CEU campus in Vienna; Bard financial aid applies. Upon completion of their undergraduate

studies, students who qualify may apply up to 8 credits of semester abroad coursework toward one of CEU's master's degree programs in the social sciences or humanities. For more information, go to bard.edu/bardabroad/ceu.

Student Exchange Programs

Students participating in a Bard exchange program apply through Bard to enroll directly as a student in the partner university. Students pay their regular Bard tuition, minus financial aid, and are responsible for paying room, board, and fees to the partner university. Participation in exchange programs may be based upon availability, language proficiency, and desired field of study.

American University in Cairo (AUC): The American University in Cairo, Egypt, was founded in 1919 by Americans devoted to education and community service in the Middle East. Today, fully accredited in Egypt and the United States, AUC is the region's premier English-language university. Its 5,500 undergraduates, who come from Egypt and more than 100 other countries, follow an academic program rooted in liberal education. The language of instruction is English. Bard students take courses throughout the curriculum and normally also study Arabic.

Center for University Programs Abroad (CUPA) Paris: Students in the CUPA program enroll directly in the University of Paris system, allowing them to pursue studies at a number of different universities, *grandes écoles*, and specialized institutes. Courses are taught in French.

HFBK (Hochschule für bildende Künste) University of Fine Arts Hamburg: Bard College and HFBK have a department-specific agreement, allowing one Bard student in the Studio Arts or Photography Program to be nominated each year to spend the spring term at HFBK. Each fall, an HFBK student attends Bard.

Humboldt University in Berlin: Humboldt has an active international program. The university's enrollment of 36,000 includes more than 4,000 foreign students, many from Eastern Europe. To be eligible, Bard students must have completed at least two years of German and successfully moderated. The vast majority of courses at Humboldt are taught in German, and Bard students are free to study a wide variety of subjects there. Humboldt also offers a small number of courses in English, which students are free to take with the permission of their German adviser at Bard. Intensive German classes are available prior to the beginning of the Humboldt semester.

Kyoto Seika University in Kyoto, Japan: Kyoto Seika is a small, innovative university with faculties in the arts and humanities. Courses are offered mostly in Japanese. It is an ideal exchange opportunity for Bard students who are majoring in the studio arts or film and electronic arts, and who have taken the equivalent of one year (or more) of college-level Japanese. They may spend a semester studying painting, ceramics, printmaking, textile design, papermaking, video and media arts, sound design, illustration, and other disciplines with distinctive Japanese traditions.

Kyung Hee University in Seoul, South Korea: A comprehensive private institution, Kyung Hee is one of South Korea's top universities. It has a mission of democratization and strong ties to the United Nations. Semester exchange students from across the globe choose from a variety of courses, all taught in English, and may study the Korean language as well.

Pitzer College International Programs in Tanzania, Costa Rica, Ecuador, Nepal: A number of Pitzer College's semester-long study abroad programs are open to Bard College students via tuition exchange. The programs feature homestays and study of the local language. Pitzer in Tanzania includes extended study trips in South Africa and Zimbabwe. The program in Costa Rica includes in-depth research opportunities at Pitzer's Firestone Center for Restoration Ecology. The program in Quito, Ecuador, includes a study trip to the Galápagos Islands. The Nepal program has an integrated curriculum enabling students to interact closely with the people and cultures of this Himalayan country in a time of great transition.

University College Roosevelt (UCR) in Middelburg, Netherlands: UCR is a liberal arts honors college associated with Utrecht University. Students at UCR tailor their own academic programs to fit their individual interests. This approach reflects the belief that today's most complex problems can no longer be solved with a monodisciplinary approach. All classes are taught in English in a wide variety of subjects.

University of Trento (UniTrento) in Trento, Italy: The University of Trento is a top public teaching and research university in the heart of the Dolomites in northern Italy, with roughly 17,000 students, 600 professors, and a wide variety of disciplinary fields from the sciences to the humanities. The majority of courses are taught in Italian. Students live in dormitories on campus or in local apartments. At least one year of Italian language study is recommended for students wishing to study at UniTrento.

Waseda University in Tokyo, Japan: Among the most well-regarded universities in all of Asia, Waseda consists of 13 undergraduate schools and 23 graduate schools. At least one year of Japanese language study at Bard is recommended for students wishing to study at Waseda. Semester exchange students can choose from a variety of English-language courses and they may also study Japanese.

Bard-Approved Programs

Bard students may petition to attend any credit-bearing study abroad program. Programs that have received prior approval and meet the academic and geographic interests of Bard students include institutions in Argentina, Australia, Chile, China, Costa Rica, Czech Republic, France, Ghana, Greece, India, Ireland, Israel, Italy, Jordan, Lebanon, Mexico, Morocco, New Zealand, South Africa, Spain, Sri Lanka, Tanzania, and the United Kingdom.

Language Intensives

Most foreign languages taught at Bard can be studied in an intensive format that offers both an accelerated pace of learning and a one- or two-month summer or winter program in the country of the language under study. Current sites for these programs are China, France, Germany, Italy, Japan, and Mexico. The intensive format allows students to complete the equivalent of two years of language study in a few months. The immersion format, currently offered in German, is even more accelerated than the intensive format. For a more detailed description of intensive and immersion foreign language courses, see the Foreign Languages, Cultures, and Literatures Program description elsewhere in this catalogue or visit flcl.bard.edu.

ADDITIONAL STUDY OPPORTUNITIES AND AFFILIATED INSTITUTES

Bard offers a number of opportunities for learning outside the formal curriculum and course structure. Students planning professional careers can major in a liberal arts field and at the same time arrange their program to meet the requirements for admission to graduate or professional school. In some professional areas, students may choose a program in which they combine liberal arts study at Bard with graduate work at another institution. Pathways for independent work include special study and internship programs, study at another academic institution in the United States or abroad, and individual and group study projects. The main Bard campus is also home to several graduate programs, institutes, and centers of scholarship that sponsor lectures, conferences, and other events, and offer internship and volunteer opportunities to undergraduates.

Additional Study Opportunities

The following programs offer opportunities for Bard students to earn credits and/or transcript recognition outside of the regular curriculum.

Independent Work

Independent Study Projects: Bard academic credit may be awarded for successful completion of an independent study project outside the College's regular course structure, provided that the project has demonstrated academic value. After a proposed project has been approved by a faculty sponsor, the student submits it to the dean of studies, who presents it for final approval to the Faculty Executive Committee.

An independent study project may be undertaken in the fall or spring semester (for up to 4 credits) as part of the normal course load, or during January intersession or the summer (for up to 2 credits). Students may earn up to 12 independent study credits in total.

January Intersession: Intersession begins at the end of the winter holiday vacation and extends through the month of January. Students can gain academic or work experience or earn academic credits during this period in the following ways:

- *Independent study:* A reading, research, or creative project for academic credit. The project must be planned with a faculty member, submitted to the dean of studies, and approved by the Faculty Executive Committee by the end of the fall semester.
- *Work project or internship:* Paid or volunteer employment or an internship at a news organization, hospital, law firm, theater, museum, or other institution. Although work, on or off campus, does not usually carry academic credit, students who think a particular work experience or internship is worthy may apply for academic credit or transcript recognition.

- *Enrollment in a midyear course at another college or university:* Many colleges and universities with a one-month January intersession offer courses for credit that are open to students from other institutions.

Internships: Students may request 0.5 credits or formal, noncredit-bearing transcript recognition for internships that are supervised, unpaid, and require at least 40 hours of work. Transcript recognition is not available for work performed through Bard College or for work conducted on any of Bard's campuses. After a proposed internship has been approved by a faculty sponsor, the student submits it to the dean of studies for approval.

Study Away

Study Away: Academic credit may be awarded to a student who successfully completes courses at another comparable college or university in the United States. Students who wish to obtain full credit must submit an application to the dean of studies. For courses taken during the summer or the January intersession, the application must be signed by the student's adviser and divisional chair. For courses taken during the fall or spring semesters, the student must also obtain approval from the dean of studies for an academic leave of absence.

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

Specialized Programs

Archaeology Field School: For a month in the summer, students in the Archaeology Field School earn 4 credits in anthropology (cross-listed, American Studies, Historical Studies, Environmental and Urban Studies). The Field School emphasizes basic excavating techniques (digging with a trowel, recording field notes, drawing layers, and photography) and the initial steps in laboratory analysis. Current excavations focus on sites in nearby Germantown, nine miles north of Bard, related to the colonial Rhenish Palatine settlers of 1710 and their descendants, nearby Mohican people in the 1740s, and African Americans in the area during the 19th and 20th centuries. An alternative site for the 2021 season is the Conservatory of Montgomery Place, where Alexander Gilson (1824-1889), the African American head gardener, lived and developed innovative ornamental plant varieties. Gilson achieved independence upon his retirement in the 1870s. For more information, visit bard.edu/archaeology/fieldschool.

Bard Globalization and International Affairs Program (BGIA): Climate change. Extremism. Pandemics. Inequality. Authoritarianism. Bard's Globalization and International Affairs Program provides a forum for undergraduates and recent graduates, worldwide, to work on and engage in solutions for today's global challenges. The program combines rigorous academics and an internship with organizations in New York City. BGIA students study topics such as cybersecurity, global public health, political economy, international reporting,

combating extremism, and international law. In the BGIA internship program, students are matched with private, public, and nonprofit organizations for hands-on experience that enables them to put classroom learnings into real-world practice. BGIA offers fall and spring semesters and an eight-week summer program. Participants study and engage in foreign policy, civil society development, and human rights debates in the classroom, while gaining real-world experience in these fields. Housing is available. BGIA is open to students from all academic majors who have a demonstrated interest in international affairs. For details, visit the BGIA website at bgia.bard.edu.

Bard International BA: The international bachelor's degree allows students to pursue a course of study that takes advantage of Bard's innovative global network of liberal arts colleges and universities. International BA students participate in Bard's signature academic programs (Language and Thinking, Citizen Science, First-Year Seminar, Moderation, Senior Project) while spending substantive periods of time on multiple Bard campuses, including American University of Central Asia (Bishkek, Kyrgyzstan); Bard College (Annandale, New York); Bard Globalization and International Affairs Program (New York City); Bard College Berlin (Berlin, Germany); and Central European University (Vienna, Austria). By providing a set of deliberate curricular connections across this integrated global network, the International BA offers students the opportunity to go beyond the traditional study abroad experience and immerse themselves in multiple cultures and environments while pursuing a coherent liberal arts curriculum with expert faculty at multiple institutions and studying with students from all over the world. In this way, the International BA provides students a firm grounding in the liberal arts and sciences while giving them a genuinely multinational perspective on their studies and preparing them to be leaders in an increasingly globalized world.

Bard-Rockefeller Semester in Science (BRSS): BRSS is a one-semester program designed for advanced science students, particularly in the fields of neuroscience, biochemistry, molecular biology, developmental biology, biophysics, and genetics. Students spend a semester in New York City working in the laboratory with faculty from Rockefeller University (RU) and taking specially designed classes at RU and with Bard's Globalization and International Affairs Program. BRSS takes place in the spring semester; students apply in early fall, and decisions are made by late fall. Learn more at bard.edu/brss.

CEU-Bard Advanced Certificate in Inequality Analysis: Bard College and Central European University (CEU) are offering an Advanced Certificate in Inequality Analysis. Master-level courses are held at CEU's Vienna campus. For more details, visit courses.ceu.edu/programs/non-degree-certificate/advanced-certificate-inequality-analysis.

Field Ecology Research Opportunities: The Bard College Field Station, located on the main campus, affords research and teaching access to freshwater tidal marshes and the Hudson River National Estuarine Research Reserve of the Tivoli Bays. Also based at the Field Station is Hudsonia Ltd., a nonprofit environmental research and education organization. Campus employment and internships are available through these organizations. The Cary Institute of Ecosystem Studies in Millbrook, New York, offers additional opportunities for students to pursue ecological research through laboratory and field work.

YIVO-Bard Institute for East European Jewish History and Culture: The Institute for East European Jewish History and Culture, an initiative of Bard and the YIVO Institute for Jewish Research, was founded in 2012. The Institute sponsors summer and winter programs of study in the culture, history, language, and literature of East European Jews. The Uriel Weinreich Program in Yiddish Language, Literature, and Culture, held each summer, offers instruction in the Yiddish language and an in-depth exploration of the literature and culture of East European/American Jewry. The core of the six-week program is an intensive, 4-credit language course (at one of six levels, from beginner to advanced) designed to develop proficiency in speaking, reading, and writing, and to enhance cultural literacy. Instruction is based at the YIVO Institute on West 16th Street in Manhattan. The Institute also hosts the YIVO-Bard Winter Program on Ashkenazi Civilization during the January intersession, in which leading academics teach minicourses designed to attract undergraduates, graduate students, faculty, and members of the general public. Students may enroll in as many as three courses and have the option of receiving credit from Bard. For details, see yivo.org/learn.

Professional Education

The following programs provide preprofessional advising and curricula for students preparing for postgraduate study or employment. Additionally, Bard offers several early admission plans, combined study plans, and dual-degree options to qualified students who wish to pursue particular professional careers.

Professional Preparation

Health Professions Preparation: Admission to medical and other health profession schools is governed by several factors, including the academic record, experience in the field, results of standardized tests, letters of evaluation, and an interview. Nationwide, students admitted to medical schools in recent years had an average GPA of 3.5. Early preparation and planning are important in order to fulfill health profession school requirements and to do well on entrance exams. For medical school, typical minimum requirements include general chemistry, organic chemistry, biochemistry, and laboratory courses in biology, physics, mathematics, and statistics. Competencies are also required in language, psychology, and sociology. Early in their academic careers, interested students should discuss their plans with the health professions adviser, Professor Frank M. Scalzo (scalzo@bard.edu). For additional information, visit bard.edu/hpa.

Law, Justice, and Society at Bard: Bard is an excellent place to begin thinking about law, whether in preparation for a legal career or a lifetime of civic engagement. No specific curriculum of undergraduate study is required for law school, but law schools do value the wide-ranging, interdisciplinary preparation afforded by a liberal arts education. The most important factors in law school admission are the Law School Admission Test (LSAT) score, grade point average, and letters of recommendation. Bard professors whose teaching and scholarship focus on law include Roger Berkowitz, Omar Cheta, Laura Ford, Simon Gilhooley, Allison McKim, Miles Rodriguez, and Peter Rosenblum. For further information about prelaw preparation at Bard College, contact Laura Ford (lford@bard.edu).

Professional Option: Dual-Degree Programs

The professional option allows exceptionally qualified students to combine undergraduate study at Bard with graduate or professional work in an approved participating program and, through the option, to qualify for a Bard BA degree and a degree from the participating program. Students wishing to apply to any of the dual-degree programs listed below must first receive permission from their academic adviser and from the dean of studies. Those accepted into a participating program complete three or four years of study at Bard (according to the terms of the program) and then do further work at the other institution. To qualify for the BA, students must successfully complete their distribution requirements at Bard, the degree requirements of their major program at Bard, and the degree requirements of the other institution; students who are not at Bard for their senior year may be exempt from the Senior Project as a BA requirement.

Decorative Arts, Design History, Material Culture: Bard Graduate Center's BA/MA 3+2 program offers Bard undergraduates a streamlined path to a master of arts in decorative arts, design history, material culture. Open to undergraduates majoring in history, art history and visual culture, or anthropology, this program provides an integrated course of study and graduate training that allows students to obtain their Bard BA and the Bard Graduate Center MA in five years. Interested undergraduates must first meet all of their distribution requirements; successfully moderate into history, art history and visual culture, or anthropology; and get approval from their undergraduate adviser to pursue the 3+2 program. In their third year, they apply to BGC during the normal admissions cycle. Students enroll full-time in the Bard Graduate Center's two-year MA program in Manhattan starting in their fourth year. For more information about the 3+2 program, contact admissions@bgc.bard.edu.

Economic Theory and Policy: In 2014, the Levy Economics Institute of Bard College launched a master of science degree program in economic theory and policy. Through a 3+2 option, qualified Bard students may proceed directly from three years of undergraduate study to the two-year graduate program, which draws on the expertise of Levy Institute scholars and select Bard College faculty. Students earn a Bard liberal arts degree (BA) and a professional degree (MS) after completion of the dual-degree program. Interested Bard students should apply in their junior year. Successful moderation into economics as a program of study is required to qualify. Qualified non-Bard undergraduates may also apply to the 3+2 program with permission from their undergraduate institution.

A 4+1 path offers Bard undergraduates majoring in fields related to economics (historical studies, philosophy, political studies, sociology, American studies, Asian studies, etc.) an opportunity to make a smooth transition to graduate study in a distinctive MA program in economic theory and policy offered by the Levy Economics Institute. For more information on the 4+1 and 3+2 options, visit bard.edu/levygrad or contact levygrad@bard.edu.

Engineering: In affiliation with the schools of engineering at Columbia University and Dartmouth College, Bard offers several programs of study leading to a degree in engineering. Under Columbia's 3+2 program, a Bard student may transfer to Columbia at the end of their junior year at Bard and, upon completing a two-year program at Columbia, qualify for both a BA from Bard and a BS from Columbia. Columbia also offers two 4+2 programs in which Bard

students can complete a BA at Bard and, after two years of study at Columbia, qualify for a BS or MS degree from Columbia. Admission to Columbia's BA/BS program is competitive, but Columbia provides recommended guidelines for applicants, including taking a list of pre-engineering courses at Bard, maintaining a minimum GPA of 3.3 overall, and having no grade below a B in their pre-engineering courses. Columbia offers financial aid to U.S. citizens and residents admitted to the BA/BS programs; students who complete their BA prior to entering Columbia are ineligible for federal financial aid, but they may receive aid directly from Columbia.

Dartmouth offers a 2+1+1+1 BA/BE program, in which the student spends two years at Bard; takes engineering courses at Dartmouth in the third year; returns to Bard for their senior year; and completes their engineering courses at Dartmouth in the fifth year. Admission to the Dartmouth program is competitive and contingent upon fulfillment of Bard's major and distribution requirements and foundational courses in science and mathematics. Dartmouth does not offer financial aid in the first year.

Approval from the dean of studies is required for participation in the 3+2 and 2+1+1+1 programs. Interested students should consult with Professor Simeen Sattar, the pre-engineering adviser, early in their Bard careers.

Environmental Policy / Climate Science and Policy / Environmental Education: The Bard Center for Environmental Policy (CEP) offers master of science and master of education degree programs for aspiring environmental leaders. The Center offers qualified Bard students a 4+1 option that allows them to proceed directly from four years of undergraduate study at Bard to a one-year master's degree program in environmental policy, climate science and policy, or environmental education. While enrolled as Bard undergraduates, 4+1 candidates complete CEP coursework in preparation for their fifth year of study. They graduate from Bard College after their fourth year with their BA and then enroll in a final fifth year at Bard CEP, after which they receive the MS or MEd degree. The graduate program includes a full-time professional internship designed to facilitate entry into the job market. Interested students should consult with the Bard CEP Office of Admission early in their careers. For more information, visit bard.edu/cep/program/3+2.

Forestry and Environmental Management: Bard offers a 3+2 program allowing students to obtain a master's degree in forestry or one of seven areas of environmental management (e.g., business and environment, coastal environmental management) at Duke University. To plan appropriate coursework for these programs, interested students should consult with the program adviser, Bruce Robertson, early in their Bard careers.

Teaching: The Bard College Master of Arts in Teaching (MAT) Program in Annandale offers undergraduates a five-year combined program leading to a BA degree, a master of arts in teaching degree, and New York State teaching certification for grades 7-12. The program includes graduate study in a subject area and extensive student teaching during the fifth year. To learn more about the MAT 4+1, contact Cecilia Maple '01, assistant director for admission and student affairs, at cmaple@bard.edu, or visit the program website at bard.edu/mat/programs/ba-mat.

Affiliated Programs and Institutes

Campus-Based Programs, Centers, and Initiatives

The following programs offer opportunities for Bard undergraduates to attend talks, conferences, and other events, and to participate in noncredit-bearing programs, workshops, and internships to supplement their studies.

Bard Center for the Study of Hate (BCSH): The Center for the Study of Hate, an initiative of the Human Rights Project (see page 274), works to increase the serious study of human hatred and ways to combat it. The Center supports faculty and students throughout the Bard network who want to study and/or combat hatred and its various manifestations. BCSH brings scholars from diverse disciplines to Bard College and all of its campuses to speak about the human capacity to hate and demonize and/or dehumanize others. BCSH webinars on hate feature leading scholars, experts, activists, and others from around the globe, and have also been viewed tens of thousands of times on YouTube. The Center also maintains a database of syllabi about hate from around the globe. BCSH places, mentors, and supports students working at internships with nongovernmental organizations that combat hate. The Center also funds students at Bard whose Senior Projects relate to the study of hate and who need additional resources for their research. To learn more, visit bcsh.bard.edu.

Bard Center for the Study of Land, Air, and Water: The mission of the Center is to develop accessible and community-based solutions to local and regional environmental problems. Projects of the Center are created and run by Bard College faculty, students, and staff, alongside community members from throughout the Hudson Valley. The Center conducts quantitative research in the natural and social sciences with community members; responds to local residents' questions about land, air, and water; and participates in policy making. Some of the issues raised by the community are tackled in courses across multiple academic disciplines, demonstrating the power of interdisciplinary thinking and collaboration in addressing environmental issues. This interdisciplinary approach also acknowledges the barriers that race, class, and gender inequities present to the cultural shifts required to make real environmental change.

The Community Science Lab (CSL) was created to support the work conducted by the Center for the Study of Land, Air, and Water. Built on the success of the Bard Water Lab and its partnership with the Saw Kill Watershed Community, CSL allows the Center to focus on projects that address the interconnectedness of land, air, water, and communities. Key Center projects also include the Roe Jan Monitoring Program; Kingston Air Quality Initiative, which works to monitor PM_{2.5} (fine particulate matter) in the City of Kingston; and the Saw Kill Watershed Community, which advocates for the equitable management of local water resources.

In addition to supporting the Center for the Study of Land, Air, and Water, CSL supports the OSUN Community Science Coalition, an international network working to bridge the gaps between climate change, academic institutions, and the equitable management of shared natural resources. The Community Science Lab serves as the coalition's core lab facility, conducting environmental testing in response to community concerns. The data generated is used to evaluate local climate impacts and help inform decision makers. For more information, visit landairwater.bard.edu, landairwater.bard.edu/projects/community-science-lab, and sawkillwatershed.wordpress.com.

Bard Summer Research Institute: Students in the Bard Summer Research Institute spend eight weeks in residence over the summer working on individual research projects in the empirical or quantitative sciences. Each student has a faculty mentor for the duration of the program and receives a stipend.

Center for Civic Engagement (CCE): The Center supports a wide array of initiatives that engage Bard students, faculty, and administrators with the most important issues facing society. CCE sponsors lectures, conferences, and workshops; facilitates internship, volunteer, and service-learning opportunities; and awards fellowships that are designed to reinforce the links between education, democracy, and citizenship. For additional information, see "Civic Engagement" in this catalogue or visit cce.bard.edu.

Center for Moving Image Arts (CMIA): The mission of the Center is twofold: to facilitate the study of cinema's history and future in an interdisciplinary environment focused primarily on undergraduate education and to bring various aspects of film culture—public screenings, publications, educational initiatives, and archival development—under the same umbrella. The "moving image arts" rubric extends broadly from the 19th century to the contemporary moment, and CMIA's primary goal is to secure, exhibit, and contextualize major works of cinematic art from all periods and regions. CMIA's first major international retrospective project—focused on Taiwanese director Hou Hsiao-hsien—traveled to prominent venues around the world from 2014 to 2016. Past CMIA programs have included "International Film Noir," "Cinematic Romantics," and "Remembering the Great War." All programs are open to the entire Bard community, and the Center coordinates a number of educational workshops and internship programs for students. Richard Suchenski, associate professor of film and electronic arts, is the Center's founder and director. To learn more, visit bard.edu/cmia.

Chinua Achebe Center: The Achebe Center was established in 2005 to continue the legacy of the late Nigerian novelist and critic Chinua Achebe, who taught at Bard from 1990 to 2011. The Center sponsors readings, panels, and other events on campus, and has played host to visiting African performers, artists, scholars, and statesmen.

Distinguished Scientist Scholars Summer Research: Moderated scholarship recipients may apply for a stipend (up to \$1,500) for summer research projects following the sophomore and junior years. Applications for a stipend are made through the Division of Science, Mathematics, and Computing.

Hannah Arendt Center for Politics and Humanities: The Arendt Center sponsors courses and workshops on Hannah Arendt, our political and social world, and topics connected to its annual conference. The 13th Annual Fall Conference (October 14–15, 2021) addresses “Revitalizing Democracy: Sortition, Citizen Power, and Spaces of Freedom.” The conference gathers a diverse group of speakers to think about and discuss the most important issues of our time. Additionally, Arendt’s writings are taught in the Language and Thinking Program, First-Year Seminar, and College Seminar. The Center cares for and makes available the Hannah Arendt Archive Collection, housed in Bard’s Stevenson Library. The archive consists of nearly 5,000 books from Arendt’s personal library, many with marginalia and notes.

The Arendt Center also produces an annual journal, podcasts, and a weekly newsletter, *Amor Mundi*. A student fellowship program offers opportunities to support the Center and manage a variety of student-led programs, such as Race and Revolution, Courage to Be, Plurality Project, Tough Talk Lecture Series, and Dorm Room Conversations. Students are invited to join an online virtual reading group, held regularly and led by the Center’s founder and academic director, Professor Roger Berkowitz. Affiliated programs include the American Jewish Peace Archive, Meanings of Oct. 27th, Campus Plurality Forum, and the Institute for Democracy through Sortition. In the spring of 2021 the Center partnered with the Open Society University Network and launched the Hannah Arendt Humanities Network. The Network will support the integration and accessibility of humanities study across OSUN institutions. The Center hosts visiting scholars, postdoctoral fellows, and senior fellows who together form a vibrant and engaged intellectual community at Bard College. The Center’s student-led initiatives, event programming, fellowships, conferences, workshops, courses, membership program, online discussions, and publications bring Arendt’s fearless style of thinking to a broad audience. Above all, the Hannah Arendt Center provides an intellectual space for passionate, uncensored, nonpartisan thinking that reframes and deepens the fundamental questions facing our nation and our world. To learn more, visit hac.bard.edu.

Hudsonia Ltd.: Founded in 1981 and based at the Bard College Field Station, Hudsonia is an independent, not-for-profit institute for environmental science research and education. Funding for Hudsonia projects comes from government agencies, foundations, conservation and citizens’ groups, businesses, and individuals. Hudsonia focuses on biodiversity mapping and assessment, conservation science of rare species and their habitats, wetland and aquatic ecology, the Hudson River, urban biodiversity, and ecology and management of non-native species. Student interns and employees participate in project work, collections management, and research collaborations. Some current subjects are assessment of the biological impacts of solar photovoltaic facilities, studies of rare plants and animals in wetlands and other habitats, documentation of the interactions of weeds with other biota and people, management of a regional herbarium, and the education of professionals in land use and conservation. For more information, visit hudsonia.org.

Human Rights Project (HRP): The Human Rights Project enables students to learn about, and engage in, the human rights movement. The Project links theoretical inquiry and critical explorations of human rights practice with active research and involvement in contemporary issues. Ongoing collaborations include projects on human rights forensics (with the Forensic Architecture agency at Goldsmiths, University of London); the intersections between the arts and human rights (with the Center for Curatorial Studies and the OSUN Center for Human

Rights and the Arts); economic, housing, and racial justice in the Hudson Valley (with community-based organizations in Kingston, New York); and forced displacement and migration (through a consortium with Bard College Berlin, Vassar College, Sarah Lawrence College, and Bennington College).

Within the framework of the Open Society University Network, HRP has helped develop a graduate program in human rights and the arts (see page 314) as well as a range of research collaborations globally. HRP supports Human Rights Radio, a broadcast and podcast series on contemporary rights issues, and *The Draft*, a student-led discussion forum and journal. The Project, together with the Center for Curatorial Studies, hosts the annual Keith Haring Fellow in Art and Activism. HRP also sponsors a regular lecture and film series on campus. Since 2001, HRP has supported extensive research travel by students as well as student internships at human rights and humanitarian organizations, governmental and international agencies, media outlets, community groups, hospitals and clinics, and research centers from Montgomery, Alabama, to Cairo, Egypt. To learn more about HRP activities, visit hrp.bard.edu.

Institute of Advanced Theology (IAT): The Institute began its program of local discussion among professional theologians in 1988, and on that basis developed research projects, interdisciplinary conferences, and focused sequences of lectures. The great majority of events are open to the public, and membership is offered for those who wish to take advantage of the full range of activities. By special arrangement, members of the Institute may pursue higher degrees with the Graduate Theological Foundation. To learn more, visit bard.edu/iat.

John Cage Trust: The John Cage Trust was created in 1993 to maintain and nurture the artistic legacy of John Cage, the late American composer, philosopher, poet, and visual artist. Since 2007, the Trust has been in residence at Bard College, and in 2013 that residency became permanent. The Trust provides access to its diverse holdings through on-site research, courses, workshops, concerts, and other educational activities and programs. For more information, see john Cage.org.

The Khanga Project, *Textiles That Talk*: *Textiles That Talk* (*Methali Za Khanga*) is a digital archive of East African textile designs located on the ArtStor platform (also available on JStor) and sponsored by Bard College. An accompanying blog provides news, analysis, background, and links to textiles in the ArtStor collection. *Textiles That Talk* has so far published records of more than 100 examples of khangas, the rectangular printed cotton fabrics that have been worn by women in East Africa from the 19th century to the present day. Khangas are distinguished by a combination of spectacular polychrome designs with inscriptions that range from Swahili proverbs, song lyrics, and riddles to political slogans and public announcements. The archive forms an expanding virtual catalogue of this important aspect of the cultural history of East Africa. Each record in the khanga archive consists of high-resolution images accompanied by searchable metadata recording inscriptions, visual motifs, manufacturers' marks, and technical details. The project director is John Ryle, Legrand Ramsey Professor of Anthropology; the student administrator is Sabayo Matiku '23. Other Bard faculty and staff serve as advisers, and students have the opportunity to participate as researchers and photographers. The Khanga Project is supported by the J. M. Kaplan Fund and Bard's Center for Experimental Humanities. To learn more, visit library.artstor.org/#/collection/87731955.

Landscape and Arboretum Program at Bard College: The Landscape and Arboretum Program is charged with promoting tree conservation and preservation on the Bard campus. As a long-standing Tree Campus USA college in conjunction with the Arbor Day Foundation and a Level II accredited arboretum with ArbNet, an international community of arboreta and tree-focused professionals, the Bard Arboretum offers an annual Arbor Day tree celebration, campus garden tours, and lectures. Additionally, the Arboretum offers a summer internship and work-study positions to several undergraduate students each year.

With the recent acquisition of Montgomery Place, the Bard campus is home to several of New York's biggest tree species, as listed on the New York Big Tree Registry. In 2017, the Arboretum established the Friends of Blithewood Garden in partnership with the Garden Conservancy to rehabilitate the architectural elements of the historic Beaux Arts garden. For up-to-date information, visit bard.edu/arboretum.

Open Society University Network (OSUN) Center for Human Rights and the Arts: The Center for Human Rights and the Arts (CHRA) looks beyond art institutions and nonprofit organizations to engage with international practices of activism, art production, and education. CHRA is committed to creating networks of collaboration and solidarity. Through its MA program, launching in fall 2021 (see page 314), the Center opens a space for activists, artists, and scholars to co-learn and co-create; and through its public program—operating in New York's Hudson Valley and internationally—it presents innovative art practices that investigate human rights violations and grassroots activism that uses technology and creative tools of resistance. Learn more at chra.bard.edu.

Rift Valley Institute (RVI): The Rift Valley Institute is an independent, nonprofit organization, founded in Sudan in 2001 and currently working in seven countries in Eastern and Central Africa. The aim of the Institute is to advance knowledge of the region and its diverse communities, bringing understanding of local realities to bear on social and political action. In those countries where government structures are intact and educational institutions remain functional, RVI offers specialist services to development agencies, universities, and research organizations. Where war has disrupted government and eroded civic life, the Institute aligns itself with researchers and community activists—from the region and its diasporas—in an effort to sustain local institutions and restore standards of research and public information. In 2014 RVI was ranked in the top 10 in the University of Pennsylvania's list of leading think tanks in Eastern Africa.

RVI programs are designed for long-term impact: shaping aid interventions, expanding space for public participation in policy, supporting local research capacity, preserving communal histories, and promoting social justice. Current programs include the Nairobi Forum, which sponsors a continuing series of seminars and public meetings designed to facilitate discussion between policy makers, researchers, and community leaders in the region; and the Customary Authorities Project, which works with young South Sudanese researchers to document the changing role of traditional leadership in South Sudan, using field-based oral history and community meetings. The Institute is implementing justice and security projects in Somalia and Somaliland, and a program for the conservation and digitization of the National Archive of South Sudan. RVI is a signatory of the Budapest Open Access Initiative (2001); all Institute publications are free for download from riftvalley.net.

The Institute's U.S. office is located at Bard College. John Ryle, Legrand Ramsey Professor of Anthropology at Bard, is cofounder of RVI and was executive director until 2017. He is currently lead researcher on the South Sudan Customary Authorities Project. The U.S. board of the Institute consists of Ryle, Kwame Anthony Appiah (New York University), and Kenneth Anderson (American University). Bard students have various opportunities to assist with RVI activities, including editing video material, remote collaboration on the Customary Authorities Project, and working on a new project involving visual documentation of East African textiles. The Institute sponsors talks, films, and other events on campus.

CIVIC ENGAGEMENT

Civic engagement is at the core of Bard's identity as a private institution that acts in the public interest. Bard envisions a unique role for colleges and universities at the nexus of education and civil society. In its endeavors in the United States and abroad, Bard reflects a commitment to innovation, a willingness to take risks, and a fundamental belief in the link between liberal education and democracy.

As a liberal arts college, Bard uses its resources to partner with community organizations in the development of robust and sustainable projects that reach underserved and under-resourced populations, and tackle critical issues of education, social justice, and public policy.

Center for Civic Engagement

cce.bard.edu

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

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

Student-Led Engagement

The Trustee Leader Scholar (TLS) program is an incubator for students with big ideas who are committed to civic action. In keeping with Bard's ethos of encouraging active involvement at all levels of campus life, TLS students design and implement civic engagement projects based on their own compelling interests and the needs of communities. At any given time, the program has between 30 and 50 TLS scholars leading a project, with hundreds of students participating as TLS team members. Most projects run for multiple years, and several have run for more than two decades. Current TLS projects include helping to restore the vote for formerly incarcerated men and women in New Orleans, running educational and arts programs for children in a small Nicaraguan village, leading English language learning programs for migrant laborers and their families in the Hudson Valley, and offering play and educational

support for youth who are differently abled. A number of TLS projects have become permanent, College-sponsored programs, including the Bard Prison Initiative; *La Voz*, a Spanish-language newspaper widely circulated in the Hudson Valley; Bard Early College in New Orleans; and Brothers at Bard, a mentoring program for young men of color by young men of color. Others have been awarded Davis Projects for Peace grants, including *Cuerdas para Cali* (Strings for Cali), a group of Bard music students who coach a classical youth orchestra in the Siloé barrio of Cali, Colombia.

Every Bard student is eligible to become a Trustee Leader Scholar. Applications are reviewed on a rolling basis, and acceptance is based on the student's willingness and capacity to direct a large-scale project. Student leaders receive stipends in exchange for their participation in the program. TLS students meet one-on-one with program staff; take part in skill-building workshops; and prepare formal project proposals, budgets, and evaluations. They are offered hands-on opportunities to acquire skills in grant writing, lesson planning, and group facilitation. TLS workshops also address public speaking, effective interpersonal communication, and awareness building around issues of power, authority, and difference. All TLS projects draw on the participation and support of volunteers from the student body and greater Bard community. For more information, visit cce.bard.edu/community/tls.

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

Classroom, Community, and Careers

Engaged Liberal Arts and Sciences (ELAS): ELAS courses are designed to link academic work and critical thinking skills from the classroom with community engagement activities that contextualize course materials and enhance learning. In the past five years, more than 800 Bard students have enrolled in over 83 ELAS courses that challenge them to develop creative and practical approaches to social, cultural, and scientific issues while partnering with community organizations. A significant portion of the learning takes place through student involvement with organizations and programs in surrounding communities or the national and international venues in which Bard participates. Community engagement is not based on "service" but on respect and reciprocity. This emphasis encourages open exchanges, collaboration, and the potential to produce new forms of knowledge. Additional information can be found at cce.bard.edu/classroom/elas-courses.

Certificate in Civic Engagement: The certificate program provides a structured path for undergraduate students interested in deepening their knowledge and understanding of civic and community engagement by merging curricular and cocurricular interests. Certificate candidates should be familiar with theories of citizenship, civil society, and social action; their local community; and the ways in which the local, national, and global are linked. Approved courses focus on themes related to civic engagement and/or the practice of it. The certificate is acknowledged on each student's transcript. Students participating in the program will develop firsthand experience with civic engagement through cocurricular activities in the

community while pursuing a series of courses that deepen connections between the understanding and practice of civic engagement. For additional information on certificate eligibility and requirements, visit cce.bard.edu/classroom/certificate.

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

Community Action Awards (CAA): These awards support approximately 40 Bard students who participate in unpaid internships that address issues such as voter access and racial equity. Students can receive help from CCE and the Career Development Office, or find their own internship placement with community organizations; government agencies and offices; international governmental and nongovernmental organizations; media, public policy, and nonprofit organizations; or educational projects and programs. Prior to the COVID-19 pandemic, CAA recipients interned at prominent organizations including Amnesty International, the Asia Society, Bronx Defenders, CNN, Dutchess County Board of Elections, El Museo del Barrio, Fairness and Accuracy in Reporting, Global Justice Center, Human Rights Watch, International Center for Transitional Justice, *The Nation*, Roubini Global Economics (now Continuum Economics), Save the Children, United Nations, the White House, and World Policy Institute, among others. Since the onset of the pandemic, students have interned closer to Bard's Annandale campus, at sites such as the Hudson/Catskill Housing Coalition, Ulster Immigrant Defense Network, and the Hometown Project, among others, addressing public policy, working for political campaigns, and interning for government agencies. Through these experiences, students understand firsthand how community and civic engagement are powerful tools to redefine and rebuild a more knowledgeable, driven, and just community.

Bard and the Local Community

Bard works to engage students with community partners and to respond to critical issues in local communities, such as food insecurity, sustainability, access to education, and immigration. Student leaders serve as advocates for housing justice and environmental justice through a new project called Thrive On! Kingston. Students mentor and tutor youth in Hudson (through an Operation Unite New York partnership) and Kingston, New York (through a YMCA partnership). They have also developed after-school enrichment programs for area schools and libraries.

Bard Debate Union: The Debate Union is a community of students, faculty, and staff committed to promoting the values of civic discourse, dialogue, and debate at Bard, in the local community, and throughout Bard's national and international networks. Since 2011, Bard debaters have been working with middle and high school students in local school districts to develop and support student debate clubs. In addition to offering individualized coaching support and mentorship at area schools, the Bard Debate Union also hosts an annual middle and high school debate workshop every fall and a middle and high school debate tournament every spring. These events offer middle and high school students the opportunity to improve their debating skills under the guidance of Bard debaters and to debate against students from other schools in a fun and inclusive environment. In 2020, in response to the COVID-19 crisis, the Bard Debate Union began hosting weekly virtual debate practices, giving students from local high schools the opportunity to continue debating and working together despite the challenges of remote learning.

Brothers at Bard (BAB): Brothers at Bard is an academic enrichment mentoring program for young men of color from underserved backgrounds. The program was created by Bard students in 2014 as a project to foster brotherhood on the Bard campus. It expanded to Kingston, and has grown into a CCE institutional initiative expanding further throughout New York State (since its inception, BAB has mentored over 150 young men of color). All BAB collegians who volunteer for the program receive extensive training prior to becoming mentors. Find out more at cce.bard.edu/community/brothers-at-bard or brothersat.org/bard.

Election@Bard: Election@Bard represents the College's efforts to inform students and the greater Bard community about local and national elections, and to help voters register, obtain absentee ballots, determine their correct polling sites, and become familiar with how to mark ballots and use ballot-scanning machines. The website provides links and information about current elected officials; candidates for local, state, and national offices; advocacy sites; a calendar of election-related events; and information on select voter issues. Bard students and staff have also sponsored on-campus Meet the Candidate sessions. Through Election@Bard's partnership with CCE and the Andrew Goodman Foundation, the team was successful in obtaining an on-campus polling site during the 2020 election. The polling place allowed students and local community members to vote while properly maintaining social distancing guidelines. For details, see cce.bard.edu/community/election.

La Voz: *La Voz* is an award-winning, Spanish-language magazine serving the 150,000 Hispanics living in the Hudson Valley. *La Voz* began as a student-led initiative in 2004 and is the only free Spanish-language publication in the Mid-Hudson and Catskill Mountain regions. Student internships are available for writers, translators, and distribution helpers. For more information, visit lavoz.bard.edu.

Red Hook Together: This joint initiative of Bard College and the town and village of Red Hook aims to promote greater community collaboration. Spearheaded by the Center for Civic Engagement, Red Hook Together hosts shared events in the community, including food donation drives, potluck dinners, repair cafés, town-wide e-waste collections, and local festivals.

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

Student-Led Projects in the Hudson Valley: Trustee Leader Scholar projects and other undergraduate clubs and initiatives provide a variety of opportunities for students to engage with local issues and address local needs. Specifically, the Education Outreach Fellows (including Science Outreach Fellows and Bard Math Circle's MAGPIES program for girls) bring science, technology, engineering, art, and math together by creating experiences and experiments that inspire wonder, spark curiosity, and challenge old ideas. Education Outreach Fellows also serve as tutors in English and math, among other subjects, to students at the elementary and secondary grade levels. CCE has launched a partnership with Red Hook Responds, which coordinates and supports local volunteer efforts, to provide tutoring services. Fellows help students bridge the gap between studying in the classroom and exploring the world around them, while also providing much needed supplemental support to educators and students during the pandemic. Another initiative, Bard Music Connects Practice Partners, offers music instruction to local kids from Bard-trained student musicians. The Center for Civic Engagement, Career Development Office, and Bard Professionals of Color Committee are also collaborating to support student entrepreneurial work through initiatives such as pitch competitions, student-maker craft fairs, seed awards, and business start-up training.

Innovations in Science and Sustainability

The College is dedicated to addressing contemporary environmental challenges and committed to providing educational reform in the sciences. In 2020, Bard first-year students collected and mapped water samples across the region and around the globe during Citizen Science. Students translated their learning by participating in projects throughout the January term that promoted engagement with the community and developed critical civic skills.

Other innovative programs include Bard graduate programs in sustainability that prepare students for three careers in sustainable change: education, policy, and business; and partnerships with the Cary Institute of Ecosystem Studies in Millbrook, New York, and

Rockefeller University in New York City. The Bard community is actively involved in efforts to reduce energy, recycle, preserve the campus's landscape and biodiversity, and work with local organizations on various energy and environmental concerns.

Campus to Congress (C2C) and National Climate Seminar: These educational policy initiatives of Bard's Center for Environmental Policy are designed to connect students at Bard—and at colleges and high schools nationwide—with congressional, corporate, and local leaders on issues of climate change and clean energy; to advance U.S. environmental policy; and to accelerate the learning curve for a cohort of students expected to become the leadership of the next generation. Training workshops, video dialogues, and conference calls on climate and sustainability topics provide students with unique educational opportunities and represent the voices of students across the country. Additional information is available at bard.edu/cep/publicprograms.

Education Reform

Bard has been involved in efforts to transform secondary education since 1979, when it acquired Simon's Rock early college in Great Barrington, Massachusetts. Since then, Bard has launched early college programs in New York City; New Orleans; Cleveland; Baltimore; Newark, New Jersey; Washington, D.C.; and Hudson, New York. In partnership with the Master of Arts in Teaching Program, Bard has created innovative programs aimed at transforming teacher education through the establishment of graduate programs in New York, East Jerusalem, and Kyrgyzstan. The Institute for Writing and Thinking, based on Bard's main campus, guides teachers in developing and refining writing practices with the goal of enriching classroom learning through writing. The College addresses unserved communities through the Bard Prison Initiative, the largest prison education program in the country; and opens doors to opportunity through the Clemente Course in the Humanities and Bard Microcolleges, which provide a transformative educational experience for adults facing economic hardship. To learn more about these programs, see "Educational Outreach" in this catalogue.

International Partnerships

Bard has long been known as an innovator and risk taker in the field of international higher education. Bard believes that the task of creating open societies is integrally tied to education and the involvement of citizens at home and abroad. The College has a long history of global outreach and innovative international programming leading to meaningful partnerships grounded in mutuality and reciprocity. Partner institutions in Kyrgyzstan, East Jerusalem, Russia, and Vietnam have taken advantage of political and cultural transitions to introduce Bard's model of liberal arts and sciences education and student-centered pedagogy; the appeal stems from the greater liberty the liberal arts afford to teachers and students. The liberal arts model Bard brings and adapts with partners has a profound impact, opening up new spaces for critical thinking and preparing students to assume the responsibilities of leadership and self-governance.

In 2020, Bard and Central European University launched a global network of colleges, universities, and research and cultural institutions with the aim of boosting cross-border collaboration and joint-degree programs. To learn more about these initiatives, including several based on Bard's Annandale campus, see "Open Society University Network" in this catalogue or visit opensocietyuniversitynetwork.org.

Each year student leaders from across the international network come together for the "Get Engaged: Student Action and Leadership Conference." The conference seeks to cultivate a new generation of globally engaged citizens and strengthen the growing network of student innovators who use the liberal arts as a creative tool to address local, national, and global challenges. The annual conference, held virtually in 2020 and 2021, is an opportunity for students to share experiences, learn new skills, hone leadership styles, and network with international partners. The conference is an inspirational and practical space that encourages young people to grow into their roles as agents for change.

Institute for International Liberal Education (IILE): IILE was formed at Bard in 1998 and is now an integral part of the Center for Civic Engagement. Its mission is to advance the theory and practice of international liberal arts education. IILE manages the Program in International Education (PIE) and Bard Summer Science Intensive (BSSI), as well as projects involving student mobility within Bard's international network. Each year, PIE brings approximately 50 students from Bard's international partner institutions to Annandale or the Bard Globalization and International Affairs Program in New York City. Other initiatives managed at IILE include the opportunity for biology majors from Al-Quds Bard to participate in the Bard Summer Research Institute. To learn more, see iile.bard.edu.

IILE is also home to Bard Abroad, which operates within the IILE as a unifying identity for all of Bard's study abroad programs and activities. To learn more about the College's international study opportunities, see "Bard Abroad" in this catalogue.

OPEN SOCIETY UNIVERSITY NETWORK

In 2020, Bard College and Central European University (CEU) launched the Open Society University Network (OSUN), an international network of colleges, universities, and research and educational institutions committed to addressing global challenges collaboratively. OSUN aims to expand access to higher education in underserved communities, increase cross-border research collaboration and joint-degree programs, and promote civic engagement on behalf of open societies. Participating institutions include Bard's established educational partners—Al-Quds Bard College for Arts and Sciences (East Jerusalem), American University of Central Asia (Kyrgyzstan), Bard College Berlin (Germany), Bard Early Colleges, the Bard Prison Initiative, and Bard College at Simon's Rock, as well as institutions in Austria, Bangladesh, Bulgaria, Colombia, France, Germany, Ghana, Haiti, Italy, Kenya, Lebanon, Lithuania, Myanmar, Romania, Serbia, South Africa, Switzerland, Taiwan, the United Kingdom, and the United States.

The OSUN model of global higher education features 1) integrated curricula with virtual network courses that enable students to learn together regardless of distance; 2) blended learning (virtual and in-person) that provides educational access to underserved and remote communities; 3) intranetwork student mobility; 4) collaborative exploration of global issues such as inequality and climate change; 5) civic engagement in teaching, research, and cocurricular activities; and 6) student-focused teaching methods that focus on active learning and critical thinking.

Bard-Based Initiatives

The following initiatives may be of interest to Bard students:

Center for Human Rights and the Arts: The Center researches, inspires, and extends the intersection of art and human rights, including an integrated curriculum at both the graduate and undergraduate levels. It includes network-wide teaching, research, fellowships, and public engagement. The program aims to stimulate new ways of thinking; develop new strategies of activism and engagement; and incubate new relationships between activists, scholars, and artists on a global scale. The first master of arts cohort begins at Bard College in fall 2021.

Transnational Politics Program: The Transnational Politics Program builds on the innovative Bard Globalization and International Affairs (BGIA) program in New York City and draws on the strengths of Central European University's International Relations program in Vienna. The program offers a multicampus **MA in Global Studies** (see page 313); students spend one semester in Vienna studying the form and function of the global political order and one semester at BGIA, combining substantive coursework with an internship experience that provides an on-the-ground perspective on how nonstate and civil society actors address transnational problems. The first cohort begins in Vienna in fall 2021.

Civic Engagement: Civic engagement initiatives include the OSUN Get Engaged Conference for students, microgrants, engaged Senior Project grants, community action awards, and engaged research grants. These initiatives provide pathways for students and faculty to deepen connections with local and global communities to address shared concerns. The Get Engaged Conference takes place in the spring of each year in Central Europe. Grants to support student and faculty initiatives range from \$200 to \$9,000. See “Civic Engagement” in this catalogue to learn more about the College’s initiatives and partnerships.

Global Debate Network: The debate network brings together students, faculty, and staff to support the development and growth of successful multilevel debate programs at OSUN institutions while creating meaningful pathways of exchange and collaboration between and among them. With a focus on public debates, curricula initiatives, and community outreach, the OSUN Global Debate Network is reconceptualizing the role of the university debate program as a centerpiece of higher education and critical to the preservation of open societies.

Global Engagement Fellows: Fellows promote and coordinate thematic civic engagement projects with peers across the Open Society University Network. Selected fellows are undergraduate students who have developed and sustained a civic engagement project and demonstrated leadership skills and a desire and aptitude for working with others.

Experimental Humanities Collaborative Network: This initiative is rethinking how we engage with the humanities and redefining what they are in the light of changing technologies, an increasingly connected global landscape, the ongoing ecological crisis, and calls to create more inclusive universities.

Hannah Arendt Humanities Network: The Arendt network nurtures a culture that values and strengthens the humanities as the foundation of an open society. The network supports the integration and accessibility of humanities studies across OSUN institutions.

Solve Climate by 2030: A coordinated climate education initiative across OSUN and beyond, Solve Climate by 2030 organizes educators to dedicate the first Wednesday of April each year during the 2020s as a Solve Climate by 2030 day for global, coordinated education on climate solutions. The project creates and promotes templates for educational initiatives, highlighting ambitious local and regional climate solutions, and ways in which students and other citizens can engage with communities to support these solutions.

For a full list of OSUN initiatives, and to learn more about the Open Society University Network, visit opensocietyuniversitynetwork.org.

Open Society University Network Member Institutions

The OSUN network of colleges, universities, and research and educational institutions is constantly evolving. The following list of member institutions is current as of July 2021; for the most up-to-date member list see opensocietyuniversitynetwork.org.

Founding Institutions

Bard College
Central European University

Colleges and Universities

Al-Quds University/Al-Quds Bard College of Arts and Sciences (East Jerusalem)
American University of Beirut (Lebanon)
American University in Bulgaria
American University of Central Asia (Kyrgyzstan)
Arizona State University (United States)
Ashesi University (Ghana)
Bard College at Simon's Rock: The Early College (United States)
Bard College Berlin (Germany)
Bard Early Colleges (United States)
Birkbeck, University of London (United Kingdom)
Bocconi University (Italy)
BRAC University (Bangladesh)
European Humanities University (Lithuania)
European University Institute (Italy)
Graduate Institute of International and Development Studies (Switzerland)
Hertie School (Germany)
London School of Economics (United Kingdom)
National Sun Yat-sen University (Taiwan)
National University of Political Studies and Public Administration (Romania)
Sciences Po in Paris (France)
SOAS University of London (United Kingdom)
Tuskegee University (United States)
Universidad de los Andes (Colombia)
University of the Witwatersrand (South Africa)

Research and Educational Institutions

Bard Prison Initiative (United States)
Black Mountains College (United Kingdom)
Carnegie Council for Ethics in International Affairs (United States)
Chatham House (United Kingdom)
Haitian Education and Leadership Program (Haiti)
Institut für die Wissenschaften vom Menschen (Austria)
Institute for New Economic Thinking (United States and United Kingdom)
Institute for Philosophy and Social Theory, University of Belgrade (Serbia)
Parami Institute (Myanmar)
Picker Center for Executive Education, Columbia University (United States)
Princeton Global History Lab (United States)
Rift Valley Institute (Kenya)
Talloires Network of Engaged Universities (United States)
University of California, Berkeley, Human Rights Center (United States)
University of Connecticut Human Rights Institute (United States)

CAMPUS LIFE AND FACILITIES

The focus of student life at Bard College, both inside and outside the classroom, is on campus. From its historic Hudson Valley setting to its state-of-the-art science and arts facilities, the College offers an idyllic environment where students can enjoy a rich social life interwoven with their cultural and intellectual pursuits. Bard provides students with a wide range of activities and opportunities to engage in challenging and rewarding ways with peers, the community, and the world at large. It also provides a support system of advisers, tutors, counselors, and related programs to help students successfully negotiate their undergraduate experience.

Bard Houses, a faculty-in-residence program, provides students with support, intellectual and social connections, and the opportunity to meet with faculty outside of the classroom from the moment they arrive at Bard. All entering students are assigned to one of four "houses" (communities, rather than buildings), each named for a distinguished alumnus/a or friend of the College and led by house professors who organize events—within and across communities—that emphasize informal interactions in faculty homes and common meeting spaces around campus.

Most students live on campus in a variety of residence halls—from eco-friendly to quiet to women only—that are within walking or biking distance of all academic, social, and recreational resources. Many facilities are clustered at the center of the campus, including classrooms and libraries; science and computer labs; art studios and music practice rooms; the gymnasium and athletic fields; Kline Commons, with its student and faculty dining halls; and Bertelsmann Campus Center, which has a movie theater, post office, café, bookstore, and meeting, exhibition, and event spaces. A regularly scheduled shuttle bus makes stops throughout the campus.

Undergraduates share the campus with the students and faculty of several affiliated institutes, research centers, and graduate schools. These centers present lectures, concerts, exhibitions, panel discussions, and conferences that are open to the entire Bard community; some welcome undergraduate assistance with research and events.

The campus encompasses nearly 1,000 acres of fields, orchards, and forested land on the eastern shore of the Hudson River. In 2016, the College acquired Montgomery Place, an adjacent historic estate that has walking trails, gardens, and scenic river views in addition to a classical revival-style mansion, a farm, and some 20 smaller buildings.

The nearby communities of Tivoli, Red Hook, Rhinebeck, Kingston, Hyde Park, Hudson, and Woodstock offer historic sites, such as the Franklin D. Roosevelt estate; music and other cultural venues; art galleries; eclectic food and shopping options; and parks for bicycling, hiking, and kayaking. Additionally, New York City is 90 miles away and easily accessed by public transportation. Many classes take advantage of the opportunity to visit museums, studios, theatrical productions, and concert halls. The cultural traffic between Bard and New York flows both ways: world-class writers, artists, and musicians based in the city frequently come to campus to do what they do best for the benefit of the College and broader community.

Student Life

Activities and Events

Activities on campus reflect academic, social, artistic, athletic, recreational, and purely casual pursuits. From garage-band concerts at SMOG, a student-run music venue, to language tables, where students share meals and practice Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Russian, or Spanish conversation, a full range of activities enriches student life. Clubs, committees, publications, and other student-sponsored initiatives are described in further detail below.

Distinguished scholars, artists, and performers visit Bard regularly as featured guests in the John Ashbery Poetry Series, Anthony Hecht Lectures in the Humanities, and the Bard Center's Distinguished Scientist Lecture Series and Lecture and Performance Series. The conferences and lectures sponsored by the Levy Economics Institute, Bard Center for Environmental Policy, Center for Curatorial Studies, and Hannah Arendt Center for Politics and Humanities are open to undergraduates, as are the concerts of the Bard College Conservatory of Music, Bard Music Festival, and The Orchestra Now.

Staff, faculty, and students also bring to the campus a variety of speakers and artists, arrange movie screenings nearly every night of the week, and present their own work in drama and dance, recitals, musical theater, art shows, poetry and fiction readings, lectures, and films. Working with the Office of Student Activities, staff and students also organize hikes, concerts, dances, parties, comedy nights, substance-free entertainment alternatives, and athletic events. The Student Publicity and Activities Resource Center (SPARC), located in the Student Activities Office, serves as a resource for all clubs and individual students looking to plan and publicize events on campus.

Student Government and Clubs

All students are members of the Bard Student Government (BSG), a democratic forum with three main functions: to raise issues and take action on those issues or recommend action by the College; to provide student representation on administrative and faculty committees in all matters of concern to the College community; and to administer allocated funds for student-run organizations.

The Educational Policies Committee makes recommendations to appropriate faculty committees and to the dean of the College. The Peer Review Board and Student Judiciary Board deal with violations of the College's regulations regarding behavior. The Student Life Committee meets with the staff of Student Activities and the Dean of Student Affairs Offices, College administrators, health services personnel, and other student services offices to obtain information and represent BSG in all policies that concern student life. Two students are elected by other students to represent them at Board of Trustees and Board of Governors meetings. The Fiscal Committee is directly responsible for the allocation and disbursement of student activity fees. A large portion of the funds goes to entertainment-based clubs that

provide extracurricular campus events such as concerts and other musical activities. The Fiscal Committee also allocates funds to more than 150 clubs and organizations, which have included the Asian Students Organization, Bard Film Committee, Bard Free Press, Bard Musical Theater Company, Black Student Organization, Latin American Student Organization, Queer Student Association, WXBC radio station, and print and online magazines and journals. Students form new clubs every semester, depending on interest.

Athletics and Recreation

The Department of Athletics and Recreation offers a wide range of programs to meet the needs of students, staff, and community members, ranging from intercollegiate competition to instructional classes and open cardio and weight areas.

The College sponsors 18 varsity intercollegiate athletic teams, with men's and women's teams in soccer, cross-country, volleyball, swimming, squash, tennis, track and field, and basketball, as well as baseball and women's lacrosse. Most varsity teams require previous experience, but swimming, cross-country, and track and field are open to all full-time students who commit to attending practices and other team events. The department also supports intercollegiate club sports in Ultimate Frisbee and rugby, which are open to newcomers.

In addition to intercollegiate athletics, Athletics and Recreation staff and facilities support a variety of recreational and intramural offerings, changing annually based on student interest. These opportunities have included equestrian, fencing, soccer, basketball, tennis, volleyball, kickball, badminton, and squash. Classes are offered in lifetime pursuits ranging from advanced fitness to yoga. Aerobics classes include Zumba, Combat Cardio metafit, and TRX training. Certification courses in CPR/AED, Water Safety Instructor training, and lifeguarding are also available. In addition, the College's rural setting makes it easy to engage in outdoor activities such as running, cross-country and downhill skiing, snowboarding, snowshoeing, hiking, cycling, mountain biking, rock climbing, and ice skating. Details at bardathletics.com.

Spiritual and Religious Life

The Center for Spiritual Life at Bard College actively promotes and develops a richer understanding of what we believe and how to use our beliefs to transform the world. The College chaplaincy offers spiritual support to all students and members of the Bard community, and values the varied ways students can explore faith academically and spiritually, often with a focus on social issues, and always with an emphasis on diversity and openness. All are invited to learn more about the diverse perspectives of Buddhism, Christianity, Hinduism, Islam, Judaism, and other traditions. The chaplaincy includes an Episcopal priest, rabbi, Buddhist chaplain, Muslim chaplain, and two chaplain interns. The chaplains are available to meet with students, staff, and faculty in times of crisis or whenever an attentive and sympathetic ear is needed. They also work closely with the Student Counseling Service, Student Health Service, Office of the Dean of Students, and others in the Bard community who focus on the physical, mental, and spiritual well-being of students, faculty, and staff.

The College holds a Christian service every Sunday, Shabbat services every Friday, Buddhist meditation twice a week, and Muslim student gatherings bimonthly. The chaplaincy also coordinates a series of interfaith events during the academic year and supports and advises various student groups such as the Bard Christian Fellowship, Buddhist Meditation Group, Jewish Students Organization, and Muslim Students Organization. The Chapel of the Holy Innocents is open for prayer, reflection, and meditation, and hosts classes, concerts, student projects, and other events. A meditation garden is located next to the chapel. The Center for Spiritual Life (located at Resnick Village A) comprises the Beit Shalom Salaam House of Peace meeting room, a kosher and halal kitchen, Buddhist meditation room, and Muslim prayer room. To learn more, visit bard.edu/chaplaincy.

Diversity, Equity, and Inclusion (DEI)

Bard College is committed to the maintenance of an educational community in which diversity—race, ethnicity, religious beliefs, sexual orientation, gender, gender identity, class, physical ability, national origin, and age—is an essential and valued component. Bard students, faculty, staff, and administration are united in support of an inclusive environment in which freedom of expression is balanced with a respectful standard of dialogue. As a community of scholars, we engage all issues of diversity and inclusion. Intellectual and civic discourse is part of the fabric of the College, even when conflicting viewpoints are contrary to personal or institutional beliefs.

The Office of Inclusive Excellence collaborates with campus partners in the coordination of curricular and cocurricular DEI efforts and initiatives. Students are encouraged to meet with the vice president or dean for DEI programming support; scholarship/research; training and workshops; facilitating a response to faculty, staff, and student DEI concerns; and student support, which includes support for historically marginalized communities. In addition, through programming, campus outreach, and responding to reports of sexual or gender-based misconduct and civil rights violations, the College’s Title IX and civil rights coordinator actively and collaboratively works to create and maintain an academic and work environment where students, faculty, and staff are able to thrive free from all forms of harassment and discrimination.

Student Services and Resources

Center for Student Life and Advising

The Center for Student Life and Advising (CSLA) is committed to supporting students in their academic and extracurricular endeavors. The Center provides academic and personal advice as well as mentorship to students throughout their time at the College. CSLA comprises the offices of the Dean of Student Affairs, Dean of Studies, and International Student Services. See bard.edu/csla for additional information.

Dean of Student Affairs Office (DOSA): DOSA is concerned with the quality of student life. The office serves as an information resource for nonacademic matters and tries to accommodate individual circumstances that ensure students' success while at the College. DOSA and the student services staff create long-range plans to enhance student life and develop cocurricular experiences. The oversight for different components of student life is distributed among the dean of students, assistant dean of students, director of first-year experience, and director of residence life. The dean of inclusive excellence acts as the primary contact for students, staff, and faculty in promoting an inclusive campus climate. Other services include health and counseling, athletics, and student activities. Three peer groups—residential peer counseling, peer health, and a peer crisis hotline—supplement the College's professional support services. Learn more at bard.edu/dosa.

Dean of Studies Office (DOS): The Dean of Studies Office provides supplemental advising to all students, fostering collaborative inquiry outside of the classroom and helping students develop the skills and strategies required for robust engagement in the academic life of the College. DOS also facilitates the application process for competitive fellowships and scholarships, and helps students find and meet academic and intellectual challenges outside the regular curriculum. For more information, see bard.edu/deanofstudies.

Office of International Student and Scholar Services (OISSS): OISSS advises students on all matters pertaining to their legal status in the United States and on cultural, social, educational, and personal concerns. The international student adviser serves as informal adviser to the International Student Organization. Visit bard.edu/oisss for details.

Academic Support: The Learning Commons

The Learning Commons provides all students with college writing support, at no cost, through writing fellows and consultant programs, learning strategies sessions, and academic tutoring and resources. The Learning Commons, which features designated study and writing rooms, offers credit-bearing courses in composition, English as a Second Language, mathematics, public speaking, inclusive pedagogies, information literacy, and educational theory, as well as reading support and one-on-one peer tutoring by request in all subjects offered at the College. Students may also meet with staff members for more focused assistance. Workshops are offered throughout the year on specialized topics, including the Senior Project. Learning strategies for note taking, time management, English for academic purposes, and general study skills are also addressed in a structured social setting. With an entryway at ground level, the Learning Commons is accessible. For additional information, visit bard.edu/learningcommons.

BardWorks

BardWorks is a career-oriented professional development program for juniors and seniors. The weeklong program takes place during the January intersession, and offers workshops and networking opportunities to help prepare students for a career after college. Participants work with alumni/ae, parents, and mentors as they explore avenues for converting their Bard

experience to the workplace. Sessions and workshops include mock interviews, résumé review, computer and communication skills, writing for the job search, managing interview anxiety, financial literacy, and negotiation techniques. Panel discussions focus on specific career directions, including business and finance, the arts and entrepreneurship, the legal profession, government and NGOs, writing and publishing, green business, journalism, and working abroad. BardWorks, made possible by a grant from an anonymous donor, is a collaboration between the Center for Civic Engagement, Career Development Office, Dean of Student Affairs Office, Office of Development and Alumni/ae Affairs, and Bard College Alumni/ae Association Board of Governors. To learn more, see bardworks.bard.edu.

Career Development Office

The Bard College Career Development Office (CDO) helps students translate their liberal arts education to the workplace. In addition to career counseling, job and internship guidance, and career events that include two annual recruiting consortia in New York City for juniors and seniors, CDO offers many online resources that provide job and internship postings, career exploration assessments, and interview coaching. Informal talks, career-specific panels, and formal symposia take place throughout the year to help students learn about various professions and connect with alumni/ae and employers. The Career Development Office hosts an online board, which lists on-campus employment, jobs, internships, volunteer opportunities, and announcements of career events. CDO's website, bard.edu/cdo, presents a range of services and offers the downloadable *Bard Basic Job Guide* and *Career Guide for the Arts*, which include sample cover letters and résumés, tips for the job search, and much more. CDO also presents workshops on applying to graduate school and reviews personal statements for graduate school applications. Students and alumni/ae are encouraged to use the Career Development Office to seek assistance in exploring career options and support in applying for jobs and internships.

Dining Services

The main dining facility on campus is Kline Commons, which serves breakfast, lunch, and dinner on weekdays, and brunch and dinner on weekends. Meals feature fresh, made-from-scratch food and menus that focus on seasonal items and provide selections that change throughout the day. Students can choose from a wide variety of items, including vegan, vegetarian, and gluten-free options. Most foods are prepared to order or cooked in small batches as close to service as possible. At least 20 percent of the food offered by Parkhurst Dining is purchased locally through partnerships with family-owned farms and other sustainable food sources. Other dining options include Down the Road Café in the Campus Center, Manor House Café on the North Campus, and the Green Onion Grocer, a market located in Kline. Bard Dining offers a variety of meal plans, which may include meal exchanges and a cache of "Bard Bucks" to spend throughout the semester at the cafés and market. Learn more at bardcollegedining.catertrax.com.

BardEats: Created in 2013, BardEats is an interdisciplinary organization committed to bringing ecological, responsible, local, and community-based food to the College. Its original mission—to improve the food procurement process and support Bard's Real Food Challenge commitment—has grown in scope and purpose: BardEats now oversees various mission-based initiatives focused on sourcing, operations, education, advocacy, and accountability.

Teaching Kitchen: This program facilitates cooking events aimed at building students' skill and confidence in the kitchen. Cooking classes are held regularly throughout the year in Kline Dining Commons, various residence halls, and at the Montgomery Place Orchards. Additionally, the program provides equipment rentals for anyone wishing to host an on-campus cooking event.

Health and Counseling Services

Student Health Service: The College maintains an on-campus outpatient health center for students. The health service is staffed by four nurse practitioners and a part-time physician. The center is located in Robbins Annex, on North Campus. For illness requiring emergency care and for after-hours care, the services of Bard EMS or Northern Dutchess Hospital in Rhinebeck are available.

All new students must submit a medical report including health history, record of an examination by a physician, physician's assistant, or nurse practitioner, and an immunization record. New York State law requires that all students born after January 1, 1957, provide proof of immunization against measles, mumps, and rubella. Students must also provide proof of meningitis vaccination or a written statement declining vaccination. Bard also requires all students to be vaccinated against COVID-19 for the 2021-22 academic year.

The student's health service fee covers most services provided by the health center. Medications prescribed and dispensed at the health center are billed monthly to the student's account. Additional information regarding our service, including hours and contact information, can be found at bard.edu/healthservices. To learn about Bard's COVID-19 response and testing protocols, see bard.edu/covid19.

Student Counseling Service: Bard's Counseling Service is staffed by clinical social workers, mental health counselors, psychologists, a consulting psychiatrist, and consulting nutritionist. Staff members provide short-term, problem-focused treatment, crisis intervention, groups, workshops, and referrals to local physicians, psychiatrists, and psychotherapists. Students may be referred off campus for help with long-term issues or for specialized treatments. Incoming students who are currently taking medications for a psychiatric condition, mood stabilization, or attention deficit disorder should make arrangements to have the medication monitored by the prescribing physician at home or transfer their care to an off-campus physician in the Bard area. Likewise, students who have been in psychotherapy and anticipate continuing long-term therapy while at college should seek such care off campus; the Counseling Service website provides a list of psychiatrists and psychotherapists in the area. The College health insurance policy offers limited coverage for psychotherapy with some private, off-campus clinicians and psychiatrists. A student who is seeing an off-campus

therapist is responsible for all arrangements, including appointments, transportation, and fees. The College offers free transportation to off-campus mental health appointments through the student-run Community Appointment Transportation Service (CATS). To request the service, students should email srgcats@bard.edu. For more information, see bard.edu/counseling or email counselingservice@bard.edu.

BRAVE: BRAVE is a professionally directed student-service organization. Its members provide anonymous and confidential crisis intervention, supportive counseling, advocacy, and ongoing education to the Bard community. Staff members receive specific training in issues relating to sexual assault, sexual harassment, relationship violence, and sexuality. BRAVE counselors also receive training in eating disorders, depression and suicide, sexual orientation, loneliness, isolation, anxiety, and social and academic issues. BRAVE services are available on a 24-hour, seven-days-a-week basis; call campus extension 7777 to be put in touch with a BRAVE counselor. For more information, visit bard.edu/brave.

Internet and Mail Services

Email and Internet Services: The College issues all enrolled students with a Bard Account that provides access to G Suite for Education, library services, and an increasing number of web applications. Bard Information Technology (Bard IT) provides general computing assistance for free. A 100Mb Ethernet connection to the campus network and, through that, to the internet, is provided free to all students living in Bard residence halls. Wireless networking is available for all dorms and most of the campus. Several public computing labs are available on campus. For details on Bard's computing services and facilities, see Bard IT at Henderson Computer Resources Center in the facilities section of this chapter, or visit bard.edu/it.

Mail Service: Each student has a mailbox at the Annandale-on-Hudson Post Office, located in Bertelsmann Campus Center. The post office provides all the usual postal services and accepts UPS and private express-mail deliveries. UPS shipments can be sent through the Buildings and Grounds Office on campus. The general mailing address for the College is Bard College, PO Box 5000, Annandale-on-Hudson, NY 12504-5000.

Disability and Access Services

Bard College strives to create an accessible and welcoming campus community for students with disabilities. The College is committed to maintaining compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, by providing otherwise qualified individuals with disabilities equal access to academic courses, programs, and activities. In support of this mission, the College provides services and reasonable accommodations to students when a barrier to access exists. Students who may require particular accommodations to ensure access should register with Disability and Access Services. The student will be asked to complete the disability registration form and present documentation that verifies the disability, details the impact of the disability, and provides suggested accommodations to mitigate the impact. Registration forms and additional information can be found at bard.edu/accessibility/students.

Ideal disability documentation should be written in English by a licensed professional on letterhead attesting to the nature of their disability. Documentation should be current and include: diagnosis, diagnostic criteria, and evaluation methods; information about the functional limitations of the condition; the onset, longevity, and severity of symptoms; an explanation of how the disability and/or related medications or treatments interfere with or limit a major life activity, including participation in courses, programs, and activities of the College; and prognosis. This documentation should also include recommended accommodations intended to mitigate the impact of the disability in a college setting.

Disability and Access Services strives to support students with disabilities holistically, offering accommodations and additional support. We aim to work with all campus constituents to create a campus environment that is inclusive for students with disabilities, by promoting accessibility across campus.

Transportation Services

Bard offers a free shuttle service for Bard students, faculty, and staff with stops at various campus locations and the nearby villages of Tivoli and Red Hook. Shuttles to the Rhinecliff and Poughkeepsie train stations run on Fridays, Saturdays, and Sundays. Shuttles to the Hudson Valley Mall in Kingston are provided on Wednesdays and Saturdays. Special shuttles to local airports, including JFK, LaGuardia, and Albany, can be reserved at nominal cost for Thanksgiving and winter breaks, spring recess, and the end of the semester. The College has a student-run bike-sharing program and bike co-op, with bicycle parking available throughout campus. Bard also participates in the car-sharing program Zipcar, an alternative to car ownership.

Residence Life and Housing

On-Campus Housing

The Bard campus offers more than 50 student residences that embrace a wide range of architectural characteristics, social styles, and sizes. All have internet access; the majority have social rooms, kitchens, and free laundry. Many boast beautiful views of the Catskill Mountains to the west. Most residence halls are gender inclusive, and roughly one-third of the rooms are single occupancy. While residences are within walking or biking distance of all academic and recreational facilities, the College operates a free shuttle bus that makes stops on campus.

Students who live on campus—and most do—are required to participate in a meal plan, which offers flexible menus and extended hours in the campus dining commons. The meal plan may also be used in both the Manor House and Down the Road Cafés on campus and at the Green Onion, a campus grocery store.

Peer Counselors and Area Coordinators: Another aspect of campus living is the support provided by student Peer Counselors (PCs) and full-time Area Coordinators (ACs). They help residents develop community through programs and activities aimed at creating an environment conducive to academic engagement and safe community living. Peer Counselors are student leaders who are hired, trained, and supervised by the Office of Residence Life and Housing. They live in the residence halls and provide assistance and support to new and returning students by organizing social, educational, and cultural events in order to build cohesive residential communities. Area Coordinators are full-time, professional staff members who live on campus. They assist in the management of residence halls and provide support to residents and PCs through direct supervision, advisement, counseling, and referrals, including on-duty crisis management.

Room Assignment for New Students: The Office of Residence Life and Housing assigns rooms and roommates based on the information provided by each new student on the housing profile form. Ultimately, all housing assignments are subject to the discretion of the Director of Residence Life and Housing. All first-year students are required to live on campus and are assigned to doubles or triples. The only first-year students permitted to live off campus meet one of the following criteria: they (a) have a permanent residence within 50 miles of Bard College, (b) are married, (c) are veterans, or (d) are over 21 years of age.

Room Selection: During the end of the spring semester, current students who will continue to live on campus select their room and roommate (if applicable) by lottery. Students who have not yet moderated into the Upper College are guaranteed on-campus housing and are required to live on campus. Moderated students may elect to live off campus but must attend an Intent to Live Off Campus session by the required spring deadline.

Intersession Housing (summer and winter): When classes are not in session many residences are occupied by first-year students participating in academic programs or conference groups and workshop participants. Students who wish to live on campus during this time must obtain permission from the Office of Residence Life and Housing by a separate application process and pay an additional daily housing fee. The College does not offer on-campus storage to students during the summer months but provides information regarding local storage options.

Board: Students living on campus are required to be on a meal plan. Parkhurst dining service caters to vegans, vegetarians, nonvegetarians, and individuals with allergies and other dietary restrictions.

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

Graduate Students: Limited graduate housing in shared and single rooms is available on campus. Students must complete a graduate housing profile form to be considered for on-campus housing.

Off-Campus Housing

Students seeking off-campus housing options can visit the Residence Life resources web page at bard.edu/reslife/offcampus. Unmoderated students, with the exception of incoming transfer students, are required to live on campus. Moderated students requesting to move off campus at midyear are not permitted to break the Facilities Use Agreement. Such students must meet with the Director of Residence Life and Housing and understand that if they choose to live off campus, they remain responsible for the financial obligations of on-campus housing fees. Students receiving financial aid should find out how moving off campus may affect their financial aid package.

Policies and Regulations

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

Campus Facilities

The College campus contains more than 140 buildings of varied architectural styles, from 19th-century stone houses and riverfront mansions to structures designed by noted contemporary architects, such as the Frank Gehry-designed Richard B. Fisher Center for the Performing Arts and the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, designed by Rafael Viñoly. The campus is located on almost 1,000 acres just east of the Hudson River. The grounds include open fields, woodlands, gardens, and meandering pathways that connect all academic, social, recreational, and residential facilities. Numerous art installations can be found throughout the campus, including *The parliament of reality*, a permanent outdoor installation by Danish-Icelandic artist Olafur Eliasson. The entire campus has been designated as an arboretum, with the goal of preserving and cultivating the College's horticultural assets. Among these are the Community Garden, used to experiment with gardening and growing techniques; the Elizabethan knot garden; formal gardens at Blithewood and Montgomery Place; and the Bard College Farm, where students learn about growing food in an ecologically sound way.

Bard has pledged to reach carbon neutrality by 2035, and all new construction incorporates green principles. The Fisher Center, Reem-Kayden Center for Science and Computation, László Z. Bitó '60 Conservatory Building, and Anne Cox Chambers Alumni/ae Center are geothermally heated and cooled. Solar thermal panels provide hot water to several residential halls, a solar field produces the equivalent kilowatt-hours of electricity that 30 average households consume in a year, and an effort to replace nearly 700 street and path lights with outdoor LED technology is expected to reduce street lighting energy use by a third. For more information on Bard's green programs and policies, visit the Office of Sustainability website at bos.bard.edu.

Libraries

Charles P. Stevenson Jr. Library: The Library's mission is to support the goals of the College and to improve the quality of learning and teaching by providing information services and collections in a variety of formats that serve the needs of its users. In support of this mission, the library seeks to (1) sustain and improve its collections and the services and pathways that give access to them; (2) clarify needs and develop programs to help students become more independent, more confident, and more resourceful; (3) create an information gateway through the thoughtful use of technology; (4) and ensure that library facilities are safe, inviting, and well maintained.

Built with generous support of Charles P. Stevenson Jr., Bard's library was designed by the award-winning firm of Venturi, Scott Brown and Associates. The resources of Stevenson and its satellite libraries in the Levy Economics Institute, Center for Curatorial Studies, Bard Graduate Center, and Bard College Berlin include more than 900,000 volumes in paper and e-books and access to over 80 databases and 50,000 paper and online journals. Bard's participation in several regional and national resource-sharing groups, such as ConnectNY, Information Delivery Services (IDS), Center for Research Libraries, HathiTrust, and Eastern Academic Scholars' Trust (EAST) provides access to millions of additional volumes.

The Library's special collections include the personal library of the renowned political theorist Hannah Arendt and her husband, Heinrich Bluecher; the Montgomery Place library of 19th-century statesman and jurist Edward Livingston; and the Sussman Rare Book Collection, containing more than 1,300 volumes ranging from bound manuscripts and examples of early printing to rare beatnik and political literature.

The Library plays an active role in supporting scholarship and student success. Through workshops, educational programs, and individual research consultations, library staff help students develop the information literacy skills crucial to their success as scholars and as citizens. Visit bard.edu/academics/libraries for a full description of collections and services.

Academic and Administrative Facilities

Anne Cox Chambers Alumni/ae Center: The Alumni/ae Center is located across Rt. 9G from the College's main entrance. The space houses the Development and Alumni/ae Affairs and Institutional Support Offices and is configured to allow alumni/ae to host small functions, gather informally, set up readings and exhibitions, and interact with faculty and students. The purchase of the property, in 2012, was made possible by donations from an anonymous alumnus and a small group of alumni/ae.

Avery Arts Center: The Milton and Sally Avery Arts Center houses the Jim Ottaway Jr. Film Center, home to the Film and Electronic Arts Program; the Center for Moving Image Arts; and the Edith C. Blum Institute, home to the Music Program and, with the adjacent László Z. Bitó '60 Conservatory Building, the Bard College Conservatory of Music.

Blum Institute facilities include practice spaces for students and staff, faculty offices, classrooms, a listening library, fully equipped recording studio, jazz band room, and studios for editing, computer music, composition, and jazz percussion. Students have access to grand and upright Steinway and Yamaha pianos.

The Ottaway Film Center houses a 110-seat theater equipped with 16mm and 35mm film and 4K video projection, multimedia gallery, performance space, editing suites for sound and video, faculty offices, two screening/seminar rooms, a film/video production studio with control room, computer lab/classroom with video editing and multimedia software, darkroom, equipment for digital scanning of 16mm film, and a film archive and media library. Students in production classes may borrow supplies and equipment housed in the inventory office. Visiting artist talks, screenings, and symposia are regularly scheduled in the theater.

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

Bard College Exhibition Center (UBS Gallery): The Exhibition Center is a 16,000-square-foot gallery and studio space in nearby Red Hook. The off-campus facility, formerly the Universal Builders Supply (UBS) building, provides a professional-level space for Studio Arts classes as well as exhibitions by graduating seniors and master of fine arts candidates in the Milton Avery Graduate School of the Arts.

Bard College Farm: The 1.25-acre Bard College Farm was established in 2012 with a mission to create a lasting connection between students, farming, and food. More than 200 students have worked at the farm to produce more than 176,700 pounds of crops, which are sold to the College dining service and at a weekly farm stand on campus, and donated to area emergency food programs. All produce is grown without the use of synthetic fertilizers, pesticides, and herbicides. Only organic, untreated, and non-GMO seeds and plant stock are used. Bard campus compost and wood mulches are used to help build the soils and suppress weeds. Crops grown include peppers, greens, squash, tomatoes, shiitake mushrooms, eggplants, okra and mixed greens; the farm also produces honey, maple syrup, and other value-added products that are sold at the farm stand. The farm stand is open on Thursdays, summer and fall, in front of Kappa House on Library Rd. For more information, visit bardfarm.org.

Bard College Field Station: The Field Station is on the Hudson River near Tivoli South Bay and the mouth of the Saw Kill. Its location affords research and teaching access to fresh-water tidal marshes, swamps and shallows, perennial and intermittent streams, young and old deciduous and coniferous forests, old and mowed fields, and other habitats. A library, herbarium, laboratories, classroom, and offices are open to undergraduate and graduate students, faculty, and environmental researchers by prior arrangement. Also based at the Field Station are laboratories of the Hudson River National Estuarine Research Reserve of the New York State Department of Environmental Conservation and Hudsonia Ltd., an environmental research institute (see page 274). The Field Station is owned by the College and operated with support from the Research Reserve, Hudsonia, and other public and private funding sources.

Bard Hall: Erected in 1852, Bard Hall is the College's original academic building. It is used by the Music Program and other programs for lectures, recitals, rehearsals, and classes. Bard Hall was completely restored in 1986 with generous assistance from the late John H. Steinway '39, who had been a trustee of the College.

Bard Information Technology (Bard IT) at Henderson Computer Resources Center: Bard IT provides broadband internet access and a gigabit data backbone to the Bard community. Wireless networking is available in all residence halls and most locations on campus. Wired 100Mb Ethernet ports are in all dormitories and many public areas. Support for academic computing includes a fully updated learning and teaching environment, multimedia classrooms, and video teleconferencing.

Students may bring their computers to Bard, although they are not required to do so; several public computing labs provide Macintosh and Windows computers, scanners, and printers. Henderson Annex has a computer lab that is accessible 24 hours a day. Also located in the Annex is the Bard IT Help Desk, which provides support and training to students, faculty, and staff. For details, see bard.edu/it.

Bard MAT Building: Bard's Master of Arts in Teaching (MAT) admission and faculty offices are adjacent to the Anne Cox Chambers Alumni/ae Center. The facility has a reception area, faculty and administrative offices, student workspaces, a central conference section, and a small kitchen and storage area.

Bitó Conservatory Building: The László Z. Bitó '60 Conservatory Building, a gift from László Z. Bitó and Olivia Cariño, is a freestanding, 16,500-square-foot structure connected to the Avery Arts Center's music wing by a covered walkway. Designed by Deborah Berke Partners, the building was completed in 2013 and is used primarily by students in the Bard College Conservatory of Music. Facilities include a 145-seat performance space that can be configured several ways, allowing students to reimagine the traditional concert space; 15 teaching studios; a large classroom; and a lounge. The Bitó Building also has one-touch audio and video recording and live streaming capabilities.

Blithewood: Blithewood is the home of the Levy Economics Institute of Bard College. Blithewood mansion, built circa 1900, and its site, originally designed by renowned landscape architect A. J. Downing, were renovated with a gift from the family of Bard trustee Leon Levy. Students have access to the Institute's library and the recently acquired John Kenneth and Catherine Atwater Galbraith Library. Some graduate and undergraduate courses are taught here.

Blum Institute: See Avery Arts Center for a detailed description.

Center for Civic Engagement (CCE): CCE is located in historic Ward Manor Gatehouse, with additional offices in Barringer House, which is also home to Central European University New York, and nearby Shea House. For more information about Center activities, see "Civic Engagement" in this catalogue or visit cce.bard.edu.

Center for Curatorial Studies and Art in Contemporary Culture: The Center for Curatorial Studies at Bard College (CCS Bard) is an exhibition, education, and research center dedicated to the study of art and curatorial practices from the 1960s to the present day. The original 38,000-square-foot facility was completed in 1991 through the generosity of Marieluise Hessel and Richard Black. In addition to the CCS Bard Galleries and the Hessel Museum of Art, which opened following a major expansion in 2006, CCS Bard houses the Marieluise Hessel Collection, the Bard College Collection of more than 3,200 contemporary works, and an extensive library and curatorial archives that are accessible to the general public. In 2016, construction was completed on a 3,600-square-foot archives, special collections, visible storage, and collection teaching area as well as an expansion of the library and classroom teaching space. In 2012, one of the main galleries in the Hessel Museum was named in honor of photographer Robert Mapplethorpe, in gratitude for support from the Robert Mapplethorpe Foundation. Exhibitions are presented in spring, summer, and fall in the CCS Bard Galleries and Hessel Museum, providing students and the public with an opportunity to interact with world-renowned artists and curators. The museum café and outdoor terrace are open to the public, and several contemporary sculptures are installed on the grounds around the building and across Bard's campus, including Olafur Eliasson's *parliament of reality* near the Richard B. Fisher Center for the Performing Arts. To learn more, visit ccs.bard.edu.

College Bookstore: The bookstore, located in Bertelsmann Campus Center, carries texts and other books, art supplies, Bard apparel, stationery, toiletries, and food items. Many textbooks may also be rented or purchased as digital books. Students may put money into a "bookstore account" via Student Accounts to make purchases with their student ID card. Regular charge cards and Barnes & Noble gift cards may also be used for purchases.

Fisher Center: Designed by internationally acclaimed architect Frank Gehry, the 110,000-square-foot Richard B. Fisher Center for the Performing Arts at Bard College opened in 2003. The Fisher Center, named for the former chair of Bard's Board of Trustees, houses two theaters and the Felicitas S. Thorne Dance Studio, Stewart and Lynda Resnick Theater Studio, practice studios, and professional support facilities. The Sosnoff Theater, an intimate 800-seat theater with an orchestra, parterre, and two balcony sections, features an orchestra pit for opera and an acoustic shell designed by Yasuhisa Toyota that turns the theater into a first-class concert hall for performances of chamber and symphonic music. The LUMA Theater is a flexible space with adjustable, bleacher-type seating that is used for teaching and for student and other performances. The Fisher Center is home to the undergraduate Theater and Performance and Dance Programs; the Bard Music Festival; and Bard SummerScape, an annual festival of opera, theater, film, and dance.

Fisher Studio Arts Building: The Richard B. Fisher and Emily H. Fisher Studio Arts Building houses studios for painting and drawing, printmaking, digital art, woodworking, and sculpture; a welding shop; individual studios for students working on their Senior Projects; a large exhibition area for student shows; and meeting areas.

Gilson Place: Named for Alexander Gilson, a freed African American slave who became the head gardener at Montgomery Place and eventually opened his own nursery, Gilson Place is a space dedicated to the academic and social advancement of students of color.

Hegeman Hall and David Rose Science Laboratories: Hegeman Hall houses general-use classrooms and physics teaching laboratories. Rose houses research and teaching laboratories for the Physics Program, which has a broad array of electronics and optics equipment as well as additional teaching laboratories.

McCarthy House: McCarthy House is home to the Hannah Arendt Center for Politics and Humanities and the Human Rights Project. The house was occupied by novelist and critic Mary McCarthy when she taught English at Bard from 1946 to 1947 and from 1986 to 1989. McCarthy and Arendt were friends for many years, and McCarthy served as Arendt's literary executor from 1976 until her death in 1989. The conference room in the house features Arendt's desk and three glass-paneled cupboard doors from her last apartment in New York City.

Montgomery Place Greenhouse: Recently refurbished with help from a Burpee Foundation grant, the 1929 greenhouse is being used by the Bard College Farm to start vegetable and flower seeds for the farm and the Bard Prison Initiative. Additional improvements allowed the greenhouse to accommodate a more diverse collection of mature plants that can be used for propagation and experiments, serving the College as a unique living classroom.

Music Practice Rooms: Opened in 2012 and located near the Avery Arts Center, this facility contains a dozen practice rooms that are available to all students.

New Annandale House: The two-story media studio, fabricated from four repurposed shipping containers and installed in 2017, serves as a videoconferencing, performance, demonstration, and reflection space. It will also be used for short-term residencies. The Center for Experimental Humanities, the first residency, hosts regular events, workshops, and meetings for projects and courses. Members of the Bard community can apply to reserve the downstairs space for other activities, especially those that share the Experimental Humanities Program's interest in how technology and media intersect with the arts, humanities, and culture. The building won a New York Design Gold Award from DRIVENxDESIGN, which represents 75,000 members, 5,000 brands, and 1,500 studios, and celebrates the role of design in enriching the human experience.

Old Gym: The Old Gym houses the Office of Safety and Security as well as student filmmaking studios and multipurpose arts spaces.

Olin Humanities Building: The Franklin W. Olin Humanities Building, constructed with a grant from the F. W. Olin Foundation and completed in 1987, is the main facility for anthropology, history, philosophy, religion, literature, creative writing, foreign languages, art history, and music history classes. The building contains a 370-seat auditorium for concerts, lectures, and conferences. It also includes small lecture rooms, seminar rooms, an art history room with projection equipment, a music history room with demonstration facilities, a poetry room with a library of poetry on tape, study and lounge areas, and an interior court and exterior terrace that are used for receptions.

Olin Language Center: The two-story F. W. Olin Language Center was added to the Olin Humanities Building in 1995 through a special grant from the F. W. Olin Foundation. The facility features high-tech seminar rooms, a lecture hall, and the Center for Foreign Languages and Cultures (CFLC), which has an international staff of 20 and offers a wide range of tools and audiovisual resources for foreign-language learning.

Ottaway Film Center: See Avery Arts Center for a full description.

Ottaway Gatehouse for International Study: Home to the Institute for International Liberal Education, the Jim and Mary Ottaway Gatehouse is one of the oldest buildings on campus and a designated state and federal historic landmark. The hexagonal gatehouse to the Blithewood estate was designed by Alexander Jackson Davis and constructed in 1841. In 2004, the gatehouse was renamed for James Haller Ottaway Jr. and Mary Hyde Ottaway, who have generously supported Bard's international programs and students since 1988.

Preston Hall: Preston houses the Psychology Program and includes facilities for conducting behavioral research and collecting psychophysiology data using measures such as electroencephalogram (EEG), as well as eye-tracking equipment and a sleep lab.

Reem-Kayden Center for Science and Computation: The Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, a 70,000-square-foot science facility that opened in 2007, is home to the Biology, Chemistry and Biochemistry, and Computer Science Programs. The Lynda and Stewart Resnick Science Laboratories wing opened in 2009. Designed by Rafael Viñoly Architects, the dramatic two-story building includes nearly 17,000 square feet of dedicated laboratory space. Biology equipment in the facility includes a confocal microscope, DNA and protein electrophoresis instruments, a digital gel-imaging system, an array of standard and Real-Time PCR machines, fluorescence microscopes, and a wide range of ecology field equipment. Chemistry equipment includes a Varian 400 MHz nuclear magnetic resonance spectrometer, liquid chromatograph-mass spectrometer, gas chromatograph-mass spectrometer, and transform infrared spectrophotometers. The computer science space includes cognitive systems, robotics, and hardware teaching labs. The building also features the László Z. Bitó '60 Auditorium, which seats 65; seven high-tech classrooms for multimedia presentations, two of which are set up for videoconferencing; faculty offices; and a series of open spaces for studying, computer work, and informal meetings.

Shafer House: This midcentury modern facility provides office and meeting space for the Written Arts Program. The longtime residence of the late Frederick Q. Shafer, professor of religion at the College, and Margaret Creal Shafer, the building may be physically inaccessible to people with mobility-related disabilities.

Squash Court: The Squash Court at Montgomery Place was built in 1928 by then-owners John Ross and Violetta White Delafield, both passionate believers in the value of outdoor activity. In the 1940s, the building was converted into a "camp" to house guests and visiting family members. The Squash Court was recently renovated to accommodate the offices of the Bard Prison Initiative.

Wilson House: This three-story house in the center of campus is home to the John Cage Trust. All of the archives of the Trust are housed in the building, and everything that relates to the composer's life—libraries, art collections, media, music—is available to students and visitors. For more information, go to johncage.org.

Woods Studio: Woods houses the classrooms, labs, studios, offices, and exhibition gallery of the Photography Program. It features two black-and-white group darkrooms; color facilities, including nine 4" x 5" enlargers and a processor for 20" x 24" prints; private darkrooms for seniors that are equipped with black-and-white and color enlargers for negatives up to 8" x 10"; and a mural printing room. A 5,000-square-foot addition houses an exhibition gallery, classroom, 900-square-foot studio, and advanced digital imaging lab. A basic digital lab, with 12 work-stations and a printer capable of handling widths of up to 44 inches, is located in the basement of nearby Brook House.

Social and Recreational Facilities

Bertelsmann Campus Center: The Heinz O. and Elizabeth C. "Lilo" Bertelsmann Campus Center, a 30,000-square-foot facility that opened in 1999, is a central meeting place on campus. It contains the college bookstore and post office; the Career Development, Trustee Leader Scholar program, and Student Activities Offices; Down the Road Café; the 100-seat Weis Cinema; lounge areas; public email terminals; multipurpose and conference rooms; a student computer lab; meeting rooms for student clubs and organizations; and art gallery space. The signature exterior feature is a spacious second-floor deck on the building's south side. The Campus Center is named for Heinz O. Bertelsmann, professor of international relations at Bard from 1947 to 1977, and Elizabeth C. "Lilo" Bertelsmann, a teacher of German and noted photographer, whose generous gift funded its construction.

Chapel of the Holy Innocents: The College chapel was built in 1857 with local oak and stone from quarries across the Hudson River in Ulster County. A gift to the local parish school from John Bard, who later founded St. Stephen's College, the chapel was dedicated to his son Willie. The structure was rebuilt in 1859 after the original edifice was destroyed by fire.

Community Garden: The Bard College Community Garden, a haven for agricultural enthusiasts since 1997, is open to Bard students, faculty, and staff, as well as members of neighboring communities. At one time it was the primary site for growing crops on campus and served as the launching pad for the Bard College Farm. It is now a student club, and a place for gathering and experimenting with gardening and growing techniques.

Finberg House: Finberg House provides overnight accommodations for distinguished guests of the College. It is named in honor of Alan R. Finberg, a longtime trustee of the College and husband of the late Barbara D. Finberg, a close friend of the College and member of the board of the Bard Music Festival.

Kline Commons: Kline, the College's main dining facility, offers a variety of nutritious and sustainable selections served in two large dining rooms, meeting rooms, and a faculty dining area. Through a continuous service plan, students on the meal plan enjoy the flexibility of dining at the hour of their choice.

Also located in Kline is the **Green Onion Grocer**, which serves as the campus market. A variety of produce, dairy, and staple items are available to purchase with cash or Bard Bucks. The Green Onion is open Monday through Friday, from 11 a.m. to 7 p.m.

Manor House Café: Manor House is steps away from the Fisher Center and features two dining rooms with views of the Catskill Mountains and an outdoor dining terrace. The café is open weekdays for breakfast, lunch, and dinner. Resident students may use their meal plan at Manor House Café as a meal exchange. Bard Bucks are also accepted.

Montgomery Place: Acquired in 2016, the Montgomery Place campus has significant historic and cultural assets, including the 1804–05 mansion house, a coach house, heated greenhouse, outbuildings, gardens, walking trails, orchards, and a farm stand. Nineteenth-century tastemakers Alexander Jackson Davis and Andrew Jackson Downing helped design the house and grounds. The College has begun integrating the campuses and utilizing the Montgomery Place facilities. Classical and popular music concerts, dance performances, lectures, and exhibitions are among recent events held on the estate. Montgomery Place Orchards grows more than 70 varieties of apples as well as other fruit and vegetables, and hosts workshops and tours. For additional information, visit bard.edu/montgomeryplace and montgomeryplaceorchards.com.

Root Cellar: Located in the basement of the Stone Row Residence Halls (next to the Learning Commons), the Root Cellar serves as a lounge space for student use and a venue for shows and club meetings. It also houses one of the largest zine libraries on the East Coast.

Sawkill Coffee House: Located in the Cruger Village residence hall complex, the Coffee House is run by students and offers high-quality coffee, tea, hot cocoa, espresso-based drinks, and fancy lemonades to the entire Bard community. To promote sustainability, all patrons are encouraged to bring their own mugs. The space is open 24 hours a day for student use.

SMOG: SMOG, a converted garage, is Bard's primary student-run concert, performance, and arts space.

Stevenson Athletic Center and Outdoor Facilities: Stevenson is an athletic and recreational complex made possible by a gift from Charles P. Stevenson Jr. In the summer of 2012, construction was completed on a 7,500-square-foot addition to the facility, thanks to a gift from Stevenson and two anonymous donors. The athletic center features a 25-yard, six-lane swimming pool; fitness center; strength training center; locker rooms; athletic training room; activity classrooms; cycling spin room; and 12,500 square feet of gymnasium space that includes basketball and volleyball courts, fencing strips, badminton courts, and seating for 700 spectators. The addition includes four international squash courts with a mezzanine viewing area, staff offices, a conference room, and an activity classroom overlooking the tennis facility. Outdoor facilities include six lighted hard-surface tennis courts; miles of cross-

country running and Nordic skiing trails; the Lorenzo Ferrari Soccer and Lacrosse Complex, featuring an artificial turf field and a natural grass field; Seth Goldfine Memorial Rugby Field; Honey Field, home to the Raptors baseball team; and adjacent multipurpose fields.

Safety and Security

Bard College provides round-the-clock, year-round safety and security coverage. The Office of Safety and Security consists of a director, assistant director, two security shift supervisors, and 25 full-time and part-time employees. All safety and security officers are highly trained, registered New York State-certified security personnel. Their main mission is to be a positive presence on campus and thus encourage the Bard community and its many visitors to follow the rules and guidelines established by the College. A professional dispatching staff coordinates all security communications. Should a difficult situation arise on campus that requires a higher level of public authority, the Office of Safety and Security maintains close working relations with the Red Hook Police Department, Dutchess County Sheriff's Department, and New York State Police.

Other campus safety measures include an all-terrain vehicle patrol and bike patrol. A student-operated team of trained emergency medical technicians is on call 24 hours a day, seven days a week, while school is in session.

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

Office of Title IX and Nondiscrimination

Bard College is committed to providing a learning and working environment free from unlawful discrimination, harassment, and gender-based misconduct. Bard does not discriminate in admission, employment, or administration of its programs and activities, on the basis of sex, gender, race, color, or any other characteristic protected by federal, state, or local law. Bard will not tolerate any kind of unlawful discrimination, harassment or gender-based misconduct; the College will handle these complaints in a prompt, equitable, and transparent manner. The College prohibits retaliation against anyone participating in an investigation of alleged discrimination, harassment, and/or gender-based misconduct.

The College responds to all reports of gender-based misconduct involving students, faculty, staff, or any other member of the Bard community (regardless of whether the incident occurred on or off campus). Any person who believes they have been subjected to gender-based misconduct is encouraged to seek support and assistance. A list of resources and reporting options is available at bard.edu/genderequity.

If you wish to report discrimination, including gender-based misconduct, please contact the Title IX and Civil Rights Coordinator, Lauren Gretina (phone: 845-758-7542; email: titleix@bard.edu; in person at 201 Gahagan House). The Title IX and Civil Rights Coordinator can provide information regarding the College's investigation process, policies, resources, accommodations, institutional rights, No Contact Orders, making reports to law enforcement, and orders through the court system.

Bard College strongly recommends reading its Gender-Based Misconduct Policy, which can be found online at bard.edu/genderequity/policy, or by request via email (titleix@bard.edu) or telephone (845-758-7542).

GRADUATE PROGRAMS

In addition to its undergraduate curriculum, Bard offers a variety of graduate programs on the main campus and at distinct centers in New York City and Massachusetts. Each graduate program has an interdisciplinary focus and draws upon the expertise of select core faculty and renowned visiting scholars, artists, and specialists to create a dynamic, rigorous learning environment. Catalogues are available from the individual graduate program offices and from the Office of the Dean of Graduate Studies. Information is also available online at bard.edu/graduate.

Bard Center for Environmental Policy bard.edu/cep/program

The Bard Center for Environmental Policy (Bard CEP) was founded in 1999 to promote education, research, and leadership on critical environmental issues, and to encourage its students, alumni, and faculty to work toward a just transition to shared well-being on a healthy planet. Bard CEP offers master of science degrees in environmental policy and in climate science and policy, and a master of education in environmental education. The policy programs provide rigorous interdisciplinary grounding in science, economics, policy, law, education, and communication. Graduates pursue careers as policy analysts, educators, and advocates in NGOs, government, and business. During the first year of study, all students participate in an integrated interdisciplinary curriculum on the Bard campus. The MS students begin in January with a 10-day course focusing on policy for sustainable development in Oaxaca, Mexico. An extended, high-level, full-time professional internship is an integral part of training during the second year, when students also complete an individual capstone project.

Students pursuing the MEd take a carefully curated program that combines environmental education classes with graduate courses from the Center for Environmental Policy and Bard's Master of Arts in Teaching Program, with the option of taking management and leadership courses in the Bard MBA in Sustainability program. In addition to the core classroom curriculum, the MEd program emphasizes experiential learning and features a 10-day January intensive in the Catskill Mountains learning environmental education techniques in the field. The second year of the MEd program includes a professional internship and capstone project.

Bard CEP also offers dual-degree options through Pace Law School, the Master of Arts in Teaching Program at Bard College, and Bard's MBA in Sustainability. Bard CEP is a partner institution in the Peace Corps' Paul D. Coverdell Fellows program, C2C Fellows program, a national network for undergraduates and recent graduates aspiring to sustainability leadership in politics and business, as well as the global Solve Climate by 2030 initiative, which features a series of "global dialogue" webinars hosted by concerned universities around the world.

Bard College Conservatory of Music

bard.edu/conservatory/programs

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

Graduate Conducting Program: The Graduate Conducting Program is a two-year master of music degree curriculum with tracks in orchestral and choral conducting, designed and directed by James Bagwell, professor of music, director of music performance studies, and principal guest conductor of the American Symphony Orchestra; and Leon Botstein, president of Bard College, music director of the American Symphony Orchestra and The Orchestra Now, and conductor laureate of the Jerusalem Symphony Orchestra. In addition to instruction in conducting, the curriculum includes a four-semester music history sequence; voice and diction lessons for choral conductors; instrument lessons for orchestral conductors; and foreign language study, ear training, and composition for all students. The program, which began in 2010, provides students access to the resources of the Bard Music Festival and other Bard-related musical institutions.

Graduate Vocal Arts Program: The Graduate Vocal Arts Program is a unique master of music program led by the renowned mezzo-soprano Stephanie Blythe, who brings her wealth of experience as a groundbreaking recitalist and international star of the operatic stage to the young artists in the program. The program was conceived and designed by soprano Dawn Upshaw, who served as the artistic director of the program from its inception in 2006 to the spring of 2019. In addition to receiving individual private lessons in voice, vocal coaching, and the Alexander Technique, students delve into the study of art song, chamber music, contemporary music, oratorio and operatic repertoire throughout their coursework, and give public performances each semester. Opera is performed in curated scene programs, concert versions with orchestra, and in fully staged productions. The innovative curriculum also includes workshops in professional development, diction, language, and acting, and a special course focusing on preparation of the final degree recital. The core teaching faculty includes Associate Director Kayo Iwama, pianist and vocal coach, and is supplemented by guest artists from the professional music world.

Bard Graduate Center

bgc.bard.edu

Bard Graduate Center (BGC) offers programs leading to the MA and PhD in decorative arts, design history, material culture. BGC also offers a 3+2 BA/MA option for Bard undergraduates. Founded in 1993 and located on Manhattan's Upper West Side, BGC is a graduate research institute dedicated to the study of the cultural history of the material world. The curriculum offers an interdisciplinary, object-based understanding of global history. Areas of special strength include New York and American material culture; modern design history; history and theory of museums; early modern Europe; global Middle Ages; archaeology, anthropology, and material culture; and cultures of conservation. BGC sponsors lectures, seminar series, and symposia, offers visiting fellowships, and publishes *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* as well as a monograph series, Cultural Histories of the

Material World. The Bard Graduate Center Gallery organizes exhibitions, presents public programs, and publishes award-winning catalogues. The campus comprises a state-of-the-art academic programs building, the gallery, and a residence hall; each building has been renovated and designed by Ennead Architects. BGC is a member of the Association of Research Institutes in Art History (ARIAH).

Bard MBA in Sustainability

gps.bard.edu/academics/mba-in-sustainability

The Bard MBA in Sustainability encourages its students, alumni, and faculty to work toward a just transition to shared well-being on a healthy planet, and is one of a select few graduate programs in the world to fully integrate sustainability into a core business curriculum. Students learn to build businesses and nonprofit organizations that simultaneously pursue economic, environmental, and social objectives—the integrated bottom line—to create a healthier, more just and sustainable world. Graduates are equipped to transform existing companies or start their own, pioneering new business models for meeting human needs while protecting and restoring the earth's natural systems.

The Bard MBA, based in New York City, is structured around monthly weekend residencies (Friday morning to Monday afternoon) and online instruction two evenings a week. This hybrid structure allows students to work while pursuing their MBA degree. It also enables cutting-edge practitioners of corporate sustainability from all sectors to teach courses and lecture in the program on a regular basis.

The curriculum fully combines the study of business with the study of sustainability and covers subjects including leadership, operations, marketing, finance, economics, and strategy. In Bard's unique NYCLab course, MBA students complete a professional consultancy in the first year of the program, working in small teams with corporate, governmental, and nonprofit organizations to solve sustainability-related business problems. In the second year, students pursue yearlong, individually mentored capstone projects that can take the form of a business start-up, intrapreneurial project in their workplace, consultancy, research project, or business plan. The Bard MBA offers two focus areas for interested students: circular value chain management and impact finance.

Center for Curatorial Studies and Art in Contemporary Culture

ccs.bard.edu

The Center for Curatorial Studies (CCS Bard) is an exhibition and research center dedicated to the study of contemporary art and culture. Since 1994, the CCS Bard graduate program has provided one of the most forward-thinking teaching and learning environments for the research of contemporary art and practice of curatorship. Broadly interdisciplinary, CCS Bard encourages students, faculty, and researchers to question the critical and political dimensions of art and its social significance; and cultivates innovative thinking, radical research, and new ways to challenge our understanding of the social and civic values of the visual arts. Course offerings include seminars in art and exhibition history, cultural and social theory, and

curatorial practice—all with an intensive focus on Black studies, decolonial theory and history, queer and feminist studies, ecology and infrastructure, media theory and technology, and embodiment and performance studies, among other areas of inquiry. Alongside its intensive educational program, CCS Bard organizes public events, exhibitions, and publications, which collectively explore the critical potential of the institutions and practices of exhibition making. The curriculum is supported by the Center's extensive research and study resources, which include the internationally renowned CCS Bard Library and Archives and the Hessel Museum of Art, with its rich permanent collection.

International Center of Photography-Bard Program in Advanced Photographic Studies

icp.org/mfa

The International Center of Photography-Bard Program in Advanced Photographic Studies (ICP), launched in 2003, awards an MFA degree in photography in collaboration with the Milton Avery Graduate School of the Arts (see page 314). The two-year program, based at the International Center of Photography in Manhattan, explores all aspects of visual expression through an integrated curriculum of studio practice, critical study, seminars, resident artist projects, and professional practice, including internships with leading professional photographers and photography organizations. The program's core faculty and guest artists offer students guidance from some of the most accomplished professionals at work today, and the curriculum makes full use of the resources of ICP's curatorial team and museum collection. The goal of the program's broad approach to photographic practice, from studio work and exhibition to writing and publication, is to equip aspiring artists with the critical and professional skills necessary to succeed in all aspects of the field.

Levy Economics Institute Graduate Programs in Economic Theory and Policy

bard.edu/levygrad

The Levy Economics Institute of Bard College offers a one-year master of arts degree and a two-year master of science degree in economic theory and policy. Both programs are designed to meet the preprofessional needs of undergraduates in economics and related fields. These innovative programs draw on the expertise of select Bard College faculty and scholars of the Levy Economics Institute, an economic policy research institute with more than 30 years of public policy research experience.

Led by Jan Kregel, director of research, the programs' curricula emphasize theoretical and empirical aspects of economic policy analysis through specialization in one of the main research areas of the Levy Institute: macroeconomic theory, policy, and modeling; monetary policy and financial structure; distribution of income, wealth, and well-being; gender equality and time poverty; and employment and labor markets. Small class sizes encourage a close mentoring relationship between student and instructor, and all students participate in a graduate research practicum at the Levy Institute.

The master of science program offers a 3+2 dual-degree option for undergraduates, in which students earn both a BA and the MS in five years. Through a 4+1 path, undergraduates who majored in fields other than economics have the opportunity to continue their education with a distinctive master of arts in economic theory and policy.

Longy School of Music of Bard College

longy.edu

The Longy School of Music in Cambridge, Massachusetts, prepares students to become the musicians the world needs them to be. Its unique Catalyst Curriculum gives students the skills, knowledge, and experience to engage new audiences, teach anyone, anywhere—and make a difference with music. Longy students graduate as professionals, with real-world experience thanks to extraordinary performing, teaching, and career opportunities with our faculty and artistic partners in the vibrant city of Boston (and beyond). Longy offers studies in piano, strings, composition, brass, woodwinds, historical performance, jazz, vocal studies, and contemporary music. Students can choose from programs including a master of music degree, artist diploma, undergraduate diploma, or bachelor of music in partnership with Emerson College.

Longy's new online Master of Music in Music Education can be completed in one or two years, and builds on Longy's decade of expertise in preparing musicians to be teachers through its campus-based degree programs, including the in-person MM/ME degree in Cambridge. Whether students are passionate about music or social change—or both—Longy is the place to turn enthusiasm into action. As students explore, define, and amplify their talent, they will discover new ways to change lives and impact communities through music.

MA in Global Studies

bard.edu/ma-global-studies

The Bard Master of Arts in Global Studies Program prepares students to address the 21st century's most pressing global problems. The program's curriculum places the theory-practice nexus at its center, equipping students with a sophisticated set of theoretical and conceptual tools and practical experiences that prepare them to understand the contemporary global landscape, where problems and solutions increasingly transcend territorial defined national communities. Students begin in Vienna, studying in the renowned International Relations Program at Central European University, where they explore the form and function of the global political order. They move to the Bard Globalization and International Affairs Program in New York City, which provides an on-the-ground perspective on pressing global problems through coursework and internships. Internships match students with distinguished private, public, and nonprofit organizations, allowing them to put classroom theory into real world practice. By emphasizing critical thinking, writing, and experiential learning, the program educates the next generation of global citizens to be actively engaged in the transnational public sphere.

MA in Human Rights and the Arts

chra.bard.edu/ma/overview

The MA Program in Human Rights and the Arts offers a graduate-level interdisciplinary curricular experience that takes stock of the growing encounter between human rights and the arts as fields of both academic knowledge and professional work, while also offering students opportunities to explore the conceptual and practical perplexities of that encounter. In addition to graduate-level coursework, students are expected to successfully present a research-based academic thesis or artistic performance/installation as their capstone project. The program aims to stimulate new ways of thinking; develop new strategies for research, practices, and engagement; and incubate new relationships between activists, scholars, and artists.

Master of Arts in Teaching

bard.edu/mat

The Master of Arts in Teaching (MAT) Program at Bard College, which opened in 2004, integrates graduate study in education and the academic disciplines with extensive apprentice teaching in middle- and secondary-school classrooms. It prepares teachers for a wide range of educational settings, urban and rural, in the United States and internationally. The MAT Program has three campus locations: in the Hudson Valley, New York; East Jerusalem; and Bishkek, Kyrgyzstan. Completion of the New York program leads to a master of arts in teaching degree and New York State Initial Teaching Certification (grades 7-12) in one of five areas: biology, English language arts, mathematics, social studies, and Spanish language. Having completed an undergraduate degree in their chosen field, students in New York may earn the MAT degree in one year (full-time) or two years (part-time). Bard undergraduates can earn their BA degree and a MAT degree through a 4+1 program on the Annandale campus.

The Bard MAT Program in East Jerusalem, a partnership with Al-Quds University, and the Bard MAT Program in Bishkek, a partnership with American University of Central Asia, are programs for in-service teachers from their respective regions.

Milton Avery Graduate School of the Arts

bard.edu/mfa

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

Bard MFA students include active midcareer artists, teachers, and professionals in other fields, as well as recent college graduates. The faculty is composed of working artists who are concerned with nurturing student artists and with the theory and practice of their own art.

The Orchestra Now

theorchestranow.org

The Orchestra Now (TŌN) is a unique preprofessional orchestra offering a master's degree and a certificate program designed to prepare musicians for the challenges facing the modern symphony orchestra. Musicians in the master's degree program receive three years of advanced orchestral training and take graduate-level courses in orchestral and curatorial studies, leading to a Master of Music degree in Curatorial, Critical, and Performance Studies. Musicians in the Advanced Certificate program receive two years of training and take core seminars in orchestral and curatorial studies. Bard faculty and guest scholars in music history, art history and visual culture, and other disciplines in the humanities participate in the program's seminars. Based at Bard's main campus in Annandale, the orchestra's home is the Frank Gehry-designed Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at Carnegie Hall, Jazz at Lincoln Center, the Metropolitan Museum of Art, and other concert halls across the Northeast. TŌN offers full-tuition scholarships and fellowships.

Leon Botstein, president of Bard College, is the music director and principal conductor of The Orchestra Now. The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Hans Graf, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta. Recordings featuring TŌN include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with conductor Neeme Järvi. *Buried Alive* with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song cycle *Lebendig begraben*. Upcoming releases include an album of piano concertos with Orion Weiss on Bridge Records.

Recordings of TŌN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM/The Classical Network, and are featured regularly on *Performance Today*, broadcast nationwide. In 2019, the orchestra's performance with Vadim Repin was livestreamed on the Violin Channel. Visit the website to learn more about TŌN musicians and upcoming concerts.

EDUCATIONAL OUTREACH

Bard believes in the transformative power of a liberal arts and sciences education and that colleges can and should bring liberal arts and sciences to communities where it is underdeveloped, inaccessible, or absent. For this reason, Bard has developed a number of initiatives in cooperation with the public, nonprofit, and private sectors to address the educational needs of underserved communities, including in the Hudson Valley. These programs include a much-lauded college-in-prison initiative; an early college network serving more than 3,000 high school-aged students, who have the opportunity to earn free college credit and degrees; lectures on campus for adults of retirement age; a degree path for adults whose education has been interrupted; and professional development programs for secondary and postsecondary teachers. Internationally, Bard has partnered with institutions in opening societies to provide innovative, interdisciplinary approaches to education and new methods of teaching rooted in the values of liberal education.

Bard Early College Programs

Bard College has been a national leader in early college education—providing intellectually inspiring college study in the liberal arts and sciences to high school-aged students—since 1979, when it assumed leadership of the nation's first early college, Bard College at Simon's Rock: The Early College.

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

Age doesn't define intellect. At Simon's Rock, young scholars take on meaningful, serious academic challenges. Located in Great Barrington, Massachusetts, the 275-acre campus is home to two programs—Bard Academy at Simon's Rock and Bard College at Simon's Rock.

Bard Academy is the nation's only two-year high school that provides a challenging curriculum taught by college professors for 9th and 10th grades and leads to a seamless transition to Bard College at Simon's Rock after 10th grade.

Bard College at Simon's Rock is the country's oldest and most innovative early college. The rigorous liberal arts and sciences curriculum is specifically designed for students who want to start college early, after the 10th or 11th grade. Bard College at Simon's Rock grants a four-year BA degree as well as a two-year AA degree.

Bard Early Colleges
bhsec.bard.edu

Now in their 20th year, the Bard Early Colleges (BECs) were founded on the belief that many high school-aged students are eager and ready for the intellectual challenges of a college education. The Bard Early Colleges—satellite campuses of Bard College in public school systems—act on this belief by providing younger scholars with a tuition-free, credit-bearing college course of study in the liberal arts and sciences following the 9th and 10th grades. Through unique partnerships with public school systems, Bard Early Colleges make it possible for high school-aged students to earn as many as 60 college credits and an associate in arts (AA) degree concurrently with a high school diploma, tuition free. All courses are taught by college faculty in rigorous and engaging undergraduate seminars. By bringing the best qualities of the liberal arts and sciences into high school settings, Bard strengthens academic opportunity for young people across the United States. More than 3,000 students are enrolled nationwide.

Bard operates Bard Early College campuses in Manhattan, Queens, Newark, New Orleans, Cleveland, Baltimore, the Hudson Valley, and Washington, D.C. The Bard Early College model has proven extraordinarily effective in positioning young people of all backgrounds to succeed in higher education. In the BEC Class of 2017, 89 percent of students earned an AA degree alongside a high school diploma, and 98 percent earned a high school diploma and transferable college credits. An independent, quasi-experimental study on the flagship campuses in New York City found that BEC students completed bachelor's degrees at a 31 percent higher rate than comparison students who attended traditional public high schools.

Bard Baccalaureate
bac.bard.edu

The Bard Baccalaureate is a full-scholarship pathway for adults to complete bachelor's degrees from Bard College. The BardBac is open to adults in the Bard/Hudson Valley region who have had their college degree paths interrupted or put on hold for a variety of reasons: the need to work, family obligations, student loan debt, the coronavirus pandemic, structural racism, or other forms of inequity. The program is nonresidential, but BardBac students enroll in at least three courses each semester on the College's main Annandale campus, studying alongside Bard undergraduates. They can transfer up to 64 credits earned at other institutions toward their degree. Tuition and books are fully covered by scholarships and grants that do not have to be paid back. Students are also eligible for federally subsidized student loans to cover living expenses while they are enrolled.

A project of the Bard Prison Initiative (BPI)—Bard's response to the crisis of mass incarceration—the BardBac launched in 2020 in response to the onset of mass unemployment precipitated by COVID-19. Colleges have a unique role to play in responding to the current crises: the BardBac seeks adult learners whose educations have been interrupted or deterred, who seek robust intellectual inquiry, and who are eager to make new, extraordinary contributions to their communities.

Applicants to the BardBac must be 24 years old or older, must hold a high school diploma or equivalency (GED, HSE, HiSET, TASC), and may not hold any degree higher than the associate degree from any college or university in the United States or abroad. Those whose household finances would qualify them for Pell and TAP grants are given priority. U.S. citizenship is not required; Bard admits and supports undocumented students.

Bard Microcolleges

bpi.bard.edu/our-work/microcolleges

Building on the Bard Prison Initiative's values and success, Bard Microcolleges bring high-quality, full-time, tuition-free liberal arts education to communities most often excluded from the university experience. Each microcollege is created in partnership with a community-based institution. Their strength is the result of alliances between organizations that are conventionally separate from one another but have overlapping missions, common purpose, and shared core values.

Partners provide local know-how and credibility, classroom and study space, and a community from which to draw a student body. They bring their own unique sets of expertise and resources, and are deeply invested in the long-term learning and development of every member of their communities. Together, those qualities provide a context in which students can focus and thrive in college. Bard provides an associate in arts degree program with small seminar courses taught in person by experienced professors, academic advising, and tutoring support. Continuing education and career development are a priority from the outset.

The pilot Bard Microcollege launched in Holyoke, Massachusetts, in August 2016, in partnership with the Care Center, an innovative community-based educational organization with a history of success in supporting young women who have left high school and are either pregnant or parenting. Graduates of Bard Microcollege Holyoke have continued on to bachelor's degree programs at a variety of local colleges and universities.

Bard at Brooklyn Public Library, the first New York City microcollege, opened in January 2018. Students are enrolled in courses across the liberal arts while taking advantage of the library's considerable collections, events, and expertise. The first cohort graduated in 2020.

The Bard Microcollege for Just Community Leadership, based at Harlem's Countee Cullen branch of the New York Public Library, welcomed its first cohort of students in August 2021. The new microcollege, a partnership between BPI, JustLeadershipUSA (JLUSA), and College and Community Fellowship (CCF), is the nation's first tuition-free college dedicated to advocacy, arts, and sciences. The program deploys the expertise and resources of each partner to cultivate the talent and leadership of students who have been directly impacted by the justice system as well as others who aspire to careers in advocacy, community building, or social justice. Students are enrolled full-time in intimate, seminar-styled classes that engage the full breadth of the liberal arts as well as coursework tied to critical race theory, history of social movements, theories of social change, and direct advocacy training.

Bard Prison Initiative

bpi.bard.edu

The Bard Prison Initiative (BPI) offers credit-bearing coursework leading to associate's and bachelor's degrees at three long-term, maximum-security prisons and three transitional, medium-security prisons in New York State. At these six sites, incarcerated students are engaged in robust coursework in the humanities, foreign languages, sciences, mathematics, and studio arts. They also complete the five pillars of the Bard curriculum: the Language and Thinking and Citizen Science programs, First-Year Seminar, Moderation, and the Senior Project. BPI students have earned more than 600 Bard College degrees. BPI alumni/ae who have left prison are now pursuing careers in private industry, the arts, social services, health professions, the nonprofit sector, and academics. More than 1,000 incarcerated students have enrolled over 20 years, and more than 600 alumni/ae have returned home.

In addition to operating its six New York State sites, BPI founded the national Consortium for the Liberal Arts in Prison, based at Bard College. The Consortium cultivates and supports new programs at other colleges and universities as part of an ongoing initiative to expand quality college-in-prison opportunities across the United States.

Founded by Max Kenner '01, the Bard Prison Initiative continues to have a profound effect on the intellectual life of the College. Each week, students at the Annandale campus visit regional prisons for joint seminars and as tutors in advanced math, languages, academic writing, and other subjects. Many of these tutors go on to graduate school or to careers related to their involvement in BPI.

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

Bridge Program

bard.edu/admission/discover/bridge

The Bridge Program allows local high school students, in their junior and senior years, to enroll in Bard courses for credit, although not as degree candidates. Bridge students may take one or two Bard courses per semester, in addition to their high school work. Participation is subject to the availability of space and requires written permission from the student's high school, their parent or guardian, and the instructor. Application for enrollment is through the Admission Office; the application form is available at the Bridge Program website. The Registrar's Office maintains a record of grades and credits earned, and provides transcripts as required. See the program website for additional information on registration, tuition, and auditor fees.

Clemente Course in the Humanities

clemente.bard.edu

The Bard College Clemente Course in the Humanities provides college-level instruction, for college credit, to economically disadvantaged individuals aged 17 and older. Begun as a pilot project on the Lower East Side of Manhattan, the Clemente Course is currently in its 24th year, with approximately 450 students matriculated at 30 sites around the country, 20 of which offer Bard credits. Overall, the program has enrolled more than 3,000 students, of whom approximately 2,000 completed the course, 1,800 earned college credit, and 1,500 transferred to four-year colleges and universities or planned to do so.

The program is based on the belief that by studying the humanities, participants acquire the cultural capital, conceptual skills, and appreciation for reasoned discourse necessary to improve their societal situation. Clemente students receive 110 hours of instruction in five humanistic disciplines and explore great works of literature, art history, moral philosophy, and U.S. history. Instruction in critical thinking and writing is also offered. The program removes many of the financial barriers to higher education that low-income individuals face; books, carfare, and child care are provided, and tuition is free. Bard grants a certificate of achievement to any student completing the Clemente Course and 6 college credits to those completing it at a high level of academic performance. Bard also provides information sessions on applying to colleges and offers a two-semester bridge program in New York City, Chicago, and Boston for graduates who desire to continue their education but are unable to transfer immediately into a regular college program. For more information, visit the Clemente Course website or contact Marina van Zuylen at vanzuyle@bard.edu.

Institute for Writing and Thinking

writingandthinking.org

Founded in 1982, the Bard College Institute for Writing and Thinking (IWT) focuses on the critical role that writing plays in both teaching and learning. IWT brings together secondary and college teachers for innovative, intellectually stimulating, and practical workshops and conferences at Bard and at schools and colleges around the world.

The philosophy and practice of IWT are one: writing is both a record of completed thought and an exploratory process that supports teaching and deepens learning across disciplines. IWT's foundational workshops include "Writing and Thinking," "Writing to Learn," "Teaching the Academic Paper," "Inquiry into Essay," "Writing to Learn in the STEM Disciplines," and "Thinking Historically through Writing." IWT workshops demonstrate how teachers can lead their students to discover and make meaning, engage in productive dialogue, and learn the critical thinking skills that support academic writing and lifelong learning. IWT partners with educators and students worldwide, offering workshops at Bard; at schools and colleges across the United States; at international sites—in Sweden, Haiti, Lithuania, and Myanmar, among others; at partner institutions in Kyrgyzstan, East Jerusalem, and Germany; and through a variety of summer programs for high school and college students. IWT also oversees the Center for Liberal Arts and Sciences Pedagogy (CLASP), which works with faculty and institutions in the

Open Society University Network (OSUN) and the Bard international network to promote student-centered teaching methods, writing-based teaching, and experiential learning.

Lifetime Learning Institute

lli.bard.edu

The Lifetime Learning Institute at Bard offers noncredit and noncompetitive courses that provide LLI members with opportunities to share their love of learning and exchange ideas and experiences. Sponsored by Bard College, in affiliation with Road Scholar, LLI is a member-run organization, whose members volunteer as committee members, presenters, planners, and class managers. LLI organizes two seven-week semesters in the fall and spring, holds January intersession events, and sponsors other educational opportunities. Membership is open to adults on a space-available basis. For more information, visit the LLI website.

Longy School of Music of Bard College

longy.edu

The Longy School of Music in Cambridge, Massachusetts, prepares students to become the musicians the world needs them to be. Its unique Catalyst Curriculum gives students the skills, knowledge, and experience to engage new audiences, teach anyone, anywhere—and make a difference with music. Students graduate as professionals, with real-world experience, thanks to extraordinary performing, teaching, and career opportunities with Longy faculty and artistic partners in the vibrant city of Boston (and beyond). Longy offers studies in piano, strings, composition, brass, woodwinds, historical performance, jazz, vocal studies, and contemporary music. Students can choose from programs including a master of music degree, artist diploma, undergraduate diploma, or bachelor of music in partnership with Emerson College.

Longy's new online Master of Music in Music Education can be completed in one or two years, and builds on Longy's decade of expertise in preparing musicians to be teachers through its campus-based degree programs, including the in-person MM/ME degree in Cambridge. Whether students are passionate about music or social change—or both—Longy is the place to turn enthusiasm into action. As students explore, define, and amplify their talent, they discover new ways to change lives and impact communities through music.

Return to College Program

bard.edu/admission/returntocollege

A cornerstone of Bard College's mission is a commitment to the transformative nature of a liberal arts education and the role of the liberally educated student in a democratic society. This power to transform extends to students beyond traditional college age. For more than 30 years, the College served this population under the aegis of the Continuing Studies Program. In 2007 the program was redesigned as the Return to College Program (RCP). RCP is founded on the premise that returning students benefit from participating in the regular undergraduate

curriculum, learning from and with their younger colleagues. While RCP students engage in a rigorous encounter with their courses of study, Bard recognizes the real-world difficulties in asking adult students for this level of engagement. To this end, Bard is committed to providing academic and other support to RCP students. The program is for students who are at least 24 years of age and who have successfully completed at least one semester of accredited college work. To apply to RCP, see the program website.

International Partnerships

In 2020, Bard College and Central European University launched a global university network that aims to boost cross-border research collaboration and joint-degree programs, promote civic engagement on behalf of open societies, and expand access to higher education in underserved communities, among other initiatives. The first phase of the **Open Society University Network (OSUN)** includes partner universities and institutions in, among other countries, Bangladesh, Bulgaria, Colombia, England, France, Germany, Ghana, Haiti, Italy, Kenya, Lebanon, Lithuania, Myanmar, Romania, South Africa, Taiwan, and the United States. OSUN plans to integrate curricula, courses, and research initiatives across the campuses and create institutes of advanced study, think tanks, and artistic and cultural centers. To learn more about OSUN and its initiatives, see the “Open Society University Network” chapter in this catalogue or visit osun.bard.edu.

The following affiliated campuses offer credit-bearing and degree-granting programs to local residents, and several groundbreaking study abroad options for Bard undergraduates and students from other universities and colleges. See “Bard Abroad” in this catalogue for additional information on study abroad and student exchange opportunities.

Al-Quds Bard Partnership

[bard.edu/bardabroad/east-jerusalem](http://bardabroad/east-jerusalem)

In 2009, Bard College joined forces with Al-Quds University, an institution located in East Jerusalem, to establish several new programs aimed at improving the Palestinian education system: Al-Quds Bard (AQB) College for Arts and Sciences, which consists of a bachelor of arts (BA) program, and a master of arts in teaching (MAT) program. AQB offers dual degrees from Bard and Al-Quds—the first such initiative between a Palestinian university and an American institution of higher education. For more information, see “Bard Abroad” in this catalogue.

American University of Central Asia
[bard.edu/bardabroad/auca](http://bardabroad/auca)

Bard's partnership with American University of Central Asia (AUCA), a liberal arts college in Bishkek, Kyrgyzstan, allows AUCA students to receive a Bard-accredited degree or a certificate in liberal arts education in addition to their Kyrgyz degree. The AUCA-Bard Study Abroad Program offers students interested in Central Asian and Russian studies and languages a unique opportunity to study side by side, in English, with peers from 25 different countries.

Bard College Berlin: A Liberal Arts University
[bard.edu/bardabroad/berlin](http://bardabroad/berlin)

Bard College Berlin students who complete the four-year BA program may earn German and American bachelor's degrees. Flexible programs allow students, including matriculated Bard undergraduates, to study at Bard College Berlin for a semester, a year, or longer.

LEVY ECONOMICS INSTITUTE OF BARD COLLEGE

In 1986, the Board of Trustees of Bard College established the Levy Economics Institute of Bard College as an autonomously governed part of the College. Housed at Blithewood, a historic mansion on the Bard campus, the Institute is an independent, nonprofit, nonpartisan public policy research organization that encourages a diversity of opinion in the examination of economic issues. It was founded by financier and Bard life trustee Leon Levy (1925–2003) as a tribute to his father, the economist and business executive Jerome Levy (1882–1967). Leon Levy was a leading donor to the College whose philanthropy provided the means to promote programs associated with the study of economics and the humanities.

The Levy Institute disseminates information; facilitates interactions among academics, business leaders, and policy makers; and does public outreach. Its scholars have provided expert testimony to congressional committees and foreign governments on banking, finance, and employment structure, as well as media commentary based on policy options developed from Institute research. The Institute generates viable, effective public policy responses to economic issues that are central to achieving the fundamental societal goals of equity, full employment, a high living standard, and low inflation. Research is organized into the following program areas: the state of the U.S. and world economies; monetary policy and financial structure; the distribution of income and wealth; gender equality and the economy; employment policy and labor markets; immigration, ethnicity, and social structure; and economic policy for the 21st century. An international group of resident scholars and outside research associates pursues these areas of study.

The Institute's various programs give undergraduates the opportunity to meet the prominent figures who serve on its research staff and attend its conferences. Integrated activities of the Institute and Bard College include the Levy Economics Institute Prize, awarded annually to both a graduating senior and a graduating MS student from the Levy Institute's Graduate Programs; annual scholarships for students majoring in economics; and an endowed professorship, the Jerome Levy Professor of Economics, currently held by Dimitri B. Papadimitriou, president of the Levy Institute.

The Levy Economics Institute Graduate Programs in Theory and Policy offer innovative one- and two-year degree programs that draw on the extensive research and policy expertise of Institute scholars and select Bard College faculty. The MA and MS programs emphasize empirical and theoretical aspects of policy analysis through specialization in one of the Institute's research areas. The close ties between the curriculum and the Institute's research agenda allow students to experience graduate education as an application of economic theory to policy formulation. A 3+2 dual-degree option allows undergraduates to earn both a BA and the MS in five years. A 4+1 option leads to BA and MA degrees.

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

In May 2021, the 29th Annual Hyman P. Minsky Conference was held as a virtual event and featured speakers from government, academia, financial institutions, and the media, as well as Levy Institute scholars. Presenters included Lakshman Achuthan, Economic Cycle Research Institute; Robert Barbera, Johns Hopkins University; Peter Coy, Bloomberg; Charles Evans, Federal Reserve Bank of Chicago; Jason Furman, Harvard University; Charles Goodhart, London School of Economics; Michael Greenberger, University of Maryland School of Law; Bruce Greenwald, Columbia Business School; Jan Hatzius, Goldman Sachs; David Henry, Reuters; Lex Hoogduin, University of Groningen; Kathryn Judge, Columbia Law School; Robert Kaplan, Federal Reserve Bank of Dallas; Bruce Kasman, JP Morgan; Denis MacShane, Avisa Partners; Patricia McCoy, Boston College; James Paulsen, Leuthold Group; Paolo Savona, CONSOB; Frank Veneroso, Veneroso Associates; and Binyamin Appelbaum, Deborah Solomon, and Jeanna Smialek, *New York Times*. Recordings of the event and individual videos are available at levyinstitute.org/conferences/minsky2021.

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

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

To facilitate students' and researchers' access to Hyman Minsky's work, selected papers in the Minsky Archive, housed at Blithewood, are made available through the Bard Digital Commons (digitalcommons.bard.edu). The archive includes more than 500 digitized articles, speeches, class lectures, and notes by Minsky, along with a comprehensive guide to help researchers locate the material they would like to examine. As of May 2021, there have been more than 200,000 total downloads from the archive, with more than 21,000 in the past year. Also housed at Blithewood, as of 2020, is the John Kenneth and Catherine Atwater Galbraith Library Collection. The Institute plans to convert an existing space into the Galbraith Reading Room and make the collection available to students and scholars.

The Institute is a cosponsor, with the Bard Economics Program and Economics Club, of the Economics Seminar Series, which is dedicated to furthering the exchange of economic ideas in the greater Bard community. The series is broad in focus, with guest lectures that have included “The Many Faces of Poverty in the United States,” “What Economists Can Learn from Human Rights Law,” and “The Financial Regulation Conundrum: Why We Should Discriminate in Favor of Long-Term Finance.”

The Levy Institute’s outreach activities include its publications program, with more than 1,700 publications issued to date. In an effort to raise the level of public debate on a broad spectrum of economic issues, the Institute publishes research findings, conference proceedings, policy analyses, and other materials, all of which are available online at levyinstitute.org. In addition to a digital library, the website features information on the Institute’s research initiatives, scholars, and events, and averages 1.8 million hits and 1.5 million page views per month. A companion website, multiplier-effect.org, provides scholars the opportunity to comment on new developments in real time.

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

Policy coordination and information exchange are critical to resolving the ongoing sovereign debt crisis in the eurozone. As part of this effort, the Levy Institute has posted Greek translations of selected publications addressing aspects of the crisis. The Institute has also designed an emergency employment program for Greece’s social economy sector and developed a stock-flow consistent model for simulating the Greek economy. The Levy Institute Model for Greece (LIMG) builds on Wynne Godley’s work and is a flexible tool for the analysis of economic policy alternatives for the medium term. The LIMG is part of a broader effort to develop models for other eurozone countries that will reveal the effects of intracountry trade and financial flows. In addition to the U.S. and Greek stock-flow models, a new model was recently constructed for Italy that follows and projects economic growth and employment outcomes of Italy’s government policies.

As part of its work investigating public employment guarantees as a path toward inclusive development and pro-poor growth, the Levy Institute has developed estimates of time-adjusted income poverty for Argentina, Chile, Ghana, Mexico, South Korea, Tanzania, and Turkey to more accurately measure poverty in these countries and to formulate more effective policies for reducing poverty while promoting gender equity. The alternative Levy Institute Measure of Time and Income Poverty provides a true profile of poverty—its incidence, depth, and demographic characteristics—and highlights the connection between time constraints and poverty status.

THE BARD CENTER

Since 1978 the Bard Center has developed pacesetting educational and scholarly programs with a recognized influence nationwide. These programs enrich the intellectual, cultural, and social experience of Bard undergraduates and establish a network of academic and professional centers beyond the campus. Lectures, seminars, conferences, and concerts on campus bring students into contact with prominent artists, musicians, scientists, and other leaders in fields that many undergraduates aspire to enter. An equally influential aspect of Bard Center activities is the shared learning experience of College and community members. Because the Center's focus is intellectual in the broadest sense, rather than narrowly academic, it encourages students from their first year onward to share the mantle of social responsibility and leadership.

Fellows of the Bard Center

Bard Center fellows, who serve active terms of varying lengths, present seminars and lectures that are open to the public and teach or direct research by Bard undergraduates. Fellows are chosen on the basis of special achievement in the arts, sciences, literature, philosophy, history, or social studies.

Stephen Graham, publisher, theatrical producer, and professor of writing and British literature. Founder and executive director of the New York Theatre Workshop (1979–86) and copublisher of Ecco Press (1993–98), he previously taught at Columbia University and The New School. His teaching and research interests also include 19th-century historiography, canon formation, and fin-de-siècle French prose.

Bradford Morrow, novelist, poet, critic, and editor. His published work includes the novels *The Forger's Daughter*, *The Prague Sonata*, *The Forgers*, *Come Sunday*, *The Almanac Branch*, *Trinity Fields*, *Giovanni's Gift*, *Ariel's Crossing*, and *The Diviner's Tale*; the short story collection *The Uninnocent*; and the poetry collections *Posthumous*, *The Preferences*, *Danae's Progress*, and *A Bestiary*. Works in progress include *Meditations on a Shadow*, a collection of essays, and the novel *Forger's Requiem*. He is a founding editor of *Conjunctions*, the widely respected literary journal published at Bard; and a professor of literature at the College.

Bard Fiction Prize

The Bard Fiction Prize was established in 2001 and is awarded annually to an emerging writer who is an American citizen aged 39 years or younger at the time of application. In addition to a monetary award, the recipient is appointed writer in residence at Bard College for one semester. The prize, awarded each October, is intended to encourage and support young writers of fiction and to provide them with an opportunity to work in a fertile intellectual environment. Akil Kumarasamy received the 2021 prize for her debut short story collection

Half Gods. Past winners include Clare Beams, Greg Jackson, Carmen Maria Machado, Karan Mahajan, Alexandra Kleeman, Laura van den Berg, Bennett Sims, Brian Conn, Benjamin Hale, Karen Russell, Samantha Hunt, Fiona Maazel, Salvador Plascencia, Peter Orner, Edie Meidav, Paul La Farge, Monique Truong, Emily Barton, and Nathan Englander. To learn more, visit bard.edu/bfp.

Distinguished Scientist Lecture Series

The Distinguished Scientist Lecture Series originated in 1979 when Nobel laureate physicist Paul Dirac accepted an invitation from Bard professor Abe Gelbart and the Bard Center to deliver a lecture titled “The Discovery of Antimatter.” The talk presented a view of science rarely seen by the general public—as a record of personal achievement as well as a body of facts and theories. Since then audiences have heard more than 100 eminent scientists, including 46 Nobel laureates and four Fields medalists. Recent speakers have included Thomas Cech, a Nobel Prize winner in chemistry for the discovery of catalytic properties of RNA, whose talk addressed “The Magic of RNA: From CRISPR Gene Editing to mRNA Vaccines”; Beate Liepert, pioneering climate change research scientist, who discovered the phenomenon of global dimming; Nina Jablonski, author of *Skin: A Natural History* and a leading researcher on the evolution of human skin color; and Deborah Tannen, professor of linguistics at Georgetown University and author of *You Just Don’t Understand: Women and Men in Conversation*.

Institute for Writing and Thinking

Since its founding in 1982, the Institute for Writing and Thinking has been guiding teachers in developing and refining writing practices with the goal of enriching classroom learning. For more information, see “Educational Outreach” in this catalogue.

Leon Levy Endowment Fund

The Leon Levy Endowment Fund was created in 1995 by the Bard College Board of Trustees, in recognition of more than a decade of transformative philanthropy by Leon Levy, founder of the Levy Economics Institute. Through grants in many areas, the fund supports Bard College’s academic excellence. Leon Levy Scholarships are awarded annually to second- and third-year students who demonstrate exceptional merit in written and oral expression, evidence of independent thinking and intellectual leadership, and interest in a breadth of academic and artistic pursuits. The fund also supports the Bard Music Festival (see below) and its associated book series, and makes possible many lectures and performances at Bard. The Leon Levy Professorship in the Arts and Humanities is held by Leon Botstein, president of the College.

Cultural Programs

Bard Music Festival

Since 1990 the Bard Music Festival (BMF) has been presented on the Bard campus each summer over two consecutive weekends in August. The festival offers an array of concerts and programs whose themes are taken from the life, work, and world of a single composer. Through a series of preconcert talks and panel discussions by eminent music scholars, composers are examined within the cultural and political contexts of their careers. The summer season also includes related opera, film, and dance programs. Venues include the Fisher Center's 800-seat Sosnoff Theater and 200-seat LUMA Theater, and 370-seat Olin Hall, offering concertgoers both the intimate communication of recital and chamber music and the excitement of full orchestral and choral sound.

In 2021, the festival's 31st season explored the life and work of French composer and conductor Nadia Boulanger (1887–1979), with concerts presented in the Sosnoff Theater and via UPSTREAMING, the Fisher Center's virtual stage. SummerScape productions were staged for limited in-person audiences both indoors and across Bard's 1,000-acre campus, including The Stage at Montgomery Place. Events included the world premiere of a dance by choreographer in residence Pam Tanowitz and Jessie Montgomery; the Black Roots Summer concert series; cabaret; and a concert version of Frank Loesser's songs for *The Most Happy Fella*.

In recent years, BMF has celebrated the composers Erich Wolfgang Korngold, Nikolai Rimsky-Korsakov, Fryderyk Chopin, Giacomo Puccini, Carlos Chávez, Franz Schubert, Igor Stravinsky, Camille Saint-Saëns, Jean Sibelius, Alban Berg, Richard Wagner, Sergey Prokofiev, Edward Elgar, Franz Liszt, Dmitrii Shostakovich, and Aaron Copland. Related articles and essays are published in a companion book edited by a major music scholar. To learn more about the festival, visit fishercenter.bard.edu/bmf.

Lecture and Performance Series

In 2020–21, the Bard College Conservatory of Music presented master classes, chamber music, and virtual concerts by students, faculty, and guest artists. Conservatory events included the **Condo Concerts**, a series of concerts made possible by a gift from the artist George Condo. The debut concert featured violinist Leila Josefowicz, winner of the Avery Fisher Prize and a MacArthur Fellowship, performing a partita by J. S. Bach and a work by Matthias Pintscher, *La Linea Evocativa*, which was composed for her in 2020 and inspired by Condo's artwork. Josefowicz also performed as part of the Fred Sherry String Quartet in two additional concerts featuring works by Schoenberg and Schubert. The final Condo Concert of the spring was a recital by clarinetist Anthony McGill, recipient of the 2000 Avery Fisher Career Prize, principal clarinet of the New York Philharmonic, and a member of the Conservatory faculty. UPSTREAMING concerts by the Conservatory Orchestra and The Orchestra Now featured works by Richard Strauss, William Grant Still, Ellen Taaffe Zwilich, and Béla Bartók; an arrangement of orchestral music from Bizet's *Carmen* along with works by

Vivaldi, Frank Martin, and Alvo Pärt; 1950s European String Music; Mendelssohn's "Scottish" Symphony, Bernstein's *Serenade*, and works by Stravinsky and Tania Léon; and a belated 250th birthday celebration of Ludwig van Beethoven.

The John Ashbery Poetry Series, named for the late Charles P. Stevenson Jr. Professor Emeritus of Languages and Literature, brings leading poets to campus for readings and discussion in an intimate setting. Artists recently featured include alums Ed Steck MFA '12 and Ann Stephenson MFA '07; 2019 Kingsley Tufts Award winner and Distinguished Writer in Residence Dawn Lundy Martin, Tamas Panitz '14, Sophie Strand '16, Hoa Nguyen, Alice Notley, Anselm Berrigan, Roberto Tejada, and Jennifer Moxley.

Hudson Valley Chamber Music Circle

Founded in 1950, the Hudson Valley Chamber Music Circle (HVCMC) has attracted a loyal regional following that has enjoyed annual June performances by some of the finest classical ensembles and soloists in the world. The 2020 June concert was canceled due to the COVID-19 pandemic, but in May HVCMC featured a livestream performance by artistic directors Sharon Robinson, cello, and Jaime Laredo, violin. For more information, visit hvcmc.org.

Conjunctions

Founded in 1981, Bard's influential literary journal *Conjunctions* publishes innovative fiction, poetry, translations, essays, and interviews by contemporary masters and exciting new voices from the United States and around the world. As its slogan, "Read Dangerously," suggests, the journal brings fearless writing to risk-taking readers. Edited by Bard professor and novelist Bradford Morrow, winner of PEN America's prestigious Nora Magid Award for excellence in editing a literary journal, *Conjunctions* appears in print biannually. The spring 2021 issue, *Conjunctions:76, Fortieth Anniversary Issue*, celebrates the four decades that the journal has published the work of nearly two thousand writers, some at the beginnings of their careers, some avowed masters. The issue includes works by Rick Moody, Ben Okri, Karen Russell, Samuel R. Delany, Julia Alvarez, Richard Powers, Can Xue, Jayne Anne Phillips, and Peter Orner, among others. In June, *Conjunctions* and Oblong Books in Rhinebeck, New York, presented an evening of readings in celebration of the 40th anniversary. The fall 2020 issue, *Conjunctions:75, Dispatches from Solitude*, gathered fiction, poetry, essays, and genre-bending work from writers who, despite the deficits of quarantine, self-isolation, and distancing, are bonded by a shared embrace of the written word and its powers of expression. In February, *Conjunctions* and the Elliott Bay Book Company presented a livestream event, moderated by Morrow and featuring readings and performances by contributors to *Conjunctions:75*, including Sandra Cisneros, Brandon Hobson, Nathaniel Mackey, and Barbara Tran.

Conjunctions publishes an award-winning weekly online magazine of new writing at conjunctions.com. Recent featured authors include Shane McCrae, Joanna Scott, and Jenny Xie. The website also houses an online multimedia vault of exclusive recordings of readings. The journal has a robust online following, with social communities at Twitter and Facebook. E-books of selected past issues are available from online retailers.

FINANCES

Financial Aid

Through the administration of its financial aid program, Bard College seeks to assist students and families whose personal resources do not allow for total payment of the costs of attending a small private college. The College is committed to helping as many qualified candidates as its funds allow; in recent years, more than three-quarters of all students have received financial aid.

Financial aid is awarded on the basis of need, academic achievement, and promise. Financial need is determined annually by the U.S. Department of Education, the College Scholarship Service of the College Board (CSS), and Bard College. In order to qualify for financial assistance, students must submit the appropriate forms annually. Forms and other materials are available in the fall of each year. It is important to meet the deadlines.

The Bard Admission Committee evaluates applications for admission, for the most part without regard to financial need. International students may be eligible, based on need, for Bard scholarships. Awards are made without reference to ethnic or national origin, sex, age, marital status, or handicap. Types of available financial aid are summarized below. More detailed information can be obtained from the Office of Financial Aid or on the Bard College website at bard.edu/financialaid.

Application for Financial Aid

The standard forms—the Free Application for Federal Student Aid (FAFSA) and the Financial Aid PROFILE—are available online. Students complete the FAFSA (Bard's code number is 002671) and submit it to the federal processor as soon after October 1 as possible, and no later than early February. This can be done online at studentaid.gov/h/apply-for-aid/fafsa. (For returning students the deadline is March 31.)

Students may submit the Financial Aid PROFILE (Bard's code number is 2037) to the College Scholarship Service beginning in mid-fall. This can be done online at cssprofile.collegeboard.org. Students should complete the Financial Aid PROFILE no later than early February. Students forward any supplemental forms to Bard College as instructed.

By filing the FAFSA, students are applying for federal and state aid, and by filing the Financial Aid PROFILE, students are applying for Bard College sources of financial aid. Students should check with their high school guidance office for information about state-sponsored scholarship, grant, or loan programs.

International students seeking aid must submit the International Student Financial Aid Application. The form may be downloaded from the Bard College website at bard.edu/financialaid/international.

All family income figures reported on the FAFSA and Financial Aid PROFILE may be verified. Families reporting taxable income should update the income information provided on the FAFSA using the IRS Data Retrieval Tool. Families reporting nontaxable income must obtain documentation from the supporting agency, outlining the amounts received for the year. All documents of this nature should be forwarded to the Office of Financial Aid at Bard.

Families need to consider their ability to cover educational expenses for the full four years that the student attends Bard College. If the family finds that they have income and assets to cover only a portion of that time, they should apply for aid for the student's first year of attendance. Consideration for aid for families not receiving it initially is on a case-by-case basis and depends on available funding in subsequent years. A committee that meets in June, August, and December of each year reviews these later applications.

Students applying as "independents" (that is, emancipated from parental support) must submit, in addition to the previously mentioned forms, information about the specific conditions of emancipation. The College applies strict criteria for the status of emancipation.

Financial aid application materials should be submitted by February 1 for fall and spring attendance and by December 1 for spring attendance only. Early admission program applicants should have their forms submitted by December 1. Students who apply by the deadline receive first consideration for awards. Late applications are considered in order of receipt until assistance funds are committed. Students who miss the deadline are advised to submit their application materials as soon as possible.

Determining Eligibility for Financial Aid: In order to remain eligible to receive funds through federal, state, and institutional aid programs, a student must maintain good academic standing and progress. Such standing and progress are defined and reviewed by the College's Executive Committee.

Typically, awards are based on full-time enrollment, defined as a course load of a minimum of 12 credits per semester. If enrollment is less than full-time, financial aid awards are ordinarily prorated. New York State requires full-time enrollment each semester for Tuition Assistance Program (TAP) eligibility. Federal Direct Loan eligibility requires at least half-time enrollment (a minimum of 6 credits per semester). In general, Bard allows only those seniors who can attend part-time and still complete their degree requirements in four years (five years for Conservatory students) to attend less than full-time.

Determining Financial Need: The student's financial need is the difference between the student budget (normal educational costs) and the assessed ability of the parents and student to meet those costs. Normal educational costs for all students include tuition, fees, room and board, books and supplies, and other personal and travel expenses.

A student and family together are regarded as the primary source of financial support and are expected to make every effort within reason to meet the expense of college. (The resources of a remarried parent's spouse are assumed to be available to support the student.) Assistance from Bard is considered a supplement to the family's contribution. The expected family

contribution is determined by the College using data provided to the U.S. Department of Education, College Scholarship Service, and Bard. All of an applicant's forms are analyzed by standard procedures.

Financial Aid Sources

Generally speaking, there are three forms of financial assistance for students: grants, loans, and work-study funds. The forms of assistance, divided below into funds administered by external agencies and funds administered by Bard, are provided through federal, state, institutional (Bard), and, in some cases, local community agencies. Such awards, occurring singly or in combination, are referred to as a student's financial aid "package." The Office of Financial Aid begins deliberation on "packaging" for new candidates in February. (Early admission applicants who have their forms submitted on time may be considered for aid beginning in December.) Students are notified of their package through an online Bard portal, assuming an admission decision has been made and Bard has received all the necessary financial aid application materials. Packaging of returning students' applications is completed in early May.

Agency-Administered Funds

Federal Parent Loan for Undergraduate Students (PLUS): PLUS loans enable parents with good credit histories to borrow from the U.S. Department of Education the cost of education, minus any financial aid per year, for each child who is enrolled at least half-time and is a dependent student. PLUS borrowers do not have to show need, but like all borrowers, they may have to undergo a credit analysis. They must begin repaying both principal and interest within 60 days after the last loan disbursement for that academic year.

Federal Direct Loan Program: The U.S. Department of Education sponsors a loan program that enables students to borrow money for their education. Subsidized Federal Direct Loans require proof of financial need; unsubsidized Federal Direct Loans do not. A student may borrow up to \$5,500 (\$3,500 subsidized, \$2,000 unsubsidized) as a first-year student; \$6,500 (\$4,500 subsidized, \$2,000 unsubsidized) as a second-year student; and \$7,500 (\$5,500 subsidized, \$2,000 unsubsidized) as a third- and fourth-year student. The student's obligation to repay the loan begins six months after he or she ceases to attend college or graduate school on at least a half-time basis. While the student is in school, the federal government pays the interest on subsidized loans; the student, not the government, pays the interest on unsubsidized loans.

Supplemental Unsubsidized Direct Loan: An independent undergraduate student may borrow a supplemental amount as an unsubsidized loan in addition to an individual subsidized or unsubsidized basic Federal Direct Loan as described above. First- and second-year independent undergraduates may borrow up to \$4,000 per year. After two years of study, an independent student may borrow up to \$5,000 per year. In exceptional circumstances, the financial aid administrator may be able to authorize a supplemental loan for a dependent undergraduate.

Notes on PLUS loans and Federal Direct Loans: Processing of a loan by the Office of Financial Aid requires several weeks before the funds can be credited to a student's account. Loans are disbursed in two equal payments: the first at the beginning of the academic period for which the loan is intended and the second midway through the academic period. In a standard two-semester program, a disbursement is made each semester.

A loan may include an allowance for expenses in addition to program fees. The balance in the student's account after the amount due has been paid is refunded directly to the student within 14 days of the date on which the balance was created (or the first day of classes of a payment period, whichever is later). Students should not expect to receive this refund before the end of the 14-day processing period; handwritten checks are not issued. A student who chooses to leave excess funds in the account as a credit toward a future term's fees must send written notice of this choice to the Office of Student Accounts.

Federal Pell Grant: Pell Grants are nonrepayable awards given annually, depending upon a family's income and assets. Students apply directly for Pell Grants by completing the FAFSA. For the 2021-22 award year, the maximum grant is \$6,495.

Veterans Affairs Educational Benefits: Dependents of veterans may be eligible for the Survivors' and Dependents' Educational Assistance Program. Students should contact the Veterans Affairs Office in their area for details.

New York State Tuition Assistance Program (TAP): Nonrepayable grant assistance is available to New York State residents attending New York State schools. Awards are computed by the New York State Higher Education Services Corporation (NYSHESC) based on the net New York State taxable income and the number of full-time college students in the family. The awards range from \$500 to \$5,665. Additional information is available from secondary school guidance counselors and from NYSHESC at hesc.ny.gov.

State Programs outside of New York State: Other states sponsor grant and loan programs. For specific information on programs in their home state, students should contact their school guidance office.

Bard-Administered Funds

In cooperation with the U.S. Department of Education, Bard College administers the following federal programs.

Federal Supplemental Educational Opportunity Grant: Students with an exceptional degree of financial need can receive nonrepayable grants ranging from \$100 to \$4,000 per year. (The average annual award at Bard is \$1,000.) These funds are limited and are typically awarded to students who are also eligible for the Federal Pell Grant Program.

Federal Work-Study Program: This program offers students the opportunity to work at an approved job on or off campus. Awards vary, depending on the student's financial need, availability of funds, and employment opportunities. (The typical allocation at Bard is \$1,800.)

An award is not a guarantee of the amount indicated; it is an indication of the student's eligibility to work at an approved job. Students are paid, in accordance with the number of hours worked, on a twice-monthly payroll. Earnings from employment are used primarily to cover the cost of books and personal expenses; they may not be used as a credit against tuition and fee charges.

State Assistance Programs

Arthur O. Eve Higher Education Opportunity Program (HEOP): Bard accepts a limited number of New York State resident students from groups that are historically economically disadvantaged, through its Higher Education Opportunity Program. One objective of HEOP is to assist students who, by reason of inadequate early educational preparation, do not compete with the average Bard applicant in high school grades, class rank, and College Board scores but do possess the ability and motivation for successful study at Bard. For further information, write to the Office of Equity and Inclusion, email beop@bard.edu, or visit the website at bard.edu/dei/programs.

Bard College Assistance Programs

Bard Opportunity Program (BOP) Scholarship: In 2008 Bard expanded its commitment to access, equity, and inclusion in higher education through the creation of the Bard Opportunity Program Scholarship. BOP scholars have reached a high level of achievement in academics or leadership and demonstrate the potential for success in a competitive academic environment. They often exhibit a nontraditional profile and do not possess the financial means to afford a college such as Bard. They are provided with the academic and financial support necessary for success at Bard, including an optional summer program before their first year, workshops, tutoring, career development, internships, and alumni/ae networks.

Bard Scholarships: Nonrepayable grants are awarded on the basis of financial need and academic achievement and promise. Bard scholarships range from \$5,000 to \$60,000 annually for full-time enrollment and are made possible by various philanthropic sources. Subject to the wishes of the benefactors, the recipient may be advised of the source of the scholarship. Named scholarships are listed in a separate chapter of this catalogue. Students who are awarded a Bard scholarship upon entry into the College should note that renewal of that scholarship amount for the next three successive years is contingent upon several factors, including:

1. maintaining satisfactory academic standing, as determined by the College's Executive Committee, unless there is a specific grade average required for a particular scholarship;
2. submitting the FAFSA and Financial Aid PROFILE each year;
3. demonstrating financial need for the scholarship each year by the methods and procedures described above;
4. actually incurring the charges for which the award is applicable, that is, tuition, fees, and room and board.

Bennett College Endowment Fund: Following the 1977 closing of Bennett College, a small liberal arts college for women in New York State, a court decision ruled that half of Bennett's remaining assets would become the property of Bard College. This fund is established in perpetuity and used according to its original intention, that is, for student scholarships and faculty endowment.

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

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

Distinguished Scientist Scholars (DSS) Program: Each year, up to full-tuition scholarships for four continuous years of study are available for academically outstanding high school seniors who are committed to majoring in biology, chemistry/biochemistry, physics, computer science, or mathematics in their undergraduate studies. Scholarship recipients are also eligible for a stipend for summer research projects following the sophomore and junior years. Renewal of a DSS scholarship is contingent upon the student's maintaining a 3.3 grade point average and continuing to major in one of the above-named programs.

Distinguished Scientist Scholars Program for Continuing Undergraduates: Returning students may be considered for a scholarship—typically, \$3,000 to \$5,000 per year—that will supplement the aid they already receive. Applications for this program are considered directly by the Division of Science, Mathematics, and Computing; to be considered, contact the division. The names of the applicants selected will be forwarded to the Office of Financial Aid for the scholarship award. (Students who were previously awarded the DSS Scholarship as new students are not eligible for this program.)

Early College Opportunity (ECO) Scholarships: This program assists Bard Early College preferred transfer applicants who demonstrate significant financial need and intellectual engagement. Scholarships provide funding up to full tuition.

Foreign Language Intensive / Immersion Programs: Bard's foreign language intensive/immersion programs include study in the country of the target language. The College provides limited financial assistance to eligible students in intensive or immersion programs to help with the additional expenses of study abroad. To be eligible for this assistance, a student must:

1. enroll in and successfully complete an intensive or immersion language program during the semester and participate in the study abroad program during intersession or summer;
2. file for financial aid and demonstrate financial need as determined by federal government and Bard College guidelines;
3. receive a financial clearance from the Office of Student Accounts.

Students who have received awards for the regular academic year are not automatically eligible for this assistance. The amount of the award depends on a systematic assessment of the family's financial strength; the maximum award does not exceed 60 percent of program costs. Students who are considering an intensive or immersion program should weigh carefully the additional expense of study abroad, and those who need financial aid for such study should consult with the Office of Financial Aid.

Hyde Park Scholarship for UK Citizens Applying from the UK: The Hyde Park Scholarship recognizes the historical roots of the liberal arts education at Oxford and Cambridge and the educational philosophy practiced at Bard College. The scholarship recognizes students who have demonstrated superior academic performance during their secondary school career and who are citizens and residents of the United Kingdom. Students who have taken a rigorous program of study during their secondary school career, including their final year, and who write an outstanding college essay will be considered for this scholarship. Admitted students receive a scholarship of \$6,000 (\$1,500 per year for all four years) and any additional need-based financial aid support that pertains to Bard applicants in general. Transfer students are also eligible for the Hyde Park Scholarship. If awarded, a student must maintain a grade point average of 3.3 or higher while earning at least 32 credits per year.

Levy Economics Institute Scholarships: Up to full-tuition scholarships are awarded each year to academically outstanding high school seniors who are committed to majoring in economics. Renewal of the scholarship is contingent upon the student's maintaining a 3.3 or higher grade point average.

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

New Generations Scholarships: In order to make a liberal arts education available to recent immigrants, Bard College offers need-based scholarships each year to students who demonstrate intellectual curiosity and a commitment to academic excellence and whose parents were born abroad. Students born abroad and those born in the United States to immigrant parents will automatically be considered by the Office of Admission for this scholarship.

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

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

Trustee Leader Scholar (TLS) Program: Students who exhibit a strong commitment to academic rigor and community service may be designated Trustee Leader Scholars. They receive stipends for their participation in the program. In order to continue in the TLS Program, a student must remain in good academic standing and participate in TLS activities, including leadership training seminars, civic engagement projects, and evaluation sessions. Working closely with the program director, students develop leadership abilities by designing and implementing on- and off-campus projects, for which a stipend is provided. The stipend is disbursed to the student in weekly installments, upon approval of the TLS director.

Renewal of Scholarship after an Absence from the College

All the scholarships and grants listed above are awarded for four continuous years of study at Bard College or until requirements are completed for the student's first degree, whichever comes first. The funds cannot be applied toward payment of tuition and fees for programs at other institutions in the United States or abroad.

If a scholarship recipient takes an official leave of absence for a semester or a year and maintains appropriate academic standing, the scholarship will be reinstated upon the student's return to Bard, within the limits established above and within the stipulations of the specific scholarship program. If a scholarship recipient transfers or withdraws from Bard, the scholarship award will not be reinstated should the student decide to rematriculate. In such cases the student may apply for financial aid through the regular process.

Fees, Payment, and Refunds

Fees and Expenses

Comprehensive Fee: The annual comprehensive fee (for fall and spring semesters) includes the items listed in the following table. Fees in addition to the comprehensive fee are given in the next section.

| | First-Year Students | Transfer/Returning Resident Students | Transfer/Returning Off-Campus Students |
|---|------------------------|--|--|
| Tuition ^a | \$57,498 | \$57,498 | \$57,498 |
| Room and board ^b | 16,760 | 16,760 | 0 |
| Campus facilities fee | 0 | 0 | 352 |
| Campus health services fee ^c | 470 | 470 | 470 |
| | | | |
| Total annual comprehensive fee | \$74,728 | \$74,728 | \$58,320 |

^a The \$57,498 tuition covers a full-time course load of up to 20 credits. There is an additional charge of \$1,797 for each credit over 20. A tuition insurance refund plan is available through Bard at an additional cost of \$784, which is applied in the fall semester. Students who elect to waive the tuition insurance must submit a waiver form online.

^b All resident students are required to take the meal plan. All students attending the Language and Thinking and Citizen Science Programs are required to take the meal plan. An additional meal charge of \$1056 is applied for meals taken during the August Language and Thinking Program, and an additional meal charge of \$704 is applied for meals taken during the January Citizen Science Program. Reserved campus housing cannot be canceled without prior approval from the College. Students who have reserved campus housing and move off campus are still responsible for the full housing charge.

^c The campus health services fee, which provides access to the health and counseling center, is required for all enrolled students. All enrolled students are required to have health insurance coverage. A 12-month health insurance plan is available through Bard at an additional cost of \$3,042, which is applied in the fall semester. Students who elect to have alternate private plans must submit proof of coverage that, upon review, is equivalent to the plan offered through Bard. Information regarding health insurance is available at the Student Health Service office.

Additional Fees: In addition to the annual comprehensive fee listed above, every first-year and transfer student is required to pay the nonrefundable enrollment deposit that is applied toward the semester of attendance. In addition to the enrollment deposit, each student is also required to pay a \$225 security deposit. Provided there are no outstanding charges, the security deposit will be refunded at the completion of a student's course of study at the College. Fall transfer students will be charged an additional charge of \$720, for meals taken during the two-week transfer orientation workshop for the fall semester, and spring transfer students will be charged an additional charge of \$660, for meals taken during the two-week transfer orientation workshop for the spring semester.

First-time students who are eligible to live off campus and are required to attend the August Language and Thinking and January Citizen Science Programs will be required to live on campus during these programs, and will have to pay an additional meal charge of \$1056 for the August Language and Thinking Program and \$704 for the Citizen Science Program, and a

housing charge of \$300 for each program. Begin in Berlin students returning to the Annandale campus will be charged an additional \$100 Transfer Orientation fee upon their return.

Students enrolled in certain academic programs may be charged an additional fee for special facilities. The fees for such programs include a \$200 darkroom or digital imaging fee and a \$100 studio arts fee, per semester. These fees are not refundable for courses dropped after the semester's drop/add period.

Every graduating senior is charged a \$50 Commencement expense fee.

The Music Program offers private instruction in vocal and instrumental performance for a fee of \$250 per course. The program secretary can provide details.

Part-Time Students in Absentia: Students living outside the immediate area who register for 8 credits (two courses) or fewer are excused from all charges except the part-time status fee of \$300 per semester and the tuition fee of \$1,797 per credit. Applications for this status must be approved by the Executive Committee.

Part-Time Students: Part-time resident or nonresident students who register for 9 credits or fewer will be charged the tuition fee of \$1,797 per credit and will be expected to pay the same room and board, campus facilities, and health service fees as full-time resident and nonresident students. Students must submit an Approved Part-Time Study Form each semester to the Office of Student Accounts and the Registrar's Office prior to the drop/add period so that the student's account can be billed appropriately for the semester.

Academic Leave: Students who have been approved to take an academic leave of absence to study at another institution pay a \$750 fee per semester.

Course Audits: Registered students may audit a maximum of 4 credits per semester at no charge. A fee of \$300 is charged for each additional credit audited. Nonmatriculated students who are approved to audit a course or courses at Bard will be charged a fee of \$300 for each credit audited. Matriculated students who are on an approved leave and are approved to audit a course or courses at Bard will be charged a fee of \$300 for each credit audited. These fees are nonrefundable for courses dropped after the semester's drop/add period.

Independent Study: A special registration fee of \$515 per credit is charged for each independent study project undertaken for credit during the January intersession or the summer. Only one independent study project is allowed for each session. The fee is payable when the student registers for an independent study project. The registrar will record academic credit for January intersession or summer projects only upon receipt of financial clearance from the Office of Student Accounts. No special registration fee is required when an independent study project is taken for credit during an academic semester.

Internships: A special registration fee of \$259 per half of a credit is charged for each internship undertaken for credit during the January intersession or the summer. Registered students may register for a maximum of 4 credits per session. The fee is payable when the student registers for an internship. The registrar will record academic credit for internships

undertaken during the January intersession or summer session only upon receipt of financial clearance from the Office of Student Accounts. No special registration fee is required when an internship is taken for credit during an academic semester.

Billing and Payment

Billing: Account statements are available online approximately 20 days before each scheduled payment date and cover tuition and fees for the semester. Miscellaneous charges (for infirmary charges, fines, graduation fee, and the like) also appear on the statements. Financial aid credits reflect information that has been received and processed as of the date of the statement. All balances are due by the date shown on the statement. Payments must be received by that date to avoid late charges assessed on overdue balances. If accounts are not paid as due, the College reserves the right to require that payment be made by bank cashier's check, credit card, money order, or wire transfer.

Academic and financial holds are placed on accounts not paid as due. These holds prevent release of transcripts and registration confirmation and changes.

Students and parents or guardians are responsible for keeping the Office of Student Accounts informed of their correct address, in writing.

All students entering Bard College are required under federal truth-in-lending legislation to sign the Disclosure Agreement, which includes the disclosure statement for overdue account balances.

The account of any student owing a balance after leaving Bard will be turned over to a collection agency. In such cases a 33.33 percent collection fee and attorney's fees will be added to the balance. Once in collection, an account cannot be recalled nor can the collection or attorney's fees be waived.

Registered students may deposit funds to be used at the bookstore and for dining and printing services. Funds are accessed with the student identification card. Monies deposited in these accounts must be used toward purchases and cannot be refunded or transferred.

Payment: Payments are due by June 18 and July 20 for the fall semester, and by November 19 and December 20 for the spring semester. The nonrefundable enrollment deposit that an admitted student pays in May or January will be credited toward the fall or spring semester costs depending upon the semester of enrollment. If the admitted student pays the nonrefundable deposit and then decides not to attend for that term, the student is not eligible for a refund of this deposit.

For first-year students participating in the Language and Thinking Program, the security deposit is prorated over the first two payments. For fall transfer students, the transfer orientation meal plan and security deposit are prorated over the first two payments. All students attending the Language and Thinking and Citizen Science Programs must live on campus and take the meal plan during these programs. Payment for these fees are due with

the June and July installments for the fall semester, and with the November and December installments for the spring semester.

The College offers the Bard Budget Plan, an alternative payment system that allows student accounts to be paid in 10 installments. The terms and provisions of the budget plan and an application form may be found on the Bard website or obtained from the Office of Student Accounts.

Reserved campus housing cannot be canceled without prior approval from the College. If a resident student returns for classes but moves off campus after the financial clearance date scheduled at the start of each semester, the student is responsible for the full room charge. A resident student's choice of room is contingent upon the timely payment of fees. Late payment may result in reassignment or loss of room.

All resident students are required to take the meal plan.

Bard College policy prohibits the use of any current-year financial aid for payment of past-due balances from previous years.

Unpaid balances are subject to a finance charge of 1 percent per month (12 percent per annum) with a minimum finance charge of \$1 per month. In addition, accounts more than 15 days past due are subject to a late fee of \$25. A student with outstanding indebtedness to the College may not register or reregister, receive a transcript of record, have academic credits certified, be granted a leave of absence, or have a degree certified.

Tuition Prepayment Plan: Bard College offers a four-year tuition prepayment plan to incoming first-year students who do not receive financial aid toward tuition costs. The cost of tuition for each year of the student's four-year tenure is stabilized at the first-year amount. For those electing this option, payment of \$229,992 (4 x the 2021-22 tuition of \$57,498) is due by June 18. If a student withdraws from the College before completing four years of study, the excess credit balance is refundable. The prepayment plan applies to tuition only; room, board, and fees are payable as due. Additional information is available at the Office of Student Accounts.

Returned Checks: A check that is not honored upon presentation will be charged back to a student's account with a fine of \$35. If the College receives several returned checks from an individual, it reserves the right to no longer accept personal checks, and will require payments by bank cashier's check, credit card, money order, or wire transfer. If a check used to provide financial clearance is returned, room reservation, course selection, and registration will be canceled, and the account will be assessed a \$100 late-enrollment fee in addition to the returned check fine.

Enrollment Verification

Students are required to verify their enrollment for each semester at the financial clearance session scheduled prior to the start of the semester. Those who do not will have enrollment holds placed on their accounts and will be required to pay a \$200 late fee before their

enrollment for that semester is validated. Students who anticipate arriving after the financial clearance date must contact the Office of Student Accounts in advance of that date. Identification cards must be validated in order to be used at all campus facilities, including the library, gymnasium, computer center, and dining commons, and to pick up campus keys.

Students who plan to take an academic leave of absence must submit an application to the Dean of Studies Office. Students who plan to take a personal leave of absence, or withdraw, or are placed on a mandatory or conditional leave of absence during or at the end of a semester are required to file a "Leave" form with the Dean of Student Affairs Office on or before the last date of attendance. A student who registers for an upcoming semester and then decides to take a leave must notify the Office of Student Accounts and the Dean of Student Affairs in writing at least one week prior to the scheduled financial clearance date of that term in order to be eligible for a refund.

Financial Clearance

Students' accounts must be current with respect to payments and financial aid matters before financial clearance is issued for enrollment validation and for participation in room draw, online course selection, and registration. The financial clearance dates are noted on statements and in correspondence sent to parents or guardians and to students prior to these scheduled events. Accounts not cleared prior to these dates are subject to financial holds that prevent participation in the events. A \$100 fee must be paid before such holds are removed. Parents and students are encouraged to call the Office of Student Accounts in advance of these dates to verify the financial clearance status of the account, in order to avoid unexpected complications.

Refunds after Registration

Students who change their enrollment status from full-time (10 credits or more) to part-time (9 credits or fewer) while the drop/add period is in effect during the first two weeks of the semester may receive a refund of tuition charges, provided an approved Part-Time Study Form is submitted by the student to the Office of Student Accounts and the Registrar's Office prior to the designated end date of the drop/add period. No refunds are made if Student Accounts has not been officially notified in writing prior to the drop/add deadline.

No refund of fees will be made if a student withdraws or takes a leave of absence from the College at any time after registration except as herein specified. In all situations, the student must submit a complete application for leave or withdrawal to the dean of students and the bursar. The date of final processing of the application for leave or withdrawal will determine if a refund will be given and the amount.

If the withdrawal or leave of absence is official before the first day of expected arrival and before classes begin for the semester in question, a full refund of all charges is given. For students enrolled in the Language and Thinking (L&T) Program or the Transfer Orientation Workshop Program, the first day of these programs is established as the first day of fall

semester classes. The tuition refund schedule for students enrolled in L&T or the Transfer Orientation Workshop is as follows: if withdrawal or leave of absence occurs at any time during the program, 80 percent of the tuition is refunded; within two weeks following the program, 30 percent is refunded. No tuition is refunded if withdrawal occurs more than two weeks after the program. Satisfactory completion of the Language and Thinking Program and Transfer Orientation Workshop is required. A student who fails to meet this requirement will be asked to take a one-year academic leave.

For students enrolled in Citizen Science or the Transfer Orientation Workshop Program, the first day of the program is established as the first day of spring semester classes. The tuition refund schedule for students enrolled in Citizen Science or the Transfer Orientation Workshop is as follows: if withdrawal or leave of absence occurs at any time during the program, 80 percent of the tuition is refunded; within two weeks following the program, 30 percent is refunded. No tuition is refunded if withdrawal occurs more than two weeks after the program.

If the official withdrawal or leave occurs on or after the first day of classes, only tuition and board (prorated) are refunded; no refund for room or required fees is allowed. Board refunds are made on a per-week basis, but no board refunds are given if the student withdraws during the last six weeks of a semester. The schedule of tuition refund is as follows: if the withdrawal occurs within the first week of classes, 80 percent of the tuition is refunded; within two weeks, 60 percent of the tuition; within four weeks, 30 percent of the tuition. No tuition is refunded for withdrawal after four weeks. The official date of withdrawal is the date on which the Office of Student Accounts receives written notification of withdrawal from the Dean of Student Affairs Office.

If a student takes a leave or withdraws after the fall semester and before the spring semester without giving the College timely notification, a spring semester room fee in the amount of 25 percent of the room charge will be levied. If a resident student returns for the spring semester but moves off campus without the College's prior approval, the student is responsible for the full room charge for the spring semester.

Refund calculations for students on the Bard Budget Plan who withdraw are the same as for students not on the plan. Students on the plan who withdraw are still liable for any payments due after the date of withdrawal. They have the same financial obligations as students not on the plan and therefore are responsible for the full amount due, whatever the date of withdrawal.

Adjustments in financial aid awards for students who withdraw are determined according to the following procedures. Any institutional grant or scholarship is reduced according to the schedule given above for tuition refund. Adjustments in federal aid are made on the basis of a formula prescribed by federal regulations. Details of the federal regulations may be obtained from the Office of Financial Aid. Students considering withdrawal should confer with the Office of Student Accounts and the Office of Financial Aid concerning any anticipated refund and adjustments in financial aid.

No refund is made in cases of suspension or expulsion, except in instances where a student is eligible for a pro rata refund as determined by the federal government.

SCHOLARSHIPS, AWARDS, AND PRIZES

Scholarships

Scholarships are given to continuing Bard students. All undergraduate scholarships are given only to students who are eligible for financial aid.

George I. Alden Scholarship: An endowed scholarship providing annual support to deserving students

Alumni/ae Scholarship: A scholarship, established by Bard College alumni/ae reunion classes in 1950, awarded to one or more students for excellence in scholarship and citizenship

Amicus Foundation Scholarship: An endowed scholarship awarded annually to a qualified and deserving student in the field of economics

Lee B. Anderson Memorial Fellowship: Awarded annually to outstanding students with interests in 18th- and 19th-century American or European decorative arts

Hannah Arendt Scholarship: A scholarship, in memory of Hannah Arendt, awarded annually for study at Bard to a worthy and qualified first-, second-, or third-year student

Artine Artinian Scholarship: A scholarship established by Artine Artinian, late professor emeritus of French, and given annually to talented and deserving students

Association of Episcopal Colleges' Charitable Service Scholarship: Established in the 1980s through the Episcopal Church's Venture in Mission, this program supports students at Episcopal colleges who are engaged in volunteer service in their campus community and beyond.

Milton and Sally Avery Scholarships: Awarded to qualified and deserving students in the undergraduate and graduate programs in the arts

Bettina Baruch Foundation Scholarship: Awarded to an outstanding student in the Bard College Conservatory of Music

BBL Construction Services Scholarship: A scholarship established through the generosity of the firm of BBL Construction Services and given annually to a deserving student of superior academic achievement

Andrew Jay Bernstein '68 Memorial Scholarship: A scholarship in memory of Andrew Jay Bernstein '68, awarded annually to psychology majors who demonstrate a deep commitment to the field of psychology

Helen Walter Bernstein '48 Scholarships: Scholarships established by Helen '48 and Robert Bernstein to enable two students from countries outside the United States to study at Bard, with preference given to deserving students with an interest in the performing or fine arts, or literature

Sybil Brenner Bernstein Endowed Scholarship: Given annually to a deserving Bard Graduate Center MA student who demonstrates exceptional talent for and love of the decorative arts

Heinz and Elizabeth Bertelsmann Scholarship: A scholarship awarded annually to a qualified and deserving student with a serious interest in either politics or environmental studies

Bitó Scholarship: Awarded to students from Hungary in the Bard College Conservatory of Music

Heinrich Bluecher Scholarship: A scholarship in memory of Heinrich Bluecher, awarded annually for study at Bard to a worthy and qualified first-, second-, or third-year student

Borodin Scholarship in Music and Science:

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

John W. Boylan Scholarship in Medicine and

Science: A scholarship given to a premedicine or science major who maintains an interest in literature or music

Joe Brainard Writing Fellowship: Established in honor of the writer and artist Joe Brainard to fund writing students in the Milton Avery Graduate School of the Arts

Kenneth Bush '36 Memorial Scholarship in

Mathematics: A scholarship given annually in memory of distinguished mathematician Kenneth A. Bush '36 to a junior who has demonstrated excellence in mathematics

John Cage Trust Scholarship: Awarded to an outstanding student of percussion in the Bard College Conservatory of Music

Harry J. Carman Scholarship: A scholarship established in memory of Dr. Harry J. Carman and awarded for general academic excellence

Bonnie Cashin Endowed Fellowship: Established by the estate of Bonnie Cashin to honor the life and career of the influential fashion designer, this travel fellowship is awarded to Bard Graduate Center students of high promise for the purpose of travel and study abroad in the area of clothing design, textiles, and fashion history.

Class of '65 Scholarship: A scholarship established by the Class of 1965 on the occasion of its 35th reunion, awarded annually to a student who embodies their spirit of leadership and intellectual curiosity

Class of 1968 Scholarship: A scholarship established by the Class of 1968 upon the occasion of its 25th reunion and awarded to a student who, in the judgment of the faculty and the dean of the college, best exemplifies the spirit of social activism and community service that distinguished the Class of 1968 during its years at Bard

Class of 2010 Scholarship: A scholarship in memory of James Kirk Bernard '10, Anna Finkelstein '10, and Warren Hutcheson '10, awarded annually to a rising senior who shows a commitment to the social and academic community

Judith L. Cohen and Lawrence R. Klein

Scholarship: A scholarship in honor of Judith L. Cohen and Lawrence R. Klein given to a deserving student in the Milton Avery Graduate School of the Arts, with preference given to a sculpture student who demonstrates significant talent

Cowles Fellowship: Awarded annually to an outstanding MA student at the Bard Graduate Center

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

Davis United World College Scholars: A scholarship established by Shelby M. C. Davis to support graduates of the Davis United World College international schools who demonstrate academic excellence

Muriel DeGré Scholarship: A scholarship given annually by family and friends in memory of Muriel DeGré, wife of Gerard DeGré, professor of sociology at Bard College from 1946 to 1968, and awarded to a deserving Upper College woman who exemplifies both scholarship and service to the community

Elaine de Kooning Memorial Scholarship: A graduate scholarship given annually in memory of Elaine de Kooning to deserving female students who show promise in painting, to enable them to study at the Milton Avery Graduate School of the Arts. Created by her family, friends, and former students to perpetuate the memory of a great teacher and an inspiring role model.

Berta and Harold J. Drescher Scholarship: A scholarship established to honor David E. Schwab II '52, chair emeritus of the Board of Trustees, and awarded to a deserving student of high moral and intellectual stature

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

Ralph Ellison Scholarship: A scholarship given annually, without regard to racial, ethnic, or other personal background or characteristics, to a deserving student or students who, in the judgment of the faculty and administration, have contributed significantly to the Bard College community's understanding of difference and its efforts to end discrimination

Emerging Artists Scholarship: Established to support talented and deserving incoming students to the MFA program

Fred L. Emerson Foundation Scholarship: An endowed scholarship providing annual support to qualified and deserving students

Nesuhi Ertegun Scholarships in Music: Scholarships established in memory of Nesuhi Ertegun, who made a great contribution to American music and to jazz in particular, and awarded annually to qualified and deserving students with a serious interest in music, especially jazz and Black American music

Elsie and Otto '27 Faerber Scholarship: A scholarship awarded in the name of Otto Faerber '27, upon the nomination of the dean of students, to an individual with determination, a passion for exploration, and a willingness to perform community public service

Film/Video Diversity Fellowship: A fellowship established by an anonymous donor to benefit talented and deserving students of diversity who are studying film/video in the Milton Avery Graduate School of the Arts

Film/Video Fellowship: A fellowship established by an anonymous donor to benefit talented and deserving students who are studying film/video in the Milton Avery Graduate School of the Arts

Finisdore Family Scholarship: A scholarship established by Marcia Finisdore, mother of Elizabeth Ann Finisdore Rejonis '89, to provide financial assistance to talented and deserving students

Louisa E. Fish '59 Bronx Scholarship: Awarded with preference to "a girl from the Bronx," as she was. Louisa graduated from Bronx High School of Science and Bard College with the help of scholarships, and was a pioneer in the field of market research for more than three decades.

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

Luis Garcia-Renart Scholarship: Awarded to outstanding students in the Bard College Conservatory of Music actively involved in the Bard community

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

Eric Warren Goldman '98 Scholarship: Awarded annually to qualified and deserving students in the undergraduate program at Bard, preferably in economics or another field of social studies

Philip H. Gordon Family Moral Leadership Scholarship: A scholarship awarded annually to students who have demonstrated moral leadership by actively opposing prejudice, discrimination, and violence

Richard D. and Nancy M. Griffiths Scholarship: A scholarship established by longtime Director of Buildings and Grounds Dick Griffiths and his wife, Nancy, for a talented and deserving student who has shown a deep appreciation for the Bard campus and an interest in environmental matters

Professor Jacob Grossberg Studio Arts

Scholarship: In memory of Professor Jacob Grossberg, established by his wife, Diane Sisson Baldwin '66, and given to a deserving and promising student who has moderated into the Studio Arts Program

Joseph J. Hartog Scholarship for Independent Study in Europe:

A scholarship awarded to a student in the Milton Avery Graduate School of the Arts who has demonstrated significant talent, to enable independent study in Europe and a continuing dialogue with a European artist in his or her field

William Randolph Hearst Endowed Scholarship:

An endowed scholarship awarded to qualified students of the College

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

Walter B. James Fund / New York Community Trust Scholarship:

Given annually to qualified and deserving students

Clinton R. '38 and Harriette M. Jones Scholarship:

A scholarship awarded annually to a qualified and deserving student of the College

Stephen and Belinda Kaye Scholarship: Awarded to an outstanding piano student in the Bard College Conservatory of Music

Paul J. Kellner Scholarships: Five scholarships awarded to students to attend Bard under the Excellence and Equal Cost (EEC) scholarship program

Stanley Landsman Fellowship: The Stanley Landsman Fund, established by the family and friends of Stanley Landsman, provides for a limited number of full and partial fellowships for students who are eligible for financial aid and are candidates for the master of fine arts degree from the Milton Avery Graduate School of the Arts.

Stanley Landsman Scholarship: The Stanley Landsman Fund, established by the family and friends of Stanley Landsman, provides for two undergraduate scholarships to be awarded annually, on recommendation of the faculty, to a junior and a senior majoring in the visual arts.

Eugene M. Lang Scholarship: A scholarship providing support to students of promise

Lenore Latimer Scholarship: In honor of Lenore Latimer, professor of dance and choreography at Bard College for 33 years, who was told at the age of seven she didn't have the body to dance. Undaunted, she learned from and danced with a veritable who's who of modern dance—a lifetime in the pursuit of the expressive beauty and power of the human body. Awarded to a moderated student in any division who best reflects the spirit of Lenore's dedication and determination in pursuit of a life passion.

Clair Leonard Scholarship: A scholarship established by the friends of Clair Leonard, professor of music at Bard from 1947 to 1963, in his name and memory, for excellence in the field of music

Levy Economics Institute Scholarships: Two full-tuition scholarships awarded each year to academically outstanding high school seniors committed to majoring in economics and renewable on condition of maintaining a B+ or higher grade point average

Leon Levy Endowment Fund Scholarships:

Scholarships based on superior academic and artistic achievement and awarded to second- or third-year students who demonstrate exceptional merit in written and oral expression, independent thinking and intellectual leadership, and breadth of interest in intellectual and artistic pursuits

Murray Liebowitz Eastern European Scholarship: A scholarship established by Murray Liebowitz, late Bard College trustee and former overseer of Bard College at Simon's Rock: The Early College, for Eastern European immigrants or the children of these immigrants

Y. S. Liu Foundation Scholarship: Awarded to an outstanding student from Asia in the Bard College Conservatory of Music

Arthur F. Martin Jr. '56 Scholarship: A scholarship established in memory of Arthur F. Martin Jr. '56 and awarded annually by his former classmates, friends, and teachers to a qualified and deserving student in the Division of Science, Mathematics, and Computing, with preference given to a student intending to enter medical school

George Martin / Hans Thatcher Clarke Scholarship: Awarded to an outstanding cellist in the Bard College Conservatory of Music who combines a love of music with concern for social justice

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

James J. McCann Scholarship: A scholarship awarded annually, through the generosity of the James J. McCann Charitable Trust, to a qualified student or students from Dutchess County

Joe McDermott Scholarship: An endowed scholarship established in memory of Joe McDermott, who was an Irishman in body and soul; a well-grounded man of loyalty, humor, sensitivity, and great spirit; an extraordinary friend who brought joy to all who knew him. Awarded annually to a student from the Hudson Valley, with preference to Ulster County, or from Ireland, or of Irish descent.

Emerald Rose McKenzie '52 Scholarship: A scholarship awarded in memory of Emerald Rose McKenzie '52 to a female student who is committed to anthropology or sociology and gender studies and who demonstrates a strong commitment to humanitarian ideals

Sally K. McMurray '48 and Raymond D. McMurray '48 Scholarship for Study Abroad: Established by Claudia and Chris McMurray in honor of their parents' adventurous spirits and dedication to an expansive Bard education. Scholarship assistance awarded annually to a moderated student or students who travel abroad to further their education.

Marie McWilliams and Francis X. McWilliams '44 Scholarship: Established by Marie McWilliams and her brother Francis X. McWilliams '44 in appreciation of the education and learning imparted to him

Katherine Lynne Mester Memorial Scholarship in Humanities: Awarded to students who carry on her spirit of generosity, her kindness, and her genuine love of learning. This scholarship has been established in her memory by her loving husband, Professor Joseph Luzzi, and her parents, Lynne and Fred Mester.

Milners "Canadian" Scholar: A scholarship made possible through the generosity of the Milners Fund and awarded with preference to an undergraduate student studying at a Canadian university, or to a student in Environmental and Urban Studies or the Division of Social Studies

Milners Fund Fellowship: Awarded to a Bard Center for Environmental Policy student who demonstrates outstanding ability and whose work includes a serious commitment to the study of interrelationships among population and demographic shifts, sustainability, and poverty alleviation in the Global South

New Generation Opportunity Scholarship: An endowed scholarship first established through the generosity of Bard parents, who wish to remain anonymous, awarded annually with preference to a first-generation undergraduate student

Jim and Mary Ottaway Scholarships: Two scholarships given to students from any part of the world who are participating in the Program in International Education (PIE)

Paul J. Pacini Music Scholarship: A scholarship established by Paul J. Pacini and given annually to a deserving student majoring in classical music, preferably voice or composition

Charles and June Patrick Scholarship: A scholarship awarded annually to one or more qualified and deserving juniors who have contributed most to the general welfare of the College through participation in the athletic program

PECO Curatorial Fellowship: A yearlong fellowship allowing a student at the Bard Graduate Center to work closely with gallery staff on all aspects of preparations for upcoming exhibitions

Photography Scholarship: An endowed scholarship to benefit a talented and deserving photography student

Mark Purlia '71 Memorial Scholarship: A scholarship given by the parents of Mark Purlia '71, in his name and memory, and awarded annually to a student who, in the judgment of the Division of Languages and Literature, best fulfills conditions of ability and character

Stanley '65 and Elaine Reichel Science Scholarship:

A scholarship awarded to an outstanding and deserving student to complete his or her education in the sciences at Bard. The scholarship is an offshoot of the Stanley and Elaine Reichel Fund for the Future of Science at Bard, which was created in 1989 by Stanley Reichel '65 and Elaine Reichel to recognize the excellence of Bard's Division of Science, Mathematics, and Computing.

Ilene Resnick '87 and Daniel Weiss '87 Scholarships:

A scholarship established by alumni/ae Ilene Resnick '87 and Daniel Weiss '87 to enable talented and deserving students to attend Bard College

Lynda and Stewart Resnick Scholarship: A scholarship established by the parents of Ilene Resnick '87 and given annually to a deserving student from either California or Pennsylvania who demonstrates exceptional academic promise

Betsy Richards '91 Memorial Scholarship: A scholarship given by the parents and friends of Betsy Richards '91, in her name and memory, and awarded annually to a student who is a music major and demonstrates a strong interest in the liberal arts

David and Rosalie Rose Scholarship: A scholarship awarded by the president of the College, upon the recommendation of the faculty, for academic excellence and commitment to high ideals in scholarship in the field of economics

William F. Rueger '40 Memorial Scholarship: A scholarship named for William F. Rueger '40, a devoted alumnus who served Bard College as chairman of the Board of Trustees and as a life trustee, and awarded to a student of the classics who demonstrates excellence in Greek or Latin

Joan A. Schaffer '75 Scholarship: A scholarship established through the generosity of a Bard College Alumna in recognition of her 50th class reunion, and awarded annually to a deserving student first in their family to attend college

Mischa Schneider Scholarship: Awarded to a gifted young cellist in the Bard College Conservatory of Music

Bernard and Irene Schwartz Foundation Scholarship: Awarded annually to an outstanding female PhD candidate at the Bard Graduate Center

Seraphic Doctor Scholarship: Established by Johanna Shafer '67 and Michael Shafer '66 and awarded annually to a student who shows a commitment to faith in God and to simplicity of lifestyle as exemplified by Saint Francis

Peter Jay Sharp Endowed Scholarship: Awarded annually to outstanding PhD candidates at the Bard Graduate Center

Murray G. and Beatrice H. Sherman Scholarship: Given to a deserving student who demonstrates academic excellence

Siebens Lindholm Scholarship: An endowed scholarship first established through the generosity of dedicated alumna and Director of Admission Mackie Siebens '12 and her husband, Interim Director of Athletics David Lindholm, to support deserving students

Cooky Heiferman Signet '56 Scholarship: A scholarship given by the parents of Esther Heiferman Signet '56, in her name and memory, and awarded annually to a qualified and deserving student in the field of social studies

Marilyn M. Simpson Endowed Scholarship: Awarded annually to an outstanding PhD candidate at the Bard Graduate Center

Stephen P. Snyder '62 Scholarship: Awarded to students in the Division of Social Studies who have not only shown excellence in academics but have also made a significant contribution to the life of the College and its community

Spadaccia Family Scholarship in Literature: An endowed scholarship established by the Spadaccia family and awarded to an outstanding Upper College student who has moderated in literature

Mary and Richard Sugatt Scholarship: A scholarship for students who have distinguished themselves in both the academic life of the College and the leadership of the student body

I. Brewster Terry III '38 Memorial Scholarship: A scholarship established and endowed in 1987 by the classmates, friends, and family of I. Brewster Terry III '38, in his name and memory, and awarded to students in the Upper College whose commitment to liberal learning manifests itself in distinguished work in both the classroom and the College community

Thomas Thompson Trust Scholarship: An endowed scholarship established to provide support for students performing community service in Rhinebeck, New York

Felicitas S. Thorne Scholarship: A scholarship given to an international student who is participating in the Program in International Education (PIE)

William E. Thorne Scholarship: A scholarship named for its donor and awarded with preference to a student who intends to enter the ministry

Joan Tower Composition Scholarship: A merit scholarship, funded by a group of generous donors in honor of faculty member Joan Tower's 75th birthday and given to a composition student in the Bard College Conservatory of Music

Beth M. Uffner Scholarship in the Arts: Awarded to a student who has shown perseverance in facing the challenges of pursuing a college education and who displays a serious interest in the arts

Hayden E. Walling '39 Memorial Scholarship: A scholarship established by Bartlett Chappell '37 as a memorial to the kindness and generosity of Hayden E. Walling '39, who provided similar assistance during his time at Bard

Patricia Ross Weis Scholarship: Created in honor of longtime trustee, alumna Patricia Ross Weis and awarded annually to a talented student who has excelled in Moderation in the social sciences and who upholds Bard's values by ensuring a strong community

Hilton Weiss Scholarship: A scholarship named in honor of a distinguished teacher, mentor, and friend. Given by Daniel Fulham O'Neill '79 and awarded to a moderated student in chemistry.

Jonathon Weiss '89 Scholarship in Drama Performance: A scholarship given by the parents of Jonathon Weiss '89, in his name and memory, and awarded annually to students matriculated in the Theater and Performance Program who show promise for a career in acting, directing, set design, or similar fields

Windgate Fellowship in Craft: Through a generous grant from the Windgate Charitable Foundation, awarded to an outstanding MA student studying the history of American craft at the Bard Graduate Center

Werner Wolff Scholarship: A scholarship given annually in memory of Dr. Werner Wolff, professor of psychology at Bard from 1942 to 1957, by his former students and awarded to a deserving student for excellence in the field of psychology or anthropology

Jane Fromm Yacenda Scholarship in the Arts: A scholarship given annually to a deserving student or students of painting whose work combines innovation with a love of craft

Awards

Awards are given to Bard students in open competition, irrespective of financial need. The awards carry various stipends.

Bard College Jazz Studies Jeff Marx Award: An award established by the family, friends and colleagues of Jeff Marx, the noted tenor saxophonist who played with the greats from San Francisco to New York and across Europe. Awarded to music majors who have shown a significant achievement in the development of their creative process while bringing a positive and constructive energy to the Bard Jazz Studies program.

Book Awards for Excellence in Language Learning: Awarded to one student from each foreign language program taught at the College, upon the nomination of the faculty in each language program; based on effective language learning, growth and improvement over the course of study, enthusiasm, diligence, commitment, and leadership in the classroom

Rachel Carson Award: An award given each year to a Bard Center for Environmental Policy student whose thesis both demonstrates the highest quality of research and is most likely to have an impact on policy

CINOA Award for Outstanding Dissertation: Established by the American members of CINOA (Confédération Internationale des Négociants en Oeuvres d'Art), this award is given to a doctoral student at the Bard Graduate Center for the most outstanding dissertation.

Class of 1969 Award: An annual award given to a junior or senior who, in the judgment of the faculty and the dean of the college, has demonstrated a commitment to justice, peace, and social equity through scholarly pursuits, community involvement, and personal example

Alice P. Doyle Award in Environmental Studies: An award given annually to a student who shows outstanding potential in the field of environmental studies, particularly in exploring the social dimensions of environmental issues

Naomi Bellinson Feldman '53 Internship Award: Given yearly to support a student internship, preferably related to music or social sciences

William Frauenfelder Award: An award established in honor of William Frauenfelder, beloved professor of modern languages and literature for more than 30 years, and given to a sophomore or junior excelling in the study of one or more foreign languages

Jean French Travel Award: An award given annually to a rising senior or seniors for travel in the service of the Senior Project in art history

Harold Griffiths '31 Award in Chemistry: An award given in memory of Harold Griffiths '31, through the generosity of his widow, Ethel S. Griffiths, to a deserving third-year student who, according to the faculty of the Division of Science, Mathematics, and Computing, demonstrates excellence in chemistry and outstanding potential

Mr. and Mrs. Raymond J. Horowitz Dissertation Writing Award: Inaugurated in 2015, this award is given to a Bard Graduate Center doctoral student working on a dissertation in American art and material culture.

Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award: Established by the Mr. and Mrs. Raymond J. Horowitz Foundation Institute for the Arts of the Americas and awarded to a Bard Graduate Center student for the best qualifying paper in American art and material culture

Peter Hutton Film Award: In honor of Peter Hutton, a renowned filmmaker, professor, and beloved colleague, and given to a junior or senior film major in recognition of exceptional skill, artistry, and commitment to the art of filmmaking

Alexander Hirschhorn Klebanoff '05 Award for Outstanding Achievement in Art History and Visual Culture: Awarded to a student whose Senior Project demonstrates extensive scholarship and daring originality. The student should also demonstrate a commitment to art and artists in and around Bard College and show both a deep appreciation and diversified understanding of art history.

Reamer Kline Award: An award given anonymously by an alumnus of the college to deserving students who, in the judgment of the president, best perpetuate the high ideals, devotion, and energetic involvement in the life and work of the College exemplified by Dr. Kline during his 14 years as president of Bard

Robert Koblitz Human Rights Award: Established in 1987 by Bard alumni/ae who are former students of Robert Koblitz, late professor emeritus of political studies, in his name and memory, and awarded annually to a member of the Bard community—student, faculty, administration, or staff—whose work demonstrates an understanding of and commitment to democracy

Aldo Leopold Award: An award given to a Bard Center for Environmental Policy student who has demonstrated exemplary leadership and service to the community

L. Hunter Lovins Award: Given each year to the Bard MBA in Sustainability student (or students) whose capstone project demonstrates the highest quality of execution and is most likely to have an impact on business sustainability

Natalie Lunn Technical Theater Award: Two awards in honor of Natalie Lunn, Bard's technical theater director from 1972 to 1999: an internship at Bard SummerScape and an award to pursue a technical theater internship at a professional company of the student's choice

Jane Emily Lytle and Almon W. Lytle II Senior Project Research Award: An award given to one or more seniors who have moderated in American studies, historical studies, or environmental and urban studies to provide support for Senior Project research, including travel, materials, books, and conference fees

Mary McCarthy Award: An award given to a junior who, through competitive selection by a special jury, is deemed the most promising and talented prose writer entering the senior year

Larry McLeod '76 Award in Jazz: An award established by the family and friends of Larry McLeod and given annually to a student who has done much to keep the sound of jazz going at Bard

Shelley Morgan Award: An award given to faculty, staff, or students who display the qualities of leadership, compassion, commitment, and dedication to the Bard community

Elizabeth Murray and Sol Lewitt Studio Arts Award: An award given annually to two deserving seniors whose work exemplifies dedication, commitment, and integrity

Natural Philosophy Award: An award established by Andrew Choung '94 and given to a moderated student pursuing a substantial combination of studies in both the natural and social sciences, reflecting the spirit of a Renaissance education

Photography Advisory Board Scholar Award: A two-year award given annually to one or more moderated Photography Program majors, to cover the material costs associated with Upper College photographic work

Eugenie Prendergast Award: Established to support Bard Graduate Center student travel expenses associated with researching and writing the MA thesis or doctoral dissertation; made possible by a grant from Jan and Warren Adelson

Presser Undergraduate Scholar Award: An award given for the senior year to an outstanding student majoring in music

Elizabeth "Beth" Rickey Award: Presented to a member of the Bard community who has taken sustained and effective action against hate

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

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

C. T. Sottery Award: An award established by an alumnus of the College and given annually to a junior for significant achievement in chemistry and for an outstanding contribution to the work of the Division of Science, Mathematics, and Computing

Studio Arts Award: An award given annually to two deserving seniors whose work exemplifies dedication, commitment, and integrity

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

Sustainability Leaders Award: Given each year to the student who has demonstrated exemplary leadership and service while enrolled in the Bard MBA in Sustainability Program

Christina R. Tarsell Athletics Award: An award given to a female athlete who exemplifies the spirit of sportsmanship and service to the athletics program, with a preference given to the tennis team

Christina R. Tarsell Service Award: An award given to commemorate the life and achievements of Chris Tarsell, a beautiful soul who is too soon gone. The award is given to a moderated student who enriches the community through humanitarian service and bridge building.

Christina R. Tarsell Studio Arts Award: An award given to commemorate the life and achievements of Chris Tarsell, a beautiful soul who is too soon gone. The award is given to a talented junior or senior of integrity whose work exemplifies intellectual openness, humanism, and a passion for light and color.

Richard Teitelbaum Award in Electronic Music: This award is given in memory of Richard Teitelbaum, a distinguished member of the Bard faculty and a pioneer in the field of electronic music, to recognize a student majoring in music who has demonstrated creative excellence as an electronic musician

Bernard Tieger Award in Labor, Community, and History: An award established in memory of Professor Emeritus of Sociology Bernard Tieger, by his family, friends, students, and colleagues, given to a student who has demonstrated outstanding scholarship in labor studies or in the study of communities and preferably a special interest in the Village of Tivoli

Clive Wainwright Award: Given annually to one or more Bard Graduate Center students for an outstanding master's thesis in the field of decorative arts, design history, and material culture that is noteworthy for its originality of concept, soundness of research, and clarity of presentation

Lindsay F. Watton III Memorial Essay Award: An award established by the family and friends of Lindsay F. Watton III that commemorates the life achievements and numerous contributions of Professor Watton to the development of Russian and Eurasian studies at Bard College. It is awarded annually to a student whose essay on topics in Russian and Eurasian studies demonstrates excellence and dedication to the field.

Lindsay F. Watton III Memorial Research Award: An award established by the family and friends of Lindsay F. Watton III that commemorates the life achievements and numerous contributions of Professor Watton to the development of Russian and Eurasian studies at Bard College. It is awarded annually to a junior to conduct research for a Senior Project in Russian or Eurasian studies.

Christopher Wise '92 Award in Environmental Studies and Human Rights: An endowed award established in memory of Christopher James Wise '92, given through the generosity of his friends and family, to support a student's internship in environmental studies and/or human rights

Prizes

Prizes are given in open competition, irrespective of financial need, according to the intentions of the donors. The prizes carry various stipends.

Lee B. Anderson Memorial Foundation Dean's Prize:

Inaugurated in 2016, this award is given for an outstanding doctoral dissertation in the field of decorative arts, design history, and material culture.

Bard Biology Prize: A prize given annually to a graduating senior in biology who has demonstrated curiosity, perseverance, resilience, and achievement through engagement with the discipline and the world

Bard College Conservatory of Music Prize: A prize presented to the Conservatory undergraduate who, in the opinion of the faculty, best embodies the values of the Conservatory

Bard Equity and Inclusion Achievement Prize:

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

Margaret and John Bard Scholar Prizes: Honorary scholarships awarded annually by the faculty of each division of the College to not more than two students in each division for outstanding academic achievement in the field of major interest

Andrew Jay Bernstein '68 Prizes: A prize in memory of Andrew Jay Bernstein '68, given to a junior for the purpose of assisting the preparation of the Senior Project in psychology; and a prize in memory of Andrew Jay Bernstein '68, given to one or more seniors in recognition of the originality and quality of the Senior Project in psychology

Marc Bloch Prize: A prize given each year by the Historical Studies Program to the student who completes the best Senior Project in historical studies

Heinrich Bluecher Prize: A prize in memory of Dr. Heinrich Bluecher, professor of philosophy at Bard College from 1952 to 1967, given annually by his family, friends, and former students to one or more Upper College students who best exemplify the ideals of scholarship espoused by Dr. Bluecher

Franz Boas / Ruth Benedict Prize: A prize given to a senior in recognition of achievement demonstrated by the Senior Project in anthropology

President Leon Botstein Prize: A prize endowed by the Bard faculty on the occasion of 30 years of President Botstein's leadership of the College, given to a graduating senior with a strong academic record across the disciplines who has been judged by the faculty to have demonstrated intellectual ambition, creativity, and integrity

Irma Brandeis Prize: A prize given annually to a third-year student with an excellent academic record, whose Senior Project in literature, languages, history, art history, philosophy, or the history of science is outstanding for both broadness of vision and precision of thought. The prize honors Bard's distinguished, longtime faculty member Irma Brandeis, whose contributions to Dante scholarship and to Bard College exemplify the virtues embodied in this prize.

Rachel Carson Prize: Honors the outstanding Senior Project in environmental and urban studies that reflects Carson's determination to promote biocentric sensibility

Jennifer Day Memorial Prize: A prize in memory of Professor Jennifer Day awarded to a student moderated in Russian and Eurasian Studies who has a history of academic achievement

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

Alice P. Doyle Prize in Environmental Studies: A prize given annually to a graduating senior whose Senior Project illuminates the social dimensions of environmental issues

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

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

Elizabeth Frank and Andrew D. Frank '68 Senior Project Prize in Music Composition: An endowed prize created by Elizabeth Frank in honor of her brother, the composer Andrew D. Frank '68. Andrew studied composition at Bard with Jacob Druckman and Eli Yarden and, some 40 years after graduating, happened to mention to Elizabeth (Joseph E. Harry Professor of Modern Languages and Literature at Bard) one Sunday afternoon that he was revising his senior project just for the sheer fun of it.

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

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

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

Jerome Hill Prize Award: An award given in memory of Jerome Hill to a senior with an excellent Senior Project and for exceptional service to the Film and Electronic Arts Program

Hudsonia Prize: A prize awarded each year by Hudsonia Ltd. to a qualified and deserving student showing promise in the field of environmental studies

Ana Itelman Prize for Choreography: A prize established by her family, friends, and admirers in memory of Ana Itelman, professor of dance from 1957 to 1969 and joint founder of the Drama/Dance Program at the College. It is awarded, when the occasion suggests, to dance students who have shown creativity, imagination, and innovation as a choreographer, director, or creator of other forms of performance art and whose work embodies wit, style, dynamism, and visual flair, as did hers.

Ana Itelman Prize for Performance: A prize established by her friends and admirers in memory of Ana Itelman, professor of dance from 1957 to 1969 and joint founder of the Drama/Dance Program at the College. It is awarded, when the occasion suggests, to theater and dance students who have shown onstage, in both acting and dance, the expressiveness she worked to develop.

William E. Lensing Prize in Philosophy: An annual prize in memory of William Lensing, professor of philosophy from 1949 to 1981, given to one or more Upper College philosophy majors chosen by the program's faculty for excellence in the field

Levy Economics Institute Prize: Awarded annually to a senior with an outstanding academic record, whose Senior Project represents originality of thought in economics and public policy and who has contributed consistently to furthering the goals of the Levy Institute while at Bard

William J. Lockwood Prizes: A prize awarded to the senior students who, in the judgment of the president, have contributed most to the intellectual life of the College; and a prize awarded to the senior students who, in the judgment of the president, have contributed most to the general welfare of the College

Wilton Moore Lockwood Prize: A prize awarded to a student who has submitted particularly distinguished creative and critical writing in coursework

Jamie Lubarr '72 Research Prize: A prize awarded in honor of Jamie Lubarr '72 to a student in anthropology, film, or photography, to facilitate the making of an ethnographic or documentary film, video, or photographic series as part of a Senior Project that combines anthropology and the visual media

Amie McEvoy Prize for Public Service: A prize established by the Board of Trustees of the College and given annually in the name and honor of Amie McEvoy, executive assistant to the President and secretary to the Board and the Bard Faculty from 1981 to 2020, to a rising junior or senior student selected by the President who exemplifies a commitment to public service and the life of the College, and aspires to a superb command of language

Adolfas Mekas Prize: Awarded for exceptional scriptwriting by a senior film student

Edmund S. Morgan Prize in American Studies: A prize honoring the student who has written the outstanding Senior Project in American studies

Paul J. Pacini Prize in Music: A prize created by Paul J. Pacini and given to a deserving voice student in the Music Program to assist with expenses associated with recitals, performances, Moderation, or the Senior Project

Don Parker Prize for Dance: A prize awarded annually to one or more seniors in the Dance Program who have shown the greatest development and progress as performers at Bard

Don Parker Prize for Theater and Performance: A prize awarded annually to one or more seniors in the Theater and Performance Program who have shown the greatest development and progress as performers at Bard

Sidney Peterson Prize: A prize given to a senior for exceptional service in the spirit of the late experimental filmmaker

M. Susan Richman Senior Project Prize in Mathematics: A prize named in honor of Dr. Richman, mathematician, university educator and administrator, and mother of two mathematicians, given annually to recognize the senior student exhibiting the most mathematical creativity, as determined by the mathematics faculty

Seymour Richman Music Prize for Excellence in Brass: Established in memory of Seymour Richman by his brother and sister-in-law, Irwin and M. Susan Richman, and given annually to an outstanding senior brass instrument player at the Bard College Conservatory of Music whose performances have embodied creativity, originality, and dedication

Robert Rockman Prize: A prize established by the Class of 1966 to honor and acknowledge Robert Rockman, a beloved teacher devoted to making the Bard experience come to life for more than 40 years, and awarded to a junior or senior for excellence in literature and theater

Arwa Salih Middle Eastern Studies Prize: An annual prize honoring the spirit and scholarship of writer and student activist Arwa Salih, awarded to a Middle Eastern Studies major in the Upper College chosen by the program's faculty for excellence in the field

Bill Sanders '90 Memorial Prize: A prize given in memory of Bill Sanders '90 to a student for appreciative, elegant, and insightful critical writing in English literature

Margaret Creal Shafer Prizes in Composition and Performance: Given by the Hudson Valley Chamber Music Circle to graduating seniors who have excelled—one as a composer; the other as a performer—and demonstrated active participation in the Music Program

Dr. Richard M. Siegel '43 Memorial Prize in Music: Given in memory of Dr. Richard M. Siegel '43 to a student majoring in music who, in the judgment of the faculty, demonstrates academic excellence

Dr. Richard M. Siegel '43 Memorial Prize in Science: Given in memory of Dr. Richard M. Siegel '43 to a student majoring in science who, in the judgment of the faculty, demonstrates academic excellence

Idahlia Gonzalez Stokas Memorial Prize: A prize awarded in loving memory of Idahlia Gonzalez Stokas to a graduating senior who best exemplifies the spirit of Bard and who, having overcome personal challenges during his or her studies, has demonstrated academic excellence

Stuart Stritzler-Levine Seniors to Seniors Prize: A prize awarded by the Lifetime Learning Institute, a continuing education program for senior citizens on the Bard campus, to support undergraduates in the preparation of their Senior Projects and named in honor of Dean Stuart Stritzler-Levine and his 50th anniversary at Bard College

Adolf Sturmthal Memorial Prize: A prize established by the family, former students, and friends of Adolf Sturmthal—economist, educator, and author, who served on the Bard faculty from 1940 to 1955—and awarded annually to a senior student who has done outstanding work in the field of economics

Carter Towbin Prize for Theater and Performance: A prize awarded annually in memory of Carter Towbin to an Upper College theater and performance student in recognition of creativity, versatility, and overall contribution to the work of that program

Special Carter Towbin Prize: A prize awarded to one or more majors or nonmajors in recognition of their exceptional contribution to the technical work of the Theater and Performance Program

Lindsay F. Watton III Memorial Prize in Russian and Eurasian Studies: A prize established by the family and friends of Lindsay F. Watton III, Professor of Russian Language and Literature, and awarded annually to a student whose Senior Project demonstrates excellence in the field of Russian and Eurasian studies. The Senior Project should be interdisciplinary and reflect knowledge of Russian or the relevant Slavic/Eurasian language.

William Weaver Prize in Music and Languages: The renowned translator and authority on opera William Weaver, a distinguished member of the Bard faculty, devoted his career as writer and teacher to exploring the links between language, music, and the visual arts. This prize is awarded to a senior Conservatory student whose work is in the spirit of William Weaver.

Written Arts Prize: A prize offered by the faculty of the Written Arts Program to the graduating senior or seniors whose Senior Project is of the highest quality

Suzanne Clements Zimmer Prize: A prize in memory of Suzanne Clements Zimmer '55, established by her husband, Karl Zimmer, and given annually to a deserving and promising sophomore art major

FACULTY

Faculty Emeritus

For complete biographies see
bard.edu/faculty

Peggy Ahwesh ARTS

BFA, Antioch College. (1990–2020) *Professor Emeritus of Film and Electronic Arts.*

JoAnne Akalaitis ARTS

BA, University of Chicago; graduate study, Stanford University. (1998–2012) *Wallace Benjamin Flint and L. May Hawver Flint Professor Emeritus of Drama.*

Mario J. A. Bick SST

BA, Columbia College; PhD, Columbia University. (1970–2017) *Professor Emeritus of Anthropology.*

Benjamin Boretz ARTS

BA, Brooklyn College; MFA, Brandeis University; MFA, PhD, Princeton University. Composer, critic, editor. (1973–98) *Professor Emeritus of Music and Integrated Arts.*

Burton Brody SCI

BA, Columbia College; PhD, University of Michigan. (1970–2012) *Professor Emeritus of Physics.*

Diana De G. Brown SST

BA, Smith College; PhD, Columbia University. (1988–2017) *Professor Emeritus of Anthropology.*

Alan Cote ARTS

Painter. (1970–2003) *Professor Emeritus of Studio Arts.*

Matthew Deady SCI

BS, MS, University of Illinois; PhD, Massachusetts Institute of Technology. (1987–2020) *Professor Emeritus of Physics.*

Carolyn Dewald LANG/LIT

BA, Swarthmore College; MA, PhD, University of California, Berkeley. (2003–16) *Professor Emeritus of Classical Studies.*

Michael Donnelly SST

AB, Harvard College; PhD, Birkbeck College, University of London. (1999–2015) *Professor Emeritus of Sociology.*

John Ferguson SCI

ScB, Brown University; MPhil, PhD, Yale University. (1977–2013) *Professor Emeritus of Biology.*

Larry Fink ARTS

Photographer; solo exhibitions at the Museum of Modern Art, Whitney Museum of American Art, others. (1988–2017) *Professor Emeritus of Photography.*

Richard Gordon SCI

BA, Harvard College; MA, PhD, Graduate Faculty of New School University. (1973–2008) *Professor Emeritus of Psychology.*

William James Griffith SST

AB, cum laude, Claremont McKenna College; MA, PhD, Brown University. (1968–2013) *Professor Emeritus of Philosophy.*

Frederick Hammond ARTS

BA, PhD, Yale University. (1989–2012) *Irma Brandeis Professor Emeritus of Romance Cultures and Music History.*

David Kettler SST

AB, MA, PhD, Columbia University. (1991–2019) *Research Professor Emeritus.*

Benjamin La Farge LANG/LIT

BA, Harvard College; graduate study, Balliol College, University of Oxford. (1968–2014) *Professor Emeritus of English.*

ARTS The Arts

LANG/LIT Languages and Literature

SCI Science, Mathematics, and Computing

sst Social Studies

Mark Lambert LANG/LIT

BA, Bard College; MA, PhD, Yale University.
(1967–2009) *Asher B. Edelman Professor Emeritus of Literature.*

Nancy S. Leonard LANG/LIT

AB, Smith College; PhD, Indiana University. (1977–2014) *Professor Emeritus of English.*

Mark Lytle SST

BA, Cornell University; MPhil, PhD, Yale University.
(1974–2015) *Lyford Paterson Edwards and Helen Gray Edwards Professor Emeritus of Historical Studies.*

Norman Manea LANG/LIT

MS, Institute of Construction, Bucharest. Author of novels, short fiction, memoirs, and essays.
(1989–2017) *Francis Flournoy Professor Emeritus in European Studies and Culture.*

William T. Maple SCI

BA, Miami University; MA, PhD, Kent State University. (1973–2014) *Professor Emeritus of Biology.*

Aileen Passloff ARTS

BA, Bennington College. (1993–2013) *L. May Hawver and Wallace Benjamin Flint Professor Emeritus of Dance.*

Joan Retallack LANG/LIT

BA, University of Illinois, Urbana; MA, Georgetown University. (2000–14) *John D. and Catherine T. MacArthur Professor Emeritus of Humanities.*

Robert Rockman LANG/LIT, ARTS

BA, Harvard University; MA, University of California, Berkeley. (1956–2002) *Professor Emeritus of Literature and Theater.*

Justus Rosenberg LANG/LIT

PhD, University of Cincinnati; LL, Sorbonne, Paris.
(1962–) *Professor Emeritus of Languages and Literature; Visiting Professor of Literature.*

Gennady L. Shkliarevsky SST

BA, MA, Kiev State University; MA, PhD, University of Virginia. (1985–2016) *Professor Emeritus of History.*

Peter D. Skiff SCI

BA, University of California, Berkeley; MS, University of Houston; PhD, Louisiana State University. (1966–2016) *Professor Emeritus of Physics.*

Alice Stroup SST

BA, City College of New York; Diploma in the History and Philosophy of Science and DPhil, University of Oxford. (1980–2019) *Professor Emeritus of History.*

James Sullivan ARTS

BFA, Rhode Island School of Design. (1966–95) *Professor Emeritus of Studio Arts.*

Suzanne Vromen SST

Licence ès Sciences Sociales and Première Licence ès Sciences Economiques, University of Brussels, Belgium; MSc, urban planning, Columbia University; MA, PhD, sociology, New York University. (1978–2000) *Professor Emeritus of Sociology.*

Hilton M. Weiss SCI

ScB, Brown University; MS, University of Vermont; PhD, Rutgers University. (1961–2008) *Professor Emeritus of Chemistry; David and Rosalie Rose Research Professor.*

Elie Yarden ARTS

Educated variously at University of Pennsylvania; University of California, Los Angeles; University of Chicago. Composer. (1967–88) *Professor Emeritus of Music.*

Bard College Faculty

For complete biographies see

bard.edu/faculty

Leon Botstein

President of the College; Chancellor, Open Society University Network
BA, University of Chicago; MA, PhD, Harvard University, Department of History. Music director and conductor, American Symphony Orchestra (1992–); music director, The Orchestra Now; conductor laureate, Jerusalem Symphony Orchestra/Israel Broadcasting Authority (2003–). Guest conductor, BBC Symphony Orchestra, Bern Symphony, Budapest Festival Orchestra, Düsseldorf Symphony, London Philharmonic Orchestra, Madrid Opera, New York City Opera, ORF Orchestra (Vienna), Puerto Rico Symphony Orchestra, Romanian Radio Symphony Orchestra, Royal Scottish National Orchestra, and St. Petersburg Philharmonic, among others. Artistic codirector, Bard Music Festival (1990–). Artistic director, Grafenegg Campus and Academy, Austria. Editor, *The Musical Quarterly* (1992–) and *The Compleat Brahms* (Norton, 1999); writer and editor of essays and chapters in numerous books about art, education, history, and music, including the Cambridge Companions to Music series and the *New Grove Dictionary of Music and Musicians*. Author, *Jefferson's Children: Education and the Promise of American Culture* (Doubleday, 1997). Board chair, Central European University; board member, Open Society Institute and the American Academy in Berlin. Honors include membership in the American Philosophical Society, Carnegie Corporation Academic Leadership Award, American Academy of Arts and Letters Award for Distinguished Service to the Arts, National Arts Club Gold Medal, Austrian Cross of Honour for Science and Art, Leonard Bernstein Award, Centennial Medal from the Harvard Graduate School of Arts and Sciences, Bruckner Society Medal of Honor, and the Alumni Medal from the University of Chicago. Presented the 2010-11 Tanner Lectures at the University of California, Berkeley, on "The History of Listening." (1975–) Leon Levy Professor in the Arts and Humanities.

Jonathan Becker

Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement; Vice Chancellor, Open Society University Network
BA, McGill University; DPhil, St. Antony's College, University of Oxford. Taught at Central European University, University of Kiev-Mohyla Academy, Wesleyan University, Yale University. Author of *Soviet and Russian Press Coverage of the United States: Press, Politics and Identity in Transition* (1999; new edition, 2002); and articles in *European Journal of Communication, Journalism and Mass Communications Quarterly*, and *Slovo*, among others. (2001–) Professor of Political Studies.

Deirdre d'Albertis

Vice President and Dean of the College
BA, Barnard College; MA, PhD, Harvard University. Author, *Dissembling Fictions: Elizabeth Gaskell and the Victorian Social Text*; editor, Pickering and Chatto's Works of Elizabeth Gaskell; and review editor, *Nineteenth-Century Contexts*. Publications also include essays on Victorian women of letters in *Victorian Writers and the Environment: Ecocritical Perspectives* (2016); *Cambridge Companion to Victorian Women's Literature, 1830–1900* (2015); *Afterlives of the Brontës: Biography, Fiction, and Literary Criticism* (2014); *Other Mothers: Beyond the Maternal Ideal* (2008), and *The Cambridge Companion to Elizabeth Gaskell* (2007). Articles and reviews in *Nineteenth-Century Contexts*; *Victorian Studies*; *Studies in English Literature, 1500–1900*; and *Journal of the History of Sexuality*. (1991–) Professor of English.

Christian Crouch

Dean of Graduate Studies

BA, Princeton University; MA, MPhil, PhD, New York University. Author, *Nobility Lost: French and Canadian Martial Cultures, Indians, and the End of New France* (Cornell, 2014), winner of the 2015 Mary Alice and Philip Boucher Prize from the French Colonial Historical Society. Recent articles in *William and Mary Quarterly* (2018) and *Early American Studies* (2016); recent essays in *France, Ireland, and the Atlantic in a Time of War* (Routledge, 2017) and *The French Revolution as a Moment of Respatialization* (De Gruyter, 2019). Curatorial advisor, *Jeffrey Gibson: When Fire Is Applied to a Stone It Cracks*, Brooklyn Museum (February 14, 2020 – January 10, 2021). Grants and fellowships

from the American Philosophical Society, Ford Foundation, Hutchins Center for African and African American Research at Harvard University, John Carter Brown Library, Massachusetts Historical Society, Newberry Library, William L. Clements Library, Georgian Papers Programme at Windsor Castle, and Yale Center for British Art. Member of the Omohundro Institute council (2018–22). Specialization in early modern Atlantic and French colonial history, Native American and Indigenous studies, comparative slavery, and empire. (2006–) Associate Professor of History.

Susan Aberth ARTS

BA, University of California, Los Angeles; MA, Institute of Fine Arts, New York University; PhD, The Graduate Center, City University of New York. (2000–) *Edith C. Blum Professor of Art History*.

Ziad Abu-Rish SST

BA, Whitman College; MA, Georgetown University; MA, PhD, University of California, Los Angeles. (2019–) Visiting Associate Professor of Human Rights; Director, MA in Human Rights and the Arts.

Ross Exo Adams ARTS

BS, University of North Carolina, Chapel Hill; MArch, Berlage Institute, Rotterdam; PhD, London Consortium. (2019–) Assistant Professor of Architectural Studies.

Jules Albertini SCI

BS, SUNY Cortland; MA, SUNY Binghamton. (1986–) Visiting Assistant Professor of Mathematics.

Richard Aldous SST

PhD, University of Cambridge. (2009–) *Eugene Meyer Professor of British History and Literature*.

Farah Al Qasimi ARTS

BA, MA, Yale University; also studied at Skowhegan School of Painting and Sculpture. (2021–) Visiting Assistant Professor of Photography.

Craig Anderson SCI

BSc, MSc, University of Western Ontario; PhD, Université de Montréal. (2001–) *Wallace Benjamin Flint and L. May Hawver Professor of Chemistry; Director of Undergraduate Research, Division of Science, Mathematics, and Computing*.

Kathryn M. Anderson SCI

BA, Bowdoin College; PhD, University of British Columbia. (2021–) Visiting Assistant Professor of Biology.

Sven Anderson SCI

BA, University of Virginia, Charlottesville; MA, PhD, Indiana University, Bloomington. (2002–) Associate Professor of Computer Science.

Rania Antonopoulos SST

BA, MA, PhD, New School University. (2001–) Visiting Professor of Economics; Senior Scholar, Levy Economics Institute.

Myra Young Armstead SST

BA, Cornell University; MA, PhD, University of Chicago. (1985–) Vice President for Academic Inclusive Excellence; Lyford Paterson Edwards and Helen Gray Edwards Professor of Historical Studies.

Ephraim Asili ARTS

BA, Temple University; MFA, Milton Avery Graduate School of the Arts, Bard College. (2015–) Assistant Professor of Film and Electronic Arts.

Ranjani Atur

BA, Georgetown University; PhD candidate, University of California, Santa Barbara. (2021–23) Academic Diversity Postdoctoral Fellow in Classical Studies.

Souleymane Badolo ARTS

MFA, Bennington College. Dancer, choreographer, and founder of the Burkina Faso-based dance troupe Kongo Ba Téria. (2017–) Artist in Residence.

James Bagwell ARTS

BME, Birmingham-Southern College; MME, MMM, Florida State University; DM, Indiana University. (2000–) Professor of Music; Codirector, Graduate Conducting Program; Academic Director, The Orchestra Now.

ARTS The Arts

LANG/LIT Languages and Literature

SCI Science, Mathematics, and Computing

SST Social Studies

Franco Baldasso LANG/LIT

Laurea in Lettere Moderne, Università degli Studi di Bologna; MA, PhD, New York University. (2015-) *Assistant Professor of Italian.*

Thurman Barker ARTS

BA, SUNY Empire State; additional study at Roosevelt University and American Conservatory of Music. Jazz musician. (1993-) *Professor of Music.*

Karen Barkey SST

BA, Bryn Mawr College; MA, University of Washington; PhD, University of Chicago. (2021-26) *Charles Theodore Kellogg and Bertie K. Hawver Kellogg Chair of Sociology and Religion.*

Thomas Bartscherer SST

BA, University of Pennsylvania; MA, PhD, University of Chicago. (2008-) *Peter Sourian Senior Lecturer in the Humanities; Senior Fellow, Hannah Arendt Center for Politics and Humanities.*

Sanjib Baruah SST

BA, Cotton College, Guwahati, India; MA, University of Delhi, India; PhD, University of Chicago. (1983-) *Professor of Political Studies.*

Norton Batkin SST

BA, Stanford University; MA, PhD, Harvard University. Director of the Graduate Program (1994-2007) and director (1991-94, 2002-05), CCS Bard; Vice President and Dean of Graduate Studies (2005-20). (1991-) *Associate Professor of Philosophy and Art History.*

Laura Battle ARTS

BFA, Rhode Island School of Design; MFA, Yale University School of Art. (1986-) *Professor of Studio Arts.*

Jonathan Becker SST

Executive Vice President; Vice President for Academic Affairs; Vice Chancellor, Open Society University Network; Director, Center for Civic Engagement; Professor of Political Studies. See page 361.

Alex Benson LANG/LIT

BA, PhD, University of California, Berkeley. (2012-) *Assistant Professor of Literature.*

Roger Berkowitz SST

BA, Amherst College; JD, Boalt Hall School of Law, University of California, Berkeley; PhD, UC Berkeley. (2005-) *Professor of Political Studies and Human Rights; Academic Director, Hannah Arendt Center for Politics and Humanities.*

Daniel Berthold SST

BA, MA, Johns Hopkins University; PhD, Yale University. (1984-) *Professor of Philosophy.*

Ethan D. Bloch SCI

BA, Reed College; MS, PhD, Cornell University. (1986-) *Professor of Mathematics.*

Joshua Boettiger

BA, Bard College; MA, Reconstructionist Rabbinical College; MFA, Pacific University. (2021-) *Jewish Chaplain.*

Katherine M. Boivin ARTS

BA, Tufts University; MA, MPhil, PhD, Columbia University. (2013-) *Associate Professor of Art History.*

Leon Botstein ARTS

President of the College; Chancellor, Open Society University Network; Leon Levy Professor in the Arts and Humanities. See page 361.

Liz Bowen

BA, Fordham University; MA, MPhil, PhD, Columbia University. (2021-) *Visiting Assistant Professor of the Humanities.*

Jonathan Brent

BA, Columbia University; MA, PhD, University of Chicago. (2004-) *Visiting Alger Hiss Professor of History and Literature.*

James Brudvig SST

MBA, University of Chicago; PhD, University of Iowa. (1991-) *Professor of Philosophy.*

Teresa Buchholz ARTS

BM, University of Northern Iowa; MM, Indiana University; Artist Diploma, Vocal Performance, Yale University. Mezzo-soprano. (2012-) *Artist in Residence.*

Ken Buhler ARTS
BFA, University of Iowa; MFA, Indiana University.
Painter. (2000–) *Artist in Residence.*

Charles Burnett ARTS
BA, MFA, University of California, Los Angeles.
Award-winning filmmaker. (2018–) *Visiting Artist in Residence.*

John Burns LANG/LIT
BA, University of Maine–Orono; MA, PhD,
University of Wisconsin–Madison. (2019–)
Visiting Associate Professor of Spanish.

Ian Buruma SST
Studied at Leiden University, the Netherlands, and
Nihon University, Tokyo, Japan; honorary PhD in
theology, University of Groningen. Writer, journal-
ist. (2003–) *Paul W. Williams Professor of Human
Rights and Journalism.*

Krista Caballero
MFA, School of the Museum of Fine Arts at Tufts
University. (2018–) *Artist in Residence; Codirector,
Center for Experimental Humanities.*

Paul Cadden-Zimansky SCI
BA, St. John's College, Santa Fe; MS, London
School of Economics; MS, PhD, Northwestern
University. (2012–) *Associate Professor of Physics.*

Joshua Calvo LANG/LIT
BA, Bard College; MA, PhD candidate, Princeton
University. (2020–) *Visiting Instructor in Jewish
Studies.*

Mary Caponegro LANG/LIT
BA, Bard College; MA, Brown University. (2002–)
*Richard B. Fisher Family Professor in Literature and
Writing.*

Nicole Caso LANG/LIT
AB, Harvard University; MA, PhD, University of
California, Berkeley. (2004–) *Associate Professor of
Spanish.*

Maria Sachiko Cecire LANG/LIT
BA, University of Chicago; MSt, DPhil, University
of Oxford. (2010–) *Associate Professor of Literature.*

Omar Cheta SST
BA, magna cum laude, American University in
Cairo; AM, University of Chicago; PhD, New York
University. (2013–) *Assistant Professor of Middle
Eastern and Historical Studies.*

Bruce Chilton SST
BA, Bard College; MDiv, General Theological
Seminary, ordination to the diaconate and priest-
hood; PhD, University of Cambridge. (1987–)
*Bernard Iddings Bell Professor of Philosophy and
Religion; Executive Director, Institute of Advanced
Theology.*

Odile S. Chilton LANG/LIT
Licence ès Lettres, Maîtrise ès Lettres, Université
du Maine, Le Mans. (1987–) *Visiting Associate
Professor of French.*

Jean Churchill ARTS
Dancer, choreographer. Former member, Boston
Ballet Company. (1980–) *Professor of Dance.*

Robert L. Cioffi LANG/LIT
BA, Harvard University; MSt, University of Oxford;
PhD, Harvard University. (2013; 2016–) *Assistant
Professor of Classics.*

Lindsay Walker Clark ARTS
BFA, SUNY Purchase; MFA, Hollins University.
(2017–) *Visiting Assistant Professor of Dance.*

Jasmine Clarke ARTS
BA, Bard College. (2021–) *Visiting Artist in
Residence.*

Adriane Colburn ARTS
BFA, School of the Art Institute of Chicago; MFA,
Stanford University. (2014–) *Artist in Residence.*

Cathy D. Collins SCI
BA, Pitzer College; MS, University of Arizona; PhD,
University of Kansas; postdoctoral research,
Washington University. (2010–11; 2016–)
Associate Professor of Biology.

Ben Coonley ARTS
BA, Brown University; MFA, Milton Avery
Graduate School of the Arts, Bard College. (2010–)
Associate Professor of Film and Electronic Arts.

Christian Crouch SST
Dean of Graduate Studies; Associate Professor of History. See page 361.

John Cullinan SCI
BA, Bates College; PhD, University of Massachusetts Amherst. (2006–) Professor of Mathematics.

Robert J. Culp SST
BA, Swarthmore College; MA, University of Michigan; MA, PhD, Cornell University. (1999–) Professor of History.

Lauren Curtis LANG/LIT
BA, MA, University of Oxford; PhD, Harvard University. (2013–) Associate Professor of Classics.

Laurie Dahlberg ARTS
BS, MA, Illinois State University; MA, PhD, Princeton University. (1996–) Associate Professor of Art History and Photography.

Justin Dainer-Best SCI
BA, Haverford College; predoctoral internship, University of Vermont; PhD, University of Texas at Austin. (2018–) Assistant Professor of Psychology.

Deirdre d'Albertis LANG/LIT
Vice President and Dean of the College; Professor of English. See page 361.

Ziad Dallal LANG/LIT
BA, American University of Beirut; PhD, New York University. (2018–) Visiting Assistant Professor of Arabic.

Mark Danner SST
BA, Harvard College. Journalist. (2003–) James Clarke Chace Professor of Foreign Affairs and the Humanities.

Richard H. Davis SST
BA, University of Chicago; MA, University of Toronto; PhD, University of Chicago. (1997–) Professor of Religion.

Tim Davis ARTS
BA, Bard College; MFA, Yale University. (2003–) Associate Professor of Photography.

Adhaar Noor Desai LANG/LIT
BA, Stanford University; PhD, Cornell University. (2014–) Assistant Professor of Literature.

Sanjaya DeSilva SST
BA, Macalester College; MA, MPhil, PhD, Yale University. (2000–) Associate Professor of Economics.

Michèle D. Dominy SST
AB, Bryn Mawr College; MA, PhD, Cornell University. Dean of the College (2001–15). (1981–) Professor of Anthropology and Research Professor.

Daniella Dooling ARTS
BFA, School of Visual Arts; MFA, Yale University School of Art. (2003–) Artist in Residence.

Ellen Driscoll ARTS
BA, Wesleyan University; MFA, Columbia University. (2013–) Professor of Studio Arts.

M. Elias Dueker SST
BA, Rhodes College; MA, MPhil, PhD, Columbia University. (2014–) Associate Professor of Environmental and Urban Studies.

Sarah Dunphy-Lelli SCI
BA, Pennsylvania State University; MA, PhD, University of Michigan. (2007–) Associate Professor of Psychology.

Tania El Khoury ARTS
BA, Institute of Fine Arts, Lebanese University; MA, Goldsmiths, University of London; PhD, Royal Holloway, University of London. (2019; 2020–). Distinguished Artist in Residence.

Jay Elliott SST
BA, New York University; PhD, University of Chicago. (2013–) Associate Professor of Philosophy.

Yuval Elmelech SST
BA, MA, Tel Aviv University; PhD, Columbia University. (2001–) Associate Professor of Sociology; Research Associate, Levy Economics Institute.

Omar G. Encarnación SST
BA, Bridgewater College; MA, University of Texas at Austin; PhD, Princeton University. (1998–) *Professor of Political Studies.*

Helen Epstein SST
BA, University of California, Berkeley; MSc, London School of Hygiene and Tropical Medicine; PhD, University of Cambridge. (2010–) *Visiting Professor of Human Rights and Global Public Health.*

Gidon Eshel SST
BA, Haifa University, Israel; MA, MPhil, PhD, Lamont-Doherty Earth Observatory of Columbia University. (2009–) *Research Professor.*

John Esposito ARTS
Studied with John Cage, Elliott Carter, Frederic Rzewski. (2001–) *Visiting Assistant Professor of Music.*

Jeannette Estruth SST
BA, Vassar College; PhD, New York University; additional studies, Georgetown University School of Foreign Service. (2019–) *Assistant Professor of History.*

Tabetha Ewing SST
BA, Bard College; MA, PhD, Princeton University. (1998–) *Associate Professor of History.*

Nuruddin Farah LANG/LIT
Somali novelist, essayist, playwright, screenwriter. Educated at Panjab University, Chandigarh, India. (2013–) *Distinguished Professor of Literature.*

Kris Feder SST
BA, University of Pennsylvania; PhD, Temple University. (1991–) *Associate Professor of Economics.*

Miriam Felton-Dansky ARTS
BA, Barnard College; MFA, DFA, Yale University School of Drama. (2012–) *Associate Professor of Theater and Performance.*

Jack Ferver ARTS
Trained at Martha Graham Center of Contemporary Dance; Prague Center for Continuing Education. (2013–) *Artist in Residence.*

Peter Filkins LANG/LIT
BA, Williams College; MFA, Columbia University. (2007–) *Visiting Professor of Literature.*

Daphne Fitzpatrick ARTS
Attended the School of Visual Arts, Whitney Museum Independent Study Program, and Skowhegan School of Painting and Sculpture. (2015–) *Artist in Residence.*

Laura R. Ford SST
BA, Pacific Union College; JD, Tulane University Law School; MPA, Columbia University School of International and Public Affairs; LLM, University of Washington School of Law; PhD, Cornell University; Postdoctoral Fellow, Baldy Center for Law and Social Policy, SUNY Buffalo Law School. (2016–) *Assistant Professor of Sociology.*

Elizabeth Frank LANG/LIT
BA, MA, PhD, University of California, Berkeley. (1982–) *Joseph E. Harry Professor of Modern Languages and Literature.*

Kenji Fujita ARTS
BA, Bennington College; MFA, Queens College. (1995–) *Artist in Residence.*

Neil Gaiman ARTS, LANG/LIT
Author of fiction, poetry, graphic novels, comics, journalism, biography, screenplays, song lyrics, and drama; and recipient of the Newbery and Carnegie Medals. (2014–) *Professor in the Arts.*

Yebel Gallegos ARTS
BFA, University of Texas at Austin and Escuela Profesional de Danza de Mazatlán, directed by the Delfos Dance Company. (2021–) *Visiting Assistant Professor of Dance.*

Kyle Gann ARTS
BM, Oberlin Conservatory of Music; MM, DM, Northwestern University. (1997–) *Taylor Hawver and Frances Bortle Hawver Professor of Music.*

Masha Gessen LANG/LIT
Russian-American journalist, author, LGBT rights activist, staff writer for the *New Yorker*. Studied at Rhode Island School of Design, Cooper Union. (2020–) *Distinguished Writer in Residence.*

Arthur Gibbons ARTS

BA, Ohio Wesleyan University; BFA, MFA, University of Pennsylvania. Director, Milton Avery Graduate School of the Arts (1990–2020). (1988–) *Professor of Sculpture*.

Christopher H. Gibbs ARTS

BA, Haverford College; MA, MPhil, PhD, Columbia University. (2002–) *James H. Ottaway Jr. Professor of Music; Artistic Codirector, Bard Music Festival*.

Helena Sedláčková Gibbs

BA, Columbia University; MA, PhD, New York University; certificate in education, University of Brasilia. (2003–) *Visiting Assistant Professor of Humanities*.

Jeffrey Gibson ARTS

BFA, Art Institute of Chicago; MA, Royal College of Art. (2012–) *Artist in Residence*.

Simon Gilhooley SST

MA, University of Edinburgh; MA, University of London, Institute for the Study of the Americas; MA, PhD, Cornell University. (2013–) *Assistant Professor of Political Studies*.

Beka Goedde ARTS

BA, Columbia University; MFA, Milton Avery Graduate School of the Arts, Bard College. (2015–) *Artist in Residence*.

Jacqueline Goss ARTS

BA, Brown University; MFA, Rensselaer Polytechnic Institute. (2001–) *Professor of Film and Electronic Arts*.

Stephen Graham LANG/LIT

BA, Harvard College; MA, MFA, MPhil, PhD, Columbia University. (2006–) *Bard Center Fellow*.

Brent Green ARTS

Artist and filmmaker. (2017–) *Visiting Artist in Residence*.

Matthew Greenberg SCI

BA, Bard College; MA, MPhil, PhD, Columbia University. (2021–) *Visiting Assistant Professor of Chemistry*.

Donna Ford Grover LANG/LIT

BA, Bard College; PhD, The Graduate Center, City University of New York. (1999–) *Visiting Associate Professor of Literature and American Studies*.

Marka Gustavsson ARTS

BM, Indiana University; MM, Mannes College of Music; DMA, City University of New York. (2001–) *Visiting Assistant Professor of Music*.

Garry L. Hagberg SST

BA, MA, PhD, University of Oregon. (1990–) *James H. Ottaway Jr. Professor of Aesthetics and Philosophy*.

Hal Haggard SCI

BA, Reed College; MA, PhD, University of California, Berkeley. (2014–) *Associate Professor of Physics*.

Benjamin Hale LANG/LIT

BA, Sarah Lawrence College; MFA, Iowa Writers Workshop. 2012 Bard Fiction Prize winner. (2012–) *Writer in Residence*.

Jeremiah Hall

BA, Bard College; MA, The New School; MS, SUNY Buffalo. (2013–) *Visiting Instructor in Practice; Research, Education, and Digital Scholarship Librarian*.

Mark D. Halsey SCI

BA, Hobart College; AM, PhD, Dartmouth College. (1989–) *Vice President for Institutional Planning and Research; Associate Professor of Mathematics*.

Ed Halter ARTS

BA, Yale University; MA, New York University. (2005–) *Critic in Residence, Film and Electronic Arts*.

Fahmidul Haq ARTS

MA, University of Dhaka, Bangladesh; PhD, University Science Malaysia (2021–) *Visiting Professor in the Arts*.

Lynn Hawley ARTS

BA, Middlebury College; MFA, New York University; certificate of training, Moscow Art Theatre. (2000–) *Artist in Residence, Theater and Performance*.

Maggie Hazen ARTS

MFA, Rhode Island School of Design. (2017-)
Visiting Artist in Residence.

Rebecca Cole Heinowitz LANG/LIT

BA, University of California, San Diego; MA, PhD, Brown University. (2004-) *Professor of Literature.*

Sarah Hennies ARTS

BA, University of Illinois at Urbana-Champaign; MA, University of California, San Diego. (2019-)
Visiting Assistant Professor of Music.

Frederic C. Hof SST

Ambassador and special adviser for transition in Syria under President Obama. Graduate, Georgetown University School of Foreign Service, Naval Postgraduate School; additional studies in Arabic at Foreign Service Institute, Tunisia. (2018-) *Diplomat in Residence.*

Michelle Hoffman

BSc, Concordia University; MA, PhD, University of Toronto; Mellon Postdoctoral Fellow, American University of Central Asia. (2015-) *Visiting Assistant Professor of Humanities; Assistant Director, Institute for Writing and Thinking.*

Kwame Holmes SST

BA, Florida A&M University; PhD, University of Illinois at Urbana-Champaign. (2020-) *Scholar in Residence, Human Rights.*

Elizabeth M. Holt LANG/LIT

BA, Harvard University; MA, MPhil, PhD, Columbia University. (2008-) *Associate Professor of Arabic.*

Sky Hopinka ARTS

BA, Portland State University; MFA, University of Wisconsin-Milwaukee. (2020-) *Assistant Professor of Film and Electronic Arts.*

Justin C. Hulbert SCI

BA, University of Pennsylvania; MA, University of Oregon; PhD, University of Cambridge. (2015-) *Associate Professor of Psychology.*

Thomas Hutcheon SCI

BA, Bates College; MS, PhD, Georgia Institute of Technology. (2014-) *Assistant Professor of Psychology.*

Mie Inouye SST

BA, Tufts University; MA, University of Toronto; PhD, Yale University. (2021-) *Assistant Professor of Political Studies.*

Michael Ives LANG/LIT

BA, University of Rochester. (2003-) *Poet in Residence.*

Nora Jacobsen Ben Hammed SST

BA, Yale University; MA, Yale Divinity School; PhD, University of Chicago Divinity School. (2019-) *Assistant Professor of Islamic Studies.*

Swapan Jain SCI

BS, Kennesaw State University; PhD, Georgia Institute of Technology. (2009-) *Associate Professor of Chemistry.*

Brooke Jude SCI

BA, Colby College; PhD, Dartmouth College. (2009-) *Associate Professor of Biology.*

Craig Jude SCI

BA, Colby College; PhD, Dartmouth College. (2009-) *Assistant Registrar; Laboratory Coordinator, Biology Program.*

Jeffrey Jurgens SST

BA, Colorado College; MA, PhD, University of Michigan. (2017-) *Term Associate Professor of Anthropology.*

Patricia Kaishian SCI

BA, Wheaton College; PhD, mycology, SUNY College of Environmental Sciences and Forestry. (2021-) *Visiting Assistant Professor of Biology.*

Patricia Karetzky ARTS

BA, New York University; MA, Hunter College; PhD, Institute of Fine Arts, New York University. (1988-) *Oskar Munsterberg Lecturer in Art History.*

Lisa Katzman ARTS

BA, Bard College; MA, University of Chicago. Documentary filmmaker. (2018-) *Visiting Artist in Residence.*

Erica Kaufman

BA, Douglass College, Rutgers University; MFA, The New School; PhD, The Graduate Center, City University of New York. (2017-) *Visiting Assistant Professor of Humanities; Director, Institute for Writing and Thinking.*

Thomas Keenan LANG/LIT

BA, Amherst College; MPhil, PhD, Yale University. (1999-) *Professor of Comparative Literature; Director, Human Rights Project.*

Felicia Keesing SCI

BS, Stanford University; PhD, University of California, Berkeley. (2000-) *David and Rosalie Rose Distinguished Professor of Science, Mathematics, and Computing.*

Jim Keller

BA, University of California, Berkeley; MA, University of Montana, Missoula; PhD, SUNY Stony Brook. (2001-) *Visiting Associate Professor of Academic Writing; Director, The Learning Commons.*

Robert Kelly LANG/LIT

BA, City College of New York; graduate work, Columbia University; LittD (honorary), SUNY Oneonta. Poet, fiction writer. Founding director, Writing Program, Milton Avery Graduate School of the Arts. (1961-) *Asher B. Edelman Professor of Literature.*

Pinar Kemerli SST

BA, Bogaziçi University; MA, Goldsmiths College, University of London; MA, PhD, Cornell University. (2013-15; 2021-26) *Assistant Research Professor of Political Studies.*

Franz R. Kempf LANG/LIT

MA, German, MA, Russian, University of Utah; PhD, Harvard University. (1985-) *Professor of German.*

Erica Kiesewetter ARTS

Violinist. Graduate, The Juilliard School, where she studied with Ivan Galamian. (2010-) *Visiting Associate Professor of Music; Director of Orchestral Studies; faculty, Bard College Conservatory of Music.*

Elena Kim SCI

BA, American University of Central Asia; MA, Central European University; PhD, University of Bonn. (2021-) *Visiting Associate Professor of Psychology.*

Alex Kitnick ARTS

BA, Wesleyan University; MA, PhD, Princeton University. (2013-) *Assistant Professor of Art History and Visual Culture; Brant Foundation Fellow in Contemporary Arts.*

Peter Klein SST

BA, Drew University; MA, PhD, Brown University. (2014-) *Assistant Professor of Sociology and Environmental and Urban Studies.*

Antonios Kontos SCI

Diploma in Physics, National Technical University of Athens; MS, PhD, University of Notre Dame. (2017-) *Assistant Professor of Physics.*

Marina Kostalevsky LANG/LIT

MA, Leningrad State Conservatory; PhD, Yale University. (1996-) *Professor of Russian.*

Lu Kou LANG/LIT

BA, Peking University; MA, PhD, Harvard University. (2019-) *Assistant Professor of Chinese.*

Stephanie Kufner LANG/LIT

Teaching Diploma, Certification for English Language and Business Administration, University of Munich; Diplom-Handelslehrer, University of Munich; MA, PhD, SUNY Albany. (1990-) *Visiting Associate Professor of German; Academic Director, Center for Foreign Languages and Cultures.*

Laura Kuhn ARTS

PhD, University of California, Los Angeles. Director and cofounder, John Cage Trust. (2007-) *John Cage Professor of Performance Arts.*

Naoko Kumada SST

Advanced study of Burmese language, Yangon University of Foreign Languages; PhD, University of Cambridge. (2019-) *Research Associate in Social Studies Division.*

Laura Kunreuther SST

BA, University of Pennsylvania; MA, PhD, University of Michigan. (2001-) Associate Professor of Anthropology.

Cecile E. Kuznitz SST

AB, magna cum laude, Harvard University; MA, PhD, Stanford University. (2003-) Associate Professor of Jewish History.

Christopher N. LaFratta SCI

BS, University of Massachusetts; PhD, University of Maryland. (2010-) Associate Professor of Chemistry.

Peter Laki ARTS

Diploma in musicology, Franz Liszt Academy of Music, Budapest; PhD, University of Pennsylvania. (2007-) Visiting Associate Professor of Music.

Kristin Lane SCI

BA, University of Virginia; MS, Yale University; PhD, Harvard University. (2007-) Associate Professor of Psychology.

Hillary Langberg SST

BA, University of California, Berkeley; MA, PhD, University of Texas at Austin. (2020-) Visiting Associate Professor of Religion.

Ann Lauterbach LANG/LIT

BA, University of Wisconsin-Madison; Woodrow Wilson Fellow, Columbia University. Poet. (1997-) David and Ruth Schwab Professor of Languages and Literature; faculty, Milton Avery Graduate School of the Arts.

An-My Lê ARTS

BAS, MS, Stanford University; MFA, Yale University School of Art. (1998-) Charles Franklin Kellogg and Grace E. Ramsey Kellogg Professor in the Arts.

Yichen Lee LANG/LIT

BE, National Taiwan Normal University; PhD, University of Wisconsin-Madison. (2020-) Visiting Assistant Professor of Chinese.

Gideon Lester ARTS

BA, University of Oxford; Diploma in dramaturgy, Harvard University. (2012-) Professor of Theater and Performance; Artistic Director, Fisher Center for the Performing Arts; Senior Curator, OSUN Center for Human Rights and the Arts.

Caitlin Leverson SCI

BA, Wellesley College; PhD, Duke University; NSF Postdoctoral Fellow, Georgia Institute of Technology. (2020-) Assistant Professor of Mathematics.

Huiwen Li LANG/LIT

BA, MEd, Shandong Normal University, Jinan, China; MA, University of Pittsburgh; EdD, Duquesne University; PhD candidate, Cleveland State University. (2021-) Visiting Assistant Professor of Chinese.

Marisa Libbon LANG/LIT

BA, University of California, Berkeley; MPhil, University of Oxford; MA, PhD, University of California, Berkeley. (2012-) Associate Professor of Literature.

Christopher R. Lindner SST

BA, Hamilton College; MA, University of Cincinnati; PhD, SUNY Albany. (1988-) Archaeologist in Residence.

Erica Lindsay ARTS

BA, New York University. Jazz musician, composer. (2001-) Artist in Residence.

Gabriella Lindsay LANG/LIT

BA, McGill University; Master II, Université Montpellier III; PhD, New York University. (2021-) Visiting Assistant Professor of French.

Joshua Livingston

BS, University of Missouri-Columbia; MS, Boston University; PhD, The Graduate Center, City University of New York. (2019-) Visiting Assistant Professor of American Studies.

Peter L'Official LANG/LIT

BA, Williams College; MA, New York University; PhD, Harvard University. (2015-) Associate Professor of Literature.

Ilka LoMonaco ARTS

Studied at Hochschule für Musik und Theater Hamburg. (2008–) *Visiting Assistant Professor of Music.*

Richard B. Lopez SCI

BA, Princeton University; PhD, Dartmouth College; Postdoctoral Fellow, Rice University. (2019–) *Assistant Professor of Psychology.*

Patricia López-Gay LANG/LIT

PhD, New York University; joint PhD, comparative literature and translation studies, University of Paris 7 and Autonomous University of Barcelona. (2013–) *Associate Professor of Spanish.*

Tara Lorenzen ARTS

BFA, SUNY Purchase. (2016–) *Visiting Instructor in Dance; Gibney Company Partnership Coordinator.*

Renée Anne Louprette ARTS

BM, Graduate Professional Diploma, Hartt School, University of Hartford; Diplôme Supérieur, Centre d’Études Supérieures de Musique et de Danse de Toulouse; MM, conducting, Bard College Conservatory of Music (2019–) *Assistant Professor of Music; Bard College Organist.*

Valeria Luiselli LANG/LIT

BA, UNAM, Mexico; MA, PhD, Columbia University. (2019–) *Sadie Samuelson Levy Professor in Languages and Literature.*

Joseph Luzzi LANG/LIT

BA, Tufts University; MA, New York University; MA, MPhil, PhD, Yale University. (2002–) *Professor of Comparative Literature.*

Liudmila Malyshava SST

BA, Bard College; MA, PhD candidate, University of Missouri-Kansas City. (2018–) *Visiting Instructor in Economics.*

Tanya Marcuse ARTS

AA, Bard College at Simon’s Rock; BA, Oberlin College; MFA, Yale University School of Art. (2014–) *Artist in Residence.*

Michael E. Martell SST

BA, University of Oregon; MA, PhD, American University. (2016–) *Associate Professor of Economics.*

Dawn Lundy Martin LANG/LIT

BA, University of Connecticut; MA, San Francisco State University; PhD, University of Massachusetts Amherst. (2018–) *Distinguished Writer in Residence.*

Wyatt Mason

Studied literature at University of Pennsylvania, Columbia University, and University of Paris. (2010–) *Writer in Residence; Senior Fellow, Hannah Arendt Center for Politics and Humanities.*

Robert W. McGrail SCI

BA, Saint Joseph’s College of Maine; MA, Boston College; PhD, Wesleyan University. (1999–) *Associate Professor of Computer Science and Mathematics; Director, Laboratory for Algebraic and Symbolic Computation, Bard College.*

Christopher McIntosh SST

BA, University of Georgia; MA, Georgetown University; MA, PhD, University of Chicago. (2010–) *Assistant Professor of Political Studies.*

Dave McKenzie ARTS

BFA, University of the Arts; also studied at Skowhegan School of Painting and Sculpture. (2015–) *Artist in Residence.*

Allison McKim SST

BA, Columbia University; MA, PhD, New York University. (2010–) *Associate Professor of Sociology.*

Emily McLaughlin SCI

BS, Ohio Northern University; PhD, University of Pennsylvania. (2008–) *Associate Dean of the College; Associate Professor of Chemistry.*

Nesrin Ersoy McMeekin

BA, MA, Bilkent University, Ankara. (2014–) *Visiting Instructor in the Humanities.*

Sean McMeekin SST

AB, Stanford University; MA, PhD, University of California, Berkeley. (2014–) *Francis Flournoy Professor of European History and Culture.*

Blair McMillen ARTS
BA, BM, Oberlin College; MM, The Juilliard School; DMA, Manhattan School of Music. (2006-) *Artist in Residence*.

Walter Russell Mead SST
BA, Yale University. (2005-08, 2010-) *James Clarke Chace Professor of Foreign Affairs and the Humanities*.

Daniel Mendelsohn LANG/LIT
BA, University of Virginia; MA, PhD, Princeton University. (2006-) *Charles Ranlett Flint Professor of Humanities*.

Stefan M. Mendez-Diez SCI
BA, physics, BS, mathematics, University of Chicago; PhD, University of Maryland. (2016-) *Assistant Professor of Mathematics*.

Dinaw Mengestu LANG/LIT
BA, Georgetown University; MFA, Columbia University. (2016-) *John D. and Catherine T. MacArthur Professor of the Humanities*.

Kobena Mercer ARTS
BA, Saint Martin's School of Art; PhD, Goldsmiths, University of London. (2021-26) *Charles P. Stevenson Chair in Art History and the Humanities, Bard College and CCS Bard*.

Susan Merriam ARTS
BFA, School of the Museum of Fine Arts, Tufts University; MA, Tufts; PhD, Harvard University. (2003-) *Associate Professor of Art History*.

Oleg Minin LANG/LIT
BA, University of Victoria; MA, University of Waterloo; PhD, University of Southern California. (2012-) *Visiting Assistant Professor of Russian*.

Aniruddha Mitra SST
MA, Delhi School of Economics; MS, PhD, University of Illinois at Urbana-Champaign. (2012-) *Associate Professor of Economics*.

Chiori Miyagawa ARTS
MFA, Brooklyn College. (1999-) *Playwright in Residence*.

Alys Moody LANG/LIT
BA, MPhil, University of Sydney; DPhil, University of Oxford. (2019-) *Associate Professor of Literature*.

A. Sayeeda Moreno ARTS
MFA, New York University. (2018-) *Assistant Professor of Film and Electronic Arts*.

Bradford Morrow LANG/LIT
BA, University of Colorado; graduate studies, Danforth Fellow, Yale University. Novelist and poet; founding editor, *Conjunctions*. (1990-) *Professor of Literature; Bard Center Fellow*.

Gregory Duff Morton SST
BA, Yale University; AM, MA, PhD, University of Chicago. (2017-) *Assistant Professor of Anthropology*.

Gregory B. Moynahan SST
BA, Wesleyan University; graduate studies, Humboldt University, Berlin; MA, DPhil, PhD, University of California, Berkeley. (2001-) *Associate Professor of History*.

Daaimah Mubashshir ARTS
BFA, The School of the Art Institute of Chicago; MFA, Columbia University School of the Arts. (2021-24) *Visiting Playwright in Residence*.

Rufus Müller ARTS
BA, MA, University of Oxford. Tenor; performs internationally in operas, oratorios, and recitals. (2006-) *Associate Professor of Music*.

Ivan Munuera ARTS
BA, MA, art history, Universidad Complutense de Madrid; MA, architecture, Princeton University; PhD, art history, Universidad Complutense de Madrid; PhD candidate, Princeton University School of Architecture. (2021-) *Visiting Lecturer in Architecture*.

Michelle Murray SST
BA, MA, PhD, University of Chicago. (2009-) *Associate Professor of Political Studies*.

Matthew Mutter LANG/LIT
BA, University of North Carolina; MA, MPhil, PhD, Yale University. (2010-) *Associate Professor of Literature*.

Daniel Newsome SCI
BA, Bard College; PhD, Graduate Center, City University of New York. (2019–) *Visiting Assistant Professor of Mathematics.*

Melanie Nicholson LANG/LIT
BA, Arizona State University; MA, MFA, University of Arizona; PhD, University of Texas at Austin. (1995–) *Professor of Spanish.*

Franz Nicolay ARTS
BM, New York University; also studied at the Berklee School of Music's Summer Performance Program. (2015; 2021–) *Visiting Instructor in Music.*

Kerri-Ann Norton SCI
BA, Bard College; PhD, Rutgers University; post-doctoral fellow, Johns Hopkins University School of Medicine. (2017–) *Assistant Professor of Computer Science.*

Isabelle O'Connell ARTS
BA, Royal Irish Academy of Music; MM, Manhattan School of Music. Pianist. (2014–) *Visiting Instructor in Music.*

Jenny Offill LANG/LIT
BA, University of North Carolina, Chapel Hill; Stegner Fellow in Fiction, Stanford University. (2020–) *Visiting Writer in Residence.*

Keith O'Hara SCI
BS, Rowan University; MS, PhD, Georgia Institute of Technology. (2009–) *Associate Professor of Computer Science.*

Joseph O'Neill LANG/LIT
JB, Girton College, University of Cambridge. (2011–) *Distinguished Visiting Professor of Written Arts.*

Lothar Osterburg ARTS
Diploma with excellence, Hochschule für bildende Künste, Braunschweig, Germany. Master printer in etching and photogravure. (1999–) *Artist in Residence.*

Dimitri B. Papadimitriou SST
BA, Columbia University; MA, PhD, New School for Social Research. (1977–) *President, Levy Economics Institute; Executive Vice President Emeritus, Bard College; Jerome Levy Professor of Economics.*

Philip Pardi
BA, Tufts University; MFA, Michener Center for Writers, University of Texas at Austin. Poet and translator. (2005–) *Director of College Writing; Visiting Assistant Professor of Writing.*

Laura Parnes ARTS
BFA, Tyler School of Art. (2019; 2021–) *Visiting Artist in Residence.*

Bhavesh Patel ARTS
BA, Southern Illinois University; certificate, Royal Academy of Dramatic Arts; MFA, New York University Tisch School of the Arts. (2021–) *Visiting Artist in Residence.*

Gilles Peress ARTS, SST
Studies at Institut d'Etudes Politiques and Université de Vincennes, France. (2008–) *Distinguished Visiting Professor of Human Rights and Photography.*

Joel Perlmann SST
BA, Hebrew University, Jerusalem; PhD, Harvard University. (1994–) *Levy Institute Research Professor; Senior Scholar, Levy Economics Institute.*

Gabriel G. Perron SCI
BSc, MSc, McGill University; PhD, University of Oxford; Banting Postdoctoral Fellow, Center for Advanced Research in Environmental Genomics, University of Ottawa. (2015–) *Associate Professor of Biology.*

Judy Pfaff ARTS
BFA, Washington University; MFA, Yale University School of Art. (1989, 1991, 1994–) *Richard B. Fisher Professor in the Arts.*

Francine Prose LANG/LIT
BA, Radcliffe College. (2005–) *Distinguished Writer in Residence.*

Karen Raizen LANG/LIT

BA, classics, BM, viola performance, Rice University; MM, Conservatorio della Svizzera Italiana; MPhil, PhD, Yale University. (2017-) *Assistant Professor of Italian*.

Dina Ramadan LANG/LIT

BA, American University in Cairo; MA, MPhil, PhD, Columbia University. (2010-) *Assistant Professor of Arabic*.

Raman Ramakrishnan ARTS

BA, Harvard University; MM, The Juilliard School. (2015-) *Artist in Residence; faculty, Bard College Conservatory of Music*.

Bryson Rand ARTS

BFA, University of Colorado at Boulder; MAT, School of Visual Arts; MFA, Yale School of Art; also studied at Skowhegan School of Painting and Sculpture. (2021-) *Visiting Assistant Professor of Photography*.

Kelly Reichardt ARTS

BFA, School of the Museum of Fine Arts, Tufts University. Filmmaker, screenwriter. (2006-) *S. William Senfeld Artist in Residence*.

Marcus Roberts ARTS

BA, Florida State University. Acclaimed jazz pianist, composer. (2020-) *Distinguished Visiting Professor of Music*.

Bruce Robertson SCI

BS, University of Notre Dame; PhD, University of Montana. (2012-) *Associate Professor of Biology*.

Lindsey J L Rockett ARTS

BFA, Marymount Manhattan College; MFA, A.R.T./MXAT Institute for Advanced Theater Training, Harvard University. (2014-17; 2020-) *Visiting Assistant Professor of Theater and Performance*.

Miles Rodríguez SST

BA, Rice University; MA, PhD, Harvard University. (2012-) *Assistant Professor of Historical Studies and Latin American and Iberian Studies*.

Susan Fox Rogers LANG/LIT

BA, Pennsylvania State University; MA, Columbia University; MFA, University of Arizona. (2001-) *Visiting Associate Professor of Writing; Associate, Institute for Writing and Thinking*.

Emilio Rojas ARTS

BFA, Emily Carr University of Art and Design; MFA, University of British Columbia; MFA, performance, School of the Art Institute of Chicago. (2019-) *Visiting Artist in Residence*.

James Romm LANG/LIT

BA, Yale University; PhD, Princeton University. (1990-96, 2000-) *James H. Ottaway Jr. Professor of Classics*.

Lauren Lynn Rose SCI

BA, Tufts University; MS, PhD, Cornell University. (1997-) *Associate Professor of Mathematics*.

Julia Rosenbaum ARTS

BA, Yale University; MA, PhD, University of Pennsylvania. (2001-06, 2008-) *Associate Professor of Art History*.

Jonathan Rosenberg ARTS

BA, University of Pennsylvania; MFA, New York University. (2005-) *Artist in Residence*.

Peter Rosenblum SST

AB, Columbia College; JD, Northwestern University Law School; LLM, Columbia Law School; DEA (Diplôme d'études approfondies), University of Paris 1 (Panthéon-Sorbonne). (2012-) *Professor of International Law and Human Rights*.

Montserrat Bonvehí Rosich ARTS

BArch, MArch, PhD candidate, UPC Universitat Politècnica de Catalunya. (2021-) *Visiting Lecturer in Architecture*.

John Ryle SST

BA, MA, University of Oxford. Writer, filmmaker, anthropologist. Cofounder, Rift Valley Institute. (2005-) *Legrand Ramsey Professor of Anthropology*.

Michael Sadowski

BS, Northwestern University; EdM, EdD, Harvard University. *Associate Dean of the College; Director, Inclusive Pedagogy*.

Lisa Sanditz ARTS

BFA, Philadelphia College of Art; MFA, Yale University. Painter. (2001–) *Artist in Residence*.

Luc Sante ARTS, LANG/LIT

Author, translator, essayist, critic. (1999–) *Visiting Professor of Writing and Photography*.

Joseph Santore ARTS

BFA, Philadelphia College of Art; MFA, Yale University. Painter. (2001–) *Artist in Residence*.

Ivonne Santoyo-Orozco ARTS

BArch, Universidad de las Américas Puebla; MArch, Berlage Institute, Rotterdam; PhD, Architectural Association School of Architecture, London. (2019–) *Assistant Professor of Architectural Studies*.

Matt Sargent ARTS

BA, St. Mary's College of Maryland; MM, Hartt School, University of Hartford; PhD, SUNY Buffalo. (2014–) *Visiting Assistant Professor of Music*.

Simeen Sattar SCI

BA, Rosemont College; PhD, Yale University. (1984–) *Professor of Chemical Physics*.

Frank M. Scalzo SCI

BS, St. Bonaventure University; MA, PhD, SUNY Binghamton. (1999–) *Associate Professor of Psychology*.

Shai Secunda SST

BTL, Ner Israel Rabbinical College; MLA, Johns Hopkins University; MA, PhD, Bernard Revel Graduate School, Yeshiva University; additional studies at Hebrew University, Harvard University. (2016–) *Jacob Neusner Professor in the History and Theology of Judaism*.

Noah Segal

BA, Ohio State University; MA, PhD, classics, University of California, Santa Barbara. (2021–) *Visiting Professor in the Humanities*.

Tschabalala Self ARTS

BA, Bard College; MFA, Yale School of Art. (2021–) *Visiting Artist in Residence*.

David Shein SST

BA, SUNY Oswego; MPhil, PhD, The Graduate Center, City University of New York. (2008–) *Associate Vice President for OSUN-Bard Network Program and Academic Affairs; Dean of Studies; Visiting Assistant Professor of Philosophy*.

Heeyoon Shin ARTS

BA, MA, Seoul National University; PhD, Yale University. (2021–) *Assistant Professor of Art History*.

Nathan Shockey LANG/LIT

BA, Stanford University; MA, Waseda University; MA, PhD, Columbia University. (2012–) *Associate Professor of Japanese*.

Stephen Shore ARTS

Photographer; exhibits internationally at major venues. (1982–) *Susan Weber Professor in the Arts*.

Steven Simon SCI

BA, Yale University; PhD, New York University. (2016–) *Assistant Professor of Mathematics*.

Maria Q. Simpson ARTS

BFA, University of Massachusetts; MFA, University of Washington. (2004–) *Professor of Dance*.

Mona Simpson LANG/LIT

BA, University of California, Berkeley; MFA, Columbia University. (1988–2001, 2005–) *Writer in Residence*.

Whitney Slaten ARTS

BM, William Paterson University; MA, MPhil, PhD, Columbia University. (2018–) *Associate Professor of Music*.

Robyn L. Smyth SST

BS, Cornell University; MS, University of Vermont; PhD, University of California, Santa Barbara. (2017–) *Continuing Associate Professor of Environmental and Urban Studies; faculty, Bard Center for Environmental Policy*.

Geoffrey Sobelle ARTS

BA, Stanford University; additional studies, École Internationale de Théâtre de Jacques Lecoq. (2016, 2018–) *Visiting Artist in Residence*.

Maria Sonevitsky ARTS

BA, Barnard College; MA, PhD, Columbia University. (2014–17; 2021–) *Visiting Associate Professor of Anthropology and Music.*

Patricia Spencer ARTS

BM, Oberlin Conservatory of Music. (1997–) *Visiting Associate Professor of Music.*

Sophia Stamatopoulou-Robbins SST

BA, Columbia University; MSc, University of Oxford; MPhil, PhD, Columbia University. (2013–) *Associate Professor of Anthropology.*

I Ketut Suadin ARTS

Graduate, Konservatori Karawitan, Bali, Indonesia. (2012–) *Visiting Associate Professor of Music.*

Richard Suchenski ARTS

BA, Princeton University; MA, MPhil, PhD, Yale University. Film historian. (2009–) *Associate Professor of Film and Electronic Arts; Director, Center for Moving Image Arts.*

Karen Sullivan LANG/LIT

AB, Bryn Mawr College; MA, PhD, University of California, Berkeley. (1993–) *Irma Brandeis Professor of Romance Literature and Culture.*

Nilaja Sun ARTS

BA, Franklin & Marshall College. Obie Award-winning actor, playwright. (2014, 2016, 2020–) *Visiting Artist in Residence.*

Wakako Suzuki LANG/LIT

BA, Rikkyo University, Tokyo; MA, Columbia University; MA, Stanford University; PhD, University of California, Los Angeles. (2018–) *Assistant Professor of Japanese.*

Yuka Suzuki SST

BA, Cornell University; MPhil, PhD, Yale University. (2003–) *Associate Professor of Anthropology.*

Julianne Swartz ARTS

BA, University of Arizona; MFA, Milton Avery Graduate School of the Arts, Bard College. (2006–) *Artist in Residence.*

Erika Switzer ARTS

BM, MM, University of British Columbia; MM, Hochschule für Musik und Theater München, Germany; DM, The Juilliard School. (2010–) *Artist in Residence.*

David Sytkowski ARTS

BM, University of Wisconsin-Madison. (2018–) *Visiting Artist in Residence.*

David Szlasa ARTS

BFA, New York University, Tisch School of the Arts; MA, NYU, Gallatin School of Interdisciplinary Studies. (2017–) *Visiting Artist in Residence.*

Kathryn Tabb SST

BA, University of Chicago; MPhil, University of Cambridge; MA, PhD, University of Pittsburgh. (2019–) *Assistant Professor of Philosophy.*

Pavlina R. Tcherneva SST

BA, Gettysburg College; MA, PhD, University of Missouri-Kansas City. (2006–08, 2012–) *Associate Professor of Economics; Research Associate, Levy Economics Institute.*

Drew Thompson SST

BA, Williams College; PhD, University of Minnesota. (2013–) *Associate Professor of Africana and Historical Studies.*

Michael Tibbetts SCI

BS, Southeastern Massachusetts University; PhD, Wesleyan University. (1992–) *Professor of Biology.*

Olga Touloumi ARTS

BArch, Aristotle University of Thessaloniki; MSc, Massachusetts Institute of Technology; MA, PhD, Harvard University. (2014–) *Assistant Professor of Art History.*

Joan Tower ARTS

BA, Bennington College; MA, DMA, Columbia University. Composer. (1972–) *Asher B. Edelman Professor in the Arts; faculty, Bard College Conservatory of Music.*

Dominique Townsend SST

BA, Barnard College; MTS, Harvard Divinity School; MPhil, PhD, Columbia University. (2016–) *Assistant Professor of Religion.*

Éric Trudel LANG/LIT

BA, Concordia University, Montreal; MA, McGill University; PhD, Princeton University. (2002–) *Professor of French.*

George Tsontakis ARTS

Studied composition with Roger Sessions at The Juilliard School and conducting with Jorge Mester. (2003–) *Distinguished Composer in Residence.*

Robert Tully SST

BA, Yale University; DPhil, University of Oxford. (2018–) *Visiting Professor of Philosophy.*

David Ungvary LANG/LIT

AB, Duke University; MSt, University of Oxford; PhD, Harvard University. (2018–) *Assistant Professor of Classics.*

David Van Reybrouck

Studied at University of Leuven and University of Cambridge; PhD, University of Leiden. (2020–) *NEH/Hannah Arendt Center Fellow.*

Marina van Zuylen LANG/LIT

AB, MA, PhD, Harvard University. (1997–) *Professor of French and Comparative Literature.*

Sam Vernon ARTS

BFA, The Cooper Union; MFA, Yale University. (2021–) *Visiting Assistant Professor of Studio Arts.*

Andrew Vielkind ARTS

BA, Johns Hopkins University; MA, University of Chicago; PhD candidate, Yale University. (2021–) *Visiting Instructor in Film and Electronic Arts.*

Tatjana Myoko von Prittwitz und Gaffron

BA, University of Saarland; MA, Center for Curatorial Studies, Bard College; PhD, University of Saarland. (2009–) *Visiting Assistant Professor of First-Year Seminar; Buddhist chaplain.*

Olga Voronina LANG/LIT

BA, MA, Herzen University; PhD, Harvard University. (2010–) *Associate Professor of Russian.*

Jean Wagner ARTS

BA, Wesleyan University; MA, Smith College. (2000–) *Artist in Residence.*

Rupali Warke SST

BA, Jamia Millia Islamia, India; PhD, University of Texas at Austin. (2021–2023) *Visiting Assistant Professor of History.*

Robert Weston

BA, University of Florida; MA, MPhil, Columbia University. (2005–) *Continuing Associate Professor of Humanities.*

Emily White SCI

BS, Tufts University; MS, Ohio State University; PhD, SUNY College of Environmental Sciences and Forestry. (2019–) *Research Associate, Center for the Study of Land, Air, and Water; Director, OSUN Community Science Coalition.*

Thomas Wild LANG/LIT

MA, Free University of Berlin; PhD, University of Munich. (2012–) *Associate Professor of German; Research Director, Hannah Arendt Center for Politics and Humanities.*

Daniel Benjamin Williams LANG/LIT

AB, Harvard College; MPhil, University of Cambridge, Magdalene College; PhD, Harvard University. (2019–) *Assistant Professor of Literature.*

Mary Grace Williams

BA, Rutgers University; MA, Fordham University; MDiv, Yale Divinity School. (2016–) *Dean of Community Life; Chaplain of the College.*

Tom Wolf ARTS

BA, University of California, Berkeley; MA, PhD, Institute of Fine Arts, New York University. (1971–) *Professor of Art History.*

Japheth Wood SCI

BA, Washington University; MA, PhD, University of California, Berkeley. (2015–) *Continuing Associate Professor of Mathematics; Director of Quantitative Literacy.*

L. Randall Wray SST

BA, University of the Pacific; MA, PhD, Washington University. Emeritus Professor of Economics, University of Missouri-Kansas City. (2015–) *Professor of Economics; Senior Scholar, Levy Economics Institute.*

Jenny Xie LANG/LIT

BA, Princeton University; MFA, New York University. (2020–) *Visiting Assistant Professor of Written Arts.*

Li-Hua Ying LANG/LIT

BA, Yunnan Normal University, China; MA, PhD, University of Texas at Austin. (1998–) *Associate Professor of Chinese.*

Shuo Zhang SCI

BS, Tsinghua University, Beijing; PhD, Columbia University. (2020–) *Assistant Professor of Physics.*

Ruth Zisman SST

BA, Vassar College; MA, PhD, New York University. (2011–) *Senior Lecturer in Philosophy; Director, Bard Debate Union; Director, OSUN Global Debate.*

Faculty of the Bard College Conservatory of Music

For complete biographies see

bard.edu/conservatory/faculty

Tan Dun, Dean

Award-winning composer, conductor. Central Conservatory of Music, Beijing; PhD, Columbia University.

Frank Corliss, Director and Faculty

Piano. BM, Oberlin Conservatory of Music; MM, SUNY Stony Brook.

Marka Gustavsson, Associate Director and Faculty
Viola, chamber music. *Visiting Assistant Professor of Music, Bard College.* See undergraduate listing.

Robert Martin, Director Emeritus

BA, Haverford College; BM, Curtis Institute of Music; MA, PhD, Yale University. Cellist, Sequoia String Quartet (1975–85); president, Chamber Music America (1999–2005). Director, Bard College Conservatory of Music (2005–19); Vice President for Policy and Planning, Professor of Philosophy and Music (1994–2019).

Bradley Aikman BCOM

Double bass. BM, Ithaca College; MM, professional studies degree, Manhattan School of Music. Principal bass, Albany Symphony; member, American Ballet Theatre Orchestra.

Carl Albach BCOM

Trumpet. BS, University of Miami (studied with Gilbert Johnson); MM, The Juilliard School (studied with William Vacchiano). Principal trumpet, American Symphony Orchestra and American Ballet Theatre Orchestra.

Adele Anthony BCOM

Violin. Studied with Dorothy DeLay, Felix Galimir, and Hyo Kang at The Juilliard School. Renowned concerto soloist, recitalist, and chamber musician.

Shmuel Ashkenasi BCOM

Violin (master classes). Studied at Musical Academy, Tel Aviv, Israel; and Curtis Institute of Music (with Efrem Zimbalist).

Nadine Asin BCOM

Flute (master classes). BM, MM, The Juilliard School (studied with Julius Baker).

Demian Austin BCOM

Trombone. BM, Oberlin College (studied with Raymond Premru); MM, The Juilliard School (studied with Per Brevig). Principal trombone, Metropolitan Opera Orchestra.

Mark Baechle BCOM

Composer, orchestrator, producer. BA, film scoring, Berklee College of Music; also studied at the Academy of Music and Schola Cantorum Basel.

James Bagwell GCP

Codirector, *Graduate Conducting Program*; Director, *Orchestral and Choral Music; Professor of Music, Bard College; Associate Conductor and Academic Director, The Orchestra Now.* See undergraduate listing.

Edith Bers VAP

Voice. BA, MA, Columbia University. Studied with Tourel, Callas, Popper, Berl, Guth, Faull, B. P. Johnson, Cuenod, Brown, Hotter, and Stader; studied acting with Stella Adler.

Stephanie Blythe VAP

Artistic Director, Graduate Vocal Arts Program. BA, SUNY Potsdam. Internationally renowned opera singer and recitalist.

Leon Botstein BCOM, GCP

Music Director, Conservatory of Music; Codirector, Graduate Conducting Program; President of the College; Leon Levy Professor in the Arts and Humanities; Codirector, Bard Music Festival. See undergraduate faculty listing.

Teresa Buchholz GCP

Mezzo-soprano. Artist in Residence, Bard College. See undergraduate faculty listing.

Jindong Cai GCP, US-CHINA

Director, US-China Music Institute. Graduate studies, New England Conservatory and College Conservatory of Music in Cincinnati; studied with Leonard Bernstein at Tanglewood Music Center.

Molly Carr BCOM

Viola. BM, MM, The Juilliard School.

Edward Carroll BCOM

Trumpet. BM, MM, The Juilliard School.

Eric Cha-Beach BCOM

Percussion. BM, Graduate Performance Diploma, Peabody Institute; MM, Yale School of Music. Member, Sō Percussion.

Richard Cox VAP

Voice. Graduate of Tennessee Technical University, Florida State University, and The Juilliard School.

Barbara Jöstlein Currie BCOM

Horn. Studied at The Juilliard School with Julie Landsman. Member, Metropolitan Opera Orchestra.

Sarah Cutler BCOM

Harp. BA, Yale College. Principal harp, American Symphony Orchestra, New York City Ballet Orchestra.

Sebastian Danila BCOM, GCP

History seminar. PhD, New York University Steinhardt School.

Elaine Douvas BCOM

Oboe. Diploma, Cleveland Institute of Music. Principal oboe, Metropolitan Opera Orchestra.

Raymond Erickson BCOM

Harpsichord, piano. BA, Whittier College; PhD, Yale University.

Luosha Fang BCOM

Violin, viola. BA/BM, Bard College Conservatory of Music; additional studies at Curtis Institute of Music and Escuela Superior de Música Reina Sofía, Madrid.

Alexander Farkas VAP

Alexander Technique. MM, Manhattan School of Music. Alexander Technique training in London with Shoshana Kaminitz.

Derek Fenstermacher BCOM

Tuba. BM, University of Alabama; MM, University of Cincinnati College-Conservatory of Music. Principal tuba, New Jersey and Chattanooga Symphony Orchestras.

Jack Ferver VAP

Acting workshop. Artist in Residence, Bard College. See undergraduate listing.

Lucy Fitz Gibbon VAP

Core Seminar. Graduate of Yale University; artist diploma, Glenn Gould School of the Royal Conservatory; MM, Bard College Conservatory of Music Graduate Vocal Arts Program.

Kyle Gann GCP

Taylor Hawver and Frances Bortle Hawver Professor of Music, Bard College. See undergraduate listing.

Christopher H. Gibbs BCOM

Music theory and history. James H. Ottaway Jr. Professor of Music, Bard College; Codirector, Bard Music Festival. See undergraduate listing.

Marc Goldberg BCOM

Bassoon. BM, MM, The Juilliard School (studied with Harold Goltzer).

Jason Haaheim BCOM

Timpani. BA, Gustavus Adolphus College; MS, electrical engineering, University of California, Santa Barbara. Principal timpanist, Metropolitan Opera Orchestra.

Benjamin Hochman BCOM

Piano (master classes). Graduate, Curtis Institute of Music and Mannes College of Music, where he studied with Claude Frank and Richard Goode. Also studied with Esther Narkiss at the Conservatory of the Rubin Academy of Music and Dance, Jerusalem, and with Emanuel Krasovsky in Tel Aviv.

Yu Hongmei US-CHINA

Erhu. Codirector, Chinese Music Development Initiative. Studied at Central Conservatory of Music (CCOM), Beijing. Dean, CCOM Chinese Music Department; designated guest soloist, China National Traditional Orchestra.

Keisuke Ikuma BCOM

Oboe, English horn, chamber music. BM, Manhattan School of Music. Member of Hudson Valley Philharmonic and Stamford Symphony. Performs regularly with New York Philharmonic, Orchestra of St. Luke's, and numerous Broadway shows.

Kayo Iwama VAP

Associate Director, Graduate Vocal Arts Program. Piano. BM, Oberlin Conservatory of Music; MM, SUNY Stony Brook (studied with Gilbert Kalish).

Yi-Wen Jiang BCOM

Violin. Studied at Central Conservatory of Music, Beijing (with Han Li); St. Louis Conservatory (with Taras Gabora and Michael Tree); and with Arnold Steinhardt and Pinchas Zukerman.

Zhao Jiazen US-CHINA

Guqin. Graduate, Central Conservatory of Music, Beijing.

Ani Kavafian BCOM

Violin (master classes). MM, The Juilliard School (studied with Ivan Galamian).

Bridget Kibbey BCOM

Harp. BM, MM, The Juilliard School (studied with Nancy Allen). Director, Chamber Music and Arts Advocacy, The Orchestra Now.

Erica Kiesewetter BCOM

Orchestral studies, violin. Visiting Associate Professor of Music, Bard College. See undergraduate faculty listing.

Alexandra Knoll BCOM

Oboe. Graduate, Curtis Institute of Music and The Juilliard School. Member, American Symphony Orchestra and Northeastern Pennsylvania Philharmonic.

David Krakauer BCOM

Clarinet. BA, Sarah Lawrence College; MM, The Juilliard School.

Yelena Kurdina VAP

Russian diction. Specialist in Russian repertoire at the Metropolitan Opera for more than 25 years. Studied with John Wustman at the University of Illinois.

Garry Kvistad BCOM

Percussion (adviser). BM, Oberlin Conservatory of Music; MM, Northern Illinois University.

Peter Laki GCP

Music theory and history. Visiting Associate Professor of Music, Bard College. See undergraduate faculty listing.

Julie Landsman BCOM

Horn (master classes). Studied with James Chambers at The Juilliard School.

Jeffrey Lang BCOM

Horn. Studied at The Juilliard School and Temple University. Associate principal horn, Philadelphia Symphony Orchestra.

Honggang Li BCOM

Violin. Founding member of Shanghai Quartet. Studied at Central Conservatory of Music, Beijing, and Shanghai Conservatory; MM, Northern Illinois University.

Weigang Li BCOM

Violin. Founding member of Shanghai Quartet. Studied at Shanghai Conservatory, San Francisco Conservatory, Northern Illinois University, The Juilliard School.

Xinyan Li US-CHINA

Chinese music history. BA, MA, China Conservatory of Music; PhD, University of Missouri-Kansas City.

Ilka LoMonaco GCP

Visiting Assistant Professor of Music, Bard College.
See undergraduate listing.

Renée Ann Louprette BCOM

Director, Bard Baroque Ensemble. *Assistant Professor of Music and College Organist, Bard College.* See undergraduate listing.

Wu Man US-CHINA

Pipa (master classes). Studied at Central Conservatory of Music, Beijing.

Pascual Martínez-Forteza BCOM

Clarinet. Studied at Baleares Conservatory of Music and Liceu de Barcelona Music Conservatory, Spain; and University of Southern California (with Yehuda Gilad). Acting associate principal clarinet, New York Philharmonic.

Jeremy McCoy BCOM

Double bass. BM, Curtis Institute of Music. Former assistant principal double bass for the Metropolitan Opera Orchestra.

Anthony McGill BCOM

Clarinet. Graduate, Curtis Institute of Music. Principal clarinet, Metropolitan Opera Orchestra.

Blair McMillen BCOM

Chamber music. *Artist in Residence, Bard College.*
See undergraduate faculty listing.

Leigh Mesh BCOM

Double bass. BM, Curtis Institute of Music. Associate principal bass, Metropolitan Opera Orchestra.

Rufus Müller BCOM, GCP

Associate Professor of Music, Bard College. See undergraduate listing.

Lorraine Nubar VAP

Voice. BA, MA, The Juilliard School.

Isabelle O'Connell BCOM, GCP

Piano. *Visiting Instructor in Music, Bard College.* See undergraduate listing.

Tara Helen O'Connor BCOM

Flute. DMA, SUNY Stony Brook, where she studied with Samuel Baron.

Joan Patenaude-Yarnell VAP

Voice. Studied at École de musique Vincent-d'Indy, McGill Opera Studio, and Kathryn Turney Long School (on Metropolitan Opera scholarship).

Daniel Phillips BCOM

Violin. Studied at The Juilliard School (with Ivan Galamian and Sally Thomas) and with Eugene Phillips, Sándor Végh, and George Neikrug.

Todd Phillips BCOM

Violin. Studied at The Juilliard School (with Sally Thomas) and Mozarteum in Salzburg (with Sándor Végh).

Julia Pilant BCOM

Horn. BM, Eastman School of Music; MM, DMA, The Juilliard School (studied with Julie Landsman). Assistant principal horn, Metropolitan Opera Orchestra.

Zhang Qiang US-CHINA

Pipa. Studied at Central Conservatory of Music (CCOM), Beijing. Director, String Instrument Division, CCOM Chinese Music Department.

Raman Ramakrishnan BCOM

Chamber music. *Artist in Residence, Bard College.*
See undergraduate listing.

Melissa Reardon BCOM

Viola. Graduate of the Curtis Institute of Music and New England Conservatory.

Elizabeth Reese VAP

Alexander Technique. American Center for the Alexander Technique; MS, Hunter College.

Ryan Roberts BCOM

Oboe. Graduate of The Juilliard School (studied with Elaine Douvas). Member of the New York Philharmonic (English horn, oboe).

Marcus Rojas BCOM

Tuba. BM, New England Conservatory of Music.

John Romero BCOM

Trombone. BM, Baylor University (studied with Brent Phillips); MM, Rice University (studied with Allen Barnhill). Principal trombone, Metropolitan Opera Orchestra.

Nicholas Schwartz BCOM

Trombone. Studied with Don Harwood at The Juilliard School. Principal bass trombone, New York City Ballet.

Zachary Schwartzman GCP

Ear training and score reading. BA, East Asian studies, Oberlin College; piano performance, Oberlin Conservatory; MM, Moores School of Music, University of Houston.

Gil Shaham BCOM

Violin. Studied with Samuel Bernstein at the Rubin Academy of Music, Jerusalem; also studied at The Juilliard School and Columbia University. Avery Fisher Prize and Grammy Award recipient.

James Sizemore BCOM

Film composition. Composer and music producer in film and television. BA, Colorado College; MM, New York University.

Weston Sprott BCOM

Trombone. BM, Curtis Institute of Music. Primary teachers: Michael Warny, Carl Lenthe, and Nitzan Haroz. Member, Metropolitan Opera Orchestra.

Arnold Steinhardt BCOM

Violin (master classes). Studied with Ivan Galamian at the Curtis Institute of Music and with Josef Szigeti, under the sponsorship of George Szell, in Switzerland.

Erika Switzer BCOM, GCP, VAP

Director, Collaborative Piano Fellowship; Artist in Residence, Bard College. See undergraduate listing.

Chen Tao US-CHINA

Chinese ensemble. Graduate, Central Conservatory of Music, Beijing. Founder and Director, Melody of Dragon, Inc.; and artistic director and conductor, Chinese Music Ensemble of New York.

Steven Tenenbom BCOM

Viola. Studied with Milton Thomas at the University of Southern California and with Michael Tree and Karen Tuttle at the Curtis Institute of Music.

Joan Tower BCOM, GCP

Composition. *Asher B. Edelman Professor in the Arts, Bard College*. See undergraduate listing.

Jason Treuting BCOM

Percussion. BM, performer's certificate, Eastman School of Music; MM, Artist Diploma, Yale School of Music. Member, Sō Percussion.

George Tsontakis BCOM

Composition. *Distinguished Composer in Residence, Bard College*. See undergraduate listing.

Gilles Vonsattel BCOM

Piano. BA, Columbia University; MM, The Juilliard School, where he studied with Jerome Lowenthal. Recipient of an Avery Fisher Career Grant; winner of the Naumburg and Geneva competition; has played with the Boston Symphony, Chicago Symphony, Munich Philharmonic, and San Francisco Symphony, among others.

Zhou Wang US-CHINA

Guzheng, Chinese Music Department, Central Conservatory of Music, Beijing; vice president, China Guzheng Society.

Howard Watkins VAP

Opera studies. Pianist, conductor, educator. BA, University of Dayton; DMA, University of Michigan. Appears courtesy of the Metropolitan Opera.

Ira Weller BCOM

Viola. BM, MM, The Juilliard School (studied with Ivan Galamian). Member, Metropolitan Opera Orchestra.

Eric Wen BCOM

Music theory. BA, Columbia University; MA, Yale University; graduate fellowship, University of Cambridge.

Peter Wiley BCOM

Cello. Attended Curtis Institute of Music at age 13, under the tutelage of David Soyer.

Jan Williams BCOM
Percussion (adviser). BM, MM, Manhattan School of Music.

Terrence Wilson BCOM
Piano. BM, The Juilliard School. Has studied with Yoheved Kaplinsky and Zitta Zohar. Has appeared as soloist with symphony orchestras of Atlanta, Baltimore, Cincinnati, Washington, D.C. (National Symphony), San Francisco, Royal Scottish Orchestra, others.

Shai Wosner BCOM
Piano. Studied in Israel with Opher Brayer, Emanuel Krasovsky, and André Hajdu; studied with Emanuel Ax at The Juilliard School.

Chen Yan US-CHINA
Erhu. BM, Shanghai Conservatory of Music; MM, Central Conservatory of Music, Beijing.

Xu Yang US-CHINA
Ruan. Professor, doctoral supervisor, Central Conservatory of Music, Beijing.

Mingmei Yip US-CHINA
Qin, Chinese music history. PhD, University of Paris, Sorbonne.

Qiang Zhang US-CHINA
Pipa. Studied at Central Conservatory of Music (CCOM), Beijing. Director, String Instrument Division, CCOM Chinese Music Department.

Wang Zhou US-CHINA
Guzheng, Chinese Music Department, Central Conservatory of Music, Beijing; vice president, China Guzheng Society.

Carmit Zori BCOM
Violin. At age 15, came to the United States from her native Israel to study at the Curtis Institute of Music with Ivan Galamian, Jaime Laredo, and Arnold Steinhardt. Founder, Brooklyn Chamber Music Society.

Faculty of the Graduate Programs

Bard Center for Environmental Policy
For complete biographies see
bard.edu/cep/about/faculty

Eban Goodstein, *Director*
BA, Williams College; PhD, University of Michigan.
Director, Bard MBA in Sustainability.

Caroline Ramaley, *Associate Director and Faculty*
BA, Middlebury College; PhD, University of Virginia.

Scott Kellogg
BA, New College of California; MS, Johns Hopkins University; PhD, Rensselaer Polytechnic Institute.

Deborah Kravchuk
BS, SUNY Maritime College; MAEd, Ashford University; EdD, Northcentral University.

Jennifer G. Phillips
BS, Hunter College; MS, PhD, Cornell University; postdoctoral research, NASA Goddard Institute for Space Studies.

Monique Segarra
BA, Brandeis University; MIA, School of International and Public Affairs, Columbia University; PhD, Columbia University.

Anton Seimon
BA, SUNY Albany; PhD, University of Colorado at Boulder.

Gautam Sethi
BA, University of Delhi; MA, Delhi School of Economics; MPhil, Jawaharlal Nehru University, New Delhi; PhD, University of California, Berkeley.

Robyn L. Smyth
Continuing Visiting Assistant Professor of Environmental and Urban Studies, Bard College. See undergraduate listing.

Danielle Spiegel-Feld
BA, University of Pennsylvania; JD, New York University School of Law.

Susan Winchell-Sweeney

BS, Empire State College. Also studied at SUNY Albany and with National Park Service.

Bard Graduate Center

For complete biographies see

bgc.bard.edu/ma-phd/5/faculty

Susan Weber, Director and Founder; *Iris Horowitz Professor in the History of the Decorative Arts*
AB, Barnard College; MA, Cooper-Hewitt National Design Museum/Parsons School of Design; PhD, Royal College of Art, London.

Peter N. Miller, Dean; Professor

BA, Harvard College; MA, Harvard University; PhD, University of Cambridge.

Deborah L. Krohn, Chair of Academic Programs; Associate Professor; Coordinator for History and Theory of Museums
AB, MFA, Princeton University; PhD, Harvard University.

Ittai Weinryb, Director of Doctoral Studies; Associate Professor; Editor, West 86th: A Journal of Decorative Arts, Design History, and Material Culture
BA, Tel Aviv University; MA, PhD, Johns Hopkins University.

Caspar Meyer, Director of Masters Studies; Professor; Editor, West 86th: A Journal of Decorative Arts, Design History, and Material Culture
BA, King's College London; MS, PhD, University of Oxford.

Kenneth L. Ames, Professor Emeritus

BA, Carleton College; MA, PhD, University of Pennsylvania.

Arjun Appadurai, Max Weber Global Professor
BA, Brandeis University; MA, PhD, University of Chicago.

Jeffrey L. Collins, Professor

BA, PhD, Yale University; BA, MA, University of Cambridge.

Ivan Gaskell, Professor

BA, University of Oxford; MA, University of London; PhD, University of Cambridge.

Aaron Glass, Associate Professor

BA, Reed College; BFA, Emily Carr Institute of Art and Design; MA, University of British Columbia; PhD, New York University.

Freyja Hartzell, Assistant Professor; Editor, West 86th: A Journal of Decorative Arts, Design History, and Material Culture
BA, Grinnell College; MA, Bard Graduate Center; PhD, Yale University.

Pat Kirkham, Professor Emerita

BA, University of Leeds; PhD, University of London.

Christian Larsen, Windgate Research Curator
BA, Amherst College; MA, MPhil, PhD candidate, Bard Graduate Center.

Meredith B. Linn, Assistant Professor

BA, Swarthmore College; MA, University of Chicago; PhD, Columbia University.

François Louis, Professor

MA, PhD, University of Zurich.

Michele Majer, Assistant Professor

AB, Barnard College; MA, New York University.

Annissa Malvoisin, Bard Graduate Center/Brooklyn Museum Postdoctoral Fellow in the Arts of Africa
BA, MMST, PhD, University of Toronto.

Jennifer L. Mass, Andrew W. Mellon Professor of Cultural Heritage Science

BA, Franklin & Marshall College; MS, PhD, Cornell University.

Andrew Morrall, Professor

BA, University of Oxford; MA, PhD, Courtauld Institute of Art, University of London.

Soon Kai Poh, Conservation as a Human Science Fellow

BA, Carleton College; MA/MS, Conservation Center of the Institute of Fine Arts, New York University.

Elizabeth Simpson, Professor Emerita
BA, MA, University of Oregon; PhD, University of Pennsylvania.

Paul Stirton, Professor Emeritus; *Editor in Chief*,
West 86th: A Journal of Decorative Arts, Design,
and Material Culture
MA, Courtauld Institute of Art, University of
London; MA, University of Edinburgh; PhD,
University of Glasgow.

Nina Stritzler-Levine, Professor of Curatorial
Practice; Director, Focus Project Exhibitions
MA, Graduate Center of the City University of
New York; MA, Cooper Hewitt National Design
Museum/Parsons School of Design.

Catherine Whalen, Associate Professor
BS, Cornell University; MA, Winterthur Program in
Early American Culture, University of Delaware;
PhD, Yale University.

Bard MBA in Sustainability

For complete biographies see
bard.edu/mba/people/faculty

Eban Goodstein, Director and Faculty
See Bard Center for Environmental Policy listing.

Judy Pryor-Ramirez, Assistant Dean and Faculty
BA, George Mason University; MA, Teachers
College, Columbia University.

Carolyn Allwin
BA, Johns Hopkins University; MA, New York
University; JD, Boston College Law School; LLM,
Boston University School of Law; MBA, Wharton
School, University of Pennsylvania.

JD Capuano
BA, University of Pittsburgh; MS, Columbia
University.

Alejandro Crawford
BA, Cornell University; MBA, Tuck School of
Business at Dartmouth College.

Jacqueline Ebner
BS, SUNY Buffalo; MBA, University of Rochester;
PhD, Rochester Institute of Technology.

Jorge Fontanez
BSE, University of Pennsylvania; MBA, New York
University.

Jesse Gerstin
BA, Oberlin College; MBA, Bard College.

Laura Gitman
BS, Cornell University; MBA, Stanford University.

Lauren Graham
BA, MA, Stanford University; MEM, Yale
University; MS, University of Pennsylvania.

Kathy Hippel
BS, Tulane University; MBA, Marlboro College.

John Holm
BA, University of Montana; MBA, Central
European University.

Kristina Kohl
BA, University of Massachusetts Amherst; MBA,
Wharton School, University of Pennsylvania.

David Korngold
BA, Amherst College.

Renay Loper
BS, MS, West Chester University of Pennsylvania.

Hunter Lovins
BA, Pitzer College; JD, Loyola Law School, Los
Angeles.

Rochelle March
BA, New York University; MBA/MS, Bard College.

Gilles M. Mesrobian
BA, University of Toronto; MS, Boston University.

Roy Rothheim
BA, Ohio University; PhD, Rutgers University.

Jennifer Russell
BES, University of Waterloo; MBA, University of
Toronto; PhD, Rochester Institute of Technology.

Gautam Sethi
See Bard Center for Environmental Policy listing.

Michael Shuman
AB, Stanford University; JD, Stanford Law School.

M. Randall Strickland
BS, Cornell University; MA, New York University.

Aurora Winslade
BA, University of California, Santa Cruz; MBA,
Fuqua School of Business, Duke University.

Center for Curatorial Studies and Art in Contemporary Culture

*For complete biographies see
ccs.bard.edu/people*

Faculty and Graduate Committee

Tom Eccles, Executive Director; Faculty; Graduate
Committee
MA, University of Glasgow.

Lauren Cornell, Director of the Graduate Program;
Chief Curator, Hessel Museum of Art; Graduate
Committee
BA, Oberlin College.

Ann E. Butler, Director of Library and Archives;
Graduate Committee
BFA, School of the Art Institute of Chicago; MLS,
Rutgers University; MA, The New School.

Ian Sullivan, Director of Exhibitions and
Operations; Faculty
BA, University of Washington.

Nana Adusei-Poku, Associate Professor; LUMA
Foundation Fellow; Graduate Committee
BA, Humboldt University Berlin; MA, Goldsmiths,
University of London; PhD, Humboldt University.

Dawn Chan, Faculty
BA, Yale University.

Christoph Cox, Graduate Committee
BA, Brown University; PhD, University of
California, Santa Cruz.

Vivian Crockett, Graduate Committee
BA, Stanford University; PhD candidate, Columbia
University.

Lia Gangitano, Graduate Committee
BA, Boston College.

Liam Gillick, Graduate Committee
BA, Goldsmiths, University of London.

Chrissie Iles, Graduate Committee
BA, University of Bristol; postgraduate diploma in
arts administration, City, University of London.

Ruba Katrib, Graduate Committee
BA, School of the Art Institute of Chicago; MA,
CCS Bard.

Kobena Mercer, Charles P. Stevenson Chair in Art
History and the Humanities
See undergraduate listing.

Meg Onli, Graduate Committee
BFA, School of the Art Institute of Chicago; MA,
Courtauld Institute of Art.

Evan Calder Williams, Associate Professor;
Graduate Committee
BA, Wesleyan University; PhD, University of
California, Santa Cruz.

ICP-Bard Program in Advanced Photographic Studies

*For complete biographies see
icp.org/mfa*

Jean-Marie Casbarian
BFA, University of Colorado, Denver; MFA, Milton
Avery Graduate School of the Arts, Bard College.

David Deitcher
BA, MA, New York University; PhD, The Graduate
Center, City University of New York.

Marvin Heiferman
BA, Brooklyn College.

Justine Kurland
BFA, School of Visual Arts; MFA, Yale University.

Joanna Lehan
BA, University of Massachusetts Amherst.

Victor Sira

Studied at Central University of Venezuela,
International Center of Photography, Sorbonne.

Bradley Dever Treadaway

BFA, University of Tennessee; MFA, Louisiana
State University.

**Levy Economics Institute
Graduate Programs in Economic
Theory and Policy**

For complete biographies see
bard.edu/levygrad/community/faculty

Jan Kregel, Director

BA, Beloit College; PhD, Rutgers University.
*Director of Research, Senior Scholar, Levy Economics
Institute.*

Rania Antonopoulos

Visiting Professor of Economics, Bard College; Senior
Scholar, Levy Economics Institute. See undergraduate
listing.

Thomas Masterson

PhD, University of Massachusetts Amherst.
*Research Scholar, Director of Applied Micromodeling,
Levy Economics Institute.*

Michalis Nikiforos

BA, MS, Athens University of Economics and
Business; MPhil, PhD, New School for Social
Research. *Research Scholar, Levy Economics Institute.*

Dimitri B. Papadimitriou

President, Levy Economics Institute; Jerome Levy
Professor of Economics and Executive Vice President
Emeritus, Bard College. See undergraduate listing.

Fernando Rios-Avila

Licenciatura en economía, Universidad Católica
Boliviana, La Paz; advanced studies program cer-
tificate in international economics and policy
research, Kiel University; PhD, Andrew Young
School of Policy Studies, Georgia State University.
Research Scholar, Levy Economics Institute.

Pavlina R. Tcherneva

Associate Professor of Economics, Bard College;
*Research Associate, Levy Economics Institute. See
undergraduate listing.*

Martha Tepepa

MA, Columbia University; PhD, El Colegio de
Méjico. *Research Scholar, Levy Economics Institute.*

L. Randall Wray

Professor of Economics, Bard College; Senior Scholar,
Levy Economics Institute. See undergraduate listing.

Ajit Zacharias

MA, University of Bombay; PhD, New School for
Social Research. *Senior Scholar, Director of
Distribution of Income, Wealth, and Well-Being
Program, Levy Economics Institute.*

Gennaro Zezza

Degree in economics, University of Naples, Italy.
Research Scholar, Levy Economics Institute.

MA in Global Studies

For complete biographies see
bard.edu/ma-global-studies/faculty

Michelle Murray, Faculty Director

Associate Professor of Political Studies, Bard College.
See undergraduate listing.

Alexander Astrov

PhD, London School of Economics and Political
Science. Associate Professor of International
Relations, Central European University.

Elmira Bayrasli

BA, New York University; MA, Columbia
University. *Director, Bard Globalization and
International Affairs Program.*

MA in Human Rights and the Arts

For more information see
chra.bard.edu/ma/overview

Ziad Abu-Rish, Director

Visiting Associate Professor of Human Rights, Bard
College. See undergraduate listing.

Tania El Khoury

Director, Center for Human Rights and the Arts;
Distinguished Artist in Residence, Bard College. See
undergraduate listing.

Thomas Keenan

Director, Human Rights Project; Professor of Comparative Literature, Bard College. See undergraduate listing.

Gideon Lester

Senior Curator, Center for Human Rights and the Arts; Artistic Director, Fisher Center; Professor of Theater and Performance, Bard College. See undergraduate listing.

The Master of Arts in Teaching (MAT) Program

For complete biographies see
bard.edu/mat/faculty

Derek Lance Furr, *Dean of Teacher Education; Director, BardMAT Program; Literature Faculty*
BA, Wake Forest University; MEd, MA, PhD, University of Virginia.

Molly Albrecht, *Education*

Executive Director, Bard Early College Hudson Valley.
See Early College listing.

Jaime Osterman Alves, *Literature*

BA, Brooklyn College; MA, PhD, University of Maryland, College Park.

Myra Young Armstead, *History*

Lyford Paterson Edwards and Helen Gray Edwards Professor of Historical Studies, Bard College. See undergraduate listing.

Timand Bates '02, *Education*

BA, Bard College; MA, Columbia University.
Associate Dean of Students, Bard College.

Nicole Caso, *Spanish*

Associate Professor of Spanish, Bard College. See undergraduate listing.

Donna Elberg, *Education*

BA, Brooklyn College; MA, New York University;
Public School Administration License, SUNY New Paltz.

P. Josh Hatala MAT '10, *History*

BA, University of Massachusetts; MAT, Bard College; MA, SUNY Albany.

Brooke Jude, *Biology*

Associate Professor of Biology, Bard College. See undergraduate listing.

Erica Kaufman, *Education*

Director, Institute for Writing and Thinking, and Visiting Assistant Professor of Humanities, Bard College. See undergraduate listing.

Deborah Kravchuk, *STEM Education*

See Bard Center for Environmental Policy listing.

Mary C. Krembs, *Mathematics*

Director, Citizen Science, Bard College. BA, Marist College; MS, DPhil, Rensselaer Polytechnic Institute.

Mary Leonard, *Education*

BA, Albertus Magnus College; MA, University of Iowa.

Patricia Lopez-Gay, *Spanish*

Assistant Professor of Spanish, Bard College. See undergraduate listing.

Joseph Nelson, *Education*

BA, Loyola University; MA, Marquette University; MS, Hunter College; PhD, The Graduate Center, City University of New York.

Melanie Nicholson, *Spanish*

Professor of Spanish, Bard College. See undergraduate listing.

Michael Sadowski, *Education*

Associate Dean of the College; Director, Inclusive Pedagogy, Bard College. See undergraduate listing.

Gautam Sethi, *Mathematics*

See Bard Center for Environmental Policy listing.

Michael Tibbetts, *Biology*

Professor of Biology, Bard College. See undergraduate faculty listing.

Wendy Tronrud MAT '08, *Literature/Education*

BA, Barnard College; MAT, Bard College; PhD, The Graduate Center, City University of New York.
Associate Director of Teaching Programs, Bard Prison Initiative.

Robert Tynes, *History*
BFA, New York University; MA, University of Washington; PhD, SUNY Albany. *Site Director and Director of Research, Bard Prison Initiative.*

Wendy Urban-Mead, *History*
BA, Carleton College; MA, SUNY Albany; PhD, Columbia University.

Milton Avery Graduate School of the Arts

For complete biographies see
bard.edu/mfa/faculty

Graduate Committee

Hannah Barrett, *Director and Chair of Graduate Committee*
BA, Wellesley College; MFA, Boston University.

Christian Crouch, *Dean of Graduate Studies*
See undergraduate listing.

Anselm Berrigan, *Cochair, Writing*
BA, SUNY Buffalo; MFA, Brooklyn College.

Taylor Davis MFA '98, *Cochair, Sculpture*
Diploma of Fine Arts, School of the Museum of Fine Arts; BSEd, Tufts University; MFA, Milton Avery Graduate School of the Arts, Bard College.

Bill Dietz, *Cochair, Music/Sound*
Studied composition at the New England Conservatory and cultural studies at the University of Minnesota.

Ariel Goldberg, *Cochair, Photography*
BFA, New York University; MFA, Mills College.

Yazan Khalili, *Cochair, Photography*
BA, Birzeit University, West Bank; MA, Centre for Research Architecture, Goldsmiths, University of London; MFA, Sandberg Institute, Rietveld Academie, Amsterdam.

Cameron Martin, *Cochair, Painting*
BA, Brown University; graduate, Whitney Independent Study Program.

Ulrike Müller, *Cochair, Painting*
Studied at the Academy of Fine Arts Vienna; Whitney Museum Independent Study Program.

Hoa Nguyen, *Cochair, Writing*
BA, University of Maryland, College Park; MFA, New College of California.

Sondra Perry, *Cochair, Film/Video*
BFA, Alfred University; MFA, Columbia University.

Halsey Rodman, *Cochair, Sculpture*
BA, University of California, Santa Barbara; MFA, Columbia University.

Marina Rosenfeld, *Cochair, Music/Sound*
BA, Harvard College; MFA, California Institute of the Arts.

Beatriz Santiago Muñoz, *Cochair, Film/Video*
MFA, School of the Art Institute of Chicago.

The Orchestra Now

For complete biographies see
theorchestranow.org/about/staff

Leon Botstein, *Music Director*
President, Bard College. See undergraduate faculty listing.

James Bagwell, *Academic Director; Associate Conductor*
Professor of Music, Bard College; Director of Performance Studies, Bard College Conservatory of Music. See undergraduate faculty listing.

Jindong Cai, *Associate Conductor*
Director, US-China Music Institute of Bard College Conservatory of Music. See Conservatory faculty listing.

Zachary Schwartzman, *Resident Conductor*
Graduate degrees from Oberlin College, East Asian studies, and Oberlin Conservatory, piano performance; MM, orchestral conducting, Moores School of Music, University of Houston.

Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*
Harpist. See Conservatory of Music faculty listing.

Erica Kiesewetter, Professor of Orchestral Practice
Visiting Associate Professor of Music, Bard College.
See undergraduate faculty listing.

Whitney Slaten, Seminar Director
Associate Professor of Music, Bard College. See
undergraduate faculty listing.

Principal Guest Conductors

Oleg Caetani

Studied with Nadia Boulanger and at the Conservatorio di Santa Cecilia in Rome, Moscow Conservatory, and St. Petersburg Conservatory.

Federico Cortese

Music director, Boston Youth Symphony Orchestra; conductor, Harvard-Radcliffe Orchestra. Studied at the Conservatorio di Santa Cecilia in Rome and at Hochschule für Musik in Vienna.

Tan Dun

Dean, Bard College Conservatory of Music. See Conservatory faculty listing.

JoAnn Falletta

Music director, Buffalo Philharmonic Orchestra and Virginia Symphony Orchestra. Has guest conducted more than 100 orchestras throughout North America and many of the most prominent orchestras in Europe, Asia, South America, and Africa.

Hans Graf

Appointed chief conductor of the Singapore Symphony in 2019 after serving as music director of the Houston Symphony. Received diplomas in piano and conducting from Musikhochschule in Graz in his native Austria.

Neeme Järvi

Has served as principal conductor of Gothenburg Symphony and Royal Scottish National Orchestra; music director of the Detroit Symphony Orchestra and New Jersey Symphony Orchestra; chief conductor of Residentie Orchestra of The Hague; and artistic and musical director of Orchestre de la Suisse Romande.

Jan Latham-Koenig

British conductor who studied at Royal College of Music in London, began his conducting career at the BBC, was appointed permanent guest conductor of the Vienna State Opera in 1991, and has conducted operas at concert halls throughout the world.

Marcelo Lehninger

Brazilian-born music director of the Grand Rapids Symphony. Graduate studies at the Conductors Institute at Bard.

Fabio Luisi

Grammy-winning principal conductor of the Metropolitan Opera and general music director of the Zurich Opera.

Gerard Schwarz

Music director of the All-Star Orchestra and long-time former music director of the Seattle Symphony.

Leonard Slatkin

Six-time Grammy winning conductor and composer. Music director laureate of the Detroit Symphony Orchestra; *directeur musical honoraire* of the Orchestre National de Lyon (ONL); and frequent guest conductor at venues throughout the world.

Faculty of the Affiliate Programs

Bard College Berlin

For complete biographies see
berlin.bard.edu/people/faculty

Florian Becker, Managing Director; Faculty in Literature

PhD, Princeton University.

Catherine Toal, Dean of the College; Faculty in Literature

PhD, Harvard University; research fellowship, University of Cambridge.

Kerry Bystrom, Associate Dean; Faculty in Literature and Human Rights

PhD, Princeton University.

- Ewa Atanassow**, *Political Thought*
PhD, University of Chicago; postdoctoral fellow,
Harvard University.
- Ann-Kathrin Blankenberg**, *Economics*
PhD, University of Kassel.
- Irwin Collier**, *Economics*
PhD, Massachusetts Institute of Technology.
- Tracy Colony**, *Philosophy*
PhD, University of Leuven.
- Marion Detjen**, *History*
PhD, Free University of Berlin.
- Marcus Giampatti**, *Economics*
PhD, University of Passau.
- James Harker**, *Literature, Rhetoric*
PhD, University of California, Berkeley.
- David Hayes**, *Greek Philosophy, Literature*
PhD, University of Chicago.
- Matthias Hurst**, *Literature, Film Studies*
PhD, Habilitation, University of Heidelberg.
- Geoff Lehman**, *Art History*
PhD, Columbia University.
- Agata Lisiak**, *Migration Studies*
PhD, Martin Luther University of Halle-Wittenberg.
- Katalin Makkai**, *Philosophy*
PhD, Harvard University.
- Laura Scuriatti**, *Literature*
PhD, University of Reading.
- Aya Soika**, *Art History*
PhD, research fellowship, University of Cambridge.
- Nina Tecklenburg**, *Theater and Performance*
PhD, Free University of Berlin.
- Simona Torotcoi**, *Political Science*
PhD, Central European University.
- Hanan Toukan**, *Middle Eastern Studies*
PhD, SOAS, University of London.
- John von Bergen**, *Studio Arts*
BFA, School of Visual Arts.
- Dorothea von Hantelmann**, *Art History*
PhD, Free University of Berlin.
- Boris Vormann**, *Political Science*
PhD, Free University of Berlin.
- Ulrike Wagner**, *German Studies*
PhD, Columbia University; Fulbright scholar, Johns
Hopkins University.
- Israel Waichman**, *Economics*
PhD, University of Kiel.
- Michael Weinman**, *Philosophy*
PhD, New School for Social Research.
- Andreas Martin Widmann**, *German Studies*
PhD, Johannes Gutenberg-Universität, Mainz.

Bard Early Colleges

For complete biographies see
bhsec.bard.edu

Network

Emily Hayman

BA, Boston College; MA, MPhil, PhD, Columbia University.

Dumaine Williams

Dean of Early Colleges; Vice President of Student Affairs, Bard College. BA, Bard College; MA, Montclair State University; PhD, SUNY Stony Brook.

Baltimore

Aaron Bashline AMSS

BA, Millersville University.

Ronnie Brown MATH

BS, Morgan State University; MS, Johns Hopkins University.

Helene Coccagna* WL

BA, Bryn Mawr College; PhD, Johns Hopkins University.

Saul Cohen AMSS

BA, Queens College; JD, Northeastern University School of Law.

Benjamin Craig AL

Assistant Dean of Academic Life. BA, Sonoma State University; MA, Texas A&M University; PhD, Southern Illinois University, Carbondale.

Matthew Croson AMSS

Dean of Studies. BA, St. Mary's College of Maryland; MFA, Savannah College of Art and Design; graduate certificate, curriculum and design, Johns Hopkins University.

Christian Czaniecki* WL

BA, West Virginia University; MFA, Queens University of Charlotte.

Arya Espahbodi MATH

BA, BS, College of William & Mary; MEd, Lesley University.

Matthew Flaherty* AL

BA, University of Minnesota; PhD, Johns Hopkins University.

Francesca Gamber AMSS

Principal. BA, Harvard University; PhD, Southern Illinois University, Carbondale.

Elisabeth Gambino VA

BA, Hampshire College; MFA, Savannah College of Art and Design; professional teaching certificate, Johns Hopkins University.

Jarrett Goisovich PHYSED

BA, Kutztown University; MS, Johns Hopkins University.

David Guba GSS

BA, Bucknell University; MA, Villanova University; PhD, Temple University.

Adam Hansell PHYS

BS, Lebanon Valley College; MS, Lehigh University; PhD, Temple University.

Richard Kurker BIO

BS, Providence College; PhD, University of Notre Dame.

AL American Literature

WL World Literature

SP Spanish

CHI Chinese

LAT Latin

BIO Biology

CHEM Chemistry

MATH Mathematics

PHYS Physics

AMSS American Social Studies

GSS Global Social Studies

PA Performing Arts

VA Visual Arts

PHYSED Physical Education

SPEC Special Education

*Also teaches First-Year and/or Second-Year Seminar

Daniel Levine GSS
BA, McGill University; PhD, Georgetown University;
MPP, University of Maryland, College Park.

Xinxuan Li MATH
BS, BMS, Taiyuan University of Technology, China;
MS, University of West Florida; PhD candidate,
University of Maryland, Baltimore.

Andrew McKelvy SP
BA, Grove City College; MA, Kent State University;
PhD, American University.

Rushie McLeod* AL
BA, University of California, Los Angeles; MA,
Southern New Hampshire University.

Chelsea Nakabayashi CHI
BA, University of Wisconsin-Madison; MA,
Johns Hopkins University; MA, University of
Massachusetts Amherst; PhD, Beijing Normal
University.

Patrick Oray* AL
BA, University of Illinois at Urbana-Champaign;
MA, PhD, University of Iowa.

Jeffrey Peters AL, WL
BA, St. Mary's College of Maryland; MA, St. John's
College; MAT, Towson University; PhD, Catholic
University of America.

Laura Quijano SP
BA, University of Mary Washington; MA,
University of Maryland, College Park.

Tariq Shaheed MATH
BA, MAT, Morgan State University.

Catherine VanNetta MATH
BS, MEd, Towson University; PhD, University of
Maryland, College Park.

Christine Winkler CHEM
BA, University of Maryland, Baltimore County.

Matthew Tobias Woodle VA
BA, Savannah College of Art and Design; AAS, ITT
Technical Institute; MA, Savannah College of Art
and Design.

Richard Zarou PA
BA, Shenandoah University; MA, PhD, Florida
State University.

Cleveland

Brandon Abood* AL
BA, Miami University; MFA, University of
Washington.

Nicholas Altieri MATH
BA, Ohio State University; MA, PhD, Indiana
University.

Alexandra Archer MATH
BS, Union University; MA, University of Missouri.

Craig Atzberger MATH
BA, Occidental College; MS, PhD, Case Western
Reserve University.

Benjamin Bagocius* WL
BA, Kenyon College; MFA, The New School; MA,
PhD, Indiana University, Bloomington.

Brett Baisch PHYSED
BS, University of Akron; MEd, Kent State
University.

Irene Clement SP
BA, Cleveland State University; MA, Kent State
University.

Kristin Collins-Breyfogle* GSS
BA, University of New Hampshire; MA, Florida
State University; MA, PhD, Ohio State University.

Jennifer Marquez Eccher PA
BFA, Kent State University; MFA, Hollins University.

Paul Hansen* WL
BA, Oberlin College; MA, PhD, University of
Wisconsin-Madison.

John Hogue* GSS
BA, Kalamazoo College; MA, PhD, University of
Wisconsin-Madison.

Rasheda Hunt-Strong MATH
BA, College of Wooster; MEd, University of Phoenix.

Daniel Kenworthy PA
BM, College of New Jersey; MA, Case Western Reserve University.

Gwendolyn Kinebrew BIO
BS, Arcadia University; MA, PhD, Temple University.

Christian Lehmann* WL
PhD, University of Southern California.

Evan McCormick CHI
BA, TESOL, Carroll College; MSEd, MA, University of Kansas.

Amani Mende SPEC
BS, MEd, Cleveland State University.

Alan Mintz VA
BFA, Cleveland Institute of Art; MFA, Ohio University; MEd, Case Western Reserve University.

Guy Andre Risko* AL
Dean of Studies. BA, University of Pittsburgh; MA, PhD, SUNY Binghamton.

Ángel Rolón SP
BA, Ohio Wesleyan University; MA, Cleveland State University.

Sweer Shah MATH
BS, University of Pune, India; MS, MEd, Cleveland State University.

Ling-Ling (Lisa) Shih CHI
BA, California State University, Sacramento; MA, Middlebury College; MA, PhD, SUNY Albany.

Cory Steinbruner MATH
BS, MS, Cleveland State University.

Jennifer Sweeney* WL
BA, University of Pittsburgh; MA, PhD, SUNY Binghamton.

Christine Ticknor BIO
BA, Case Western Reserve University; MEd, John Carroll University; MPhil, PhD, Yale University.

Joshua Walker* AMSS
BA, Ohio State University; MA, PhD, University of Maryland, College Park.

Steven Wang BIO
BS, Tunghai University, Taiwan; PhD, University of Wisconsin-Madison; MEd, John Carroll University.

Maria Willard PHYS
BA, University of Ioannina, Greece; PhD, University of Delaware.

DC

K (Yawa) Agbemabiese GSS, SPEC
BA, Ohio State University; MA, PhD, Ohio University.

Vanessa Anderson AMSS
Principal. BA, Yale University; MA, New York University; PhD, Columbia University.

Victoria Bampoh CHEM
BSc, MPhil, University of Cape Coast; MS, PhD, Syracuse University.

Brian Chappell* AL
BA, Boston College; MA, Georgetown University; PhD, Catholic University of America.

Liana Conyers PA
Associate Dean of Studies. BA, Bennington College; MFA, University of Oregon.

Maya Cyrus MATH
BS, Howard University; MSEd, University of Pennsylvania.

Yumin Deng CHI
BS, Zhejiang Chinese Medical University; MEd, Shenzhen University.

Hany Eldeib MATH
BS, MS, Cairo University, Egypt; MS, PhD, University of Virginia.

Brian Gloor CHEM
Dean of Studies/Assistant Principal. BS, Texas State University; MS, PhD, University of Notre Dame.

Roseanna Gossmann MATH
BA, Mills College; MS, PhD, Tulane University.

Michael Horka AL
BBA, University of Michigan-Dearborn; MA, George Washington University.

Ricardo Huaman SP
BA, University of California, Los Angeles; MA, Duke University; PhD, University of North Carolina, Chapel Hill.

Kim Huynh CHEM
BS, Western Michigan University; PhD, University of Maryland.

Eleanore Lambert* WL
BA, University of Chicago; MA, Georgetown University; MA, St. John's College; PhD, Catholic University of America.

Hsuan-Ying Liu CHI
BA, Yuan Ze University, Taiwan; PhD, University of Arizona.

Pedro Rodrigo Marino-Lopez SP
Literacy Studies, MFA, Universidad Nacional de Colombia; PhD, University of Cincinnati.

Gabriel Morden-Sniper MATH
BA, Oberlin College; MA, Hunter College.

Derek O'Leary AMSS
BA, Amherst College; MA, Tufts University; PhD, University of California, Berkeley.

John Peasant Jr. PA
BME, Alabama State University; MM, University of Tennessee; PhD, University of Florida.

Tongji Philip Qian VA
BA, Carleton College; MFA, Rhode Island School of Design.

Lindsay Raymond PHYSED
BS, Eastern Connecticut State University; MS, American University.

Alessandra Romano PHYS
BA, Pennsylvania State University; MEd, Arcadia University.

Mack Scott AMSS
BS, University of Rhode Island; MA, Virginia Commonwealth University; PhD, Kansas State University.

Michael Sigrist* GSS
BA, MA, Miami University; PhD, SUNY Stony Brook.

Cassandra St. Vil* GSS
BS, Buffalo State College; MSW, University of Michigan; PhD, Howard University; MSEd, Hunter College; MSEd, Harvard University.

Mika Turim-Nguyen AL
BA, University of Florida; MA, University of Chicago; PhD, University of Illinois at Chicago.

Eric Wistman PHYS
BA, Hamilton College; MAT, University of Massachusetts.

Hudson Valley, NY

Asma Abbas AMSS
MA, New School for Social Research; PhD, Pennsylvania State University.

Molly Albrecht GSS
Executive Director. BA, Fordham at Marymount College; MAT, SUNY New Paltz; School Building Leader Certification, New York State.

Natalie D. Barlett AMSS
PhD, Kansas State University.

Mia Brett AMSS
BA, Barnard College; PhD, SUNY Stony Brook.

Rachel Ephraim AL
BS, Boston University; MFA, Columbia University.

Justin Jackson AMSS
BA, Hampshire College; MA, University of Massachusetts Amherst; PhD, Columbia University.

Tate Klacsmani VA

BA, Yale University; MA, University of Glasgow; MFA, Northern Vermont University; certificates in green printmaking and graphics and animation.

Nesrin Ersoy McMeekin AMSS

Visiting Instructor in the Humanities, Bard College.
See undergraduate listing.

Ian Taras AL

Assistant Director and College Counseling Instructor.
BA, SUNY Albany; MAT, Bard College.

Manhattan**Adrian Agredo** WL

BA, MAT, Bennington College.

Ashna Ali WL

BA, New York University; PhD, The Graduate Center, City University of New York.

Ayse Aydemir BIO

BS, University of North Carolina, Chapel Hill; PhD, Carnegie Mellon University.

Stewart Bachan CHEM

BS, University of the West Indies, Trinidad; MPhil, The Graduate Center, City University of New York; PhD, Graduate Center CUNY and Hunter College.

Stephen Chaterpaul CHEM

BS, Hofstra University; MS, PhD, SUNY Stony Brook; postdoctoral associate, Polytechnic Institute of New York University.

Kyung Cho* AL

BA, Vassar College; MFA, University of Iowa.

David Clark* LAT

BA, Oberlin College; MA, Brown University; MPhil, PhD, Columbia University.

Joseph Boateng Danquah Jr. MATH

BS, Buffalo State College; MSEd, Lehman College.

Anna Dolan* PA

Program Chair. MFA, playwriting, Yale University;
MFA, directing, University of Massachusetts Amherst.

Paul DuCett SP

BA, Middlebury College; MA, Universidad de Salamanca, Spain; PhD candidate, The Graduate Center, City University of New York.

Ursula N. Embola AL

BA, University of Buea; MA, Manhattanville College; MPhil, PhD, Drew University.

Daniel Freund AMSS

BA, Reed College; PhD, Columbia University.

Fang Fu CHI

AA, Fuzhou Teachers College, China; BA, MA, MEd; Columbia University; EdD candidate, Teachers College, Columbia University.

Denice Gamper CHEM

BS, St. Joseph's College; MS, St. John's University.

Jesse Garcés Kiley AL

BA, University of Wisconsin-Madison; MFA, Columbia University.

Julia Guerra SP

BA, American University; MA University of Maryland, College Park.

Arturo Hale PHYS

BS, Universidad Autónoma Metropolitana, Mexico City; MA, Teachers College, Columbia University; PhD, University of Minnesota.

Seth Ruggles Hiler SA

BFA, Syracuse University; MFA, New York Academy of Art.

William Hinrichs SP

Dean of Academic Life. AB, Princeton University; PhD, Yale University.

Zachary Holbrook* WL

BA, Bard College; PhD, New York University.

Adeodat Ilboudo BIO

BS, MA, University of Western Brittany, France; PhD, University of Rennes.

Lee Johnson* WL

BA, University of California, Berkeley; PhD candidate, Yale University.

- Kent Kinzer** SP
BA, Indiana University, Bloomington; PhD, University of Washington.
- Andrea Kouklanakis*** LAT
BA, Hunter College; MA, PhD, Harvard University.
- Alexis Lambrou** VA
BFA, Rochester Institute of Technology; MA, New York University.
- Michael Lerner** AMSS
Principal. BA, Columbia University; PhD, New York University.
- Cindy Li** SPEC
BA, MA, New York University; MSEd, Hunter College.
- Pearl Marasigan** PA
BA, Hofstra University; MA, Hunter College Arnhold Graduate Dance Education Program.
- Bruce Matthews*** GSS
BA, University of Virginia; MAR, Yale Divinity School; PhD, New School University.
- Steven Mazie*** AMSS
BA, Harvard College; PhD, University of Michigan.
- Thomas McVeigh** PHYSED
BS, SUNY Cortland; MSEd, City College of New York.
- Camilo Mesa** MATH
BS, National University of Colombia, Medellin; PhD, University of Colorado.
- Drew Miller** PHYSED
BS, East Stroudsburg University; MSEd, Widener University.
- Julie Mirwiss** SPEC
BS, University of Maryland, College Park; MSEd, Brooklyn College.
- Kinga Novak** GSS
BA, University of Washington; MA, New York University; PhD, University of California, Berkeley.
- Zoe Powers Noyes** CH
Director of Academic Operations. AA, Bard High School Early College; BA, Bard College; MA, Johns Hopkins University and Nanjing University.
- Karmela Padavic-Callaghan** PHYS
BA, BS, University of Chicago; PhD, University of Illinois at Urbana-Champaign.
- Heidi Reich** MATH
AB, Dartmouth College; AM, Russian language and literature, Stanford University; AM, Slavic languages and literatures; PhD, mathematics education, Teachers College, Columbia University.
- Linnea Reyes-LaMon** MATH
AA, Bard High School Early College; BA, BS, Carnegie Mellon University; MAT, Bard College.
- Petra Riviere** GSS
BA, Haverford College; MA, New York University.
- Ashley Rockenbach** GSS
University of California, Riverside; PhD, University of Michigan; predoctoral fellow, Carter G. Woodson Institute for African-American and African Studies at the University of Virginia.
- Sam Rosenbaum** MATH
BS, MA, Brooklyn College; MA, Pennsylvania State University; PhD, Rutgers University.
- Gabriel Rosenberg** MATH
BA, Rice University; MA, PhD, Columbia University.
- Ben Rubenstein** MATH
BA, MAT, Bard College.
- Melissa S. Turoff** GSS
BA, Vassar College; MA, PhD candidate, University of California, Berkeley.
- Verónica Vallejo** AMSS
BA, University of Scranton; MA, PhD candidate, Georgetown University.
- Nicholas Weber** AMSS, SPEC
BBA, Baruch College; MA, Criminal Justice University of Cincinnati; MA, MPA, John Jay College of Criminal Justice; MSEd, City College; MS, Mercy College.

Samantha White SPEC
BA, Lafayette College; MSEd, Hunter College.

Matt Zimbelmann PA
BA, anthropology, SUNY Binghamton and Universidad de Sevilla; BA, music, City College of New York; MA, Aaron Copland School of Music, Queens College.

Newark

Maria Agapito BIO
BS, MS, Montclair State University; PhD, Rutgers University.

Jayne Alves PHYSED
AS, Essex County College; BS, Kean University.

Philippe Armand MATH
BA, Rutgers University–Newark; MA, Piedmont College; EdS, Lincoln Memorial University.

Joanne Baron* GSS
BA, PhD, University of Pennsylvania.

Scottye Battle SPEC
BA, California State University, Long Beach; MA, New Jersey City University.

Kate Beridze MATH
MS, Tbilisi State University, Georgia; PhD, Georgian Academy of Sciences.

Marc Berman PHYS
BS, University of Maryland; MA, Hunter College; PhD, The Graduate Center, City University of New York.

Straubel Cetoute MATH
BA, MA, Kean University.

Jenna Chirico CHEM
BS, Washington College; MAT, Montclair State University.

Stephen Crane PHYSED
BS, MAT, Montclair State University.

David Cutts* WL
Department Chair of Humanities. BA, University of Warwick, England; MA, PhD, University of Miami.

David Dowling PHYSED
BS, Ithaca College; MA, Adelphi University.

Benjamin Griffel BIO, MATH
BS, Rutgers University; MS, Drexel School of Biomedical Engineering; PhD, Rutgers University and University of Medicine and Dentistry of New Jersey Graduate School of Biomedical Sciences.

Winston Groman SP
BA, Brown University; MA, Harvard University.

Seth Halvorson* AMSS
BA, Macalester College; MA, Stanford University; PhD, Columbia University.

Ashley Iguna PHYS
BA, Wellesley College; MAT, Montclair State University.

Mini Jayaprakash BIO
Vice Principal of Scheduling and Dean of Studies. BS, MS, PhD, University of Madras, India; EdS, Seton Hall University.

Alison Mahone SP
BA, Rutgers University; MEd, Saint Peter's University.

Carolyn Marcille* WL
BA, SUNY Fredonia; MA, Buffalo State College; PhD, Indiana University of Pennsylvania.

John Martin PHYSED
BS, Montclair State University.

Tiffany Morris BIO, PHYS
BS, MS, New Jersey Institute of Technology; PhD, Rutgers University and University of Medicine and Dentistry of New Jersey Graduate School of Biomedical Sciences.

Michael Murray* AL
BA, George Mason University; MA, University of North Carolina, Chapel Hill; MLIS, Rutgers University; AM, PhD, University of Pennsylvania.

David Oquendo VA
BFA, Rutgers University-Newark; MFA, Montclair State University.

Matthew Park* GSS
BA, College of New Jersey; PhD, Michigan State University.

Jazmin Puicón* AMSS
BA, Union College; MA, New York University; PhD, Rutgers University.

Shana Russell* WL
BA, Florida Agricultural and Mechanical University; MA, Simmons College; PhD, Rutgers University.

Curtis Stedge PA
BS, SUNY Potsdam; MA, SUNY Buffalo; MFA, University of Maryland; CMA, Laban/Bartenieff Institute of Movement Studies; R-DMT candidate, Kinnections.

Carla Stephens GSS
Principal. BA, PhD, Temple University.

Celestine Woo* AL
BA, Pomona College; PhD, New York University.

Biyuan Yang CHI
BA, Central University for Nationalities, Beijing; MS, University of Bridgeport; PhD, New York University.

Juan Yu CHI
BA, Huanggang Normal University, China; MA, Durham University, England.

New Orleans

Ana María López Caldwell GSS
Executive Director, Interim Dean. BA, Stevenson University; MA, PhD candidate, Tulane University.

Julia Carey Arendell* AL
BA, Loyola University, New Orleans; MFA, Louisiana State University.

Kelley Crawford* AL
BA, University of Iowa; MA, Governors State University.

Nemesio Gil WL
PhD, University of Puerto Rico.

Alice Kracke* AL
PhD, Tufts University; JD, Cumberland School of Law.

Justin Lamb AL
MFA, University of New Orleans.

Margo Montgomery-Richardson CHEM, PHYS
BS, Xavier University of Louisiana; PhD, University of Mississippi.

Jessie Morgan-Owens* AL
Dean of Studies. MA, PhD, New York University.

Ben Saxton AL
BA, Lafayette College; MA, PhD, Rice University.

Queens

Jenna Alden* AMSS
BA, Wesleyan University; MA, PhD, Columbia University.

David Allen AL
Assistant Principal. BFA, Brooklyn College; MFA, University of Michigan; advanced certification in school leadership, Brooklyn College.

James Antonaglia PHYS
BS, University of Illinois at Urbana-Champaign; PhD, University of Michigan.

Graciela Báez SP
BA, Fordham University; PhD, New York University.

Brittany Brown* AMSS
AA, Florida State College, BA, University of Florida; PhD candidate, College of William & Mary.

Matthew Carlberg MATH
BS, Columbia University; MS, University of California, Berkeley; MAT, Bard College; Math for America Fellow.

Michael Cetrangol PA
BM, University of Dayton; MM, Conservatory of Music, SUNY Purchase.

Christopher Chilas MATH
BA, Cornell University; MS, St. John's University; New York City Teaching Fellow; Math for America Fellow.

Matthew Leonard Cohen GSS
BA, Bard College at Simon's Rock: The Early College; MA, PhD, University of Texas.

Zane Curtis-Olsen* AMSS
BA, Duke University; PhD, Yale University.

Marcos Del Cogliano SP
PhD, New York University.

Marlon Esguerra SPEC
BA, Columbia College-Chicago; MFA, University of Miami; MS, Mercy College.

Kent Freeman MATH
BS, University of Cincinnati; MA, New York University; MS, PhD, applied mathematics, Harvard University; MA, mathematics education, New York University.

Solemia Gainza SPEC
BA, Elon University; MA, Long Island University.

Karuna Giri BIO
BA, Grinnell College; PhD, Mayo Clinic.

Amy Goods SPEC
BS, Wheelock College; MA, Brooklyn College.

John Grauwiler SPEC
BA, Bard College; MA, Long Island University.

Robert Greenberg GSS
BA, Stanford University; MBA, Harvard Business School; MA, computers and education, Teachers College, Columbia University.

Mike Herrod SPEC
BA, Columbia University; MA, Syracuse University; MEd candidate, Hunter College.

Tyler Hicks MATH
ScB, Brown University; MA, mathematics of finance, Columbia University; MA, secondary mathematics education, City College of New York.

Sabrina Hussein MATH
BA, Hunter College; MA, Teachers College, Columbia University.

Laura Hymson* AMSS
Dean of Academic Affairs. BA, Wesleyan University; MA, Simmons College; PhD, University of Michigan.

Stephanie Kadison BIO
BS, Brandeis University; PhD, Albert Einstein College of Medicine; Hartwell Fellow, University of Michigan; postdoctoral associate, Weill Cornell Medical College.

Jennifer Kaplan* WL
BA, University of California, Berkeley; MA, PhD, New York University.

Katharina Kempf SP
BA, Bard College at Simon's Rock: The Early College; MA, New York University.

Irene Lam CHI
BA, Hunter College; MS, City College of New York; MS, East China Normal University, Shanghai.

Jon Leizman PHYSED
BA, St. John's College, Annapolis; MA, University of Pennsylvania; PhD, Union Graduate College.

Felisa Lerum CHEM
BS, University of the Philippines; PhD, Syracuse University; postdoctoral research fellow, Mount Holyoke College and University of Massachusetts Amherst.

Shannon Leslie LAT
BA, University of Oklahoma; MA, University of Cincinnati.

Mary Jo Lombardo PA
BA, Mount Holyoke College; MEd, Bank Street College of Education and Parsons School of Design.

Sara Machleider CHEM
BA, Goucher College; PhD, Albert Einstein College of Medicine.

Peri Mason BIO
BS, University of Georgia; PhD, Wesleyan University.

Hannah McFadden SPEC
BA, SUNY Binghamton; MS, Brooklyn College.

David Meskill* GSS
AB, Harvard University; MA, Ruprecht-Karls-Universität, Heidelberg; PhD, Harvard University.

Isaac Miller* GSS
BA, San Francisco State University; MA, PhD, University of California, Berkeley.

Sean Mills AL
BA, Knox College; MFA, Sarah Lawrence College.

June Morrison-Jones PHYSED
BS, MA, Brooklyn College; MPH, University of North Texas Health Science Center School of Public Health; EdM, Teachers College, Columbia University; PhD, University of North Texas.

Arup Mukherjee MATH
BA, MA, Hunter College.

Joshua Mukhlall CHEM
BSc, University of Guyana; MA, Queens College; PhD, The Graduate Center, City University of New York.

Ezra Nielsen AL
AA, Bard College at Simon's Rock: The Early College; BA, Sarah Lawrence College; MA, PhD, Rutgers University.

Timothy Ryan Olson PA
BA, Bard College at Simon's Rock: The Early College; MFA, Actors Studio Drama School.

Suneeta Paroly BIO
BS, MS, Madras University, India; PhD, Wesleyan University.

Zachariah Pickard* AL
BA, University of King's College, Halifax; MA, PhD, University of Toronto.

David Price MATH
BS, University of Chicago; MAT, Bard College; Math for America NYC Fellow.

Zohra Saed* WL
BA, BA/BS Program at The Graduate Center, City University of New York; MFA, Brooklyn College; MPhil, PhD candidate, The Graduate Center.

Suzanne Schulz* VA, GSS
BA, Bard College; MA, PhD, University of Texas at Austin.

Jordan Shapiro* GSS
BA, Columbia College; MPA, Princeton University; PhD, University of Michigan; postdoctoral research, New York University.

William Sherman PHYS
ScB, Brown University; PhD, University of Pennsylvania; postdoctoral studies, New York University.

Valeri Thomson BIO
Founding Principal. BA, Bard College; MA, MPhil, PhD, Columbia University; postdoctoral studies, Wadsworth Center.

Jessica VanScoy AMSS, SPEC
BA, Hampshire College; MS, Pace University; MA, Teachers College, Columbia University.

Lori Ween* AL
Associate Dean of Academic Affairs. BA, Cornell; MA, Northwestern University; PhD, Pennsylvania State University.

Stefan Weisman PA
BA, Bard College; MM, Yale University; PhD, Princeton University.

Michael Wijaya MATH
BA, University of Rochester; PhD, Dartmouth College.

Michael Woodsworth AMSS
BA, McGill University; MA, New York University; PhD, Columbia University.

HONORARY DEGREES AND BARD COLLEGE AWARDS

Honorary Degrees

In 1865, the Rev. Thomas A. Pynchon received the first honorary degree conferred by St. Stephen's College, as Bard was then known. From that time until 1944, when Bard severed its relationship with Columbia University and became an independent liberal arts college, it awarded more than 150 honorary degrees. The following individuals have received honorary degrees from Bard since the mid-1940s.

Doctor of Civil Law

Rev. Martin Luther King Jr., 1962
John Lewis, 2017
Paul Moore Jr., 2003
David E. Schwab II '52, 2004

Malcolm Bilson '57, 1991

Anne D. Bogart '74, 2014

Ilya Bolotowsky, 1981

Louise Bourgeois, 1981

Stan Brakhage, 2000

Robert Brustein, 1981

David Byrne, 2020

Elliott Carter, 1987

Chevy Chase '68, 1990

Chuck Close, 1999

Ornette Coleman, 1999

Merce Cunningham, 2008

Blythe Danner '65, 1981

Carl Davis '58, 2018

Emerson String Quartet, 2009

Jean Erdman, 1992

Donald Fagen '69, 1985

Rudolf Firkušný, 1993

Lukas Foss, 2006

Helen Frankenthaler, 1976

Lee Friedlander, 2001

Frank O. Gehry, 2002

Benny Goodman, 1986

John Guare, 2001

Helen Hayes, 1978

John Heliker, 1991

Steven Holl, 2019

James Ivory, 1996

Judith Jamison, 1995

Ruth Prawer Jhabvala, 1996

Bill T. Jones, 1996

Louis I. Kahn, 1970

Ellsworth Kelly, 1996

André Kertész, 1981

Tony Kushner, 2004

Roy Lichtenstein, 1989

Doctor of Divinity

Most Rev. John Maury Allin, 1985
Rev. Bernard Iddings Bell
(posthumously), 1962
Rev. James E. Clarke '25, 1965
Rev. Vine Victor Deloria '26, 1954
Timothy Michael Cardinal Dolan, 2015
Rt. Rev. Horace W. B. Donegan '25, 1957
Rt. Rev. Herbert J. Donovan Jr., 2019
Rev. Lyford P. Edwards, 1947
Rev. John Heuss '29, 1953
Rev. Canon Clinton Robert Jones '38, 1966
Rev. Gordon Lee Kidd '21, 1986
Rt. Rev. Arthur C. Lichtenberger, DD, 1960
Rt. Rev. Charles W. MacLean '25, 1962
Rev. Chester E. McCahan, 1951
Rev. John M. Mulligan '32, 1968
Rev. Joseph Parsell '26, 1988
Rev. James A. Paul '32, 1955
Rev. Frederick Q. Shafer '37, 1989
Rev. Elwyn H. Spear '11, 1952

Doctor of Fine Arts

Alvin Ailey, 1977
Laurie Anderson, 2020
Arthur Aviles '87, 2015
Harry Belafonte, 1993
Miriam Roskin Berger '56, 2021

Glenn Ligon, 2018
Maya Lin, 2000
Sidney Lumet, 1987
Yo-Yo Ma, 1994
Brice Marden, 2017
Wynton Marsalis, 1998
Audra McDonald, 2021
Ismail Merchant, 1996
Meredith Monk, 1988
Mark Morris, 2006
Lynn Nottage, 2012
Claes Oldenburg, 1995
Yoko Ono, 2003
Nam June Paik, 1990
Donald Richie, 2004
Sonny Rollins, 1992
James Rosenquist, 1997
Carolee Schneemann '59 (posthumously), 2019
Martin Scorsese, 1992
Richard M. Sherman '49, 2011
Robert B. Sherman '49, 2011
Aaron Siskind, 1981
Kiki Smith, 2015
Billy Steinberg '72, 2018
Carol Summers '52, 1974
Louise Talma, 1984
Billy Taylor, 2000
Twyla Tharp, 1981
Virgil Thomson, 1982
Jennifer Tipton, 2011
Jonathan Tunick '58, 2013
Robert Venturi, 1993
Gao Xiaosong, 2020

Alan S. Blinder, 2010
Michael R. Bloomberg, 2007
Heinrich Bluecher, 1968
Dorothy Dulles Bourne, 1967
Burrett B. Bouton '24, 1964
Kenneth Burns, 1998
Geoffrey Canada, 2009
LaToya Cantrell, 2019
Pablo Casals, 1958
James H. Case Jr., 1960
Noam Chomsky, 1971
Robert M. Coles, 1976
Barry Commoner, 1980
Gardner Cowles, 1950
William A. Darity Jr., 2021
Arnold J. Davis '44, 1995
Gordon J. Davis, 2001
Natalie Zemon Davis, 2002
Philip J. Deloria, 2019
Anne d'Harnoncourt, 1990
Fairleigh S. Dickinson Jr., 1968
Harry L. Dillin '28, 1964
Wendy Doniger, 1996
Frances D. Fergusson, 2006
Barbara J. Fields, 2007
Hamilton Fish Jr., 1994
Nancy Folbre, 2006
Norman C. Francis, 2010
Phillip Frank, 1953
John Hope Franklin, 1969
William Frauenfelder, 1957
Ellen V. Futter, 1999
Patrick Gaspard, 2021
Henry Louis Gates Jr., 1995
Adrienne Germain, 2001
Gabrielle Giffords, 2013
Thelma Golden, 2020
Anthony Grafton, 2015
Martha Graham, 1952
Edward S. Grandin III '37, 1997
Andrew M. Greeley, 2002
Brandon H. Grove Jr. '50, 2010
Lani Guinier, 2003
Elizabeth Blodgett Hall, 1986
Michael Harrington, 1966
Alexander Heard, 1979
Fred M. Hechinger, 1956
James J. Heckman, 2004
Ernest F. Henderson III, 1976
Catharine B. Hill, 2018
Stefan Hirsch, 1961

Doctor of Humane Letters

José Antonio Abreu, 2014
V. Kofi Agawu, 2019
George A. Akerlof, 2003
Anthony J. Alvarado, 1999
Kwame Anthony Appiah, 2004
Hannah Arendt, 1959
Alfred J. Ayer, 1983
Bernard Bailyn, 1968
Salo W. Baron, 1979
William J. Baumol, 2005
James Phinney Baxter, 1960
Mary Beard, 2017
Robert L. Bernstein, 1998
Bruno Bettelheim, 1987
Jonathan Bingham, 1958

- Oveta Culp Hobby, 1950
Eric J. Hobsbawm, 1986
Harold Holzer, 2009
John C. Honey '39, 1992
Henry G. Jarecki, 2010
Randall Jarrell, 1961
Martin E. Jay, 2018
Cindy R. Jebb, 2017
Wei Jingsheng, 1998
Linda E. Johnson, 2020
William Chester Jordan, 2016
William H. Jordy '39, 1968
C. Flint Kellogg '31, 1960
Randall Kennedy, 2016
Lawrence R. Klein, 1986
Reamer Kline, *President Emeritus*, 1974
Howard E. Koch '22, 1972
Louis W. Koenig '38, 1960
Leszek Kolakowski, 1983
Hilton Kramer, 1981
Elisabeth Kübler-Ross, 1977
Aung San Suu Kyi, 2002
Ellen Condliffe Lagemann, 2020
David S. Landes, 1999
Eugene M. Lang, 1991
Rev. Leslie J. A. Lang '30, 1978
Roy E. Larsen, 1951
Christopher Lasch, 1977
Mary Woodard Lasker, 1950
Sara Lawrence-Lightfoot, 1993
Geraldine Laybourne, 2016
Eva Le Gallienne, 1967
Harold Lever, 1989
Harold O. Levy, 2002
Leon Levy (posthumously), 2003
David Levering Lewis, 2002
Harvey Lichtenstein, 1999
Eric S. Maskin, 2008
Mary McCarthy, 1976
William James McGill, 1975
William H. McNeill, 1984
Deborah W. Meier, 1997
Leonard B. Meyer '40, 1976
William E. Milliken, 2007
Franco Modigliani, 1985
Arnaldo Momigliano, 1983
Philippe de Montebello, 1981
Ian Morrison, 1968
Robert Motherwell, 1973
Daniel Patrick Moynihan, 1985
Ernest Nagel, 1964
Aryeh Neier, 2012
Jacob Neusner, 2014
Carroll V. Newsom, 1955
Rev. Vivian D. Nixon, 2021
Jacqueline Novogratz, 2014
Martha C. Nussbaum, 1999
Sari Nusseibeh, 2011
Erwin Panofsky, 1956
Gail Thain Parker, 1974
Martin Peretz, 1982
Hart Perry, 1986
John Harold Plumb, 1988
Richard Pousette-Dart '39, 1965
John Herman Randall Jr., 1972
Santha Rama Rau, 1954
Diane Ravitch, 2014
Robert Redford, 2004
Lynda Resnick, 2012
Wallingford Riegger (posthumously), 1961
David Rose, 1980
Henry Rosovsky, 2014
William F. Rueger '40, 1984
Salman Rushdie, 1996
Jeffrey D. Sachs, 2009
Simon Schama, 2003
Meyer Schapiro, 1988
Carl Emil Schorske, 1982
Henry L. Scott, 1964
Amartya Sen, 1997
Maurice Sendak, 1987
Aura E. Severinghaus, 1955
Elif Shafak, 2021
Sidney Shelov '37, 1987
Ruth J. Simmons, 2005
Megan J. Smith, 2018
Theodore H. Smythe '37, 1973
Albert Spalding, 1951
Edward John Steichen, 1966
John H. Steinway '39, 1989
Charles P. Stevenson Jr., 2017
Ellen Stewart, 1975
Joseph E. Stiglitz, 2001
Margot Stern Strom, 2001
Adolf Sturmthal, 1985
Deborah Sussman '52, 1998
Donald Tewksbury, 1954
James Tobin, 1995
Nina Totenberg, 2011
Ludmila A. Verbitskaya, 2000
Emily Townsend Vermeule, 1994
Dennis M. Walcott, 2013

Darren Walker, 2014
Paul Langdon Ward, 1963
Alice Waters, 2013
Thomas J. Watson Jr., 1985
Faye Wattleton, 1991
Bethuel M. Webster, 1980
Richard D. Weigle, 1970
Barbara Wersba '54, 1977
Stef Wertheimer, 2009
Paul Whitcomb Williams, 1975
Roscoe L. Williams, 1969
Garry Wills, 2009
William Julius Wilson, 1992
Janet L. Yellen, 2000

W. Arthur Lewis, 1982
Jack W. Lydman '36, 1973
Margaret H. Marshall, 2008
Ward Melville, 1950
Soia Mentschikoff, 1978
Eleanor Holmes Norton, 1971
Lennart Nylander, 1950
David Paterson, 2009
Hon. Ferdinand Pecora '99, 1963
Nancy Pelosi, 2014
Hon. Byron Price, 1950
Charles B. Rangel, 2008
Ogden Rogers Reid, 1969
Abraham Ribicoff, 1961
Felix G. Rohatyn, 1976
Anna Eleanor Roosevelt, 1951
Kurt L. Schmoke, 1994
Elisabeth A. Semel '72, 2016
Theodore H. Silbert, 1972
Frank Snowden, 1957
Bryan A. Stevenson, 2006
Arthur Ochs Sulzberger, 1967
Marietta Tree, 1965
Henry Wriston, 1958

Doctor of Laws

Ernest Angell, 1954
Edward Ware Barrett, 1950
Elliott Vallance Bell, 1950
William Benton, 1951
Julian Bond, 1970
Cory A. Booker, 2012
Chester Bowles, 1957
William B. Bryant, 1984
Gerhard Casper, 2007
William T. Coleman Jr., 1989
Howland S. Davis, 1960
Paul H. Douglass, 1959
David Dubinsky, 1951
Cyrus Eaton, 1958
Marian Wright Edelman, 1982
Christopher Edley Jr., 2011
Dwight D. Eisenhower, 1964
Brian S. Fischer, 2013
James Peter Fusscas '31, 1974
Kenneth Galbraith, 1958
Richard J. Goldstone, 2004
Murray I. Gurfein, 1972
Edgar W. Hatfield '31, 1956
A. Leon Higginbotham Jr., 1991
Lt. Col. William Roy Hodgson, 1947
Wayne L. Horvitz '42, 1979
Sherrilyn Ifill, 2015
Irving M. Ives, 1942
Jacob K. Javits, 1966
Nicholas deB. Katzenbach, 2000
Judith S. Kaye, 2009
Joseph Kovago, 1960
Herbert H. Lehman, 1952
Edward Hirsch Levi, 1975

Doctor of Letters

Edward Albee, 1987
Margaret Atwood, 2010
Saul Bellow, 1963
Irma Brandeis, 1980
Harold Clurman, 1959
Joan Didion, 1987
Margaret Drabble, 1983
Frederick Dupee, 1965
Ralph W. Ellison, 1978
Max Frisch, 1980
Carlos Fuentes, 1988
Ernest J. Gaines, 1985
Elizabeth Hardwick, 1989
Anthony Hecht '44, 1970
Ada Louise Huxtable, 1980
Jamaica Kincaid, 1997
Doris Lessing, 1994
Henry Noble MacCracken, 1955
Ajai Singh "Sonny" Mehta, 2008
Ved Mehta, 1982
Toni Morrison, 1979
Azar Nafisi, 2007
Cynthia Ozick, 1991
Marjorie Perloff, 2008

Henri Peyre, 1957
David Remnick, 2005
Philip Roth, 1985
Richard H. Rovere '37, 1962
Mary Lee Settle, 1985
Robert B. Silvers, 2016
Isaac Bashevis Singer, 1974
Charles Percy Snow, 1962
Wallace Stevens, 1951
Peter H. Stone '51, 1971
Ordway Tead, 1953
John Updike, 1984
Helen Vendler, 2005
Theodore Weiss, 1973
William Carlos Williams, 1950
Louis Zukofsky, 1977

Michael E. Mann, 2021
Barbara McClintock, 1983
Siddhartha Mukherjee, 2021
Paul Nurse, 2005
Mary L. Pardue, 1985
Gerard Piel, 1979
Lisa Randall, 2010
Jens Reich, 2012
Gardner M. Riley '31, 1959
George D. Rose '63, 2020
Oliver Sacks, 1992
Karen Saxe '82, 2017
Elie Alexis Shneour '47, 1969
C. Theodore Sottery, 1963
Abraham Spector '47, 1985
David Howard Spodick '47, 1975
Shirley M. Tilghman, 2002
Yasuhisa Toyota, 2004
Harold E. Varmus, 2001
William Vogt '25, 1952
James Dewey Watson, 1991
Frank H. Westheimer, 1983
Nancy S. Wexler, 1998
Edward Witten, 1998
Chien-Shiung Wu, 1974

Doctor of Science

Alexander Albert '32, 1961
David Baltimore, 1990
Cornelia Bargmann, 2015
László Z. Bitó '60, 2007
John Joseph Bittner '25, 1950
Elizabeth Helen Blackburn, 2004
Baruch S. Blumberg, 1985
David Botstein, 2011
John T. Cacioppo, 2004
Kenneth Campbell, 1956
Steven Chu, 2020
Gregory Chudnovsky, 1981
Erik D. Demaine, 2017
Jennifer A. Doudna, 2016
René Dubos, 1971
Anthony S. Fauci, 1993
David Gelernter, 2006
William T. Golden, 1988
Susan Gottesman, 2009
Stephen Jay Gould, 1986
Margaret Heafield Hamilton, 2019
Jo Handelsman, 2013
M. D. Hassialis, 1953
David D. Ho, 1997
Kay Redfield Jamison, 2003
John G. Kemeny, 1978
Bostwick K. Ketchum '34, 1964
Mary Claire King, 1995
Jin H. Kinoshita '44, 1967
Tsung-Dao Lee, 1984
Arnold J. Levine, 2000
Eduardo D. Maldonado '32, 1972

Bard College Awards

Each year Bard College honors a number of distinguished men and women whose accomplishments exemplify the values and traditions that the College seeks to teach and preserve.

Mary McCarthy Award

The Mary McCarthy Award is given in recognition of engagement in the public sphere by an intellectual, artist, or writer. Mary McCarthy taught at Bard from 1946 to 1947 and again in the 1980s.

Previous recipients of the award, which honors the combination of political and cultural commitment exemplified by this fearless writer, include Elizabeth Hardwick, Susan Sontag, Jane Kramer, Janet Malcolm, Frances Fitzgerald, Nadine Gordimer, Shirley Hazzard, Annie Proulx, Joan Didion, Cynthia Ozick, Joyce Carol Oates, Zadie Smith, Margaret Atwood, Ann Beattie, Deborah Eisenberg, Mona Simpson, Sharon Olds, Alice

McDermott, Jorie Graham, Chimamanda Ngozi Adichie, Lorrie Moore, Judith Thurman, and Carolyn Forché.

2021 Recipient: Claudia Rankine

Charles Flint Kellogg Award in Arts and Letters

The Charles Flint Kellogg Award in Arts and Letters is given in recognition of a significant contribution to the American artistic or literary heritage. It is named in honor of Charles Flint Kellogg (1909–80), a Bard alumnus and trustee who was an internationally respected historian and educator.

Previous recipients include Mary Lee Settle, Isaac Bashevis Singer, E. L. Doctorow, Anthony Hecht '44, John Ashbery, Susan Rothenberg, Stephen Sondheim, Elliott Carter, John Tyrrell, Henry Luce III, Sidney Geist '35, Jonathan Tunick '58, Rhoda Levine '53, Mary Caponegro '78, Arthur Aviles '87, Joanna Haigood '79, Rikki Ducornet '64, Daniel Manus Pinkwater '63, John P. Boylan '67, Anne Bogart '74, Sandra Sammataro Phillips '67, Henry-Louis de La Grange, Gilbert Kaplan, Donald Mitchell, David Gates '69, Rita McBride '82, Jane Evelyn Atwood '70, Christopher Guest '70, Mimi Levitt, Chris Claremont '72, Charles E. Pierce Jr., Elizabeth Prince '83, Miriam Roskin Berger '56, Nikolay E. Koposov, Billy Steinberg '72, James D. Wolfensohn, Adam Yauch '86, Carolee Schneemann '59, Ashim Ahluwalia '95, Amy Sillman MFA '95, Deborah Borda, Charlotte Mandell '90, Steven Sapp '89 and Mildred Ruiz-Sapp '92, Nick Jones '01, Walead Beshty '99, Alexandra Elliott Wentworth '88, and Xaviera Simmons '05.

2021 Recipient: Paul Chan MFA '03

John and Samuel Bard Award in Medicine and Science

The John and Samuel Bard Award in Medicine and Science is named after two 18th-century physicians, father and son, whose descendant, John Bard, was the founder of Bard College. This

award honors a scientist whose achievements demonstrate the breadth of concern and depth of commitment that characterized these pioneer physicians.

Previous recipients include Detlev Bronk, Robert Loeb, Lewis Thomas, John Hilton Knowles, Martin Cherkasky, Linus Pauling, Rosalyn Sussman Yalow, Carl Djerassi, Stephen Jay Gould, Mathilde Krim, Anne Botstein, MD, the late Charles Botstein, MD, Naomi Parver Alazraki '62, Naomi Fox Rothfield '50, John W. Boylan, Yale Nemerson '53, Manon P. Charbonneau '65, Karen Saxe '82, Ann Ho '62, George D. Rose '63, Stewart I. Fefer '73, Frank Oja, László Z. Bitó '60, Richard M. Ransohoff '68, Robert Levenson '67, Sanford M. Simon, Amalia C. Kelly '75, Albert R. Matlin '77, Gabrielle H. Reem and Herbert J. Kayden, Joel H. Fields '53, MD, Stephen A. Wertheimer '59, A. James Hudspeth, Richard C. Friedman '61, Fredric S. Maxik '86, Nicholas T. Ktistakis '83, Kathryn E. Stein '66, Ilyas Washington '96, Erik Kiviat '76, Mariana Raykova '06, Rebecca Smith '93, Tatiana M. Prowell '94, and Juliet Morrison '03.

2021 Recipient: Brianna Norton '00

John Dewey Award for Distinguished Public Service

The John Dewey Award for Distinguished Public Service was established in 1990 to recognize extraordinary contributions by Bard alumni/ae and others to the public sector or in the public interest. It continues Bard's tradition of honoring public service, embodied in the Episcopal Layman Award, which was given until 1983. The Dewey Award is named to honor the eminent American philosopher and educator John Dewey, the father of progressive education and an outspoken advocate of a system of universal learning to support and advance this country's democratic traditions.

Previous recipients include Brandon Grove Jr. '50, Helene L. Kaplan, Jack A. Blum '61, Arthur I. Blaustein '57, James H. Ottaway Jr., Elisabeth A. Semel '72, Barbara D. Finberg, Connie Bard Fowle '80, Amy L. Comstock '81, Robert J. MacAlister '50, Earl Shorris, Kenneth S. Stern '75, James N. Rosenau '48, Jennifer H. Madans '73,

William T. Dickens '76, the Reverend Stephen J. Chinlund, Richard G. Frank '74, Roy L. Herrmann '76, David L. Miller, Elizabeth Royte '81, Jeffrion L. Aubry, Manuel J. Rivera, Hannah "Kit" Kauders Ellenbogen '52, Mary D. Janney, Marion Nestle, Raymond Peterson, Pia Carusone '03, Stephen M. Saland, José A. Aponte '73, Valery Mikhailovich Monakhov, Herb Sturz, Alexis Papahelas '83, Sean Patrick Maloney, Harvey L. Sterns '65, Catherine Gund, David Harman, Betsaida Alcantara '05, Mary T. Bassett, Cynthia Conti-Cook '03, Sonja Brookins Santelises, Marya Warshaw '73, Nicholas Ascienzo, and Matthew Taibbi '92.

2021 Recipient: Nsikan Akpan '06

Bard Medal

The Bard Medal, the highest award given by the Bard College Alumni/ae Association, honors individuals whose efforts on behalf of Bard have significantly advanced the welfare of the College. The Bard Medal was the inspiration of Charles Flint Kellogg, who believed that Bard should establish an award recognizing outstanding service to the College.

Recipients have most often been Bard alumni/ae, trustees, or very close associates of the College, including Eva T. Belefant '49, John H. Steinway '39, David E. Schwab II '52, William F. Rueger '40, Mrs. Reamer Kline, Hart Perry, Dr. Abe Gelbart, Charles Patrick, Elizabeth Blodgett Hall, Mary Sugatt, the Reverend Frederick Q. Shafer '37, Kate Wolff, Elizabeth and Heinz O. Bertelsmann, Asher B. Edelman '61, Arnold Davis '44, Elizabeth Ely '65, Annys N. Baxter Wilson '48, Charles P. Stevenson Jr., Susan Weber, S. William Senfeld '62, Peter McCabe '70, Cynthia Hirsch Levy '65, Diana Hirsch Friedman '68, Margaret Creal Shafer, Karen Olah '65, Stuart Stritzler-Levine, Michael DeWitt '65, Richard D. Griffiths, Richard B. Fisher, Felicitas S. Thorne, Stanley A. Reichel '65, Ruth Schwartz Schwab '52, Lorelle Marcus Phillips '57, Robert C. Edmonds '68, Emily H. Fisher, Richard F. Koch '40, John and Wendy Neu, Roger Phillips '53, Toni and Martin T. Sosnoff, Marieluise Hessel, Patricia Ross Weis, Charles Simmons, James H. Ottaway Jr., Eric Warren Goldman '98, U Ba Win, George A. Kellner, Barbara S. Grossman '73, and Emily Tow. The Bard

Medal has also been presented to individuals whose work has advanced the course of higher education, including Hamilton Fish Jr. and Warren Anderson.

2021 Recipient: Charles S. Johnson III '70

Bardian Award

The Bardian Award honors longtime faculty members and staff. Its first recipient, in 1999, was William Driver, professor of theater.

Recipients also include Peter Sourian, Robert Rockman, William Weaver, Luis Garcia-Renart, Adolfas Mekas, Hilton M. Weiss, Elizabeth "Betty" Shea, Richard A. Gordon, Mark Lambert '62, Aileen Passloff, Jean M. French, JoAnne Akalaitis, Burton Brody, Frederick Hammond, John B. Ferguson, William Griffith, Jane Hryshko, Jane Terney Korn, Nancy S. Leonard, William T. Maple, Joan Retallack, Benjamin La Farge, Mark Lytle, Martha J. Olson, Justus Rosenberg, Hap Tivey, Carolyn Dewald, Terence F. Dewsnap, Gennady Shkliarevsky, Peter D. Skiff, Mario J. A. Bick, Diana De G. Brown, Marsha Davis, Larry Fink, Norman Manea, Mary Backlund, Jeffrey Katz, Ken Cooper, John Halle, David Kettler, Robert Martin, Alice Stroup, Dawn Upshaw, Carol Werner, Peggy Ahwesh, Matthew Deady, Bonnie R. Marcus '71, and Richard Teitelbaum (posthumously).

2021 Recipients: Peggy Florin, Medrie MacPhee, Amie McEvoy

BOARDS AND ADMINISTRATION

Boards of Bard College

Bard College Board of Trustees

James C. Chambers '81, *Chair*
Emily H. Fisher, *Vice Chair*
George F. Hamel Jr., *Vice Chair*
Elizabeth Ely '65, *Secretary; Life Trustee*
Stanley A. Reichel '65, *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leonard Benardo
+ Leon Botstein, *President of the College*
Mark E. Brossman
Jinqing Cai
Marcelle Clements '69, *Life Trustee*
The Rt. Rev. Andrew M. L. Dietsche, *Honorary Trustee*
Asher B. Edelman '61, *Life Trustee*
Robert S. Epstein '63
Barbara S. Grossman '73, *Alumni/ae Trustee*
Andrew S. Gundlach
+ Matina S. Horner
Charles S. Johnson III '70
Mark N. Kaplan, *Life Trustee*
George A. Kellner
Mark Malloch-Brown
Fredric S. Maxik '86
Juliet Morrison '03
James H. Ottaway Jr., *Life Trustee*
Hilary C. Pennington
Martin Peretz, *Life Trustee*
Stewart Resnick, *Life Trustee*
David E. Schwab II '52
Roger N. Scotland '93, *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz ShahMohammed '97
Jonathan Slone '84
Alexander Soros
+ Jeannette H. Taylor
James A. von Klemperer
Brandon Weber '97, *Alumni/ae Trustee*
Susan Weber
Patricia Ross Weis '52

Bard College Alumni/ae Association Board of Governors

KC Serota '04, *President*
Mollie Meikle '03, *Vice President*
Gerald Pambo-Awich '08, *Secretary/Treasurer*
Beth Shaw Adelman '74
Robert Amsterdam '53
Hannah Becker '11, *Young Alumnx Committee Cochair*
Brendan Berg '06
Jack Blum '62
Hannah Byrnes-Enoch '08
Matthew Cameron '04
Kathleya Chotiros '98
Charles Clancy III '69
Peter Criswell '89
Michelle Dunn Marsh '95
Nicolai Eddy '14
Nolan English '13
Randy Faerber '73, *Events Committee Cochair*
Andrew F. Fowler '95
Jazondré Gibbs '19
Eric Goldman '98
Alexander Habiby '18
Boriana Handjisksa '02, *Career Connections Committee Chair*
Nikky Hargrove '05, *Diversity Committee Chair*
Sonja Hood '90, *Nominations Committee Cochair*
Miriam Huppert '13
Maud Kersnowski-Sachs '86, *Communications Committee Chair*
Kenneth Kosakoff '81
Darren Mack '13
Peter F. McCabe '70
Emily Melendes TON '20
Ryan Mesina '06
Steven Miller '70
Scot Moore '14; APS '16, MM '18
Anne Morris-Stockton '68
Anna Neverova '07, *Career Connections Committee Cochair; Bard Music Festival Junior Committee Cochair*
Karen G. Olah '65
Claire Phelan '11, *Young Alumnx Committee Cochair*

+ *ex officio*

Dan Severson '10
Levi Shaw-Faber '15
Genya Shimkin '08, *Young Alumni/ae Advisory Council* of the Center for Civic Engagement
Cochair
George A. Smith '82, *Events Committee Cochair*
Lindsay Stanley '12, *Strategic Planning Committee Chair*
Geoffrey Stein '82
Walter Swett '96
Paul Thompson '93
Zubeida Ullah-Eilenberg '97, *Nominations Committee Cochair*
Kristin Waters '73
Brandon Weber '97
Ato Williams '12
Nanshan (Nathan) Xu '17

Emeritus/a
Claire Angelozzi '74
Dr. Penny Axelrod '63
Dr. Miriam Roskin Berger '56
Cathaline Cantalupo '67
Arnold Davis '44
Kit Ellenbogen '52
Barbara Grossman Flanagan '60
Diana Hirsch Friedman '68
R. Michael Glass '75
Dr. Ann Ho '62
Charles Hollander '65
Maggie Hopp '67
Cynthia Hirsch Levy '65
Roger N. Scotland '93
Dr. Toni-Michelle C. Travis '69
Barbara Crane Wigren '68

Bard College Berlin: A Liberal Arts University Board of Governors
Jens Reich, *Honorary Chair*
Kimberly Marteau Emerson, *Chair*
Susan Gillespie, *Vice Chair*
Peter Baldwin
+Florian Becker
+Leon Botstein
Thomas Hesse
Josef Joffe
Ben Koerner
Alexander Papachristou
Ken Roth
Jacques Séguin

Michael Steinberg
+Taun Toay
Marylea van Daalen
Christine Wallich
Academic Advisory Council
Leon Botstein, *Chair*
Jonathan Becker
Deirdre d'Albertis
Gregory B. Moynahan
Bard College Conservatory of Music Advisory Board
Belinda Kaye, *Chair*
Gonzalo de Las Heras
Gregory Drilling '16
Alan D. Hilliker
Susan B. Hirschhorn
Stephen Kaye
Y. S. Liu
Melissa Wegner '08
Eric Wong
Shirley Young

Bard College at Simon's Rock: The Early College Board of Overseers
James M. Clark Jr. '76, *Chair*
Dan Lipson '74, *Vice Chair*
Emily H. Fisher, *Chair Emerita*
Robert B. Strassler, *Chair Emeritus*
Loren AliKhan '99
Susan Beckerman
+Leon Botstein, *President, Bard College*
Chloe Demrovsky '01
Christopher Derhammer Hill '86
Jennifer Fan '99
Jill Rosenberg Jones
Jack Sanderson
Scott Shenker
Brianna Strange '06
Matt Strassler '81
John Thompson '76
+Taun Toay, *Senior Vice President and Chief Financial Officer, Bard College*
+John Weinstein, *Provost and Vice President*

Bard Globalization and International Affairs Program
Alumni/ae Advisory Board

Megan Naidoo '13, BGIA Spring '11, *President*
Rachel Van Horn '12, BGIA Fall '11, *Vice President*
Amanda Maria-Elena Turcios, BGIA Summer '19,
 Secretary
Ruth Tekleab, BGIA Summer '18, *Community Chair*
Connor Boehme '17, BGIA Spring '16
Peter DeBartolo '07, BGIA Fall '04, Spring '05
Cliff Hunt, BGIA Summer '11
Rachel Meyer '06, BGIA Spring '04
Fiona Korwin-Pawlowski, BGIA Spring '05
Diana Pitcher '12, BGIA Spring '11
Simone Salvo '13, BGIA Spring '12
Elina Zorina '17, BGIA '16

Bard Graduate Center
Board of Trustees

Nancy Druckman, *Chair*
Philip Hewat-Jaboor, *Vice Chair; Nominations*
Michele Beiny-Harkins, *Secretary*
+Leon Botstein
Nicolas Cattelain
Verónica Hernández de Chico
Brandy S. Culp, BGC MA '04
Hélène David-Weill
Philip D. English
Ana Horta Osório
Holly Hotchner
Fernanda Kellogg
Dr. Wolfram Koeppe
Trudy C. Kramer
Dr. Arnold L. Lehman
Martin Levy
David Mann
Jennifer Olshin, BGC MA '98
Melinda Florian Papp
Lisa Podos
Ann Pyne, BGC MA '07
Linda Roth
Sir Paul Ruddock
Gregory Soros
Luke Syson
Dr. Charlotte Vignon
+Dr. Susan Weber
Shelby White
Mitchell Wolfson Jr.
Philip L. Yang Jr.

Bard Music Festival
Board of Directors

Denise S. Simon, *Chair*
Roger Alcaly
Kathleen Vuillet Augustine
+Leon Botstein, *Artistic Director*
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher
+Christopher H. Gibbs, *Artistic Director*
Paula K. Hawkins, *Emeritus*
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Thomas O. Maggs
Kenneth L. Miron
Christina Mohr
James H. Ottaway Jr.
Felicitas S. Thorne
Siri von Reis

Center for Civic Engagement
Board of Advisors

James H. Ottaway Jr., *Chair*
David Becker
+Jonathan Becker
James Friedlich
+Susan H. Gillespie
Nevada Griffin '07
Philip Henderson
George A. Kellner
Jill Lundquist
Vincent McGee
Ngoni Munemo '00
Jamie O'Donnell
Alex Papachristou
Joel Rosenthal
Ariana González Stokas '00
Felicitas S. Thorne

Center for Curatorial Studies
Board of Governors

Martin Eisenberg, *Chairman*
+Leon Botstein
Amy Cappellazzo
Lori Chemla
Lonti Ebers
Marieluise Hessel, *Founding Chairman*
Avery Willis Hoffman

Maja Hoffmann
Audrey Irmas, *emeritus*
Scott Lorinsky
Patrizia Sandretto Re Rebaudengo
Annabelle Selldorf
Lowery Stokes Sims
Melissa Schiff Soros
Michael Ward Stout

Hudson Valley Chamber Music Circle Board of Directors

Vern Bergelin, *President*
Marianne Wurlitzer, *Vice President*
Leslie Gershon, *Secretary*
Robert Weiss, *Treasurer*
Terence Boylan
Dennis Giauque
Christopher H. Gibbs
Susan Hinkle Lindner
Christopher Scholz

Jaime Laredo, *Artistic Director*
Sharon Robinson, *Artistic Director*
Joan Tower, *Advisory Director*
Deb Rinehart, *Administrator*

Levy Economics Institute of Bard College Board of Governors

Lakshman Achuthan, *Cofounder and Chief Operations Officer, Economic Cycle Research Institute (ECRI)*
Leon Botstein, *President, Bard College*
Bruce C. Greenwald, *Robert Heilbrunn Professor of Finance and Asset Management, Columbia University*
Martin L. Leibowitz, *Managing Director, Morgan Stanley*
Dimitri B. Papadimitriou, *President; Jerome Levy Professor of Economics, Bard College*
Mostafiz ShahMohammed '97, *Chairman and CEO, Amur Equipment Finance*
Joseph E. Stiglitz, *University Professor of International Affairs, Columbia University*
William Julius Wilson, *Lewis P. and Linda L. Geyser University Professor, Harvard University*

Longy School of Music of Bard College

Board of Governors

Garth H. Greimann, *Chair*
Matina S. Horner, *Vice Chair*
Dwight Quayle, *Secretary*
Roland J. Augustine
Sandra Bakalar
+ Leon Botstein, *President, Bard College*
Gene D. Dahmen
Robert S. Epstein
Harriet E. Griesinger
Michael Guleserian
Roseanne Kumins
Bronwyn Lamont
Ruth M. McKay
Virginia Meany
Jo Frances Meyer
Kristin A. Mortimer
Janet Plotkin
Donald W. Schroeder
Robert B. Straus
Jeannette H. Taylor
+ Taun Toay, *Senior Vice President and Chief Financial Officer, Bard College*
+ Ann Welch, *Chief Operating Officer, Longy School of Music of Bard College*
+ Karen Zorn, *President, Longy School of Music of Bard College; Vice President, Bard College*

The Richard B. Fisher Center for the Performing Arts at Bard College Advisory Board

Jeanne Donovan Fisher, *Chair*
Carolyn Marks Blackwood
+ Leon Botstein
Stefano Ferrari
Alan H. Fishman
Neil Gaiman
S. Asher Gelman '06
Rebecca Gold Milikowsky
Anthony Napoli
Denise S. Simon
Martin T. Sosnoff
Toni Sosnoff
Felicitas S. Thorne
+ Taun Toay
Andrew E. Zobler

US-China Music Institute Artistic Council

Chen Yi
Martha Liao
Robert Martin
Wu Man
Ye Xiaogang
Yu Long
Zhang Xian
Zhou Long

Paul Marienthal, *Dean for Social Action; Director, Trustee Leader Scholar Program*

Jennifer Murray, *Dean of International Studies; Director, Bard Abroad and Institute for International Liberal Education*

David Calingaert, *Dean for Global Programs*

Derek Furr, *Dean of Teacher Education*

Ruth Zisman, *Associate Dean of Academic Affairs; Director, Bard Debate Union; Director, OSUN Global Debate Network*

Brian Mateo, *Associate Dean of Civic Engagement*

Michelle Murray, *Director of Global Initiatives*

Bryan Billings, *Director of Global Outreach*

Elmira Bayrasli, *Director of the Bard Globalization and International Affairs Program*

Erica Kaufman, *Director of the Institute for Writing and Thinking*

Celia Bland, *Associate Director of the Institute for Writing and Thinking*

RaeAnn Moore, *Executive Assistant to the Executive Vice President*

Manishkamala Kalupahana, *International Student Adviser*

Tamara Stafford, *International Student and Scholar Adviser*

Administration of Bard College

Administrative Offices

Office of the President

Leon Botstein, *President*
Malia K. Du Mont '95, *Chief of Staff; Vice President for Strategy and Policy*
Myra Young Armstead, *Vice President for Academic Inclusive Excellence*
Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
Stephen Tremaine '07, *Vice President for Early Colleges; Executive Director, Bard Early College*
Liza Parker, *Executive Director, Fisher Center*
Irene Zedlacher, *Executive Director, Bard Music Festival; Managing Editor, Musical Quarterly; Manager, Bard Fiction Prize*
Annemarie Bemis, *Executive Assistant to the President*
Saidee Sonnenberg, *Executive Assistant to the President; Secretary to the Faculty*

Paul Marienthal, *Dean for Social Action; Director, Trustee Leader Scholar Program*

Jennifer Murray, *Dean of International Studies; Director, Bard Abroad and Institute for International Liberal Education*

David Calingaert, *Dean for Global Programs*

Derek Furr, *Dean of Teacher Education*

Ruth Zisman, *Associate Dean of Academic Affairs; Director, Bard Debate Union; Director, OSUN Global Debate Network*

Brian Mateo, *Associate Dean of Civic Engagement*

Michelle Murray, *Director of Global Initiatives*

Bryan Billings, *Director of Global Outreach*

Elmira Bayrasli, *Director of the Bard Globalization and International Affairs Program*

Erica Kaufman, *Director of the Institute for Writing and Thinking*

Celia Bland, *Associate Director of the Institute for Writing and Thinking*

RaeAnn Moore, *Executive Assistant to the Executive Vice President*

Manishkamala Kalupahana, *International Student Adviser*

Tamara Stafford, *International Student and Scholar Adviser*

Office of the Senior Vice President and Chief Financial Officer

Taun Toay, *Senior Vice President; Chief Financial Officer*
Laura Ramsey, *Controller*
Jennifer Martin Brown, *Assistant Controller, Risk Management Liaison*
Gwen Menshenfriend, *Bursar*
Mackie Siebens '12, *Director of Admission*
Denise Ackerman, *Director of Financial Aid*
Laurie Husted, *Chief Sustainability Officer*
Daniel Smith, *Energy Manager and Special Projects Coordinator*
Deborah C. Treadway, *Executive Assistant to the Chief Financial Officer*

Office of the Vice President for Administration

Coleen Murphy Alexander '00, *Vice President for Administration*
John Gomez, *Assistant Vice President of Operations; Director of Security*
Kimberly Alexander, *Director of Human Resources*
Randy Clum Sr., *Director of Capital Projects*
Michael Clayton, *Director of Buildings and Grounds*

Office of the Executive Vice President and Vice President for Academic Affairs

Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
Mark D. Halsey, *Vice President for Institutional Planning and Research*
Erin Cannan, *Vice President for Civic Engagement*
David Shein, *Associate Vice President for OSUN-Bard Network Programs and Academic Affairs; Dean of Studies*
Rebecca Granato '99, *Associate Vice President for Global Initiatives*
David Brangaitis, *Chief Information Officer*

Michael Bemis, *Director of Environmental Services*
Lauren Gretina, *Title IX and Civil Rights Coordinator*
Jacob Testa, *Deputy Title IX and Civil Rights Coordinator; Director of Clergy Compliance*
Nora Painten, *Director of Abigail Lundquist Botstein Nursery School*
Kristine Williams, *Director of Bard Community Children's Center*
Michael Nicolas, *Director of Central Services*
Kathy McManus, *Director of Campus Coordination*
Nancy W. Smith, *Campus Accessibility Project Manager*

Office of the Vice President and Dean of the College

Deirdre d'Albertis, *Vice President; Dean of the College*
Emily McLaughlin, *Associate Dean of the College*
Michael Sadowski, *Associate Dean of the College*
Peter Gadsby, *Registrar and Vice President for Enrollment Management*
William Dixon, *Director of the Language and Thinking Program*
Mary C. Krems, *Director of Citizen Science*
Thomas Keenan, *Director of the Human Rights Project*
Sue Elvin, *Faculty Grants Officer*
Brandt Burgess, *Associate Dean for Regulatory Compliance; Faculty Science Grants Officer*
Rachel Price, *Executive Assistant to the Dean*
Sherry Gildersleeve, *Assistant to the Dean*
Bennett Chinsena '18, *Program Assistant*

Office of the Dean of Graduate Studies

Christian Crouch, *Dean of Graduate Studies*
Janet Stetson '81, *Director of Graduate Admissions*
Marie Balogh, *Assistant to the Dean of Graduate Studies*

Office of the Registrar

Peter Gadsby, *Registrar and Vice President for Enrollment Management*
Mary Ann Barrows, *Assistant Registrar; VA Certifying Official*
Craig Jude, *Assistant Registrar*
Brenda Bassett, *Assistant to the Registrar*
Stephanie Gephard, *Transcript Coordinator*

Office of Admission

Mackie Siebens '12, *Director*
Kate Hardy '07, *Senior Associate Director of Admission*
Josh Tyler '06, *Associate Director of Admission; Director, Transfer Admission; Coordinator, Bridge Program*
Mike Wood, *Associate Director of Admission*
Angela Kozlakowski, *Director of Admission Communications*
Shawn Moore '11, *Director of Asian Recruitment and Institutional Relations*
Sean Russell, *Data Analyst*
Eric Sinclair, *Data Analyst*

Office of Student Affairs / Student Activities

Dumaine Williams '03, *Vice President for Student Affairs; Dean of Early Colleges*
Bethany Nohlgren, *Associate Vice President for Student Affairs; Dean of Students*
Kahan Sablo, *Dean of Inclusive Excellence*
Mary Grace Williams, *Chaplain of the College; Dean of Community Life*
Erin Braselman, *Director of Disability Resources and Accessibility*
Timand Bates '02, *Associate Dean of Students*
Dorothy Albertini '02, *Associate Director of Academic Advising*
Cynthia Cunningham, *Assistant Director of Student Activities*
Darnell Pierce, *Assistant Dean of Students; Director, First-Year Experience*
Jennifer Triplett, *Assistant Dean of Studies; Director, Academic Advising*
Armando Dunn '19, *Program Coordinator for Student Affairs*
Susanna Armbruster '03, *Coordinator of Summer Programs and Community Resources*

Office of Residence Life and Housing

John Cordella, *Director of Residence Life and Housing*
Melanie Sickler, *Office Coordinator*

Office of Development and Alumni/ae Affairs

Debra Pemstein, Vice President for Development and Alumni/ae Affairs
Karen Unger, Associate Vice President, Office of Institutional Support
Jane Brien '89, Director of Alumni/ae Affairs
Sasha Boak-Kelly, Senior Director of Development
James Etkin, Director of Development Services
Joshua Bardfield '01, Director of the Office of Institutional Support
Lindsay Davis Carr '06, Assistant Director of Development, Family Programs
Jesse Goldberg '15, Assistant Director of Alumni/ae Affairs
Carly Hertica, Assistant Director of Development, Communications
Michael Lyle, Assistant Director of the Bard College Fund
Robert Laity, Stewardship and Development Services Manager, Bard College Fund
Kieley Michasiow-Levy, Individual Giving Manager
Catherine Susser Luigi, Development Officer
Linda Baldwin, Special Events Manager
Mary Strieder, Executive Assistant to the Vice President

Athletics and Recreation

David Lindholm, Interim Director
Jim Sheahan, Director of Athletic Communications and Marketing
Jamie Hooper, Athletics Business Manager

Buildings and Grounds

Michael Clayton, Director
Amy Parrella '99, Director of Grounds, Horticulture, and Arboretum
Audrey Smith, Business Manager
Daniel DeCiutiis, Manager, Carpentry, Painting, and Locksmiths
Ray Denardis, HVAC and Plumbing Manager
Thomas Kaegi, Grounds Manager
Preston Moore, Electrical, Telecommunications, and Fire Safety Manager
Jeffery Smith, Transportation Services Manager
Rebecca Yoshino, Farm Manager and Educator
Erika Batchelor, Purchasing and Budget Coordinator
Jocelyn Coon, Administrative Assistant

Career Development

Jovanny Suriel, Director and Assistant Dean
Maureen Aurigemma, Associate Director
Lucas Ellison, Career Advisor
Katie Reynolds, Office Communications Coordinator; First-Year Advisor

Center for Civic Engagement

Jonathan Becker, Director; Vice President for Academic Affairs; Vice Chancellor, OSUN
Erin Cannan, Deputy Director; Vice President of Civic Engagement
Bonnie Goad, Associate Director; Director, OSUN Program Development and Communications
Paul Marienthal, Dean for Social Action; Director, Trustee Leader Scholar Program
Jennifer Murray, Dean of International Studies
Daniel Calingaert, Dean for Global Programs; Managing Director, OSUN
Brian Mateo, Associate Dean of Civic Engagement; Program Director, U.S. Foreign Policy: Study of the U.S. Institutes for Scholars | SUSI
Dariel Vasquez '17, Director of Direct Service Programs and Training, Brothers at Bard
Durante Barringer '14, Director of Programs, Brothers at Bard
Sarah DeVeir '17, Outreach Coordinator
Eric Dougherty '20, ELAS Coordinator
RaeAnn Moole, Executive Assistant to the Director
Caitlin O'Donnell MBA '20, Program Coordinator; Special Assistant to the Vice Chair of OSUN

Center for Student Life and Advising

David Shein, Dean of Studies
Bethany Nohlgren, Associate Vice President for Student Affairs; Dean of Students
Jennifer Triplett, Director of Academic Advising; Assistant Dean of Studies
Dorothy Albertini '02, Associate Director of Academic Advising
Timand Bates '02, Associate Dean of Students
Darnell Pierce, Assistant Dean of Students; Director, First-Year Experience
Christi Shingara, Office Manager

Chaplaincy

Mary Grace Williams, Chaplain of the College
Joshua Boettigner, Jewish Chaplain; Rabbi
Tatjana Myoko von Prittitz und Gaffron CCS '99, Buddhist Chaplain

Environmental Services

Michael Bemis, *Director*

Brian Kiel, *Manager*

Julie K. Myers, *Supervisor*

Equity and Inclusion Programs

Claudette Aldebot, *Director*

Wailly Comprés Henríquez '18, *Assistant Director*

Financial Aid/Student Accounts

Denise Ackerman, *Director of Financial Aid*

Gwen Menshenfriend, *Bursar*

Alyson Harte, *Assistant Director of Financial Aid*

Patricia O'Roark, *Assistant Director of Financial Aid, Graduate Programs*

Tina Hogan, *Assistant Bursar*

Carol Hosier, *Student Employment Coordinator; Office Assistant*

Health and Counseling

Barbara Jean Briskey, *Director of Health Services*

Larry Cerecedes, *Interim Director of Counseling Services*

Rebecca Nidorf, *Director of BRAVE*

Annia Reyes, *Director of Health and Wellness Education*

Clara Mixco, *Office Manager*

Human Resources

Kimberly Alexander, *Director*

Liann Ainsworth, *Associate Director*

Holly Lentz, *Assistant Director/Benefits Manager*

Dawn Morville, *Human Resources and Payroll Liaison*

Christina Hoffman, *Human Resources Assistant*

Information Services

David Brangaitis, *Chief Information Officer*

Michael Tompkins, *Director of Management Information Systems*

Joe DeFranco, *Manager of User Services*

Juliet Meyers, *Web Services Manager*

Laura Morano, *Help Desk Coordinator*

Marilyn Cox, *Network Administrator*

Leslie Melvin, *Manager of Academic Technology Services*

Joanna Baker '05, *Instructional Designer and Technologist*

Karen Homan, *Training and Documentation Specialist*

Learning Commons

Jim Keller, *Director*

Denise Minin, *ESL Coordinator*

Olivia Rose Smith, *Tutor Coordinator; Assistant to the Director*

Libraries

Betsy Cawley, *Director of Bard College Libraries*

Amber Billey, *Cataloging, Systems, and Metadata Librarian*

Jeremiah Hall, *Research, Education, and Digital Scholarship Librarian*

Kate Laing, *Collections Management Librarian*

Alexa Murphy, *Outreach and Education Librarian*

Kayla Whitehead, *Electronic Resources and Reference Librarian*

Helene Tieger '85, *College Archivist*

Amy Herman, *Visual Resources Curator; Montgomery Place Collections Manager; Registrar Jane Smith, Associate Director for Library Writing Support*

Andrew Fillhart, *Library Technology Specialist; Webmaster*

Publications

Mary Smith, *Director*

Cynthia Werthamer, *Editorial Director*

Public Relations

Mark Primoff, *Associate Vice President of Communications*

Erika Nelson, *Director of Digital Communications*

Darren O'Sullivan, *Senior Associate*

Jennifer Strodl, *Digital Communications and Public Relations Associate*

Safety and Security

John Gomez, *Assistant Vice President of Operations; Director*

Don Lown, *Assistant Director*

Michael Davidson, *Campus Security Supervisor*

Peter Verdesi, *Campus Security Supervisor*

Stacey Adams, *Office Resources Coordinator*

Bard College Conservatory of Music

Tan Dun, *Dean*

Frank Corliss, *Director*

Marka Gustavsson, *Associate Director*

Robert Martin, *Director Emeritus*

Eileen Brickner, *Dean of Students*

Ann Gabler, *Concert Office Coordinator*

Erika Switzer, *Director of Postgraduate Collaborative Piano Fellowship*
Ryan Kamm, *Director of Preparatory Division*
Katherine Rossiter, *Director of Admissions*
Lisa Krueger, *Graduate Program Coordinator*
Marc Manus, *Production Coordinator, Olin Hall and Conservatory Performance Space*
Tricia Reed, *Communications and Special Event Coordinator*
Marielle Metivier, *Orchestra Manager*

Graduate Conducting Program

James Bagwell, *Codirector*
Leon Botstein, *Codirector*

Graduate Vocal Arts Program

Stephanie Blythe, *Artistic Director*
Kayo Iwama, *Associate Director*

US-China Music Institute

Jindong Cai, *Director; Codirector, Chinese Music Development Initiative*
Yu Hongmei, *Codirector, Chinese Music Development Initiative*
Kathryn Wright, *Managing Director*
Hsiao-Fang Lin, *Director of Music Programming*

Graduate Programs

Bard Center for Environmental Policy

Eban Goodstein, *Director*
Caroline Ramaley, *Associate Director and Faculty*
Katie Boyle BCEP '07, *Director of Marketing, Enrollment, and Partnerships*
Margo Bogossian, *Admissions Manager*

Bard College Conservatory of Music

See Graduate Conducting Program and Graduate Vocal Arts Program above.

Bard Graduate Center

Susan Weber, *Director and Founder*
Tim Ettenheim, *Chief Operating Officer*
Peter N. Miller, *Dean*
Keith Condon, *Director of Admissions and Student Affairs*
Samantha Baron, *Director of Administration*
Benjamin Krevolin, *Chief Advancement Officer*
Amy Estes, *Director of Marketing and Communications*
Rita Niyazova, *Director of Finance*

Emily Reilly, *Director of Public Engagement; Associate Gallery Director*
Heather Topcik, *Director of the Library*
Daniel Lee, *Director of Publishing*
Laura Grey, *Art Director*

Bard MBA in Sustainability

Eban Goodstein, *Director and Faculty*
Judy Pryor-Ramirez, *Assistant Dean and Faculty*
Katie Boyle BCEP '07, *Director of Marketing, Enrollment, and Partnerships*
Margo Bogossian, *Admissions Manager*
Cheyenne Dunham, *Operations Manager*
Christine Kennedy BMBA '15, *Program Manager, Bard MBA at New York Power Authority*
Katie Ellman BMBA '15, *Producer, The Impact Report Podcast*

Center for Curatorial Studies

Tom Eccles, *Executive Director*
Lauren Cornell, *Director of Graduate Program and Chief Curator, Hessel Museum of Art*
Ann E. Butler, *Director of Library and Archives*
Tracy Pollock, *Director of Administration and Development*
Ramona Rosenberg, *Director of External Affairs*
Ian Sullivan, *Director of Exhibitions and Operations*
Amanda Bard, *Graduate Program Coordinator*
Amy Linker, *Registrar*

International Center of Photography-Bard Program in Advanced Photographic Studies

Marlene Graham, *Manager, Full-Time Education Programs*

Levy Economics Institute Graduate Programs in Economic Theory and Policy

Jan Kregel, *Director*
Martha Tepepa, *Graduate Recruiter*

MA in Global Studies

Michelle Murray, *Director*

MA in Human Rights and the Arts

Ziad Abu-Rish, *Director*

Master of Arts in Teaching Program

Derek Furr, *Director, Annandale Program*
Cecilia Maple '01, *Assistant Director for Admission and Student Affairs*

Milton Avery Graduate School of the Arts

Hannah Barrett, *Director*

Lawre Stone MFA '89, *Associate Director*

Paige Mead '09, *Manager, Operations and Student Affairs*

The Orchestra Now

Leon Botstein, *Music Director*

Kristin Roca, *Executive Director*

James Bagwell, *Academic Director; Associate Conductor*

Zachary Schwartzman, *Resident Conductor*

Jindong Cai, *Associate Conductor*

Andres Rivas, *Assistant Conductor*

Nicole M. de Jesús, *Director of Development*

Brian J. Heck, *Director of Marketing*

Affiliated Programs, Centers, and Institutes

Bard College Berlin:

A Liberal Arts University

Catherine Toal, *Dean of the College*

Kerry Bystrom, *Associate Dean of the College*

Florian Becker, *Managing Director of the College*

Taun Toay, *Managing Director and Chief Financial Officer, Bard College*

Bard College at Simon's Rock:

The Early College Provost's Council

John Weinstein, *Provost and Vice President*

Sue Lyon, *Vice Provost*

Mitchell Chávez, *Director of Admission and Enrollment Management*

Patricia Sharpe, *Dean of Academic Affairs*

Tracey Cameron, *Dean of Students*

Kristy Morris, *Dean of Bard Academy*

Sarah Porter-Liddell, *Dean of Equity and Inclusion*
Cathryn Harding, *Director of Institutional Advancement*

Philip Morrison, *Director of Finance and Administration*

Evin Lederman, *Director of Physical Plant*

Kellie Cournoyer, *Director of Campus Safety and Emergency Planning*

Bard Early Colleges

Stephen Tremaine '07, *Executive Director; Vice President for Early Colleges, Bard College*

Clara Haskell Botstein, *Associate Vice President for Early Colleges*

Dumaine Williams '03, *Dean of Early Colleges; Vice President for Student Affairs, Bard College*

Alysa Hutson, *Director of Policy and Strategy*

John Gardenhire, *Associate Director of Finance and Operations*

Anna Hessa, *Development Officer*

Sarah Imboden, *Grants Officer*

Murphy Austin, *Data and Evaluation Manager*

Bard Globalization and International Affairs Program

Elmira Bayrasli, *Director*

Erica Kane, *Deputy Director*

Michelle Murray, *Academic Director*

Brian Mateo, *Director of Strategic Partnerships*

Bard Music Festival

Leon Botstein and Christopher H. Gibbs, *Artistic Directors*

Liza Parker, *Executive Director*

Irene Zedlacher, *Executive Director*

Raissa St. Pierre '87, *Associate Director*

Bard Prison Initiative

Max Kenner '01, *Executive Director*

Megan Callaghan, *Dean*

Laura Liebman, *Director of Development*

Nkoyo Edoho-Eket, *Academic Director*

Madeleine George, *Director of Admission*

Jed B. Tucker, *Director of Reentry*

Kwame Holmes, *Cohort Adviser, Bard Bac*

Meridith Ferber, *Executive Assistant to the Director*

Center for Moving Image Arts

Richard Suchenski, *Director*

Clemente Course in the Humanities

Marina van Zuylen, *Director*

Conjunctions

Bradford Morrow, *Editor*

Evangeline Riddiford Graham, *Managing Editor*

Fisher Center

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*

Liza Parker, *Executive Director*

Gideon Lester, *Artistic Director*

Caleb Hammons, *Director of Artistic Planning and Producing*
Alessandra Larson, *Director of Development*
Jason Wells, *Director of Production*
Mark Primoff, *Associate Vice President of Communications*
Mary Smith, *Director of Publications*
David Steffen, *Director of Marketing and Audience Services*
Mark Crittenden, *Facilities Manager*
Brynn Gilchrist '17, *Executive Assistant*
Kieley Michasiow-Levy, *Individual Giving Manager*
Michael Hofmann VAP '15, *Development Operations Manager*
Catherine Teixeira, *General Manager*
Stephen Dean, *Associate Production Manager*
Sarah Jick, *Associate Production Manager*
Richard Reiser, *Technical Director*
Josh Foreman, *Lighting Supervisor*
Maureen Schell, *Costume Shop Supervisor*
Nicholas Reilingh, *Database and Systems Manager*
Maia Kaufman, *Audience and Member Services Manager*
Brittany Brouker, *Marketing Associate*

Hannah Arendt Center for Politics and Humanities

Roger Berkowitz, *Academic Director*
Christine Gonzalez Stanton, *Managing Director*
Thomas Wild, *Research Director*
Jacob Rivers, *Program Coordinator*
David van Reybrouck, *National Endowment for the Humanities/Hannah Arendt Center Distinguished Visiting Fellow*

Human Rights Project

Thomas Keenan, *Director*
Danielle Riou, *Associate Director*
Kenneth S. Stern '75, *Director of the Center for the Study of Hate*

Institute for International Liberal Education and Bard Abroad

Jennifer Murray, *Director*
Leiah Heckathorn, *Associate Director of Bard Abroad*
Trish Fleming, *Study Abroad Adviser*
Gillian Brundrett, *Assistant to the Director and Financial Coordinator*

Institute for Writing and Thinking

Erica Kaufman, *Director*
Celia Bland, *Associate Director*
Michelle Hoffman, *Assistant Director*
Olesia Guran, *Business Manager*
Molly Livingston '15, *Program Administrator*

Levy Economics Institute of Bard College

Dimitri B. Papadimitriou, *President*
Michael Stephens, *Managing Director and Senior Editor*
Jan Kregel, *Director of Research*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Mark Primoff, *Associate Vice President of Communications*
Mary Smith, *Director of Publications*
Juliet Meyers, *Web Services Manager*
Willis C. Walker, *Librarian*
Elizabeth Dunn, *Editor and Digital Content Coordinator*
Deborah C. Treadway, *Assistant to the President*

Scholars

Jan Kregel, *Director of Research and Senior Scholar*
Thomas Masterson, *Research Scholar; Director of Applied Micromodeling*
Luiza Nassif Pires, *Research Scholar*
Michalis Nikiforos, *Research Scholar*
Dimitri B. Papadimitriou, *President*
Joel Perlmann, *Senior Scholar*
Fernando Rios-Avila, *Research Scholar*
Pavlina Tcherneva, *Research Associate*
Martha Tepepa, *Research Scholar*
Taun Toay, *Research Analyst*
L. Randall Wray, *Senior Scholar*
Ajit Zacharias, *Senior Scholar; Director, Distribution of Income and Wealth Research Program*
Gennaro Zezza, *Research Scholar*

Longy School of Music of Bard College

Karen Zorn, *President*
Ann Welch, *Chief Operating Officer*
John Galvin, *Chief Financial Officer*
Alison Cooley, *Chief Development Officer*
Judith Bose, *Dean of the Conservatory*
Wayman Chin, *Dean Emeritus of the Conservatory*
Tyler Reece, *Director of Admission and Student Services*
Ruth Blackburn, *Registrar; Director, Student Advising*

BARD CAMPUS MAP

MAIN CAMPUS

1. Achebe House (MBA in Sustainability, Bard CEP, Office of Sustainability)
2. Albee (classrooms, offices, Residence Life)
3. Alumni Houses (residence halls)
4. Anna Jones Memorial Garden
5. Annandale Hotel (Publications, Public Relations)
6. Anne Cox Chambers Alumni/ae Center and Bard MAT Building
7. Aspinwall (classrooms, faculty offices)
8. Bard Children's Center
9. Bard College Farm and Barn
10. Bard College Field Station
11. Bard Hall (recital space)
12. Barringer House (Center for Civic Engagement, Central European University New York)
13. Bertelsmann Campus Center (bookstore, post office, Weis Cinema, Down the Road Café)
14. Blithewood (Levy Economics Institute) and Blithewood Garden
15. Brook House (Institute for Writing and Thinking, Language and Thinking Program)
16. Buildings and Grounds/Physical Plant (Financial Aid, Student Accounts, Shipping and Receiving)
17. Carriage House (Central Services)
18. CCS Bard, Hessel Museum of Art
19. Chapel of the Holy Innocents
20. Community Garden
21. Cruger Village (residence halls)
22. David Rose Science Laboratories
23. Feitler House (residence hall)
24. Fisher Annex (MFA offices)
25. Fisher Studio Arts Building
26. Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation (Bitó Auditorium, Resnick Laboratories)
27. Gahagan House (International Student and Scholar Services)
28. Gilson Place
29. Hegeman Hall (classrooms, offices)
30. Henderson Computer Resources Center
31. Henderson Technology Laboratories (Annex)
32. Hirsch Hall (residence hall)
33. Honey Field
34. Hopson Cottage (Admission)
35. Jim and Mary Ottaway Gatehouse for International Study (Bard Abroad, IILE)

36. Kappa House (Diversity, Equity, and Inclusion)

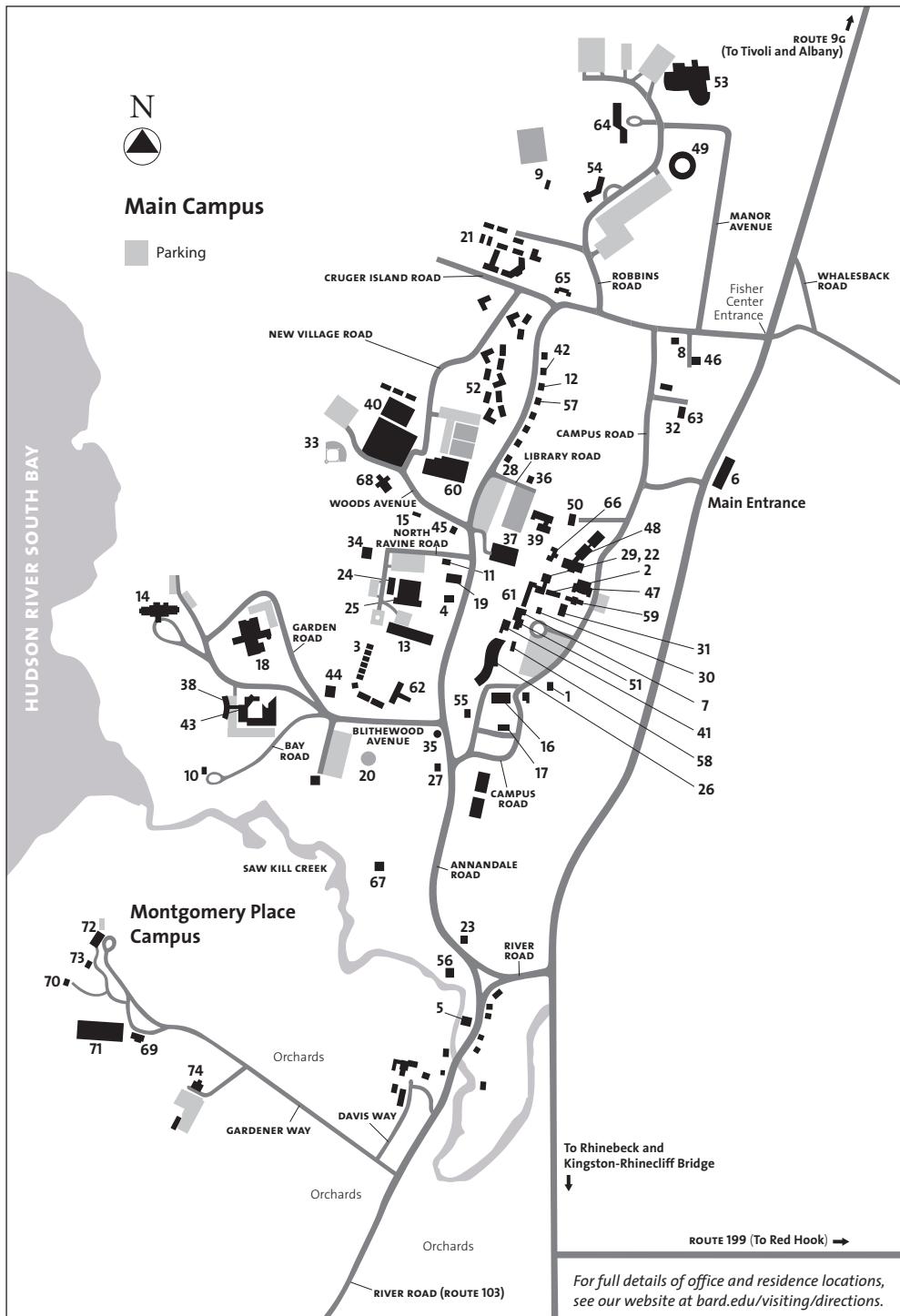
37. Kline Dining Commons and Green Onion Grocer
38. László Z. Bitó '60 Conservatory Building
39. Library (Stevenson)
40. Lorenzo Ferrari Soccer and Lacrosse Complex
41. Ludlow (administrative offices, Human Resources)
42. McCarthy House (Hannah Arendt Center, Human Rights Project)
43. Milton and Sally Avery Arts Center (Edith C. Blum Institute, Jim Ottaway Jr. Film Center, Center for Moving Image Arts)
44. Music Practice Rooms
45. New Annandale House (Center for Experimental Humanities)
46. Nursery School (Abigail Lundquist Botstein Nursery School)
47. Old Gym (Security)
48. Olin Humanities Building, Auditorium, and Language Center
49. *parliament of reality*
50. President's House
51. Preston Hall (Psychology Program facilities, offices)
52. Resnick Commons (residence halls): Brown, McCausland, Resnick A-L
53. Richard B. Fisher Center for the Performing Arts (Sosnoff Theater, LUMA Theater)
54. Robbins House (residence hall, Health and Counseling Services)
55. Sands House (residence hall)
56. Shafer House (Written Arts)
57. Shea House (CCE)
58. Sotter Hall (Center for Student Life and Advising, Title IX/ Nondiscrimination Office)
59. South Hall (residence hall)
60. Stevenson Athletic Center
61. Stone Row (Learning Commons, residence halls)
62. Tewksbury (residence hall)
63. Tremblay (residence hall)
64. Ward Manor and Ward Annex (residence hall, Manor House Café, BMF office)
65. Ward Manor Gatehouse (Center for Civic Engagement)
66. Warden's Hall (faculty offices, residences): Fairbairn, Hopson, Seymour
67. Wilson House (John Cage Trust)
68. Woods Studio (Photography)

MONTGOMERY PLACE CAMPUS

69. Coach House
70. Gardener's Cottage (BPI)
71. Greenhouse and Gardens
72. Mansion House
73. Squash Court (BPI)
74. Visitors Center

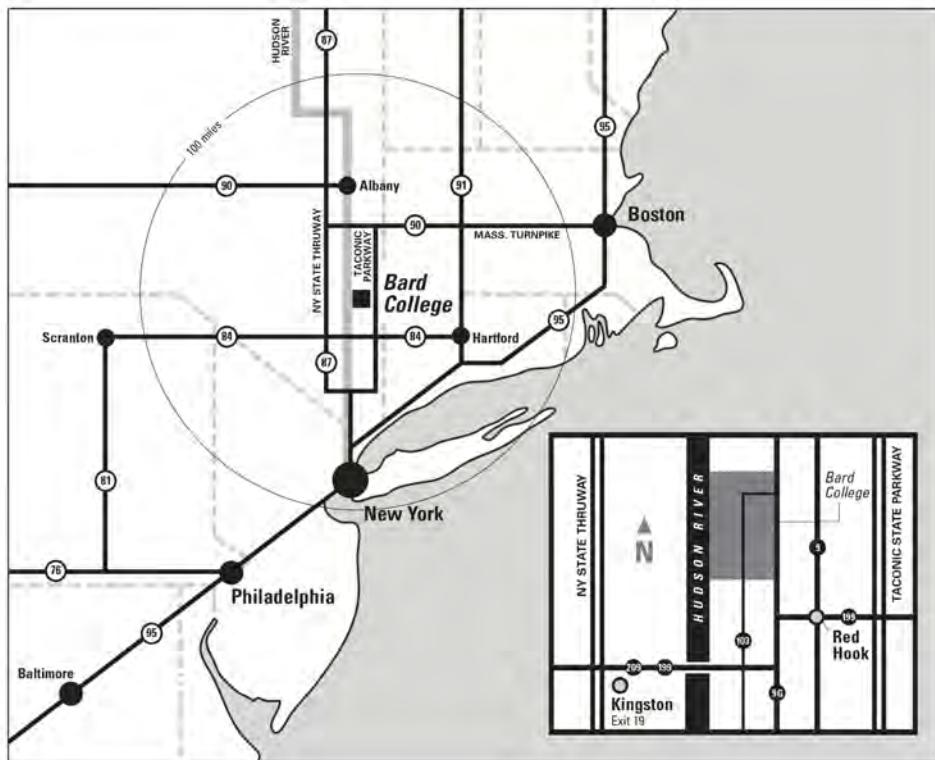
SELECT OFFICE/PROGRAM LOCATIONS

- Admission, Hopson Cottage (34)
Bard Abroad/IILE, Jim and Mary Ottaway Gatehouse (35)
Bard Center for Environmental Policy, (Bard CEP), Achebe House (1)
Bard College Conservatory of Music, Bitó Conservatory Building (38)
Bard Master of Arts in Teaching Program, Bard MAT Building (6)
Bard MBA in Sustainability Office, Achebe House (1)
Bard Prison Initiative (BPI), Gardener's Cottage (70), Squash Court (73)
Career Development Office, Bertelsmann Campus Center (13)
Center for Civic Engagement (CCE), Barringer House (12), Shea House (57), Ward Manor Gatehouse (65)
Center for Student Life and Advising, Sotter Hall (58)
Dean of the College, Ludlow (41)
Dean of Student Affairs Office, Sotter Hall (58)
Development and Alumni/ae Affairs, Anne Cox Chambers Alumni/ae Center (6)
Disability Resources and Accessibility, Olin Humanities Building (48)
Diversity, Equity, and Inclusion, Kappa House (36)
Financial Aid, Buildings and Grounds (16)
Hannah Arendt Center, McCarthy House (42)
Health and Counseling Services, Robbins House Annex (54)
Human Resources, Ludlow (41)
Institute for Writing and Thinking, Brook House (15)
John Cage Trust, Wilson House (67)
Learning Commons, Stone Row (61)
Levy Economics Institute, Blithewood (14)
Post Office, Bertelsmann Campus Center (13)
President's Office, Ludlow (41)
Registrar, Ludlow (41)
Residence Life and Housing, Albee Basement (2)
Security, Old Gym (47)
Title IX, Sotter Hall (58)



TRAVEL TO BARD

Bard College is in Annandale-on-Hudson, New York, on the east bank of the Hudson River, about 90 miles north of New York City and 220 miles southwest of Boston. **By train:** Amtrak provides service from Penn Station, New York City, and from Albany to Rhinecliff, about 9 miles south of Annandale. Taxi service is available at the Rhinecliff station. **By automobile:** In New York State, take the Taconic State Parkway to the Red Hook/Route 199 exit, drive west on Route 199 through the village of Red Hook to Route 9G, turn right onto Route 9G, and drive north 1.6 miles. Or take the New York State Thruway (I-87) to Exit 19 (Kingston), take Route 209 (changes to Route 199 at the Hudson River) over the Kingston-Rhinecliff Bridge to Route 9G; at the second light, turn left onto Route 9G and drive north 3.5 miles. **By air:** Bard College is accessible from Kennedy and LaGuardia airports in New York City; and from the airports in Newark, New Jersey, and Albany and Newburgh, New York.



INDEX

- Academic calendar, 37
Academic courses, 24
Academic deficiencies, 28
Academic leave, 340
Academic programs and concentrations, 21, 25
Academic requirements and regulations, 27
Academic support, 292
Accessibility and disability resources, 295
Acknowledging Bard's origins, 2
Additional courses in the sciences, 159
Additional Study Opportunities and Affiliated Institutes, 266
Administration of Bard College, 413
Admission, 32
Advanced Performance Studies, 259
Advanced standing, 35
Advising, first-year, 20
Affiliated institutes, 272
Africana Studies, 221
Al-Quds Bard Partnership, 262, 322
Alumni/ae Center, Anne Cox Chambers, 299
American Studies, 221
American University, Cairo, 263
American University of Central Asia, 262, 323
Ancient Greek, 90
Anthropology, 161
Application procedures, 32
Arabic, 87
Arboretum, 276
Archaeology Field School, 267
Architecture, 40
Area coordinators, 297
Arendt Center for Politics and Humanities, 274
Art History and Visual Culture, 42
Arthur O. Eve Higher Education Opportunity Program (HEOP), 335
Arts, Division, 39
Arts, Studio, 74
Arts facilities, 299–305
Asian Studies, 222
Athletics and recreation, 290, 306
Attendance policy, 25
Auditors, 340
Avery Arts Center, 299
Awards, 352–355, 406
Bachelor of arts degree requirements, 27
Bachelor of science in economics and finance, 175
Bard Abroad, 261
Bard Academy and Bard College at Simon's Rock, 316
Bard Baccalaureate, 35, 317, 337
Bard Center, 327
Bard Center for Environmental Policy, 309
Bard Center Fellows, 327
Bard Center for the Study of Hate, 272
Bard Center for the Study of Land, Air, and Water, 272
Bard College, history of, 2
Bard College, presidents of, 9
Bard College, selective chronology, 7
Bard College Awards, 406
Bard College Berlin, 262, 323
Bard College Conservatory of Music, 35, 255, 310
Bard College Exhibition Center, 300
Bard College Farm, 300
Bard College Field Station, 300
Bard College: The Montgomery Place Campus, 303, 304, 306
Bard Debate Union, 281
Bard Early Colleges, 33, 316
BardEats, 294
Bard entrance exam, 33
Bard Fiction Prize, 327
Bard Globalization and International Affairs (BGIA) Program, 267
Bard Graduate Center, 270, 310
Bard Hall, 301
Bard High School Early Colleges, 317
Bard Houses, 288
Bard information technology (Bard IT), 301
Bard International BA, 268
Bard MA in Global Studies, 313
Bard MA in Human Rights and the Arts, 314
Bard Master of Arts in Teaching Program, 314
Bard MAT Building, 301
Bard MBA in Sustainability, 311
Bard Microcolleges, 318
Bard Music Festival (Rediscoveries series), 329
Bard Opportunity Program Scholarship (BOP), 335
Bard Prison Initiative (BPI), 319
Bard-Rockefeller Program, 130, 268
Bard scholarships, 335
Bard Summer Research Institute, 130, 273
Bard Water Lab, 272
BardWorks, 292

- Bertelsmann Campus Center, 305
Billing and payment, 341
Biology, 131
Bitó Conservatory Building, László Z., 301
Blithewood, 302
Blum Institute, Edith C., 300
Board of Trustees, Bard College, 409
Bookstore, 302
BRAVE, 295
Bridge Program, 319
Brothers at Bard, 281
- Calderwood Seminars, 251
Campus Center (Bertelsmann), 305
Campus Life and Facilities, 288
Campus map, 420
Campus regulations, 298
Campus to Congress, 283
Career Development Office, 293
Center for Civic Engagement, 273, 278, 301
Center for Curatorial Studies and Art in Contemporary Culture (CCS Bard), 302, 311
Center for Experimental Humanities, 303
Center for Human Rights and the Arts, 276, 285
Center for Moving Image Arts, 273, 300
Center for the Performing Arts, Richard B. Fisher, 302
Center for Science and Computation, Gabrielle H. Reem and Herbert J. Kayden, 304
Center for Student Life and Advising, 291
Center for University Programs Abroad (CUPA), Paris, 263
Central European University, 262
Certificate in Civic Engagement, 279
CEU-Bard Advanced Certificate in Inequality Analysis, 268
Chapel of the Holy Innocents, 305
Chaplaincy, 290
Chemistry and Biochemistry, 138
Chinese, 87
Chinua Achebe Center, 273
Citizen Science, 19, 20
Civic Engagement, 278
Civic Engagement Certificate, 279
Civic Engagement Scholarship, 336
Classical Studies, 223
Classical Studies Scholarship, 223, 336
Classics, 88
Classroom, Community, and Careers, 279
Clemente Course in the Humanities, 320
Climate science and policy graduate program, 309; dual degree, 271
Clubs, 289
Commitment dates, 33
Common Courses, 22, 24, 251
Community Action Awards, 280
Community garden, 305
Community programs and services, 280
Community Science Lab, 272
Community College Scholarship, 338
Computer resources, 301
Computer Science, 141
Condo Concert Series, 329
Conducting, graduate program in, 310
Conjunctions, 330
Conservatory of Music, 35, 255, 310
Conservatory of Music, graduate programs, 310
Counseling service, 294
Courage to Be Seminars, 253
Creative Center for Film Music, 259
Cultural programs, Bard Center, 329
Curatorial studies graduate program, 311
Curriculum, 19
- Dance, 50
David Rose Science Laboratories, 303
Dean of Student Affairs Office, 292
Dean of Studies Office, 292
Decorative arts graduate program, 310; dual degree, 270
Dining facilities, services, 293, 306
Directions to Bard, 422
Disability and Access Services, 295
Disability and Accessibility Studies Initiative, 253
Distinguished Scientist Lecture Series, 328
Distinguished Scientist Scholars Program, 336
Distinguished Scientist Scholars Summer Research, 273
Distribution requirements, 22
Diversity, Equity, and Inclusion, 291
Dual-degree professional programs, 270
- Early action, 33
Early college programs, 316
Early College Opportunity Scholarships, 336
Early decision, 33
Economic theory and policy, graduate programs, 312; dual degree, 270
Economics, 168
Economics and Finance, dual-degree program, 175
Education reform (Civic Engagement), 283
Educational Outreach, 316
Election@bard, 281

- Email services, 295
Engaged Liberal Arts and Sciences, 253, 279
Engineering, 270
Enrollment verification, 342
Environmental education, dual degree, 271
Environmental policy, graduate program, 309; dual degree, 271
Environmental and Urban Studies, 224
Equity and Inclusion Scholarships, 36
Exchange programs, 263
Experimental Humanities, 230, 286
- Facilities, 298
Faculty, 359
Faculty in residence program, 288
Fees and payment, 339
Field ecology research opportunities, 268
Field Station, 300
Film and Electronic Arts, 54
Financial aid, 36, 331
Financial clearance, 343
Finberg House, 305
First-year advising, 19, 20
First-year curriculum, 20
First-Year Seminar, 20
Fisher Center, 302
Fisher Studio Arts Building, 302
Foreign Languages, Cultures, and Literatures, 86
Foreign languages, immersion and intensive programs, 265, 337
Forestry and environmental management, 271
French, 92
French Studies, 231
- Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, 304
Gender and Sexuality Studies (GSS), 331
German, 94
German Studies, 232
Gilson Place, 302
Global Debate Network, 286
Global Engagement Fellows, 286
Global and International Studies (GIS), 232
Global Public Health, 234
Globalization and International Affairs Program, 267
Grading system, 27
Graduate Conducting Program, 310
Graduate Programs, 309
Graduate Vocal Arts Program, 310
Grants, 333
Greek, 90
- Greenhouse, 303
Green Onion Grocer, 306
- Hannah Arendt Center for Politics and Humanities, 274
Hate Studies Initiative courses, 253
Health and counseling services, 294
Health professions preparation, 269
Hebrew (Jewish Studies), 244
Hegeman Hall, 303
Henderson Computer Resources Center, 301
Hessel Museum of Art, 302, 312
HFBK University of Fine Arts Hamburg, 263
Historical Studies, 175
Honorary degrees and awards, 402
Honors grade, 28
Housing, 296
Hudson Valley Chamber Music Circle, 330
Hudsonia Ltd., 274, 301
Human Rights Program, 235
Human Rights Project, 274
Humboldt University, Berlin, 263
Hyde Park Scholarship for UK Citizens, 337
- Immediate decision plan, 32
Incomplete status, 28
Independent study, 266, 340
Institute of Advanced Theology, 275
Institute for International Liberal Education, 284
Institute for Writing and Thinking, 320
Interdisciplinary curricular initiatives, 251
Interdisciplinary Study of Religions, 191
Interdivisional Programs and Concentrations, 220
International BA, 268
International Center of Photography-Bard Program in Advanced Photographic Studies, 312
International partnerships, 283, 322
International student admission, 35
International student services, 292
Internet services, 295
Internships, 267, 280, 340
Intersession, study during, 266
Irish and Celtic Studies (ICS), 242
Italian, 96
Italian Studies, 242
- January intersession, 266
Japanese, 97
Jewish Studies, 243
John Ashbery Poetry Series, 330
John Cage Trust, 275, 305
Joint majors, 21

- Khanga Project, 275
Kline Commons, 293, 306
Kyoto Seika University, study at, 263
Kyung Hee University, study at, 264
- Landscape and Arboretum Program, 276
Language Center (Olin), 304
Language intensives, 265, 337
Language and Thinking Program, 19, 20
Languages and Literature Division, 85
László Z. Bitó '60 Auditorium, 303
László Z. Bitó '60 Conservatory Building, 301
Latin, 91
Latin American and Iberian Studies (LAIS), 244
La Voz, 281
Law, Justice, and Society at Bard, 269
Learning at Bard, 18
Learning Commons, 292
Leon Levy Endowment Fund, 328
Levy Economics Institute, 324
Levy Economics Institute Graduate Programs in Economic Theory and Policy, 312
Libraries, 299
Lifetime Learning Institute, 321
Literature, 101
Live Arts Bard, 78
Loans, 333
Local partnerships (Civic Engagement), 280
Longy School of Music of Bard College, 313, 321
LUMA Theater, 302
Lynda and Stewart Resnick Science Laboratories, 304
- Mail service, 295
Major conference, 24
Manor House Café, 306
Maps, 420-22
Marieluise Hessel Collection, 302
Master of arts,
 in Chinese music and culture, 260
 in curatorial studies, 311
 in decorative arts, design history, material culture, 310
 in economic theory and policy, 312
 in global studies, 313
 in human rights and the arts, 314
 in teaching, 314
Master of business administration,
 in sustainability, 311
Master of education,
 in environmental education, 309
 in music, 313
- Master of fine arts, 312, 314
Master of music,
 in conducting, 310
 in curatorial, critical, and performance studies, 315
 in vocal arts, 310
Master of science,
 in climate science and policy, 309
 in economic theory and policy, 312
 in environmental policy, 309
Mathematics, 145
McCarthy House, 303
Medieval Studies, 246
Middle Eastern Studies, 247
Migration Initiative courses, 253
Milton Avery Graduate School of the Arts, 314
Milton and Sally Avery Arts Center, 299
Mind, Brain, and Behavior, 247
Mission, 1
Moderation, 19, 21
Montgomery Place Campus, 303, 304, 306
Multidisciplinary Studies, 251
Music, 62
Music facilities, 299-306
Music festivals and series, 329
Music Practice Rooms, 303
- National Climate Seminar, 283
New Annandale House, 303
New York State HEGIS codes, 31
- Off-campus housing, 298
Old Gym, 303
Olin Humanities Building, Franklin W., 303
Olin Language Center, F. W., 304
Open Society University Network (OSUN), 5, 6, 9, 253, 276, 285-87, 322
Orchestra Now, 315
Ottaway Film Center, 300
Ottaway Gatehouse for International Study, 304
- Part-time students, 340
Payment and fees, 339
Peer counselors, 297
Philosophy, 198
Photographs of Bard, 10
Photography, 72
Photography facilities (Woods Studio), 305
Physics, 149
Pitzer College International Programs, 264
Plagiarism and academic dishonesty, 29
Political Studies, 205

- Posse Scholars, 36
Postgraduate collaborative piano fellowships, 259
Prelaw preparation, 269
President's Commission on Racial Equity and Justice, 6
President's Scholarship, 338
Presidents of Bard College, 9
Preston Hall, 304
Prizes, 355–58
Professional education, 269
Program in International Education (PIE), 284
Psychology, 152
- Racial Justice Initiative courses, 253
Red Hook Together, 281
Reem-Kayden Center, 304
Refunds, 343
Registration credit, 28
Religion, Interdisciplinary Study of, 191
Religious practice (chaplaincy), 290
Rematriculation, 30
Residence Life, 296
Return to College Program, 34, 321
Richard B. and Emily H. Fisher Studio Arts Building, 302
Richard B. Fisher Center for the Performing Arts, 302
Rift Valley Institute (RVI), 276
Room and board, 296, 339
Root Cellar, 306
Russian, 98
Russian and Eurasian Studies (RES), 248
- Safety and Security, 307
Sanskrit, 193
Sawkill Coffee House, 306
Scholarships, 335–38, 345–52
Science laboratories, 300, 303, 304
Science, Mathematics, and Computing Division, 130
Science, Technology, and Society, 249
Senior Project, 19, 24
Shafer House, 304
Simon's Rock, Bard College at, 316
SMOG, 306
Social Studies Division, 160
Sociology, 215
Solve Climate by 2030, 286
Sosnoff Theater, 302
Spanish, 99
Spanish Studies, 250
Specialized degree programs, 30
- Specialized undergraduate programs, 267
Spiritual and religious life, 290
Squash Court, 304
Stevenson Athletic Center, 306
Stevenson Library, 299
Student activities, 289
Student government, 289
Student-led engagement, 278
Student life, 289
Student services and resources, 291
Students with disabilities, services for, 295
Studio Arts, 74
Study abroad, 261
Study at another academic institution, 267
Sustainability, MBA Program in, 311
- Teaching, master of arts in, 314; dual degree, 271
Teaching Kitchen, 294
Theater and Performance, 78
Theology, 250
Thinking Animals Initiative, 253
Title IX and Nondiscrimination, 307
Transfer admission, 34
Transnational Politics Program (OSUN), 285
Transportation services, 296
Travel to Bard, 422
Trustee Leader Scholar program, 278, 338
Tuition, 339
Tutoring services (Learning Commons), 292
- University College Roosevelt, study at, 264
University of Trento, study at, 264
Uriel Weinreich Program in Yiddish Language, Literature, and Culture (YIVO), 269
US-China Music Institute, 259
- Victorian Studies, 251
Vocal Arts, graduate program, 310
- Waseda University, Tokyo, study at, 264
West Point-Bard Initiative, 282
What Is Religion courses, 254
Wilson House, 305
Withdrawal from the College, 30
Withdrawal from courses, 28
Woods Studio, 305
Work-Study Program, 334
Written Arts, 123
- YIVO-Bard Institute for East European Jewish History and Culture, 269

BARD COLLEGE

CONTACT INFORMATION

AND KEY WEBSITES

Mailing address

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

Switchboard

845-758-6822

Admission Office

845-758-7472

College Website

bard.edu

For information on

Admission requirements and forms
Visiting Bard
Academic programs and curriculum
Academic courses
Faculty
Finances and financial aid
Residential life
Student services
Bard College libraries
Athletics and recreation
Student clubs and organizations
Civic engagement
Study abroad
International students
Bard College Conservatory of Music
Graduate programs
Early College programs
Bard network
Bard College news and events
COVID-19 Response

bard.edu/admission
admission@bard.edu
bard.edu/visiting
bard.edu/academics/curriculum
bard.edu/academics/courses
bard.edu/faculty
bard.edu/financialaid
bard.edu/reslife
bard.edu/campus/services
bard.edu/academics/libraries
bardathletics.com
bard.edu/campus/activities
cce.bard.edu
bard.edu/bardabroad
bard.edu/admission/international
bard.edu/conservatory
bard.edu/graduate
bhsec.bard.edu
bard.edu/network
bard.edu/news
bard.edu/covid19

Educational Rights and Privacy Act

Bard College complies with the provisions of the Family Educational Rights and Privacy Act of 1974. This act assures students attending a postsecondary educational institution that they will have the right to inspect and review certain of their educational records and, by following the guidelines provided by the College, to correct inaccurate or misleading data through informal or formal hearings. It protects students' rights to privacy by limiting transfer of these records without their consent, except in specific circumstances. Students have the right to file complaints with the Family Policy Compliance Office, U.S. Department of Education, Washington, D.C. College policy relating to the maintenance of student records is available upon request from the Office of the Registrar.

Notice of Nondiscrimination

Bard College does not discriminate in education, employment, admission, or services on the basis of sex, sexual orientation, race, color, age, religion, national origin, or handicapping conditions. This policy is consistent with state mandates and with governmental statutes and regulations, including those pursuant to Title IX of the Federal Education Amendments of 1972, Section 504 of the Federal Rehabilitation Act of 1973, Title VI of the Civil Rights Act of 1964, and the Americans with Disabilities Act of 1990. Questions regarding compliance with the above requirements and requests for assistance should be directed to the Vice President for Administration, Bard College, PO Box 5000, Annandale-on-Hudson, NY 12504-5000.

Anti-hazing

Any action or situation that recklessly or intentionally endangers mental or physical health or involves forced consumption of liquor or drugs for the purpose of initiation into or affiliation with any organization of Bard College is expressly prohibited. In the event that any organization at Bard College shall authorize such conduct, permission for that organization to operate on campus property shall be rescinded. Such rescission shall be in addition to any penalty pursuant to the criminal law or any other law of the State of New York. This statement has been adopted by the Board of Trustees of Bard College.

Audio and Image Recording Policy

By registering for classes and/or music lessons at Bard College, students grant Bard, and those acting on its behalf, the authorization to: 1) record all students' participation and appearance on video media, audio media, film, photograph, or any other medium. Along with audio and video recordings, Bard reserves the right to stream via the Web students' performances in ensemble and class concerts; 2) record all students' work, including musical compositions, on video media, audio media, film, photograph, or any other medium; and 3) use all students' names, likenesses, voices, and biographical materials in connection with these recordings. Students who may have commitments to any other person or entity that would conflict with the rights granted above are responsible for informing Bard in writing of these relationships at the time of registration.

Accreditation

Bard College is accredited by the Middle States Commission on Higher Education. The courses of study leading to the bachelor of arts, bachelor of music, and bachelor of science degrees at Bard are registered by the New York State Education Department. The programs of study leading to the master of arts, master of arts in teaching, master of fine arts, master of business administration in sustainability, master of music, master of science in environmental policy, master of science in climate science and policy, master of science in economic theory and policy, and master of education in environmental education degrees, and the master and doctor of philosophy degrees in decorative arts, design history, and material culture at Bard are registered by the New York State Education Department, Office of Higher Education, Education Building Annex, Room 977, Albany, NY 12234; phone: 518-486-3633.

Bard is also a member of the American Council on Education, American Council of Learned Societies, Association of American Colleges and Universities, College Entrance Examination Board, Commission on Independent Colleges and Universities, Educational Records Bureau, and Environmental Consortium of Hudson Valley Colleges and Universities.

Be advised that the provisions of this catalogue are not to be regarded as an irrevocable contract between the student and Bard College or its officers and faculty. The College reserves the right to make changes affecting admission procedures, tuition, fees, courses of instruction, programs of study, faculty listings, academic grading policies, and general regulations. The information in this catalogue is subject to change without notice.



Bard College

Annandale-on-Hudson, New York

845-758-6822

bard.edu

admission@bard.edu