

Bard

FOUNDED 1860



2024-25

Bard College Catalogue 2024-25

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

845-758-6822
bard.edu
admission@bard.edu

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.

CONTENTS

Mission	1	Division of Social Studies	150
Acknowledging Bard's Origins	1	Anthropology	151
History of Bard	3	Economics	157
Learning at Bard	20	Economics and Finance	163
Curricular Goals	20	Historical Studies	164
Curriculum	21	Interdisciplinary Study of Religions	178
Academic Programs and Concentrations	28	Philosophy	183
Academic Requirements and Regulations	30	Politics	189
Specialized Degree Programs	33	Sociology	197
Admission	35	Interdivisional Programs and Concentrations	203
Academic Calendar	40	Africana Studies	204
Division of the Arts	42	American and Indigenous Studies	204
Architecture	43	Asian Studies	206
Art History and Visual Culture	46	Classical Studies	207
Dance	53	Environmental Studies	209
Film and Electronic Arts	57	Experimental Humanities	212
Music	64	French Studies	214
Photography	73	Gender and Sexuality Studies	214
Studio Arts	75	German Studies	215
Theater and Performance	78	Global and International Studies	216
Interdisciplinary Arts Courses	84	Global Public Health	218
Division of Languages and Literature	85	Human Rights	218
Foreign Languages, Cultures, and Literatures	86	Irish and Celtic Studies	228
Literature	100	Italian Studies	228
Written Arts	118	Jewish Studies	229
Division of Science, Mathematics, and Computing	124	Latin American and Iberian Studies	230
Biology	125	Medieval Studies	231
Chemistry and Biochemistry	130	Middle Eastern Studies	232
Computational Sciences	132	Mind, Brain, and Behavior	233
Data Analytics	136	Russian and Eurasian Studies	233
Mathematics	137	Science, Technology, and Society	234
Physics	140	Spanish Studies	235
Psychology	143	Theology	236
Additional Courses in the Sciences	148	Victorian Studies	236
		Multidisciplinary Studies	237
		Interdisciplinary Curricular Initiatives	237
		Bard College Conservatory of Music	242

Bard Abroad	248	Educational Outreach	305
Study Abroad Programs	249	Early College Programs	305
Tuition Exchange Programs	250	Bard Baccalaureate	306
Language Intensives	252	Bard Microcolleges	307
		Bard Prison Initiative	307
Additional Study Opportunities and Affiliated Institutes	253	Bridge Program	308
Independent Work	253	Clemente Course in the Humanities	308
Study Away	254	Institute for Writing and Thinking	309
Specialized Programs	254	Lifetime Learning Institute	309
Professional Education	256	Longy School of Music of Bard College	309
Preprofessional Preparation	256	Return to College Program	310
Dual-Degree Programs	257	Zora Neale Hurston Fellowship	310
Affiliated Programs and Institutes	259	International Partnerships	310
		Levy Economics Institute of Bard College	312
Civic Engagement	267	The Bard Center	315
Campus Life and Facilities	274	Fellows of the Bard Center	315
Student Life	275	Bard Fiction Prize	315
Student Services and Resources	278	Distinguished Scientist Lecture Series	316
Residence Life and Housing	284	Leon Levy Endowment Fund	316
Campus Facilities	285	Cultural Programs	317
Safety and Security	295	Finances	318
Title IX/Nondiscrimination	295	Financial Aid	318
Graduate Programs	298	Fees, Payment, and Refunds	327
Bard College Conservatory of Music	298	Scholarships, Awards, and Prizes	334
Graduate Conducting Program	298	Faculty	346
Graduate Instrumental Arts Program	298	Faculty Emeritus	346
Graduate Vocal Arts Program	298	Bard College Faculty	348
MA in Chinese Music and Culture	299	Conservatory Faculty	364
Bard Graduate Center	299	Faculty of the Graduate Programs	368
Bard Graduate Programs		Faculty of the Affiliate Programs	375
in Sustainability	300	Honorary Degrees and Bard College Awards	385
Center for Curatorial Studies	301	Boards and Administration	393
Levy Economics Institute		Boards	393
Graduate Programs in Economic Theory and Policy	301	Senior Administration	397
Longy School of Music of Bard College	302	Campus Map	398
Master of Arts in Global Studies	302	Travel to Bard	400
Master of Arts in Human Rights and the Arts	303	Policies and Procedures	401
Master of Arts in Teaching	303		
Milton Avery Graduate School of the Arts	304		
The Orchestra Now	304		

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.

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.

Land Acknowledgment: In December 2019, the Stockbridge-Munsee Band of Mohican Indians Tribal Council approved the following collaboratively authored 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.

This land acknowledgment requires establishing and maintaining long-term and evolving relationships with the Stockbridge-Munsee Band of Mohican Indians. The Mellon Foundation's 2022 Humanities for All Times grant for "Rethinking Place: Bard-on-Mahicantuck" offers three years of support for developing a land acknowledgment-based curriculum, public-facing Native American and Indigenous Studies (NAIS) programming, and efforts to support the work of emerging NAIS scholars and tribally enrolled artists at Bard. A landmark gift by the Gochman Family Foundation in 2023 generously extends this work, providing new support for faculty lines, student scholarships, curricular development in undergraduate and graduate programs and the arts, and NAIS programming across Bard's network.

Slavery Acknowledgment: The College acknowledges that its origins are intertwined with slavery, which has shaped the United States and American institutions from the beginning. Starting in the 16th century, European traders trafficked approximately 12 million Africans to the Americas, where they were held as property and forced to work as enslaved laborers. Their descendants were also held as slaves in perpetuity. The exploitation of enslaved people was at the foundation of the economic development of New York and the Hudson Valley, including the land now composing the Bard College campus. In the early 18th century, Barent Van Benthuyzen purchased most of this land and was a slave owner. Later owners of the property also relied on Black workers they held in bondage for material gain. Montgomery Place, which became part of the College in 2016, was a working farm during the 19th century that likewise profited from the labor of enslaved people.

The founders of Bard College, John Bard (1819-99) and Margaret Johnston Bard (1825-75) inherited wealth from their families and used it to found the College. That inheritance was implicated in slavery on both sides. John's grandfather Samuel Bard (1742-1821) owned slaves. His father, William Bard (1778-1853), was the first president of the New York Life Insurance Company, which insured enslaved people as property. Margaret's fortune derived from her father's commercial firm, Boorman and Johnston, which traded in tobacco, sugar, and cotton produced by enslaved labor throughout the Atlantic World. Other early benefactors of the College, such as John Lloyd Aspinwall (1816-73), also derived a significant proportion of their wealth, which they donated to the College, from commercial ventures that depended on slavery. John and Margaret Bard devoted their lives and monies to educational pursuits. In his retirement, John Aspinwall redirected his fortune and energies toward humanitarian pursuits.

Recognition and redress of this history are due. As students, teachers, researchers, administrators, staff, and community members, we acknowledge the pervasive legacy of slavery and commit ourselves to the pursuit of equity and restorative justice for the descendants of enslaved people within the Bard community.

HISTORY OF BARD

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

Founding of the College: 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.

St. Stephen's College was established by John (1819–99) and Margaret Johnston Bard (1825–75) in association with leaders of the Episcopal Church of 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.

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 to 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, Dorothy Dulles Bourne, Irma Brandeis, 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 Valley, New York (2016); Washington, DC (2019); the Bronx (2023), and Brooklyn (2024).

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 an Emmy-nominated documentary series, *College Behind Bars*, which aired on PBS in 2019. BPI expanded its reach nationally through partnerships with other colleges and universities, and internationally by providing capacity-building grants to programs in 14 nations across six continents. 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 Annandale education. Another BPI project, the Bard Baccalaureate, which launched in 2020, is a full-scholarship program for adult learners in the Hudson Valley region. The Clemente Course, established in 1995, provides college-level instruction for college credit to economically disadvantaged students aged 17 and older at some 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); Master of Arts in Teaching Program (2004); Bard College Conservatory of Music (2005) and its graduate programs in vocal arts (2006), conducting (2010), and instrumental arts (2022); 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; The Orchestra Now, which awards an MA degree and offers experiential training to postgraduate musicians (2015); the US-China Music Institute (2017); and the Center for Human Rights and the Arts (2021).

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. Partner campuses include Al-Quds University in East Jerusalem, which joined with Bard in 2009 to create the Al-Quds Bard College for Arts and Sciences and a master of arts in teaching program; American University of Central Asia in Bishkek, Kyrgyzstan, where Bard established a dual-degree program in 2010; Bard College Berlin: A Liberal Arts University, a partner institution since 2011; and Central European University, a graduate-level institution based in Budapest and Vienna.

Bard's faculty has also grown in range and distinction, and today boasts eight recipients of MacArthur fellowships: poet Ann Lauterbach; artists Jeffrey Gibson, An-My Lê, and Judy Pfaff; journalist Mark Danner; 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, Hua Hsu, Daniel Mendelsohn, Bradford Morrow, Jenny Offill, Joseph O'Neill, Francine Prose, Mona Simpson, and Thomas Chatterton Williams; composers Marcus Roberts, Joan Tower, and George Tsontakis; anthropologist

John Ryle; sociologist Karen Barkey; art historian Kobena Mercer; photographers Gilles Peress, Stephen Shore, and Walid Raad; filmmaker Kelly Reichardt; journalist Ian Buruma; mezzo-soprano Stephanie Blythe; computer scientist Valerie Barr, 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; choreographer Bill T. Jones; and soprano Dawn Upshaw, who developed Bard's Graduate Vocal Arts Program.

Bard alumni/ae have also been an influential force in the arts and in the physical, social, and political sciences. A short list includes actors Blythe Danner '65, Adrian Grenier '98, Gaby Hoffmann '04, Patrick Vaill '07, and Pauline Chalamet '14; 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 '53, Nick Jones '01, and Thomas Bradshaw '02; dancer Arthur Aviles '87; classical singer Julia Bullock VAP '11; visual artists Carolyn Lazard '10, Tschabalala Self '12, and Xaviera Simmons '05; fashion designer Brandon Blackwood '13; sculptor Rita McBride '82; 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 '69; journalists William Sherman '68, Matt Taibbi '92, and Ronan Farrow '04, 2018 Pulitzer Prize winner for public service; and several whose student projects continue to make a difference, including Max Kenner '01, founder and executive director of the Bard Prison Initiative; Mariel Fiori '05, cofounder and managing editor of *La Voz*; and Dariel Vasquez '17, cofounder of Brothers@.

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. Activities at Montgomery Place have included lectures, exhibitions, guided walks by Bard horticultural staff, SummerScape galas and events, and a salon series presented with Hudson River Heritage. Several undergraduate courses have been inspired by the history of the property. With the 2023 acquisition of the 260-acre Massena property south of Montgomery Place, the campus now consists of more than 1,200 acres.

Recent Initiatives: In 2023, a SummerScape commission allowed Tony Award-winner Justin Peck and Pulitzer Prize-winning playwright Jackie Sibbles Drury to transform Sufjan Stevens's 2005 cult concept album *Illinois* into a full-length theatrical performance—called *Illinoise*—which moved from Bard to Chicago's Shakespeare Theater and New York City's Park Avenue Armory before opening on Broadway in April 2024, earning four Tony nominations and winning one. *Illinoise* followed on the success of SummerScape's 2015 staging of *Oklahoma!*, which went to Broadway in 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 2017, offering a degree program in Chinese instruments; a graduate program in Chinese music and culture began in 2022.

The Open Society University Network (OSUN), created with support from George Soros's Open Society Foundations (OSF), debuted in 2020 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. Bard students and faculty can connect and collaborate with their peers across the network through a variety of online courses. Also in 2020, Bard introduced a stand-alone undergraduate program in architecture; 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; and the President's Commission on Racial Equity and Justice, charged with assessing the College's past, analyzing its present practices, and producing a plan for the future.

In response to the 2021 collapse of the Afghan government, the College, with support from OSF and others, evacuated hundreds of Afghan students, alumni/ae, and scholars to safety. Nearly 400 students are now enrolled at Bard network institutions in Central Asia, Europe, and the United States, including 75 at the Annandale campus. The College has also initiated a scholarship program to support displaced Ukrainian and Russian students; 25 students from Ukraine and 20 Eurasian students (mainly Russian dissidents) arrived in fall 2023.

The 2021-22 academic year saw the launch of several graduate programs and undergraduate initiatives, including the MA in Human Rights and the Arts; MA in Global Studies; a bachelor of music program in vocal performance, offered through the Conservatory of Music; and a summer program in decorative arts, design history, and material culture at the Bard Graduate Center.

In 2022, Bard received a \$1.49 million Andrew W. Mellon Foundation grant in support of its Rethinking Place: Bard-on-Mahicantuck project, which has helped make possible a Native American and Indigenous Studies approach to a revitalized American Studies curriculum, the hiring of postdoctoral teaching fellows with Native and Indigenous Studies (NAIS) expertise, the creation of a Native Artist Residency, and public events such as conferences and lectures. A landmark endowment from the Gochman Family Foundation provides support for new NAIS programming, faculty appointments, and scholarships, transforming undergraduate and graduate studies across the Bard network.

In 2023, the College established Bard NYC, a portfolio of experiential study away opportunities for students to live in Williamsburg, Brooklyn, and combine coursework with professional internships and cocurricular programming; the Office of Undergraduate Research, a central resource for students interested in research opportunities and seeking out a mentor; and the Center for Ethics and Writing in partnership with Bard High School Early Colleges, community colleges, and nonprofit organizations. Thanks to a grant from the Korea Foundation, Bard began building a Korean Studies Program, beginning with courses in Korean literature and culture as well as language classes. Data Analytics became an interdivisional concentration. New initiatives also include the Gagarin Center for the Study of Civil Society

and Human Rights at Bard College, which allows Russian scholars forced to leave Russia to pursue research and educational activities, and the Russian Independent Media Archive (RIMA), a project of the Gagarin Center and PEN America.

Bard College received a transformational \$500 million endowment grant from philanthropist and longtime Bard supporter George Soros and the Open Society Foundations in 2021. This challenge grant—among the largest ever made to higher education in the United States—has facilitated and strengthened Bard’s educational and social initiatives, will establish the College’s most substantial endowment ever, and set the stage for a \$1 billion endowment drive. In response to Soros’s generous grant, the College has announced For Love of the World—The Campaign for Bard College, a comprehensive fundraising initiative, which includes the successful completion of the endowment match and a comprehensive campaign to renovate and build several new facilities and raise annual operating support.

Looking Ahead: The College has embarked on 11 projects as part of its capital campaign. Among them are 300 suite-style residences on North Campus that will be geared toward juniors and seniors and will open in 2025, and a performing arts studio designed by acclaimed artist Maya Lin. Other plans include a new science building, a nature lab addition to Fisher Annex, expansion of the Garcia-Renart House to accommodate the Architecture Program; a US-China Music Pavilion; and a wellness center/field house.

Bard College: A Selective Chronology

- 1860— Bard College is founded as St. Stephen’s College by John and Margaret Bard, in association with the Episcopal Church of New York City.
- 1866— The College grants degrees in the liberal arts and sciences, in addition to the preseminarian program.
- 1928— St. Stephen’s becomes an undergraduate college of Columbia University.
- 1929— Franklin Delano Roosevelt becomes a trustee and serves until 1933.
- 1934— The College is renamed to honor its founders. A new educational program is adopted, based on the Oxford tutorial. It includes a second-year assessment (Moderation) and a Senior Project; both are 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 and Art in Contemporary Culture (CCS Bard) 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 (BGC) opens in New York City.
- 1994— CCS Bard initiates its graduate program in curatorial studies.
- 1996— Bard launches the Trustee Leader Scholar Program, a leadership development program.
- 1998— The Institute for International Liberal Education (IILE) is founded with a mission to advance the theory and practice of international liberal arts education.
- 1999— The Bard Prison Initiative (BPI) 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 (BGIA) program opens and BPI launches 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). CCS Bard 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.

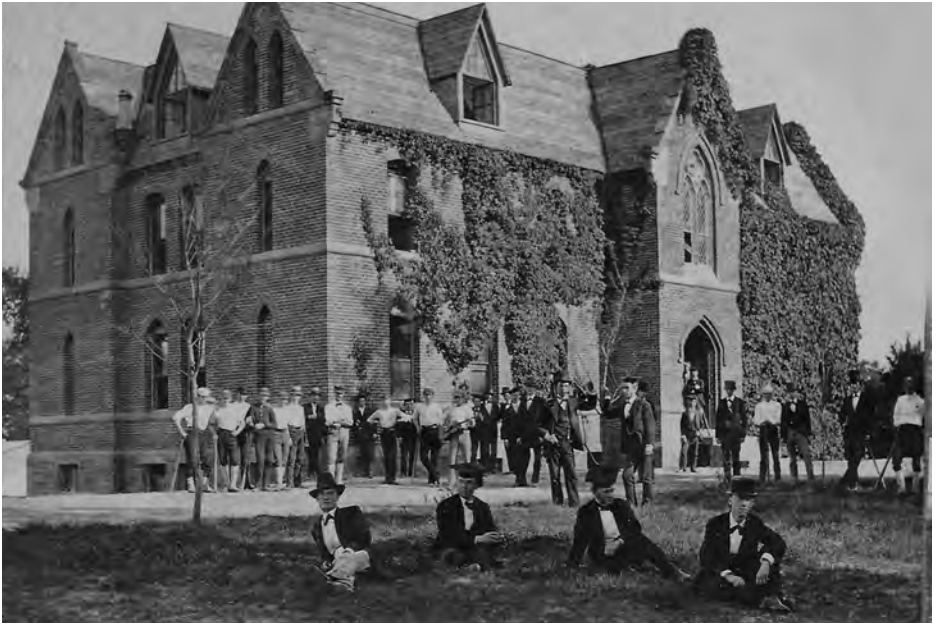
- 2011— Citizen Science becomes part of the required first-year curriculum. The Center for Civic Engagement (CCE) is established. BHSEC Newark opens. Bard assumes ownership of the European College of Liberal Arts in Berlin (now Bard College Berlin).
- 2012— The Longy School of Music merges with the College. Live Arts Bard (now Fisher Center LAB) 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 (TÖN), 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 fundraising 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 MAT initiate an MEd program in environmental education. BGC 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*, an Emmy-nominated 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 establish 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.
- 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; 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 challenge grant from philanthropist George Soros, setting the stage for a \$1 billion endowment drive.
- 2022— Bard and its network partners help evacuate nearly 400 Afghan students to safety. A scholarship program offers support for displaced Ukrainian and Russian students. Two graduate programs debut: an MA in Chinese Music and Culture and the Graduate Instrumental Arts Program. Renovations to Kline Commons are completed. The Center for Environmental Sciences and Humanities opens with the mission to connect research with grassroots efforts to protect the environment. Bard receives a \$1.49 million grant from the Andrew W. Mellon Foundation for its Rethinking Place: Bard-on-Mahicantuck project. The College also receives a landmark gift from the Gochman Family Foundation that, in part, supports Native American and Indigenous Studies programming and scholarships, including the Center for Indigenous Studies.
- 2023— Bard NYC, which combines advanced coursework with professional internships, welcomes its first cohort of students to its state-of-the-art facility in Williamsburg, Brooklyn. The College launches the Office of Undergraduate Research and the Center for Ethics and Writing. The MA in Global Studies program initiates a dual-degree track in partnership with Central European University. A new Bard High School Early College campus opens in the South Bronx. New initiatives also include the Gagarin Center for the Study of Civil Society and Human Rights at Bard College and Russian Independent Media Archive (RIMA), a project of the Gagarin Center and PEN America. The Fisher Center LAB biennial *Common Ground* focuses on the politics of land and food. Ground is broken for four new suite-style residence halls on North Campus. Massena Campus, a 260-acre property adjacent to Montgomery Place Campus, is acquired.
- 2024— A new Bard High School Early College campus opens in Brooklyn. *Illinoise*, a dance musical based on the Sufjan Stevens album *Illinoise* and cocommissioned by the Fisher Center at Bard, wins a Tony for Best Choreography. The Center for Curatorial Studies receives \$3 million from the Keith Haring Foundation to expand its library and archives; the 6,000-square-foot addition will be named the Keith Haring Wing.

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) Bard College Archives; Helene Tieger '85, archivist



Top: Blithewood, 1954

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



Top: Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation
Photo: Peter Aaron '68/Esto
Bottom: László Z. Bitó '60 Conservatory Building. Photo: Chris Cooper



Top: 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, Great Barrington, Massachusetts. Photo: Bill Tipper

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



Top: Bard Graduate Center, New York City. Photo: courtesy of 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 1,200 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. Over 15 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 College Field Station, and Hannah Arendt Center for Politics and Humanities, also enrich the undergraduate experience.

Curricular Goals

The Bard curriculum fosters curiosity, growth, and joy in the pursuit of knowledge. The student's experience of discovery, inquiry, and reflection illuminates both the self and the wider world, igniting a desire to participate in it.

A Bard education prepares students

- to practice critical engagement and informed, responsible judgment;
- to create meaningful connections between education and life, both personal and civic, at Bard and beyond, with a sustained commitment to learning;
- to collaborate responsibly and constructively;
- to value others and other ways of being;
- to build on a foundation of both content and contexts;
- to practice close reading and writing as integral to thinking and creating;
- to evaluate and reflect on their own interests, actions, and abilities;
- to act while confronting complexity and contradictions.

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 in which students learn 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), and Citizen Science—and take elective courses.

Language and Thinking Program: L&T is attended by all first-year 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 Republic Revisited: The current moment presents a historical juncture in which assumptions about government and public life, in the United States and beyond, are being challenged in renewed and disconcerting ways. Economic and political stability, once regarded as the dividend of the ending of the Cold War, can no longer be taken for granted, even in the so-called mature liberal democracies of the North Atlantic region. Faith in democracy as a form of government, as well as in free speech, cosmopolitanism, and a separation of religion and politics as supporting pillars of such a government, are in decline. International challenges associated with climate change and global public health press a world system built upon independent nation-states. Against such a backdrop, students across the world are confronted with an urgent need to reexamine, articulate, and perhaps rejuvenate what it means to live together in a shared society.

This incarnation of First-Year Seminar explores the challenges that arise from membership of a democratic community, the obligations and possibilities of citizenship, and the very notion of a collective society. Students read important works from across history—drawn from literature, philosophy, political theory, science, and the arts—that have shaped how people think about citizenship and civic membership across time and space. In the process, students develop the core skills needed to succeed at Bard, from engaging in active critical reading and conversation to writing original, thought-provoking, and persuasive essays. The fall semester takes Plato's *Republic* as an anchoring text to focus on the idea of the Republic as a commitment to organizing society and political life as a shared endeavor. The spring semester builds from the constitutional documents of the United States and elsewhere to address the obligations and possibilities that arise for individuals as a consequence of membership in such a community. Authors including Aeschylus, Plato, Douglass, Wollstonecraft, Locke, Montaigne, and Achebe—as well as challenges to existing constitutional orders, such as those offered by the Suffragists, Native American groups, and others—aid the course's thinking.

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 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 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. They also consider the extent to which problems of contamination are not purely scientific in nature, investigating the social, historical, and political factors at work even when we think we are engaged in “objective” science. Students complete Citizen Science before Moderation. 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, a second focus, or another program (in a joint or double 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. A *second focus* recognizes a student’s achievement in a field other than their primary program of study. Students work with their advisers to ensure that they fulfill the requirements of a chosen second focus, but they are not required to incorporate it into their Moderation or Senior Project work.

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

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

Moderation

Moderation is undertaken in the second semester of the sophomore year. Through this process, students make the transition from the Lower College to the Upper College and establish their major in a program. (Transfer students entering with the equivalent of two full years of credit are expected to moderate during the first semester of residence, and in no case later than the second.) Students prepare two Moderation papers, the first assessing their curriculum, performance, and experience in the first two years, and the second identifying their goals and proposed study plan for the final two years. All students also submit a sample of work they have done in the program—for example, a long paper written for a course. The work is reviewed by a board of three faculty members, who evaluate the student's past performance, commitment, and preparedness in the field; make suggestions for the transition from the Lower to the Upper College; and approve, deny, or defer promotion of the student to the Upper College.

Distribution Requirements

The distribution requirements at Bard are a formal statement of the College's desire to achieve an equilibrium between breadth and depth, between communication across disciplinary boundaries and rigor within a mode of thought. In order to introduce the student to a variety of intellectual and artistic experiences and to foster encounters with faculty members trained in a broad range of disciplines, each student is required to take one course in each of the 10 categories listed below. Difference and Justice is the only category that can pair with another distribution requirement, making it possible for the 10 requirements to be fulfilled by completing nine courses. For example, some courses fulfill both the Historical Analysis and the Difference and Justice requirements. So too, students have the option of fulfilling two distribution requirements with one Common Course (see page 237). 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, and suggest that present categories of experience are 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 various 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 (including American Sign 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 a 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, close textual analysis, report of findings from fieldwork, or 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, Literature 280, *The Heroic Age*, is cross-listed as a course in Medieval 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 237) give 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, Concentrations, and Second Focus

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. They may also fulfill the requirements of a second focus in a subject of their choice that is unconnected to their primary field of study. The programs, concentrations, and second foci currently offered are listed alphabetically below, along with their home division. Primary programs of study are indicated by the letter "P." Concentrations are indicated by the letter "C." Programs that also offer the option of a second focus are indicated by the letters "SF." Fields of study marked with an asterisk offer only a second focus option and are not available as primary programs of study.

Program/Concentration/Second Focus		Home Division
Africana Studies	C	Interdivisional
American and Indigenous Studies	P	Interdivisional
Anthropology	P, SF	Social Studies
Architecture	P	The Arts
Art History and Visual Culture	P, SF	The Arts
Asian Studies	P, SF	Interdivisional
Biology	P	Science, Mathematics, and Computing
Chemistry and Biochemistry	P, SF	Science, Mathematics, and Computing
Classical Studies	P, SF	Interdivisional
Computational Sciences	P, SF	Science, Mathematics, and Computing
Dance	P	The Arts
Data Analytics*	SF	Science, Mathematics, and Computing
Economics	P, SF	Social Studies
Economics and Finance		Social Studies
Environmental Studies	C	Interdivisional
Experimental Humanities	C	Interdivisional
Film and Electronic Arts	P	The Arts
Foreign Languages, Cultures, and Literatures		Languages and Literature
American Sign Language (ASL)		
Arabic*	SF	
Chinese*	SF	
French		
German		
Greek (ancient)		
Hebrew		
Italian		
Japanese*	SF	
Korean		
Latin		
Russian		
Spanish		
Yiddish		

Program/Concentration/Second Focus		Home Division
French Studies	P, SF	Interdivisional
Gender and Sexuality Studies (GSS)	C	Interdivisional
German Studies	P, SF	Interdivisional
Global and International Studies (GIS)	P	Interdivisional
Global Public Health (GPH)	C	Interdivisional
Historical Studies	P, SF	Social Studies
Human Rights	P	Interdivisional
Interdisciplinary Study of Religions	P, SF	Social Studies
Irish and Celtic Studies (ICS)	C	Interdivisional
Italian Studies	P, SF	Interdivisional
Jewish Studies	C	Interdivisional
Latin American and Iberian Studies (LAIS)	C	Interdivisional
Literature	P, SF	Languages and Literature
Mathematics	P, SF	Science, Mathematics, and Computing
Medieval Studies	C	Interdivisional
Middle Eastern Studies (MES)	P, SF	Interdivisional
Mind, Brain, and Behavior (MBB)	C	Interdivisional
Multidisciplinary Studies	P	
Music	P	The Arts
Philosophy	P	Social Studies
Photography	P	The Arts
Physics	P, SF	Science, Mathematics, and Computing
Politics	P, SF	Social Studies
Psychology	P	Science, Mathematics, and Computing
Russian and Eurasian Studies (RES)	P, SF	Interdivisional
Science, Technology, and Society (STS)	C	Interdivisional
Sociology	P	Social Studies
Spanish Studies	P, SF	Interdivisional
Studio Arts	P	The Arts
Theater and Performance	P	The Arts
Theology	C	Interdivisional
Victorian Studies	C	Interdivisional
Written Arts	P, SF	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 Language and Thinking Program.
Students failing to complete the program will be placed on leave and invited to repeat the program the following year.
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 Citizen Science 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).
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.
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.
9. Completion of an acceptable Senior Project.

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

Evaluation and Grades

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

Grading System: The academic divisions regularly use a letter grading system, although in some instances a pass/D/fail option may be requested. Students must submit a request before the end of the late 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 Registrar.

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 the First-Year Seminar 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 studies, 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 a leave of absence form approved by the dean of studies in advance. 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, as well as 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 Chinese music and 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, and MM/MMEd.

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		
Chinese Music and Culture	1005	MA
Curatorial Studies	1099	MA
Decorative Arts, Design History, Material Culture	1003	MA/MPhil/PhD
Economic Theory and Policy	2204	MA/MS
Environmental / Climate Science Policy	0420	MS/Advanced Certificate
Environmental Education	0420	MEd
Fine Arts	1011	MFA
Global Studies	2201	MA
Human Rights and the Arts	2299	MA
Music (Graduate Conducting Program)	1004	MM
Music (Graduate Vocal Arts Program)	1004	MM
Music (Instrumental Arts)	1004	MM/Advanced Certificate
Music (The Orchestra Now)	1004	MM/Advanced Certificate
Music Education (Longy School of Music)	0832	MM/MMEd
Sustainability	0506	MBA/Advanced Certificate
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 or Coalition Application on Scoir, candidates may apply to Bard through the Early Action, Early Decision I, Early Decision II, Regular Decision, or Immediate Decision Plan application process. However, students also applying to the Bard College Conservatory of Music must apply via the Regular Decision round. 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 Exam, an online essay platform created by Bard College faculty. The Bard Entrance Exam is open to high school seniors as well as 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 mid-November. The Office of Admission offers both in-person and virtual campus visits and interviews.

All first-year students are required to complete the Language and Thinking (L&T) program, a three-week orientation and workshop, in August, before the start of their first semester. First-year students are also required to complete Citizen Science, a two-week program that takes place in January before the start of the spring semester.

Application options include:

- **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 applying via the IDP program submits their application as an Early Decision I candidate, the process is binding; if a student submits their application as an 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 I (EDI):** Candidates for whom Bard is the top choice may opt to use the binding EDI process by November 1 for notification in December.
- **Early Decision II (EDII):** Candidates for whom Bard is the top choice may opt to use the binding EDII process by January 1 for notification in February.
- **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, teacher, 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. Visit bard.edu/bardexam for more information.

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 I or Early Decision II 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 or Coalition Application on Scoir. A complete application includes letters of recommendation from at least two 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 or Coalition Application on Scoir, an ECO Scholarship form, available at the Office of Equity and Inclusion website (bard.edu/oei) beginning in September. All ECO Scholarship applicants will be invited to complete a required scholarship interview.

Students applying from a Bard Early College program via Early Action, Early Decision I, or Regular Decision 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 early December. Students applying via the Early Decision II round receive admission decisions in February. Students applying via the Regular Decision application 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 in good academic standing through a Bard Early College program transfer seamlessly 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 the tradition of Language and Thinking 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 at least 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 or Coalition Application on Scoir. 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 in-person courses completed with a grade of C or higher that are 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 must complete a transfer orientation program before the start of their first semester. 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 <https://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. Test results must be sent to Bard directly from the testing organization. Copies of the results may not be submitted by applicants directly.

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 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 a C or better to receive credit.

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 separate online supplemental application by January 1. As part of this online application, candidates must upload a prescreening video recording, musical résumé, and at least one letter of recommendation from a music teacher. Prescreening recordings are reviewed by faculty, and selected candidates are then invited for a final audition. Bard Conservatory offers three different final audition options: a live, in-person audition at Bard College; a live, virtual audition via Zoom; or a recorded video audition. All audition options are given the same amount of consideration. 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. Conservatory applicants must submit a Common Application or Coalition Application to the College via Scoir during the Regular Decision application round, which has a deadline of January 1. Conservatory applicants are not eligible to apply to the College during the early application rounds. To learn more, see 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 bard.edu/financialaid/applying). Non-US 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. For more information on financial aid application deadlines please visit bard.edu/admission/applying. A complete list of available scholarships can be found at 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 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 long-standing 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. Since 2009, Bard has offered full-tuition funding for a cohort of students from Atlanta, Georgia. The Posse Foundation has expanded 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. Posse will identify, select, and train cohorts of high school seniors who are interested in pursuing undergraduate arts degrees at mainland US colleges like Bard. Bard has partnered with Posse in providing this pathway to study in its renowned arts programs.

ACADEMIC CALENDAR

2024-25

Summer 2024

August 9, Friday	Arrival day, check-in, and financial clearance for all first-year students
August 12, Monday - August 28, Wednesday	Language and Thinking Program
August 23, Friday	Arrival day, check-in, and financial clearance for fall transfer students
August 26, Monday - August 28, Wednesday	Transfer student Language and Thinking Program
August 29, Thursday - August 30, Friday	Matriculation Days: advising and class registration for new first-year and transfer students

Fall Semester 2024

August 31, Saturday	Arrival, check-in, and financial clearance for returning students
September 2, Monday	First day of classes
September 11, Wednesday	Drop/add period ends; Moderation papers due for students moderating in fall semester
October 2, Wednesday	Late drop period ends; pass/fail option deadline
October 14, Monday - October 15, Tuesday	Fall break
October 25, Friday - October 27, Sunday	Family and Alumni/ae Weekend
November 27, Wednesday - December 1, Sunday	Thanksgiving recess (classes end at 5:00 pm Wednesday)
December 6, Friday	Last day to withdraw from a course
December 9, Monday	Senior Projects due for students finishing in December

December 11, Wednesday	Advising day
December 12, Thursday	Course registration opens for spring 2025 classes
December 16, Monday - December 20, Friday	Completion days
December 20, Friday	Last day of classes

Intersession

December 21, 2024, Saturday - January 25, 2025, Saturday	Winter intersession
January 21, Tuesday	Arrival day, check-in, and financial clearance for spring transfer students
January 22, Wednesday - January 24, Friday	Transfer student Language and Thinking Program

Spring Semester 2025

January 25, Saturday	Arrival day, check-in, and financial clearance for all returning students
January 27, Monday	First day of classes
February 5, Wednesday	Drop/add period ends; Moderation papers due
February 26, Wednesday	Late drop period ends; pass/fail option deadline
March 15, Saturday - March 23, Sunday	Spring recess
April 28, Monday - April 29, Tuesday	Advising days
April 30, Wednesday	Senior Projects due for students graduating in May; last day to withdraw from a class
May 8, Thursday	Course registration opens for fall 2025 semester
May 14, Wednesday - May 20, Tuesday	Completion days
May 20, Tuesday	Last day of classes
May 22, Thursday	Baccalaureate service and Senior Dinner
May 24, 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 their 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. The Center for Experimental Humanities (EH) is a hub for exploring intersections between media, technology, and disciplines in the arts, science, and humanities. 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; Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an “other”; Rethinking Place: Bard-on-Mahicantuck Initiative courses provide a Native American and Indigenous studies approach to American studies; and Disability and Accessibility Studies Initiative (DASI) courses examine disability and accessibility from a variety of practical, theoretical, and interdisciplinary perspectives.

The course descriptions listed in this chapter represent a sampling of courses taught in the last two years.

Division chair: Julia Rosenbaum

Architecture

arch.bard.edu

Faculty: Ross Exo Adams and Ivonne Santoyo-Orozco (codirectors), Farah Alkhoury, Betsy Clifton, Michael Robinson Cohen, Stephanie Kyuyoung Lee, Ivan Lopez-Munuera, Olga Touloumi

Overview: Architecture at Bard builds its pedagogy around a concern for the present, 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 into Architecture, students must complete two Analytical Spatial Practices courses (Architecture 111 and Architecture 211) and two Discourses on Space courses (Art History and Visual Culture 125 or 126, and an Architecture elective). Additionally, they must present a portfolio of work to date, an independently developed featured project, and a brief essay that reflects on the work in the portfolio and speculates on the student's future intellectual development within architecture. To graduate, students can follow either a design-focused path, taking three Design Studio-Seminars (Architecture 221, Architecture 321, Architecture 322), or a research-focused path, taking *Architecture as Research* (Architecture 311) and two Design Studio-Seminars (Architecture 221 and Architecture 321). All students must also take an Open Practices Workshop (Architecture 330) and complete the Senior Project.

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

- *Analytical Spatial Practices (ASP)* courses introduce architectural practice and techniques within a sociopolitical field. They harness methods of design and representations of space as analytical tools to pose challenging environmental, social, and political questions.
- *Design Studio-Seminars (DSS)* are conceived as a hybrid studio model that situates the practice of creative design work within a broader, transdisciplinary series of lectures, readings, and discussions around a given question.
- *Discourses on Space (DS)* courses position architecture as a way of understanding the world beyond and below the single building. These elective seminars and lecture courses share a scope that interrogates the production of space and questions the social, material, and historical structures that animate the ways in which we inhabit the world.
- *Open Practices Workshops (OPW)* are intensive, 2-credit, one-month-long studio courses that invite emerging and renowned external practitioners and thinkers to 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.

- *Collective 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 design as a means to imagine realities of collective spatial life otherwise.

In addition to the courses listed below, recent offerings include *Race and Real Estate; Architecture in the Age of Colonialism*; and *Tender Thresholds: An Architecture of Animal Belonging*.

Recent Senior Projects in Architecture:

"Andy and Edie, Warhol and Sedgwick"

"The Creation of an American Home through Frank Lloyd Wright's Usonian Houses"

"Domestic Mythologies"

"The Ephemerality of Building: A Case Study of Material Life and Reuse"

Current and Forthcoming Facilities: Bard architecture students benefit from a small but thriving studio culture, housed in three locations on campus. The Garcia-Renart House offers two studio spaces; model-making stations; foam cutters; and high-quality, multiformat printing equipment. New Henderson offers a fully equipped model-making and installation workshop with laser cutters, 3D printers, and CNC fabrication equipment. The Achebe Architecture Flex Space provides an additional studio and seminar space. Plans for a substantial expansion of the facilities are underway.

Note: The Architecture Program does not offer an accredited professional degree. Students who wish to proceed to a professional graduate degree program are encouraged to take *Calculus I* (Mathematics 141) and *Introduction to Physics I* (Physics 141), which allows them to apply with advanced standing to most architecture graduate programs in the United States. They are also encouraged to discuss entry requirements for graduate programs with their advisers.

Architecture as Media: How to Build a Ruin *Architecture 111*

CROSS-LISTED: ENVIRONMENTAL STUDIES, EXPERIMENTAL HUMANITIES

Engaging with ideas of decay and decrepitude, the class creates fictional histories of dying industries situated in rural and suburban environments—from farms to malls, bank branches, and gas stations. Students utilize techniques of contemporary digital drafting, diagramming, physical modeling, and compositional image making to explore regenerative design processes and new spatial possibilities for "ruins." Other subjects covered in the Critical Cultures of Architecture (Architecture 111) series: *Architecture as Media: Spatial Subjects*, *After the Object: Relational Architecture*, and *New Manuals: Redesigning Architectural Rituals*.

Fossil Invitations: Rethinking Architectural Site Analysis through Deep Time *Architecture 130*

CROSS-LISTED: ENVIRONMENTAL STUDIES, EXPERIMENTAL HUMANITIES, STUDIO ARTS

Given that architecture is a practice entangled with place, how might we expand our anthropocentric conventions of how a "site" is considered and represented? Can "site analysis" be approached as a deeper form of land acknowledgment? In this intensive, five-week workshop, students rethink site analysis through the design and making of plaster core samples that reflect an expanded understanding of place. From there, students draw and represent their core samples digitally using Rhino and Adobe Suite software.

Architecture as Translation: At Scale *Architecture 211*

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

Architectural models are a unique medium, a visual language that references the built world through scale and abstraction. As physical objects, they represent futures (proposals), histories (sites and contexts), and current conditions (material resources, shifting societal demands). In this design studio, students make an architectural model as a continuous practice, utilizing physical and digital fabrication methods such as woodworking, casting, digital modeling, and laser cutting. Also considered: how societal models (domestic routines, building regulations, political

cycles, environmental systems) can be represented in physical form.

Urbanization and Climate Change: A Counter-Narrative

Architecture 213

CROSS-LISTED: ENVIRONMENTAL STUDIES

Despite the importance of global climate change and the unprecedented pace of urbanization around the planet, we tend to see both as matters of the immediate present, processes without histories. This course argues that neither climate change nor urbanization is inevitable. Engaging scholarly literature, magazine articles, films, and other media, the course considers urbanization and climate change as coconstituted processes, whose roots can be traced to the spaces and experiences of Europe's colonial ventures and the subsequent rise of world capitalism.

Post-Eden: Conflicts, Coloniality, and Plants

Architecture 214

CROSS-LISTED: ENVIRONMENTAL STUDIES, EXPERIMENTAL HUMANITIES

This seminar focuses on the interconnectedness of property, plants, and bodies from the past to the present. While understanding the role of architecture and landscape in agri-capitalism, the course exposes matters of resiliency, reform, and recovery through case studies such as the Yedikule Gardens, Millennium Seed Bank, Crystal Palace, and victory gardens. Students collaborate on a tool kit of care for humans, land, and everything in between, and work with the Bard Arboretum and Horticulture Department to design a land-based intervention for the campus.

Planetary Studio: Radical Ruralism

Architecture 221

CROSS-LISTED: ENVIRONMENTAL STUDIES, EXPERIMENTAL HUMANITIES

This Design Studio-Seminar explores architecture as a network of situated relationships between built and nonbuilt environments. Focusing on the colonial construction of rural imaginaries, students pull apart and realign existing agricultural food systems at various scales. The course questions the destructive and extractive processes of industrial agriculture, globalization, and late capitalism by suggesting a parafictional alternative: a land practice of resistance, regeneration, and mutual

care based on the network of radical farms in the Hudson Valley. This class is part of the Rethinking Place: Bard-on-Mahicantuck Initiative. *Prerequisite:* Architecture 111.

An Atlas of Radical Ruralism: Hard Labor, Soft Space

Architecture 222

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

This research and design studio focuses on rural approaches to social, racial, and economic liberation. By looking at historical, fictional, and realized case studies, students map out a spatial taxonomy of cooperatives, intentional communities, regenerative agriculture farms, and back-to-the-land initiatives. They create and analyze each project through 2D and 3D drawings alongside diagramming and multimedia collaging. Through this collective process, the class articulates notions of "land" and "labor" in tandem with new dialogues on how the countryside operates as a site for radical forms of collective living.

Latin American Collectives and Cooperatives: Spatio-Political Alliances

Architecture 250

CROSS-LISTED: GIS, HUMAN RIGHTS, LAIS

An introduction to the cooperatives, collectives, and communes that formed throughout Latin America over the last 100 years in response to the growth of capitalism and the neoliberal state. These groups of architects, artists, and builders have joined forces with activists, rebels, constituents, and movements to use spatial transformation as a means of political liberation. Together, they have not only transformed their houses, shared spaces, towns, and neighborhoods but they have also confronted the state, private property, and capitalist structures.

Architecture as Research: More-than-Human Architecture

Architecture 311

In the face of the climate crisis, and with the challenges made by nonnormative knowledge structures, our bodies are increasingly understood as intricate ecosystems, composed of bacteria, fungi, viruses, microplastics, prosthetics, chemical regimes, and myriad other components. However, prevailing narratives in architecture have remained

predominantly anthropocentric. This course explores the interplay between nonhuman and human designs in contemporary contexts, incorporating what is traditionally termed “nature” into the design process. Students work on an exhibition, *Nonhuman Architecture*, and an accompanying publication.

Designing the Potential History of a Pathmark and One Manhattan Square

Architecture 321

The luxury tower One Manhattan Square looms over the Manhattan Bridge. Four additional towers are under construction on the same block. One Manhattan Square replaced a Pathmark grocery store that had served as a source of affordable fresh food for residents of Chinatown and the Lower East Side. Students imagine an alternative history, where the area remained protected from profit-driven development. Design proposals are developed within the context of the Chinatown Working Group Plan, a community-written zoning plan that aims to curb displacement in downtown Manhattan.

Future Tense: The Architectural Exhibition

Architecture 322

Architectural exhibitions take stock of a field in constant movement, bringing into view consequences and openings for a future under construction. The course asks: How can an archive be used to revise an established canon? How can the curation of an exhibition unsettle what has become commonplace? How do we situate present practice against an uncertain future? The course culminates in a public exhibition, in which students employ various techniques to enunciate questions for possible shared futures beyond dominant cultural imaginaries. *Prerequisite:* Moderation in Architecture.

Gender Architecture: Embodying Gatherings

Architecture 324

CROSS-LISTED: GSS, HUMAN RIGHTS

From the domestic realm to public restrooms and from social media to parliaments, gender and space are contested notions that are shaped by and, in turn, shape the ways bodies and communities come together. In all of these cases, gatherings have been the focus of resistance, creating

an overall spatial entanglement that has helped redefine gender. The course explores the spatial and bodily practices of contemporary gatherings, drawing on architectural and artistic theories since the 1960s in conversation with an intersectional view (from feminism to eco-queer and trans theory).

Ghosts of Futures Past: Architectural Futures of the Hudson Valley

Architecture 330

CROSS-LISTED: STUDIO ARTS

Drawing from theories of hauntology and critical spectrality, this 2-credit Open Practices Workshop scrutinizes the architectural landscapes of the Hudson Valley from a nonlinear perspective. In groups of two to three, students take on the role of architectural time-travelers, collapsing different temporalities onto a specific site. Utilizing various technologies, they produce analytical drawings, prototypes, and a final structure through digital fabrication, all while experimenting with visual storytelling and videomorphing techniques.

Prerequisite: Moderation in Architecture.

Senior Project Colloquium

Architecture 405

The colloquium, required for architecture majors, provides a collective space for seniors to discuss work in progress. Sessions may include student presentations and critiques of works in progress, screenings, and discussions of architectural precedents and contemporary discourse.

Art History and Visual Culture arthistory.bard.edu

Faculty: Olga Touloumi (director), Susan Aberth, Katherine M. Boivin, Anne Hunnell Chen, Laurie Dahlberg, Alex Kitnick, Kobena Mercer, Susan Merriam, Julia Rosenbaum, Heeryoon Shin

Overview: The Art History and Visual Culture Program offers a broad range of courses that explore art and visual culture through a critical lens. Faculty members work closely with students both in and outside of the classroom to hone their skills in looking at and writing about visual material. Introductory courses (100-level) generally provide wide surveys of the visual production of

a period, culture, or region, while thematic (200-level) courses center particular questions, themes, or issues. Advanced (300-level) seminars offer focused, in-depth study of a specific subject matter. The program runs a trip to the Metropolitan Museum of Art in New York City every semester; specific courses may visit other museums and galleries or 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 opportunities to work as volunteer interns during the summer break or January intersession. Advanced students may also work with faculty at the Center for Curatorial Studies on campus and 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. These requirements are designed to introduce students to a range of artistic practices across cultures and times. Students need a total of four art history courses to moderate, including either *Perspectives in World Art I or II* (Art History 101, 102).

Moderated students generally take at least one program course per semester thereafter. Course requirements for graduation include (in addition to Art History 101 or 102): one course in studio arts, film, or photography; *Theories and Methods of Art History* (Art History 385), typically taken in the junior year; a set of period and geographic requirements; and at least two 300-level art history and visual culture seminars (in addition to Art History 385). Before undertaking the Senior Project—a longer written project that examines an original art historical issue—the student is encouraged to demonstrate reading knowledge of a language other than English. Each senior presents their project in a poster session (in December) and in a colloquium (in May).

Students who wish to pursue a second focus in Art History and Visual Culture must complete five courses in the program before graduation.

Recent Senior Projects in Art History and Visual Culture:

"Kitchen Rag: Spaces of Food, Memory, and Conviviality in Modern and Contemporary Art"
"Futurism in the City of the Future: Marinetti's Avant Garde in New York, 1909-30"
"Golden Tempresses: The Petrifying Beauty of Pre-Raphaelite Women"
"Hmong Textiles: Memory, Migration, and Community"
"Tracing Georgian Nationalism in Soviet Architecture"

Perspectives in World Art I-II

Art History 101-102

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.

Arts of Korea

Art History 107

CROSS-LISTED: ASIAN STUDIES

The course explores the history of Korea from ancient times to the present through the lens of art and culture. The first half considers canonical artworks from premodern Korea; the second half shifts to the modern and contemporary periods and critically examines how the "canon" was formulated. Topics include Buddhist art and ritual, material culture and collecting, female artists and representations of women, visual culture and politics under Japanese colonial rule, monuments and antimonuments, and contemporary Korean art.

Introduction to the History of Photography

Art History 113

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, it has been a vehicle for artistic aspirations since its inception. This survey of photography from its earliest manifestations to the 2000s considers the medium's applications—as art, science, historical record, and document.

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, including religious and secular architecture, sculpture, painting, stained glass, tapestry, and metalwork. 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.

20th-Century Art: What It Means to Be Avant-Garde

Art History 123

CROSS-LISTED: GERMAN STUDIES

What comprises modern art? And what does it mean to be avant-garde? This course focuses primarily on work produced in Europe and the Americas from the early 20th century to the 1960s. The first half looks at the historical avant-gardes (cubism, Dada, Russian constructivism, surrealism) and the second at the neo-avant-garde movements they inspired. Artists studied include Bearden, Cézanne, Duchamp, Hesse, Lawrence, Mondrian, Picasso, Pollock, Schneemann, and Warhol.

Japanese Arts of the Edo Period

Art History 124

CROSS-LISTED: ARCHITECTURE, ASIAN STUDIES, EXPERIMENTAL HUMANITIES

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

Modern Architecture in the Age of Colonialism

Art History 125

CROSS-LISTED: ARCHITECTURE, ENVIRONMENTAL STUDIES

This course approaches the history of modern architecture within the context of colonialism, examining the debates, theories, and practices that informed its many facets from the late 18th century to the early 20th. The industrialization of production, new technologies, materials, and institutions, as well as growing urban cultures and changing social structures, called for architects and designers to partake in the process of modernization. From buildings, drawings, exhibitions, and schools to historical and theoretical writings and manifestos, the class investigates the range of modernist practices, polemics, and institutions.

Situating Architecture: Modernisms

Art History 126

CROSS-LISTED: ARCHITECTURE, ENVIRONMENTAL STUDIES

A survey of modern architecture through architectural and urban design practices and theories. The course covers major 20th-century movements such as brutalism, functionalism, megastructures, corporate architecture, 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, Eero Saarinen, Yona Friedman, Robert Venturi and Denise Scott Brown, Aldo Rossi, and Zaha Hadid.

Art of the Ancient Near East

Art History 128

CROSS-LISTED: CLASSICAL STUDIES, MES

This course examines the art and culture of Mesopotamia, a region corresponding to present-day Iraq, Syria, and Iran. Here, in the millennia before Christ, 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, ranging from carved palace reliefs to ivory, gold, and

bronze luxury goods. These works are considered within their social, political, and cultural contexts.

Asian Art in the Global Maritime Trade, c. 1500-1800

Art History 129

CROSS-LISTED: ASIAN STUDIES

An examination of the global interconnections of art and material culture in the early modern period through networks of empires, missionaries, and long-distance trade. The course focuses on the circulation of Asian objects across Asia, Europe, Africa, the Middle East, and the New World. Using examples drawn from the luxurious moving goods of the early modern period, including blue and white porcelain, lacquerware, textiles, and ivory, the class explores techniques and production, trade and circulation, and histories of consumption, collecting, and display.

Ancient Art of the Mediterranean World

Art History 136

CROSS-LISTED: CLASSICAL STUDIES, MES

This survey of the art of the ancient Mediterranean world from the third millennium BCE to the advent of Islam in the seventh century CE reveals the dynamic interconnectivity among cultures normally studied in isolation. Visually rich and chronologically structured lectures present important architectural monuments, artifacts, and works of art from Mesopotamia, Egypt, Persia, the Aegean, Greece, and Rome. Students discuss current approaches, issues, and notable recent archaeological discoveries, developing a well-rounded background in the art, visual culture, architecture, and archaeology of the region.

India: A Story through 10 Objects

Art History 137

CROSS-LISTED: ASIAN STUDIES

A stone sculpture of entwined lovers, once part of a temple wall. An emperor's painted portrait. A piece of cotton cloth that crossed distant seas. What stories do these objects tell? This course explores artistic production in the Indian subcontinent from the second millennium to the present through a selection of objects that tell different yet interrelated stories. Topics include ritual and temple space, reuse and appropriation, art as political propaganda, mobility and cosmopolitanism, and multisensory and emotional experience.

Survey of Latin American Art

Art History 160

CROSS-LISTED: LAIS

DESIGNATED: HSI COURSE

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.

The Temple in South Asia

Art History 202

CROSS-LISTED: ASIAN STUDIES, RELIGION

Towering over urban expansions and secluded forests, or turning up on roadside corners and in narrow back alleys, temples occupy a crucial place in the physical and sacred landscape of South Asia. At once meeting places for diverse communities, markers of piety and power, and architectural and sculptural wonders, temples are where artistic practice, devotion, and political and social aspirations come together. This course explores the history, forms, and meanings of South Asian temples both as important works of architecture and centers of religious and social activity.

Art and Experiment in Early Modern Europe

Art History 204

CROSS-LISTED: EXPERIMENTAL HUMANITIES

A meditation on the meaning of artistic experimentation in early modern Europe (1500-1800), when art and science were often intricately connected and artists took for granted the notion that they could manipulate and experiment with materials, techniques, and conceptual approaches to art making. Questions pursued: What is meant by "visual experiment"? How might we compare artistic experiments in the early modern period to those undertaken today? The class also creates visual experiments using both old and new technologies, including a life-sized camera obscura.

Korean Visual Culture between Tradition and Contemporaneity

Art History 206

This course examines the development of Korean material and visual culture from the end of the 19th century to the present. During this period, Korea experienced the fall of the centuries-long Joseon dynasty and Japanese colonialism (1910-45), the Korean War (1950-53), the division into

two Koreas, and democratization (in South Korea) and globalization. Through a broad range of visual art, the class explores how Korean (and Korean diaspora) artists grappled with modernity and tradition, gender, identity, colonialism, and nationalism during this tumultuous yet dynamic period.

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

Art History 225

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES, 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 and 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 paintings as the class explores multiple perspectives, including Indigenous practices, visual tools of settler colonialism, and environmental art activism.

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 engaged in this new terrain, including identity politics, institutional critique, and relational aesthetics, 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, MEDIEVAL STUDIES, MES

This course explores connections around and across the Mediterranean from the fourth century through the 13th. Designed to introduce art traditionally categorized as “Early Christian,” “Byzantine,” “Romanesque,” and “Islamic,” the course also encourages students to question these designations. Particular focus is placed on areas

of cultural exchange such as Spain, Tunisia, Egypt, Sicily, Constantinople (Istanbul), and Jerusalem.

Photography's Other Histories

Art History 251

Like most established fields of study, photography has a history and literature that emphasizes a conventional set of figures and narratives. This course explores photography's history beyond the canon and beyond standard Euro-American settings. How, for example, has photography been appropriated and adapted by people who have more often been seen as objects of the Euro-American gaze than wielders of the camera themselves? How can we read photographs by anonymous makers, or make sense of the inexhaustible reserves of vernacular photography?

European Painting in the Age of Revolution

Art History 257

CROSS-LISTED: FRENCH STUDIES, 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.

The American Afterlife: Pandemics, Death, and the Supernatural

Art History 259

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, GSS

The Spiritualism movement began in the mid-19th century during a time of upheaval: Civil War, suffragism, abolition, and technological advances. America is in a parallel position today in the aftermath of the pandemic, Black Lives Matter movement, climate change, and AI. This time of change also features a rise of interest in death and dying. As in the 19th century, the desire for public spectacle is intrinsic to this phenomenon, manifesting in TV programs featuring mediums and hauntings, supernatural films, and New Age spiritual practices. The course examines these historical events

and the visual culture, practices, and narratives surrounding them.

Archaeology and Colonial Entanglements

Art History 264

CROSS-LISTED: ANTHROPOLOGY, CLASSICAL STUDIES, HUMAN RIGHTS, MES
Politics and archaeology have always been entangled. Nations and institutions funded early excavations not just as noble endeavors to learn about the past but also to build prestigious collections, lend support to national mythologies, and gain political “soft power” footholds in strategic locations. Through a series of case studies—including the discovery of King Tut’s tomb and sites tied to biblical and Greek epic traditions—the course introduces the blockbuster archaeological discoveries of the early 20th century as well as the political and social contexts that defined their discovery.

Religious Art of Latin America

Art History 273

CROSS-LISTED: AFRICANA STUDIES, LAIS, THEOLOGY

This course explores the 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 Spatial Politics of Human Rights

Art History 274

CROSS-LISTED: ARCHITECTURE, HUMAN RIGHTS
During the 20th century there was an international effort to create a global human rights system. International institutions and civic organizations invited architects, planners, illustrators, and designers to participate in this new system of human rights. This course investigates how architecture and human rights intersected during those efforts to establish a larger system of rights. Topics include the ideologies of development, architectures of humanitarian aid, population exchanges and legal frameworks, border building, and peacekeeping operations, among others.

Modern in America

Art History 278

What have artists and critics meant when they talked about realism and abstraction? How have artists understood their work as modern? What responses have they had to social injustice and war? Covering a range of media and genres, the course explores these questions about art making in the context of social and political events, with a focus on early 20th-century artists and art movements, from Winslow Homer to Jackson Pollock, and the emergence of photography to the rise of Abstract Expressionism.

Animals and Animality

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.

Spanish Visual Culture, 1550-1850

Art History 286

CROSS-LISTED: LAIS

A survey of the visual culture of early modern Spain, with particular attention given to El Greco, Goya, Murillo, Velázquez, and Zurbarán. The class examines the formation of a distinct Spanish style within the context of European art and considers how Spanish artistic identity was a kind of hybrid, complicated both by Spain’s importation of foreign artists (Rubens, Titian) and by its relationship to the art and architecture of the colonies.

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 the Abu Ghraib prison in Iraq). Subjects addressed include

evidence, disaster photography, advocacy images, censorship, and visibility and invisibility.

Contemporary Chinese Art

Art History 292

CROSS-LISTED: ASIAN STUDIES

This course begins with the emergence of a modernist aesthetic in the 19th century (at the end of China's last dynasty) and covers the formation of a nationalist modern movement, political art that served the government under the Communist regime, and the impact of opening China to the West. The primary focus is on artists' responses to the challenges of contemporary life and culture.

East Meets West

Art History 293

CROSS-LISTED: ASIAN STUDIES

A consideration, through art, of the impacts that 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 décor; and Japonisme, the influence of the Asian aesthetic on modern art movements.

Minor Figures: Architecture and Biography

Art History 304

CROSS-LISTED: ARCHITECTURE, EXPERIMENTAL HUMANITIES, GSS

Afro-French architect Christine Benglia Bevington (1936–2020) serves as a lens to examine the role that biography and personal narratives can play in recovering marginalized voices in the production of space. Students engage with primary sources—Benglia's personal papers, correspondence, sketches—in order to uncover the perspective of a Black, middle-class woman from France learning, teaching, and working as an architect in the United States during the post-World War II period. The course culminates in the collaborative design of a website and exhibition.

Deconstructing the Historic Site: The Lab at Montgomery Place

Art History 306

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, EXPERIMENTAL HUMANITIES

Can we radically reimagine the traditional historic site for the 21st century? That question is the focus of this course, which uses Montgomery Place as a laboratory to experiment with ideas about exhibitions, historical narratives, and archives. Students first consider the origins and reception of historic sites, and then turn their attention to the house, grounds, and outbuildings at Montgomery Place. Coursework includes object and archive research, writing, and curating.

Multimedia Gothic

Art History 316

CROSS-LISTED: EXPERIMENTAL HUMANITIES, MEDIEVAL STUDIES

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.

Dura-Europos and the Problems of Archaeological Archives I-II

Art History 318, 320

CROSS-LISTED: CLASSICAL STUDIES, EXPERIMENTAL HUMANITIES, HUMAN RIGHTS, MES Dura-Europos (Syria), home to the earliest Christian church building yet found and the most elaborately decorated ancient synagogue known to date, testifies to the ways in which ancient religions and cultures intermingled and inspired one another. Since the start of the Syrian civil war in 2011, the site has been irreparably compromised for future archaeological exploration. Students learn about the site and think critically about the use of archival resources. Part II is for students who wish to expand on the research completed in Part I.

Harlem Renaissance

Art History 333

This seminar surveys self-representation by African American artists of the 1920s and 1930s. The class examines the aesthetic choices of Aaron Douglas, Loïs Mailou Jones, James Van

Der Zee, and others via the artists' own words and debates on the "New Negro," led by such intellectuals as Alain Locke and W. E. B. Du Bois. Also considered are the Negritude movement in Paris and Caribbean artists such as Edna Manley. The course features a visit to the Metropolitan Museum's exhibition *Harlem Renaissance and Transnational Modernism*.

Seminar in Contemporary Art

Art History 340

After a survey of 1960s minimalism, the course focuses on artistic developments in the '70s, '80s, and '90s. The class meets in New York City every fourth week to view current exhibitions.

Asian American Artists Seminar

Art History 348

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ASIAN STUDIES

DESIGNATED: DASI COURSE

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.

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, as well as analyze methodologies such as connoisseurship, cultural history, Marxism, feminism, and postmodernism.

Art School

Art History 397

CROSS-LISTED: STUDIO ARTS

Can art be taught? If so, what exactly does one teach? This course examines some of the most important centers for art education across the 20th and 21st centuries, including the Bauhaus and Black Mountain College, as well as

lesser-known institutions such as the Mountain School and Dark Study. Topics include the changing nature of artistic skills and the kinds of art education students would like to see in the future. These ideas are tested by establishing a temporary art school in the class.

The Politics of Modern Craft

Art History 399

CROSS-LISTED: ASIAN STUDIES

Beginning with the rise of the Arts and Crafts movement in late 19th-century Britain in response to the growth of industrial production and consumer culture, the course traces the spread of craft ideology and practice across the British Empire and beyond. It examines the ways in which craft practices and objects became intertwined with issues of national identity, class, gender, and political resistance. The focus is on the history of craft in South Asia, with case studies from the Japanese Empire and its colonies in East Asia providing a comparative perspective.

Dance

dance.bard.edu

Faculty: Tara Lorenzen (director), Souleymane Badolo, Yebel Gallegos, Dedrick Gray, Maria Q. Simpson

In residence: Select faculty from FACE/Villa Albertine, a France-based dance and artist residency program. Recent teaching artists include Volmir Cordeiro, Marcela Santander, Georgy Souchette, and Wanjiru Kamuyu.

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 2023, the Dance Program began a multiyear partnership with FACE/Villa Albertine (French American Cultural Exchange in collaboration with Villa Albertine). The partnership brings cutting-edge and France-supported dance artists to Bard through undergraduate courses, study abroad opportunities, artist residencies, interdisciplinary collaborations, campus-wide events, and public performances. Dance majors have the opportunity to attend "CAMPING," a two-week international dance festival at the Centre National de la Danse (CND) in Pantin, France.

Areas of Study: The Dance Program offers technique courses in ballet, hip-hop, West African dance, and modern 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 a student moderates, requirements for the major include two courses in movement practices per semester, including three ballet courses; at least two courses 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, *Dancing Migrations*; 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's 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:

"Beyond the Tangible: The Intersection of

Spirituality and Mental Health as Expressed through Movement"

"Field Guide: Mapping Body, Performing Ritual"

"Wilde Bühne: An Exploration into the Revolutionary Potential of Art"

"Wisdom of Nature: Finding Tao in Water"

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 courses for beginning dancers with no experience; 200-level courses, which are open to all students at the intermediate level of technique; and 300-level courses, open to all students with the experience appropriate for an advanced-level course. All dance studio courses 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, and pointe work.

Introduction to Dance

Dance 102

A survey of multiple dance forms. Movement classes include the fundamentals of Latin-based dances as well as contemporary, ballet, modern, and jazz techniques. While this is primarily a movement-based course, short lectures and class discussions address music and ways to watch a nonverbal art form.

Introduction to Contemporary African Dance

Dance 103-104A

Rooted in contemporary African dance, and using Souleymane Badolo's own movement style, this course explores movement over/under/inside and outside the tradition. Classes begin with a warmup that involves both physical and mental preparation. By listening to internal rhythms of the body and the beat of the music, dancers discover their own musicality and movement language. Students

are also exposed to the skills of improvisation, starting with simple forms.

Introduction to Ballet

Dance 103-104B

This course develops awareness of movement through basic ballet vocabulary and technique. Classes include fundamental barre exercises and center work. No experience necessary.

Introduction to Hip-Hop

Dance 103-104DG

An introduction to the studio practice of hip-hop dance. Students learn to execute and name hip-hop groove techniques and styles within social dances, as well as apply these elements to freestyle.

Introduction to Modern Dance

Dance 103-104M

This course draws on practices employed by DD Dorvillier and Walter Dundervill in their shared and individual creative processes. The first six classes cover elements of Skinner Releasing Technique (SRT), tapping into the imagination while developing balance, fluidity, and a sense of multidirectionality in body organization and space; and Touch Move Talk Write (TMTW), which centers artistic exploration through timed practices of the four elements. Later classes further hone internal listening and sensing.

Dance Composition I-III

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

Three levels of composition courses are required of all dance majors. The 100-level courses 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. Courses at the 200 level address questions of phrase development, form, and relationship to sound/music. At the 300 level, composition courses address production elements in dance performance, including lighting, sound, and costumes.

Intermediate/Advanced Ballet

Dance 211-212B

For students who have a strong foundation in ballet and are seeking to expand their technical

knowledge as well as more seasoned dancers interested in refining their craft. These courses prioritize movement efficiency, supported by the understanding that our bodies have an innate capacity for balance. Learning to not interfere with our natural organization is a large part of the work.

Intermediate Hip Hop

Dance 211-212H

Geared toward dancers with some prior experience with the studio hip-hop form. Students learn to execute hip-hop groove techniques and styles within social dances, and apply these elements to freestyle.

Intermediate Modern Dance: Cunningham Technique

Dance 211-212M

These courses draw inspiration from two 20th-century masters of modern dance, Merce Cunningham and Trisha Brown. Students study and question the value of a technical foundation through a codified technique before exploring the wild terrain of improvisation as they prepare for rigorous movement. Performance footage, sound, and visual art help deepen students' understanding of the two dancers' legacies. Previous dance experience a must.

Intermediate Contemporary West African Dance

Dance 212A

Rooted in contemporary African dance, using Souleymane Badolo's own movement style, this course explores movement over/under/inside and outside the tradition. The class warm-up involves both physical and mental preparation. By listening to internal rhythms of the body and the beat of the music, dancers can discover their own musicality and their own movement language. Students are exposed to the skills of improvisation starting with simple forms.

Intermediate/Advanced Ballet

Dance 215-216B

Ballet is a tradition handed down over generations of teachers and dancers, subject to change and growth through each individual. As a part of this lineage, these courses look at the practice of ballet as a system of anatomical, mechanical, and physical principles living in musical time. Through the

traditional class structure of barre exercises and center floor combinations, these courses invite upper-level students into a fascinating study that calls upon mental and physical energies in equal measure.

Intermediate/Advanced Modern Dance: The Cunningham Technique

Dance 215M

By studying the Merce Cunningham technique, students explore the virtuosity of the body in relation to time and space. This class is intended for individuals who are interested in exploring rigorous dancing within a structured foundation.

Prerequisite: At least one semester of an upper level (intermediate or advanced) dance course.

The Transverse Body: Going to Ground in Dance

Dance 226

This course focuses on developing skills in moving in direct relationship to the ground. The class is inspired by contemporary movement methods such as Flying-Low, Piso Móvil, and Bartenieff Fundamentals, which strengthen a dancer's physicality and agility to move into, on, and out of the floor. The course offers an opportunity to cultivate individual movement potential in relation to the floor/ground rather than learning established modern dance techniques that follow specific methodologies. *Prerequisite:* one semester at the intermediate level in any dance idiom.

Entrepreneurial Artistry as Activism

Dance 227

An increasing number of dance and theater artists want to use their artistic work as a tool for social activism. This course provides a framework to support project planning from start to finish—including the drafting of mission statements, timelines, budgets, and business plans.

Contemporary African Dance

Dance 232

CROSS-LISTED: AFRICANA STUDIES

Students are guided through the isolations, progressions, and concepts of various African dance styles. Emphasis is placed on the principle of poly-rhythm, or the positions of the head, torso, legs, and arms, as well as articulation. Cultural, philosophical, and aesthetic concepts help dancers

embody the technique. Open to intermediate and advanced dancers, or with permission of the instructor.

Writing the Body

Dance 241

This course is about cultivating the many possible conversations one can have with a wordless, body-based performing art by writing one's way into a relationship with it. Can one articulate in writing what a nonverbal art form means? Can writing be its own stand-alone form of expression in conversation with that art form? Students watch seminal dances and read work by choreographers, dance critics, and scholars. They also write about the writing—and the dance.

Dance and Music: Our Shared Time Context

Dance 251

Dancers and musicians unite to investigate the collaboration between dance and music, finding their connection in the abstract environment of "time." Film study, cross-analysis of art forms, dialogue, and collaborative experimentation lead to communal fluency in use and perception of "time," expanding expressive and collaborative potentials. Dancers learn to see movement in music. Musicians begin to hear music in the dance. The course includes solo composition, reflective writing assignments, live experimentation in one's own technique, and a final collaborative project.

Dance Repertory

Dance 315-316

These courses introduce students to the real-life demands of a professional dancer. Class time is spent in the development and rehearsal of a dance in preparation for a public performance at each semester's end.

Identity Maintenance: Dancing in the In-Between

Dance 319

DESIGNATED: HSI COURSE

This course engages with visionary author and scholar Gloria Anzaldúa's concepts of "Nepantla: Bridge between Worlds" and "Geographies of Selves—Reimagining Identity." These two constructs support movement improvisations and intellectual explorations intended to surface and acknowledge one's liminal identities (*nepantlas*).

By challenging traditional notions of a dance course, this practice facilitates a space for students to (re)identify and (re)affirm a place in the world while using their lived experiences as conduits for movement exploration and expression.

Materials of Movement

Dance 355

This 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.

Dancing Migrations: Tracing Mexico's Points of Access and Departure

Dance 360

CROSS-LISTED: LAIS

DESIGNATED: ELAS COURSE

Migration has been a constant force in shaping history and, in many ways, human movement has created opportunities for culture to evolve and thrive. This course considers how dance has adapted to, and been transformed by, migration and cross-cultural exchange. Moving away from the Euro/US-centric approach to dance history, the class explores ritual and concert dance from a Mexican perspective. Readings, movement explorations, and visits from guest speakers deepen students' understanding of dance as a global art form.

Dance Workshop

This 1-credit weekly workshop allows undergraduates to present work in progress for critical feedback from faculty and peers. It is a nonhierarchical gathering at which everyone participates in constructive conversation about dance and dance making. All students enrolled in dance composition are required to attend.

Film and Electronic Arts

film.bard.edu

Faculty: Ephraim Asili (director), Ben Coonley, Joshua Glick (associate director), Jacqueline Goss, Brent Green, Ed Halter, A. Sayeeda Moreno, Alison Nguyen, Kelly Reichardt, Masha Shpolberg, Richard Suchenski

Overview: Critical thinking and creative work go hand in hand in the Film and Electronic Arts Program, which integrates a wide variety of creative practices with the study of history, theory, and criticism of the medium. A student writing a Senior Project that explores a historical or contemporary topic in cinema and media studies will have also completed creative production workshops as part of the major; a student focusing on film production will also be required to take history, theory, and criticism while pursuing filmmaking.

Areas of Study: The program encourages interest in a wide range of expressive modes in film and electronic arts. These include animation, narrative and nonnarrative 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 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 basic understanding of cinematic language and form, and to acquiring a historical background of moving image arts. The focus in the second year is on continuing to develop 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. In the Upper College, students choose one of two tracks: production or film history, theory, and criticism. The junior year is devoted mainly

to deepening and broadening the student's creative and critical awareness; the senior year to a yearlong Senior Project, which can take the form of a creative work in film/electronic arts or an extended, in-depth historical or critical essay. Students on the production track are expected to complete the following courses prior to Moderation: two film history courses; Film 111, *Introduction to Video*; and one 200-level film or electronic media production workshop. Upper College students must complete a 200- or 300-level production course; 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, theory, and criticism track are expected to complete the following courses prior to Moderation: three history, theory, and criticism courses. Upper College students must complete a 200-level film or video production course; 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:

"All the Things That Don't Make Sound"

"Girl Watching: A Manifesto on 21st-Century Feminist Visual Language"

"Hearing the Holocaust: Sound Design in Contemporary Holocaust Cinema featuring *The Lady in Number Six: Music Saved My Life*, *Son of Saul*, and *Ida*"

"My Last Oyster at the End of the World"

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 green room; computer lab with current Adobe editing software and other multimedia applications; 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 room 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.

Introduction to Video

Film 111

This introduction to video production emphasizes the fundamentals of moving image art. Coursework centers on several individual assignments and one final group project. To facilitate the final project, camera and editing assignments familiarize students with digital video technology while investigating various aesthetic and theoretical concepts. Class sessions consist of technology demonstrations, screenings, critiques, and discussion. Technology training includes cameras, Adobe Premiere, studio lighting and lighting for green screen, key effects, microphones, and more. *Prerequisite:* one film history course.

Cinema from the 19th Century through World War II

Film 115

This course is part of a yearlong sequence that surveys the history of cinema. Students learn how the medium evolved over the first 50 years of its existence, both as popular entertainment and an art form. Particular attention is paid to the technological shifts that enabled new kinds of cinema, as well as the social and political contexts within which it developed. The class examines masterpieces from a wide array of cultural traditions as well as early film theory.

History of Cinema since 1945

Film 116

This course, the second part of a survey designed for first-year students, addresses the history of cinema since the end of World War II. In addition to studying major movements in postwar global cinema, the class considers the nature and function of film form through lectures, discussions, key texts, and close study of works by Rossellini, Resnais, Varda, Godard, Hitchcock, Tarkovsky, Ozu, Deren, and Brakhage. Also considered is film's relationship to other arts.

Digital Animation

Film 203

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Students create video- and web-based projects using digital animation and compositing programs (primarily Adobe Animate and After Effects). Coursework reveals 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 explores examples of animating and collage from film, music, writing, photography, and painting. *Prerequisite:* familiarity with a nonlinear video editing program.

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.

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. Students explore a range of technical and aesthetic issues in conjunction with editing, lighting, and sound-recording techniques.

Cinema and the City: New York and Los Angeles

Film 212

CROSS-LISTED: ARCHITECTURE

Cinema shares an entwined history with New York and Los Angeles. Not only have these cities served as centers for film production and exhibition since the medium's inception, but filmmakers have continually shaped cultural understandings of these places. Screenings of experimental films, documentaries, slapstick comedies, horror films, and crime dramas provide a lens to explore how the industry has evolved from the late 19th century to the present as well as major shifts in New York's and Los Angeles's development.

The Essay Film

Film 217

Galvanized by the intersection of personal rumination, research, and the investigation of history, the essay film has been a major stylistic force in non-fiction film production since the 1950s. The form traditionally includes the "voice" of the maker and operates on multiple discursive levels of political argumentation, intellectual inquiry, social engagement, and artistic innovation. Makers discussed range from Alain Renais and Agnes Varda to Eric Baudelaire and Laura Poitras.

Found Footage and Appropriation

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

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 the 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.

Film among the Arts

Film 230

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE

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.

Avant-Garde Film

Film 232

An overview of North American avant-garde cinema from the post-World War II period to the early 1970s. Topics covered include European and American precedents, the history of distribution and exhibition, the underground explosion of the 1960s, expanded cinema and new technologies, structural and materialist filmmaking, the politics of counterculture and feminism, and the intersection of film production with other arts. Filmmakers

considered include, among others, Anger, Baillie, Brakhage, Bute, Clarke, Conrad, De Hirsch, Deren, the Kuchars, Mekas, Menken, Ono, Schneemann, Snow, Warhol, and Wieland.

Cinematic Romanticism

Film 236

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, relationship between film and other arts, impact of 19th-century aesthetic paradigms on 20th- and 21st-century film practices, and 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.

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 an accessory to image but as a fruitful site for making meaning within the context of film and video making. 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.

The Conversation

Film 244

This live-action production class investigates approaches to storytelling and the narrative form with the goal of identifying the subtext within given dialogue scenes. Students locate “the lie” in the spoken word and “the truth” through visual indicators. Reworking scenes over the course of a semester, students discover how their filmmaking choices either support, undermine, or contradict what their characters are saying. They also consider the impact of screenwriting, casting, improvisational rehearsal techniques, actor and camera movement, camera placement, and editing on building observational cadence and highlighting unspoken “truths.”

Experimental Cinema: 1970–2000

Film 255

A survey of major artists and trends in experimental cinema of the 20th century's final three decades. Topics include the influence and legacy of earlier avant-gardes; late structuralism and materialist film; the role of feminism and identity politics; rethinking of avant-garde film's relationship to narrative; punk, No Wave, and Cinema of Transgression; film, video, digital media, and the convergence of technologies; experimental film; and New Queer Cinema. The focus is on artists who worked in the United States and United Kingdom.

Writing the Film

Film 256

CROSS-LISTED: WRITTEN ARTS

This introductory writing course looks at creative approaches to writing short films and dialogue scenes. Starting with personal histories, lineage, and identities, students learn the tools to write invigorating, character-driven short screenplays. With writing assignments and vigorous analysis establishing the bedrock, students develop and workshop a screenplay (maximum 10–15 pages). Open to sophomores and above.

Asian Cinematic Modernisms

Film 258

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

This seminar looks at permutations of modernism in and between the cinemas of East, Central, South, and Southeast Asia. Special attention is paid to how directors from different traditions use formal innovations to meditate on the dramatic changes taking place in their societies. Also considered are the ways in which the modernisms being discussed differ from Western paradigms and from each other.

Documentary Production Workshop

Film 259

CROSS-LISTED: HUMAN RIGHTS

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

Introduction to Film Theory and Criticism

Film 269

A survey of how major thinkers have conceptualized and debated cinema since its inception. Readings of works by Walter Benjamin, Maya Deren, James Baldwin, Glauber Rocha, Stuart Hall, Susan Sontag, Gilles Deleuze, Trinh T. Minh-ha, bell hooks, and Bilal Qureshi, writers whose ideas continue to shape our understanding of moving images and their impact on society. A different theoretical concept is explored each week through a core set of texts and a central film. Throughout, the class engages with questions of realism, authorship, spectatorship, aesthetics, race and representation, and emerging technology.

Russian and Soviet Cinema

Film 270

CROSS-LISTED: RES

An overview of Russian and Soviet cinema, from the prerevolutionary period to the present day. Questions addressed include: What does it mean to create a “revolutionary” cinema—one aimed at educating the masses and “forging” the new Soviet person? How were individual filmmakers able to either work with or push back against this agenda to assert their own creativity? Works by Esfir Shub, Dziga Vertov, Sergei Eisenstein, Mikhail Kalatozov, Andrei Tarkovsky, Larisa Shepitko, Andrei Zvyagintsev, and Natalya Meshchaninova.

Documentary Film Workshop

Film 278

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

Contemporary Moving Image Practices

Film 279

This course looks at diverse practices that constitute the contemporary moving image landscape, including documentary, avant-garde film, video and installation art, and experimental narrative cinema. Each week a guest artist is present (in person or virtually) for a screening and presentation of their work, and students have the opportunity to engage in close dialogues with them in

a seminar setting. Guests include many international and local artists, Bard undergrad and MFA alumni/ae, and Bard faculty.

The Rebellious Decade: The '60s in Film

Film 281

CROSS-LISTED: HUMAN RIGHTS

This course shows how youth rebellions all over the world were expressed in film. Young people rebelled in many places, though not always for the same reasons. By watching films from the United States, France, Japan, Germany, Poland, Italy, Czechoslovakia, and the United Kingdom, the class sees how history played out in communist as well as capitalist countries, and how young people rebelling against authority were haunted by different histories.

Narrative Film Workshop

Film 290

Students explore visual storytelling strategies as they write and direct three short films, and operate as crew members on other students' films. By serving as camera operators, gaffers, and sound recordists, everyone gets the chance to experience various areas of filmmaking. Students also construct a sound design and edit their own work. Open to sophomores and above.

Advanced 16mm Workshop

Film 302

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

Prerequisites: Film 208 and one film history course.

Reframing Reality: Documentary Production Workshop II

Film 315

DESIGNATED: HSI COURSE

In this production course, the second in a series, students use documentary filmmaking as a means to articulate provocative, nuanced, and juicy 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

This production workshop gives participants a more thorough understanding of techniques, vocabularies, and aesthetics unique to the language of digital cinema. Students develop abilities with, and deeper technical understandings of, several digital cameras, lighting techniques, and cinematographic strategies. To this end, each participant shoots a series of moving image works that help develop a unique filmmaker's "eye." *Prerequisite:* Film 111 or another film production course.

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.

In the Archive

Film 331

Working with a collection of decades-old 16mm prints held by the program, students learn the basics of handling, projecting, identifying, cataloging, and preserving celluloid film. Practical and theoretical issues include the impulse to preserve, guardianship and access, digital media versus traditional motion picture film, the relationship of the avant-garde to archives, lost and orphan films, and how archives inform contemporary film culture.

Final projects may include dossiers of information for future researchers, an exhibition of materials in conjunction with a screening, or a research paper.

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.

Color

Film 340

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

Auteur Studies: Luchino Visconti and the Operatic Imagination

Film 358

This seminar undertakes a comparative study of major directors, with the focus changing each time the course is offered. Topics covered in this study of Luchino Visconti are the filmmaker's relationship with both Italian and cross-European artistic, musical, and theatrical cultures (especially opera); chains of transmission and influence across periods and regions; and the development of auteurial film style, with a special focus on cinematic space, mobile camerawork, film sound, film scoring, cinematic adaptation, and artistic representations of historical periods. Upper College students with a background in film criticism and history will have priority.

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.

Sound and the Moving Image

Film 369

This seminar explores the vibrant relationship between sound and the moving image arts. Topics include live musical accompaniment in early cinema, soundtrack design, sync sound in cinéma vérité, blockbuster aesthetics, audiovisual installations, experimental ethnography, and collaborations between the recording and film/TV industries. A core set of films, along with writings of major sound studies theorists, critics, and historians, animate class discussions. Points of intersection between the moving image arts and podcasting, musical performance, and AI-enabled synthetic media are also discussed.

Ecocinema

Film 370

What can cinema tell us about the evolution of human attitudes toward nature? And how is it increasingly working to reshape those attitudes? Finally, how is cinema itself enmeshed in global cycles of production, waste, and pollution? The course explores these questions through close readings of films ranging from the art cinema of figures like Andrei Tarkovsky to Hollywood blockbusters (*The Day After Tomorrow*), documentaries (*Manufactured Landscapes*), and animated films (*Wall-E*).

Media in the Age of AI

Film 371

CROSS-LISTED: EXPERIMENTAL HUMANITIES

This course explores the vibrant intersection between different forms of media and artificial intelligence (AI). Topics include deepfakes and disinformation, gaming and the metaverse, social media and networked activism, installation and public art, and experimental film and Hollywood blockbusters. Students learn how AI can be used for malicious purposes as well as to push aesthetic boundaries and serve the civic good. They are also introduced to new tools and platforms, and the opportunity to experiment with AI-enabled media.

A World of Laughter: Comedy in Cinema across Time and Culture

Film 372

Screenings of comedies from various countries and time periods. Discussions revolve around the universality of humor, aspects of humor that

are perhaps culture or time specific, and how humor changes over time. Different genres, such as satire, slapstick, surrealism, and parody, are also analyzed. Among the directors featured are Billy Wilder, Ernst Lubitsch, Luis Buñuel, Federico Fellini, Keisuke Kinoshita, and Miloš Forman.

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), Leon Botstein, Teresa Buchholz, Luis Chávez, John Esposito, Claire Galloway, Kyle Gann, Christopher H. Gibbs, Marka Gustavsson, Sarah Hennies, Erica Kiesewetter, Peter Laki, Erica Lindsay, Renée Anne Louprette, Missy Mazzoli, Blair McMillen, Sima Mitchell, Jessie Montgomery, Rufus Müller, Franz Nicolay, Isabel O'Connell, Eric Person, Raman Ramakrishnan, Melissa Reardon, Marcus Roberts, Angelica Sanchez, Matt Sargent, Whitney Slaten, Maria Sonevytsky, Patricia Spencer, I Ketut Suadin, Erika Switzer, David Sytkowski, Francesca Tanksley, Joan Tower, George Tsontakis, Roland Vasquez

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 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 analog 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. 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 242) 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 the following areas: classical vocal performance; classical instrumental performance; composition; jazz (vocal, instrumental, and composition); electronic music; musicology (including music theory and music history); and ethnomusicology (including world music and pop music). The music major explores the history and theory of one of these areas through coursework, and is free to take music courses outside the area of 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 completed between eight and 10 specific requirements, depending on their area of study. The requirements include courses in both music theory and history; one class in composition or, with the approval of the adviser, 4 credits in an equivalent course involving personal musical creativity; and a performance class, accompanied by two semesters' worth of private lessons (performance class may be replaced by some other class involving

public performance). Generally, half of these requirements should be completed by the time of Moderation. For their Moderation Project, most students give a 25- to 40-minute concert of their own music and/or music by other composers; a substantial music history or theory paper written for a class serves for students pursuing those fields. The Senior Project consists of two concerts of approximately 45 to 60 minutes each. Composers may replace one concert with an orchestral work written for performance in 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. Visit the program website for specific requirements for each area of specialization.

Recent Senior Projects in Music:

“‘I Want to Take You Higher’: Popular Music Museums as Social Fields for Legitimizing Popular Music Memories”

“Music Is Medicine: Sound Bowls and the Chakra System”

“Natural Sympathies: An Examination of Music Interpreting Literature in *Jane Eyre*”

“Songs for Strings” / “The Short Song Project”

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 American Tableaux, Art of Collaboration, Bach Arias, Baroque Ensemble, Chamber Music, 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 Theater Performance, 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, 1 more credit may be added. Recent ensembles include Afro-Caribbean Percussion, Afro-Cuban Jazz, Balinese Gamelan, Baroque, Big Band, Cello, Chamber Singers, Chinese Music, Eastern European Music, Electric Guitar, Electroacoustic, Georgian Choir, Jazz Composers, Jazz Orchestra, Jazz Vocal, Mixed Trios, Percussion, Spontaneous Composition, Wind and Strings, and Women Composers.

Introduction to Music Theory *Music 122*

An introduction to reading, notating, studying, and analyzing music geared toward 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.

Genre and Beyond: 150 Years of American Popular Music *Music 124*

After the cultural and artistic upheaval of the 1960s, American popular music settled into a genre map whose borders—based on aesthetics, race, class, and technology—were policed both by the music business, which needed them as marketing labels, and communities that used them as markers of collective and individual identity. Or did it? Through readings and extensive listening,

this course explores the changing role of taste and identity over the last 50 years of rock, R&B, country, punk, hip-hop, dance, and pop music.

Introduction to Western Music

Music 142

An introduction to the history of Western music through an exploration of how music tells stories and conveys images. Daily listening assignments, some reading.

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 powerhouses such as Joan Tower, Kaija Saariaho, and Jennifer Higdon. The course also delves into the influence of jazz improvisers like Ella Fitzgerald and contemporary songwriters such as Lady Gaga and Beyoncé.

Listening to String Quartets

Music 169

Many composers of string quartets reserved the 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 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 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 surveys blues and jazz, from ragtime to swing, to display the technical/aesthetic fundamentals specific to jazz as a 20th-century, African American music. Music 172 includes

acquisition of basic skills that are foundational to all jazz styles. Jazz language from the bebop era to the 1960s is also studied.

How to Be a Renaissance Person

Music 176

CROSS-LISTED: ITALIAN STUDIES

Baldassare Castiglione, a 16th-century Italian courtier and Renaissance man, argued that skills—like oration, storytelling, singing, military prowess, and dance—should be cultivated so as to seem effortless. *Sprezzatura*, his term for this effortlessness, became a tenet of Renaissance life. This course explores the "Renaissance man" and puts Renaissance skills into practice with a dance workshop, musical composition and performance, storytelling, and public speaking. Readings from Castiglione's *Book of the Courtier*, Boccaccio's *Decameron*, and Cicero's *De Oratore*.

Jazz through the Prism of History I-II

Music 177A-B

This course explores the history of the Black American art form called jazz against the backdrop of American history. Students identify key jazz players and examine how their lives and innovative contributions have often reflected societal inequalities. In addition to surveying the history of jazz, students gain listening skills that enable them to identify style, instrumentation, and historical and musical content within the jazz idiom.

Quantum Listening: Music and Meditation

Music 178

In 1988, composer Pauline Oliveros coined "deep listening" as a way of listening to and making music that combines the principles of improvisation, electronic music, and meditation to heighten awareness of one's mind, body, and environment, and to increase sensitivity in relationship to sound/music. This course uses Oliveros's work as a jumping-off point to explore methods of meditation and awareness exercises that can benefit creativity, performance practice, and intellectual and sensorial understanding of sound and music.

Social Media and Music

Music 180

Influencers, followers, AI, trolls, feeds, algorithms, platforms, streams, hashtags, memes, "going viral," and FOMO (fear of missing out) are terms

that circulate in descriptions of social media. This course investigates how such media animate social patterns that construct encounters with the production, circulation, and consumption of music. Lectures situate specific social media portrayals of music across folk, popular, and art contexts. Discussions and coursework foreground the operations of corporate structures and individual and group agencies in sound.

Introduction to Ethnomusicology

Music 185 / Anthropology 185

DESIGNATED: ELAS COURSE

Students explore sounds from around the globe and consider ways to listen deeply and write critically about music. Topics: 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, comparative frameworks, and the preservationist ethos; and the relevance of music to contemporary Indigenous politics and human rights.

Music Theory I-II

Music 201-202

A survey of the materials of music—as defined for classical music and vernacular musics descended from it, including hymns, Broadway tunes, some popular music, and jazz—for students who already read music and have some experience with performance. Topics include the acoustics of pitch, scales, rhythmic notation, triads, seventh chords, voice-leading, chord progressions, and secondary dominants and sevenths. The course consists of lecture and ear-training components.

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 contributed to these changes. In addition to studying and defining “traditional” Hollywood musicals (*Singin’ in the Rain*, *The Band Wagon*), the class examines how the musical was reimagined by directors such as Jean-Luc Godard (*Une femme est une femme*), Robert Altman (*Nashville*), and Lars von Trier (*Dancer in the Dark*).

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 225

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.

The Interaction between Music and Film

Music 230

CROSS-LISTED: FILM AND ELECTRONIC ARTS

A look at the use of music in film from the silent era through the present. The class examines how music was incorporated into such films as *Citizen Kane* (Welles), *Rhapsodia Satanica* (Oxilia), *King Kong* (Cooper), *Black Orpheus* (Camus), *Singin’ in the Rain* (Donen), *On the Waterfront* (Kazan), *Forbidden Planet* (Wilcox), *A Woman Is a Woman* (Godard), *2001: A Space Odyssey* (Kubrick), *Easy Rider* (Hopper), and *Pulp Fiction* (Tarantino). While the main focus is historical, techniques used to heighten storytelling are also addressed.

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 multichannel installation and live performance. They also receive instruction in Pro Tools for multitrack recording, editing, and mixing. In addition to the digital workstations, students can explore analog synthesis techniques using a vintage Serge modular synthesizer.

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 several book-length examples of musical ethnography, 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.

Pronunciation and Diction for Singers: French, Italian, Spanish

Music 254

The International Phonetic Alphabet (IPA) provides a system for understanding the individual sound components of language and enables students to explore the sounds and expressive possibilities of French, Italian (with a brief Latin excursion), and Spanish. Examining poetry and vocal literature, students gain fundamentals of the pronunciation rules and rhythms of each language, and the skills required to enunciate with clarity and ease. The course has also offered training in English and German pronunciation and diction.

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 gain familiarity with 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 fundamentals of digital audio and computer programming while engaging in creative projects and in-class performances. The course includes examples of Max patches in major works of 20th- and 21st-century electroacoustic music and sound art repertoire, and explores connectivity between Max and other software applications, including Max4Live. Music 240 or a 100-level course in computer science is recommended.

The Literature and Language of Music: Baroque and Classical

Music 264-265

A survey of musical works from the late 1500s to the end of the 18th century, designed primarily for music majors. Works by Monteverdi, Vivaldi, Bach, Haydn, Mozart, and others are placed in historical context, with attention to stylistic and compositional traits. Musical terminology, composers, and historical and theoretical methodology are introduced in relation to the repertoire. Music 265 examines Romantic composers and works in different genres from the 19th century, ranging from Beethoven to Mahler. Basic skills in music reading are expected.

American Popular Song I-II

Music 266A-266B

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN AND INDIGENOUS STUDIES

This performance-based course surveys the major American popular song composers of the Tin Pan Alley era whose work forms the core of the jazz repertoire. Composers include Jerome Kern, Irving Berlin, George Gershwin, Cole Porter, Duke Ellington, Harry Warren, and Richard Rodgers. The course features readings, recorded music, films, and performances of the music studied in a workshop setting. *Prerequisite:* Music 172 or permission of the instructor.

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

Music 268

This course explores Western music from 1900 to the present, addressing works by contemporary composers (Steve Reich, John Adams, David Lang, Joan Tower) and works composed more than 100 years ago but still considered ultramodern (Stravinsky's *Rite of Spring*, Schoenberg's *Pierrot lunaire*, Ives's *Three Places in New England*). How has this music responded to historic and social upheavals? How have its instruments and language changed over time? What strategies did musicians in competition with rock and pop use to hold the listener's attention?

Intermediate Conducting

Music 275

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 Music Program and Conservatory students.

Introduction to Opera

Music 276

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

Music of the Black Atlantic I-II

Music 278A-B

The class explores the music of the West African diasporas, beginning with Indigenous sacred drum ceremonial forms and continuing via the evolution of music forms as evidenced in Cuba, Brazil, and Puerto Rico—up to and including salsa and contemporary Afro Cuban jazz. Students undertake a comparative analysis of forms (secular and religious, traditional and contemporary) evolving

out of the West African, Iberian, and Afro Latinx cultural diasporas.

Myth and Modernity in Wagner's Ring Cycle

Music 286

CROSS-LISTED: GERMAN STUDIES
Richard Wagner's four-opera cycle *The Ring of the Nibelung* is one of the longest and most complex pieces of music ever written. Using a substantial number of medieval literary sources, Wagner, who always wrote his own librettos, created a large cast of compelling characters and put his theories about an entirely new kind of opera into practice. The class studies this landmark work in detail, analyzing both the poetry and the music.

Music in Shakespeare: Shakespeare in Music

Music 295

CROSS-LISTED: THEATER AND PERFORMANCE
A look at the role of music in the performance of Shakespeare's plays in Shakespeare's time. With the help of Ross W. Duffin's *Shakespeare's Songbook*, the class studies the surviving original songs in the context of the dramas in which they appear, then moves on to later compositions—operas, symphonic poems, chamber and vocal music—inspired by Shakespeare's works. Composers include Schubert, Rossini, Berlioz, Verdi, Liszt, Tchaikovsky, Prokofiev, Stravinsky, and Adès.

Songwriting Fundamentals

Music 296

An overview of popular songwriting forms and styles, from ballads to Broadway, Bill Callahan to Beyoncé, with a focus on refining student work through weekly exercises, workshop feedback, and conversations with special guests. In addition to strategies for lyric writing, harmonic and melodic development, arrangement, and basic production techniques, the course addresses the business of songwriting, including royalty structures and performance rights. A basic knowledge of music theory and competence on at least one instrument (or digital home production) is assumed, but not required.

Percussion as Experimental Practice

Music 297

A percussionist is traditionally defined as a musician who strikes objects, but the percussionist's role in Western music has grown to include a spectrum of instruments, objects, sounds, notations, and techniques. This course examines the history of percussion, beginning in ancient civilizations and including percussion-only works from the 1930s and '40s by George Antheil, Edgard Varèse, John Cage, and Henry Cowell; its evolution in post-World War II avant-garde music; and 21st-century experiments in timbre, technique, psychoacoustics, and more.

Magic Encounters: An Interrelationship of Opera and Film

Music 298

In recent decades, cinema has borrowed operatic tropes, storylines, and passions, while opera audiences, having grown significantly through online streaming and screenings in movie theaters, have paid greater attention to these devices in film. This class aims to explore this relationship. Films studied include Bergman's *Magic Flute*, Szabó's *Meeting Venus*, Demme's *Philadelphia*, Besson's *The Fifth Element*, Herzog's *Fitzcarraldo*, Fellini's *And the Ship Sails On*; operas include those by Handel, Mozart, Donizetti, and Verdi.

Special Topics in Music History: Stravinsky and the Modern World

Music 299

CROSS-LISTED: RES

This course explores the legacy of Igor Stravinsky, one of the most influential 20th-century composers. He is celebrated as creator of *The Rite of Spring*, the 1913 premiere of which was followed by a riot—a foundational event in modernist music. Why does this work sound so ultramodern more than a century later? How did Stravinsky reshape the musical landscape in Europe and the United States? Discussions also focus on the staging and reception of his oeuvre, as well as collaborations with Balanchine, Cocteau, and Auden, among others.

Minimalist Music

Music 302

Minimalism reintroduced simplicity, drones, and repetition into music in the 1960s. Some of its

structures have become paradigms for postmodern music, particularly in expanding the listening frame beyond normal concert performance. The class analyzes works by the style's best-known figures—La Monte Young, Terry Riley, Steve Reich, Philip Glass, Meredith Monk, and John Adams—as well as music of the next generations, including William Duckworth, Michael Gordon, Janice Giteck, Lois Vierk, Paul Epstein, and Peter Garland.

The Arithmetic of Listening

Music 304

The human ear can distinguish about 250 pitches per octave; why do we satisfy ourselves with only 12? This introduction to the mathematics of harmony and history of tuning ponders that question. The course begins with the development of scales and harmony from the ancient Greeks and moves to the tuning arguments of the 15th through 18th centuries; modern experimental tunings; and pitches of Indian, Thai, Indonesian, and Arabic musics. The ability to read music—or a background in mathematics or acoustics—is recommended.

Vocal Pedagogy

Music 309

Designed for students who wish to work in vocal teaching or coaching, as well as for advanced vocal students. While the emphasis is on practical application, the course covers basic anatomy and physiology. Students learn 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.

Music Theory III

Music 319

This course studies formal and harmonic innovations and tendencies in the 19th-century repertoire. A focus is on movements from the symphonies of Gustav Mahler, especially Symphonies No. 6 and 9. Other works examined include Robert Schumann's *Dauidsbündertänze*, Clara Schumann's Piano Trio in G Minor, Liszt's *Années de pèlerinage*, Bruckner's Symphony No. 8, Wagner's *Tristan* Prelude, and Ethel Smyth's Mass in D. The beginnings of atonality in Scriabin, Reger, and Schoenberg are also explored. *Prerequisites:* Music 201 and 202 or the equivalent.

History of Electronic Music

Music 326

A thorough overview of the musical, technological, and social conditions that contributed to the creation, development, and proliferation of electronic music in the 20th century. The course traces the evolution of the use of electronics in music through a variety of historical and contemporary tools and techniques, including early electronic instruments, development of the commercial synthesizer and drum machine, sampling, musique concrète, synthesis, psychoacoustics, ambient music, noise, and more.

Field Methods: 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 ethical considerations associated with contemporary ethnographic field methods. The seminar focuses on how to collect qualitative data using observation, participation, and interviewing practices that begin to situate each student's individual project into broader frameworks of knowledge. Preference to students who plan to pursue ethnographic Senior Projects.

Mozart's Opera and Enlightenment

Music 342

Mozart is often viewed as embodying central ideals of the Enlightenment; nowhere is this more apparent than in his operas. This seminar focuses on two relatively early ones (*Idomeneo* and *The Abduction from the Seraglio*), his trilogy from the mid-1780s (*The Marriage of Figaro*, *Don Giovanni*, and *Così fan Tutte*), and *The Magic Flute*. These works take us from the teenage Mozart, breaking with operatic conventions, to his death at age 35. Class sessions are supplemented with screenings of film and DVD performances.

Electroacoustic Composition Seminar

Music 352

Intended primarily for music majors, the course focuses on the creative work of the students enrolled. Participants are expected to regularly present and discuss ongoing compositional projects in a workshop setting. They may also take on collaborative works, installations, and intermedia projects.

Jazz Arranging Techniques

Music 356

This seminar focuses on techniques used in writing for jazz groups, 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 methods for textural issues that arise in each instrumentation are examined, along with various strategies for section writing.

Analysis of 20th-Century Music

Music 359

Students examine some of the formative works of 20th-century musical modernism and learn techniques for analyzing 20th-century music in general. Works studied include Stravinsky's *Le Sacre du printemps*; Bartók's *Music for Strings, Percussion, and Celesta*; Ives's "Concord Sonata"; Messiaen's *Quatuor pour la fin du temps*; Ruth Crawford's *Three Sandburg Songs*; Stockhausen's *Gruppen*; Babbitt's *All Set*; and Morton Feldman's *Rothko Chapel*.
Prerequisites: Music 201 and 202 or the equivalent.

20th-Century Composition Techniques

Music 360

A course in composing based on historical models. The first decade of the 20th century saw an explosion of innovative compositional theories and directions. Led by Debussy and preserial Schoenberg, composers began reshaping the future of music. Harmonic symmetries, mingled with traditional diatonic and chromatic practices, brought new colors, textures, form, and freedom, leading to today's range of musical styles and aesthetics. The class listens to and analyzes selected seminal works, from Debussy to Messiaen and Ligeti.

Advanced Contemporary Improvisational Techniques I-III

Music 366A-C

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, re-metering, 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 by the instructor. Open to moderated students who have completed Music 171-172.

Jazz Composition I-II

Music 367A-367B

This course covers practical aspects of notation, instrumentation, Sibelius/Finale, and score/parts preparation necessary for the remainder of the sequence. The first semester's focus is on the less-structured realm of modal harmony. Students compose and have their pieces performed in class weekly, allowing them to master the techniques necessary for successful performances of their work. The second half centers on techniques for jazz ensemble writing, from sextets to big bands. Classic tertiary voicings, cluster, quartal, and line part writing are covered. Final projects are recorded or performed live.

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:* Music 367A-B and Music 356 or 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, 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 AND INDIGENOUS STUDIES, ANTHROPOLOGY

Five-pitch scales are pervasive throughout folk, popular, and art musical cultures around the world. The discourse about the origins of pentatonic scales continues to be fraught and highlights core questions of ethnomusicological engagements with the concept of culture. This course investigates shifts in the cultural associations

between the musical sounds that the pentatonic scale constructs and the societies they represent. Readings in ethnomusicology and musicology are combined with in-class listening.

Minuet, Scherzo, Waltz: A Journey in 3/4 Time

Music 374

The earliest known minuets were danced at the court of Louis XIV of France; minuets then quickly spread across Europe and became a Baroque staple. When it entered the classical symphony and chamber genres, the dance acquired an Austrian accent and morphed into the scherzo. Another related form, the waltz, emerged in the 19th century and took the musical world by storm. The three interconnected genres continue to exert their influence. The course includes analysis, listening, and reading.

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, as well as pioneering algorithmic works from, among others, Lejaren Hiller, Iannis Xenakis, George Lewis, Tristan Perich, and Holly Herndon.

The Recording Studio as a Compositional Tool

Music 382

This course focuses on working creatively as a composer within the recording studio. Topics include multitracking, acoustics, microphone placement, audio mixing, musical notation (from traditional scoring methods to uses of text scores, open scores, and improvisation), digital and analog signal processing, synchronization of audio with video/media, and blending of musical material from MIDI and audio sources. Students write compositions centered around specific studio practices, and participate in regular critique sessions. *Prerequisites:* Music 240 and/or Music 257.

The String Quartets of Beethoven

Music 384

The course examines the 16 string quartets of Beethoven, and his Great Fugue, in the context of the history of the genre both before and after his time. Historical, analytical, and interpretive issues are addressed through discussions and readings from the relevant musicological literature. Primarily designed for musicians (not necessarily string players), but anyone is welcome if they're willing to take a deep look into these great works.

Photography

photo.bard.edu

Faculty: Stephen Shore (director), Rebecca Bengal, Lucas Blalock, Laurie Dahlberg, Tim Davis, An-My Lê, Tanya Marcuse, Gilles Peress, Walid Raad

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; Art History 113, *History of Photography*; at least one upper-level photography art history 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 as well as taken *History of*

Photography 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:

"Apotheosis"

"in its comfort and disquietude"

"Relative Scrap: Select Faces"

"Spying on Life Itself"

Courses: Following is a course of study for studio classes. In the 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 I and II*. Students work on their Senior Projects in the seventh and eighth semesters.

Introduction to Photography

Photography 101

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

Photography for Nonmajors

Photography 104

An introduction to the techniques and aesthetics of black-and-white photography for Upper College students who have successfully moderated in disciplines other than photography. Instruction in darkroom techniques along with weekly criticism of individual work provides a basic understanding of the use of the camera as an expressive tool.

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.

The Photo Diary

Photography 113

From its earliest days, practitioners of photography found value in documenting what was at arm's reach. In a digital age, this urge to weigh and measure the world around us is amplified. Everyone is creating collections and archives that are typically left unedited. This course helps students hone their diaries to make them more insightful, more meaningful. Of writing a diary, Virginia Woolf wrote that "it loosens the ligaments"; this class is intended as an exploration of how we can stretch ourselves photographically.

Photosensitivity: Practicing Mindful Photography

Photography 114

Photography requires you to look outward, to observe the visible world. But to do it well, an inward journey is required. Why do we photograph what we do? How can we learn to be more present, more attentive to the world around us? Cotaught by a photographer and a Zen priest, this course is designed to expand students' connections to the outer world. Inspirational texts on awareness and attention support the creative journey. Instruction in the basics of Photoshop and digital printing.

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.

Art and the Uses of Photography

Photography 216

CROSS-LISTED: STUDIO ARTS

This course focuses on photography as a material or tool in art making. Students create a body of work using photographic digital and print media, and other means of representation and reproduction. In addition to creative work, the class offers readings and discussions on the history, meaning, and theory of the use of photography in art; visits to galleries and museums; and basic instruction in digital printing and scanning. The course does not involve darkroom training.

Bookmaking for Visual Artists

Photography 230

CROSS-LISTED: STUDIO ARTS

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

Advanced Photography

Photography 301-302

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

Photography and Sculpture

Photography 307

CROSS-LISTED: STUDIO ARTS

Photography and sculpture will always have their own identities, but the degree to which

photographers are making sculptural installations and sculptors are incorporating photographs in their pieces are just two examples of an expanded field of cross-disciplinary work. The four pillars of this course, in which students work at the intersection of the two disciplines, are: making, research, experimentation, and discussion. As the semester progresses, students have opportunities for collaboration; by the end of the term, each student realizes a final independent project.

Queer Perspectives in Photography

Photography 311

Through lectures, readings, and practical assignments, the class explores the history of queer photography and the work of notable queer artists who subvert norms and challenge social constructs. Essays and other texts by Sara Ahmed, David Wojnarowicz, June Jordan, and Cookie Mueller, among others. Students present photographs digitally in class (no printing required) and are encouraged to use whatever camera(s) they have access to, including phone cameras. Prior experience with photography is not required.

Reading Jalal Toufic in the Studio

Photography 318

CROSS-LISTED: FILM AND ELECTRONIC ARTS, STUDIO ARTS, THEATER AND PERFORMANCE, WRITTEN ARTS

The course focuses on Jalal Toufic's book *Vampires: An Uneasy Essay on the Undead in Film*. Parallel to the reading, students are expected to make photographs, paintings, drawings, sculptures, installations, performances, etc. The class also explores whether and how the reading of Toufic shaped the artwork produced. Open to nonmajors.

Why Fake a Photograph? / Theories of Photography

Photography 332

This course explores theories of photography from the point of view of an artist. The class considers, via competing models, what it means to be a photographer and take on the problems of photography. In addition to readings by Stephen Shore, Vilhém Flusser, Sianne Ngai, Roland Barthes, and others, the class considers works by artists who have utilized photography in particularly subjectivising ways and engages in questions of

photography via observation, technology, aesthetics, and politics.

Senior Seminar

Senior Seminar is an integral part of the credits earned for Senior Project. The seminar helps students prepare and finalize their capstone exhibition. Guest artists visit regularly to share their life and work as students prepare for life after Bard.

Studio Arts

studioarts.bard.edu

Faculty: Nayland Blake and Daniella Dooling (codirectors), Mara Baldwin, Jace Clayton, Adriane Colburn, Katy Fischer, Kenji Fujita, Arthur Gibbons, Jeffrey Gibson, Beka Goedde, Laleh Khorramian, Suzanne Kite, Azikiwe Mohammed, Rebecca Morgan, Lothar Osterburg, Judy Pfaff, Lisa Sanditz, Tschabalala Self, Julianne Swartz, Jonathan VanDyke, Julia Weist, Stephanie Zimmerman

Overview: In an era when much contemporary art cannot be contained within the traditional categories of painting and sculpture, and when technology is transforming the production of visual images, the Studio Arts Program at Bard has expanded the breadth of its offerings while retaining a strong core of courses that provide a firm grounding in basic techniques and principles. 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 successfully moderate into the program, execute a Senior Project, and complete all of the required courses as described below.

Students are encouraged to moderate in their second semester of their sophomore year. To do this, they must have a Studio Arts adviser and either have completed or be enrolled in the following: four Studio Arts classes, including *Drawing I*, and one class offered by the Art History and Visual Culture Program. Transfer students who hope to moderate into Studio Arts are encouraged to contact the program early on to receive a studio

arts adviser, and to make sure that they have the equivalent qualifying credits.

Moderating students must participate in the group Moderation exhibition and submit a short paper on their work and their plans for their remaining time at Bard. They will also 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.

Successfully moderated students who wish to graduate must complete Junior Seminar, Senior Seminar, and a second course in Art History and Visual Culture. Additionally, moderated studio arts majors are eligible for level II and III studio classes in a variety of topics and media such as painting, drawing, sculpture, installation, extended media, digital, and printmaking. The content of each studio class and the degree of structure are up to the individual instructor.

In their senior year, studio arts majors must successfully complete their Senior Project: an exhibition of original work. The exhibition is reviewed by a Senior Project board consisting of the student's project advisor and two other faculty members.

Note: Depending on course requirements, students may be responsible for purchasing an art supply kit that costs around \$200. The Fund for Visual Learning provides need-based financial aid to help students obtain art supplies, and students taking a level I studio arts course may be eligible to apply this support to the purchase of the kit. Students are only eligible to receive one grant in this category. Interested students should contact the professor during fall course registration; after the course registration period closes, late requests are not eligible for consideration. For more information, visit bardfvl.com.

Recent Senior Projects in Studio Arts:

"Tryna Be A Mountain"

"Resonance of The Unseen"

"Okay I'm Perfect"

"A Worm Turns"

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.

Painting I

Art 101-102

An introduction to the technical, conceptual, and historical practices of painting. Students use a variety of media as they progress from observational exercises to developing personal processes, imagery, and ideas. Topics include color theory, compositional structure, figure/ground relationships, spatial concepts, and critical thinking skills. Class sessions include technical demonstrations, illustrated lectures, and personal and group critiques.

Sculpture I

Art 105-106

This course introduces the language of contemporary sculpture through building objects and installations, looking at images and videos, drawing, writing, verbal critique, and discussion. The course is designed to develop fundamental art-making skills as well as the ability to interpret and discuss visual art. The emphasis throughout is on invention, perception, and critical thinking.

Drawing I

Art 107-108

An introduction to drawing as a form of close looking and exploration, as well as a tool for storytelling. Working primarily from life, the outside world, and the figure, the course explores the fundamental properties of drawing including line, value, composition, positive and negative space, gesture, and material explorations. Students will be expected to spend at least three to six hours drawing outside of class and participate fully in class critiques/discussions.

Printmaking I

Art 109-110

The goal of these courses is to give students a solid foundation in the basic elements of print-making technique. Sections include *Traction*, in which students take the action of drawing or pulling a thing over a surface as a baseline to explore techniques such as drypoint, hardground, aquatint, photo etching on zinc plates, relief, trace monotype, rubbings, and collagraphy.

The Art of Life: Social Sculpture Actualized

Art 124

DESIGNATED: ELAS COURSE

“Everybody is an artist,” stated conceptual artist Joseph Beuys. His vision of “social sculpture” pointed not only to our creative power but also to everyone’s responsibility to shape the conditions of society. Art becomes a healing force in everyday life. This course links artistic creation, intellectual study, and community engagement together. Students create collaborative art projects on campus that support our community and reflect the process of interconnection.

Extended Media I

Art 150

The course examines the intersections of art and extended media through various lenses. Sections include *AI in Art*, which covers experimental approaches to the use of machine learning tools, the influence of traditional technologies on emerging ones, and Indigenous and creative methodologies in artistic research; and *Experimental Image Making*, which introduces students to both the technical and conceptual aspects of developing a creative practice within the digital context.

Extended Media II

Art 200

Sections of this course include *Physical/Digital*, which allows students to experiment with digital processes such as large format printing, laser cutting, 3D printing, projection mapping, and video sculpture; *ZINES! ZINES! ZINES!*, which engages with the rich history of artist-run publications and zines as an interdisciplinary space for art, activism, experimentation, and dialogue; and *Time as Medium*, which explores time-based art ranging from photo series to performances, animated GIFs, sound installation, and beyond.

Painting II

Art 201-202

Sections of these intermediate painting courses include *Queering the Canon*, which explores a lineage of LGBTQ+ artists and queer practices to help guide students in composition-building methods and material explorations that move against the grain of convention, and *Abstraction and Material Experimentation*, which covers key methods in creating non-representational paintings including expressive mark-making, geometric abstraction, and the use of shapes and symbols.

Sculpture II

Art 205

Intermediate sculpture students can choose from sections including *In Between Painting and Sculpture*, which features assignments that draw from historical models such as painted constructivist wall sculpture, assemblages, sculptural props, and drawings in space; *A Casting Workshop*, which focuses on casting methods and materials like urethane and silicone rubber molds, Alga-Safe, and bronze casting; and *FREE CLAY!*, which explores clay as a medium through investigations of building and structure, color, and collaboration.

Drawing II

Art 207

Sections of this course include *Experimental Drawing*, in which students use wide-ranging and innovative drawing techniques to think through questions about ownership, value, consumption, and portraiture; and *Sustainable Drawing Lab*, in which students make and source drawing materials from the local environment while exploring technical and creative drawing-based practices.

Printmaking II

Art 209

Printmaking students can choose between several sections of this course. Possible sections include *The Artist’s Book*, which examines the book as an art object through both traditional handmade plate making processes (intaglio, letterpress, woodblock and screen printing) and digital methods such as inkjet, Xerox and laser printing or the use of collaging techniques; and *Monoprint/Monotype Workshop*, which delves into the creation of unique prints with an emphasis on spontaneity, experimentation, and play.

Painting III: A Body of Work

Art 301-302

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. *Prerequisites: Painting I and II* or permission of the instructor.

Sculpture III

Art 305

Advanced sculpture sections include *The Fictional Me*, which works with personae and fictionalized selves through costumes, artifacts, and objects; and *Installation Art*, which gives students the freedom to explore their ideas as working artists and install three site-specific projects at Bard's UBS Gallery.

Drawing III: Narrative Drawing

Art 307

This class explores the various ways to tell stories with drawings, looking at prior examples in the world of artist's books, installation, comics, and instruction manuals. Students create characters, adapt folklore, write gags, and draw diaries, participating in guided class discussions and critique.

Printmaking III: Etching Workshop

Art 310

Students refresh and hone their skills, and deepen their knowledge of intaglio plate making and printing. From there, the course explores advanced techniques such as the introduction of color methods (e.g., viscosity printing, chine collé, and multiplate color printing) and printing in combination with other printing methods. Nontraditional materials and methods are also examined. *Prerequisite: Art 109-110* or permission of the instructor.

Extended Media III: Collage/Sample/Remix

Art 350

The artistic technique known as collage proliferated across mediums throughout the 20th century, challenging notions of authorship while interrogating art's sociopolitical role. A series of projects explore various aspects of collage, and students are encouraged to work with the media of their choosing—from photomontage to DJing/remixing and beyond. Studio work and group

critiques are complemented by classroom discussion on key art-historical moments in cut-and-paste culture.

Senior Seminar

Art 405-406

All studio arts majors engaged in Senior Projects meet for a weekly seminar/critique/discussion. The seminar's form and subject change from week to week but include writing assignments, group critiques, discussions of exhibitions on campus, visits from alumni, and conversations with guest speakers.

Theater and Performance

theater.bard.edu

Faculty: Miriam Felton-Dansky (director), Tania El Khoury, Jack Ferver, Gideon Lester, Lindsey J. Liberatore, Chiori Miyagawa (associate director), Jubilith Moore, Daaimah Mubashshir, Beto O'Byrne, Bhavesh Patel, Jonathan Rosenberg, Ashley Tata

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. The title, Theater and Performance, signals the program's embrace of a wide range of dramatic, theatrical, and performance practices, from live art and interactive installation to classical theater from around the globe. Theater and performance are intrinsically collaborative, and collaboration is at the heart of students' work in the program, which emphasizes process, cohort-building, and dialogue between theatrical work and the social, cultural, and political contexts in which it is made. Students study and perform in the landmark Richard B. Fisher Center for the Performing Arts, designed by Frank Gehry.

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 leading theater artists. 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.

Areas of Study: Theater and Performance students take courses in context (theater history and analysis), technique (skills building), and creative practice and research (advanced studio courses exploring specific methods of creation). Context courses examine the history of world theater traditions, delve into particular theater practices such as Noh theater, and investigate topics within contemporary practice such as theater in the digital world. Technique courses foster skills in playwriting, directing, acting, voice, and movement. Creative practice and research courses introduce students to specific topics and methods, such as solo performance, theater and gender, and curating performance.

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 of all Theater and Performance students before Moderation: *Introduction to Contemporary Performance*, *Introduction to World Theater Traditions*, and *Theater Making*. Students must also take at least two of the following three courses as pre-Moderation requirements: *Introduction to Playwriting: The Theatrical Voice*; *Introduction to Acting: The Actor and the Moment*; and *Introduction to Directing*. Students participate in the creation and performance of a collaboratively created Moderation project in the context of the *Theater Making* class.

After Moderation, students are required to take two electives in each of the three areas of study—context, technique, and creative practice and research (for a total of six courses). One of these should be a course designated Junior Performance Lab, and one elective can be substituted with participation in a faculty- or guest artist-led production. Students also complete a Senior Project, which may take the form of an original performance, production of an existing play or excerpted play, written play, or research paper.

Senior Projects in Theater and Performance emphasize collaboration and process.

Performance projects take the form of a two-semester sequence, in which students spend the fall semester creating a short piece, to be produced in a festival format in the Fisher Center with the collaborative assistance of their senior cohort. In the spring semester, students may elect to create a longer piece to be staged in a second, more fully produced festival; to team up and collaboratively produce a project for the spring festival; or to self-produce elsewhere on campus. Projects produced in the Fisher Center receive technical and production support from Fisher Center staff.

All members of the Theater and Performance senior class participate in the Senior Colloquium, which aims to facilitate dialogue, constructive feedback, and cohort building among the group.

Recent Senior Projects in Theater and Performance:

"Abandonada"

"Chrysalis, Cerebral Safari, and More about Me"

"A How-To Guide for Expressing Emotions: A Play"

"*ya llegamos | we are here*"

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: The Theatrical Voice

Theater 107

CROSS-LISTED: WRITTEN ARTS

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

Theater 143

This course covers the costume design process from page to stage, using examples from the instructor's own body of work. Students learn about design philosophies and theories, character breakdown and costume plot, how and where to do research, and how that translates into a finished design. Final projects involve breaking down a script, creating a costume plot, and choosing one character to research. The course also features a field trip to see a live performance and/or costume exhibit.

Outdoor Puppetry Intensive

Theater 144

In this 2-credit course, students work with local puppetry company Redwing Blackbird Theater to create and perform an outdoor puppet, mask, music, and movement spectacle, *Unveiling the Vortex*. Students work with puppeteer Amy Trompetter over the first month of the semester to stage a performance focusing on the lives of three female figures with Hudson Valley connections: Sunkskwa Mama Nuchwe, Sojourner Truth, and Hannah Arendt. The course also includes storyboard creation, scene work, and improvisation with masks and giant puppets.

Introduction to Contemporary Performance

Theater 145

This introduction to key concepts and ideas in contemporary performance should ideally be taken at the start of a student's journey through the Theater and Performance curriculum. In addition to viewings, readings, written responses, and practical exercises, the course explores the work of iconic artists from across disciplines—among them, Tania El Khoury, Forced Entertainment, Faustin Linyekula, Yoko Ono, and Anna Deavere Smith—as well as the line between fiction and reality and the constantly evolving interplay of performance and politics.

Introduction to World Theater Traditions

Theater 204

The theater has always been a space where ritual practice and artistic practice meet, and political and social power can be performed and contested. It has been a site of hierarchical power and resistance; a mode of enforcing racial, gendered, and colonial domination; and an artistic realm where subversion and dissent find form and alternate worlds can be imagined. The course traces these themes through selected traditions, texts, and performance practices created before 1700, including Greek tragedy, classical Sanskrit drama, Japanese Noh theater, Mayan performance traditions, and medieval European drama.

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: Creating a Character

Theater 209

How does an actor bring a character to life? How do we read a play to discover what is necessary to support the playwright's vision? How do we honor our personal truth while creating something more? Students explore in depth two different characters through a practice of script analysis, research, and improvisation in the form of a character study, "silent" physical exploration, and monologue. *Prerequisite:* Theater 110.

Introduction to Directing

Theater 219

Students approach directing with a focus on different kinds of performance material, from texts that have been performed historically to contemporary plays in development. Through each of these models, the student-director practices structuring a rehearsal process, working with actors, script analysis, dramaturgy, and visual composition. Substantial time outside of class is spent organizing rehearsals. The semester culminates in a mini director fest.

Power and Performance in the Colonial Atlantic

Theater 236 / History 236

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, EXPERIMENTAL HUMANITIES

DESIGNATED: RETHINKING PLACE COURSE

Societies in different historical periods have habitually used performance to stage, reinforce, and reimagine the scope of political and colonial power. The history of the theater, therefore, is inextricably connected with the history of how societies have performed conquest, colonialism, and cultural patrimony. This course disrupts assumptions about the disciplines of theater and history. Students read Baroque plays, study their historical contexts, and experiment with staging scenes in order to uncover the links between imagined and actual Atlantic expansion and the impact of colonialism.

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, thereby creating a profound connection between body, breath, voice, and language.

Theater Making

Theater 244

This course follows Theater 145 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.

Advanced Acting: Rehearsal and Performance Laboratory

Theater 252

When an audience sits in a theater and watches actors perform, the performances can seem to have arrived fully formed and inevitable. They are, however, the product of a complex journey of close

reading, interpretation, research, exploration, and choice making. Students in the course progress from script analysis to the creation of worlds on stage, the exploration of given circumstance and relationships, the rehearsal process, and a public showing at the end of the semester. *Prerequisites:* Theater 110 and 209.

Physical Theater

Theater 255

This 2-credit course introduces various methods of physical expression. Students first investigate and challenge postural and behavioral patterns, releasing areas of unnecessary habitual tension through yoga and therapy ball-based warmups. Then, once the body has been opened, they build kinetic and somatic awareness using aspects of LABAN/Bartenieff fundamentals and Viewpoints. Finally, they hone the character development of objects, animals, and human beings utilizing Stanislavsky's structured improvisation system, the *étude*.

Labor Play at Montgomery Place

Theater 258

In this creative research and practice course, students use notions of labor, personal narrative, and principles of locality at Montgomery Place to create new site-specific plays. Montgomery Place, a site where American aristocracy flourished in the 19th century, is fertile ground to excavate theatrical narratives related to the early foundations of American wealth and the labor that built it. Readings include labor-focused plays from Arthur Miller, Dominique Morisseau, Brian Thiel, Caryl Churchill, and Lynn Nottage.

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 the COVID-19 pandemic 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 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 productions; and explore analytical and creative processes that cross perceived boundaries of what is “live.”

Seeking Provenance through Playwriting

Theater 265

Who could we become if we could gain deeper ownership of our story? In this course, students use Alexander Gilson as a site of exploration, through biography, adaptation, and revision. Gilson (c. 1824–89) was an African American who labored for 50 years at Montgomery Place, eventually becoming the estate’s master gardener. The class studies the Red Hook Gilsonfest exhibition in detail, along with other archival materials, texts, and objects as a departure point for new writing.

Writing Terrible Plays

Theater 266

Do characters need to show motivations for every notable action? Is it always bad to have a minor character appear just once without a specific reason? If a gun is introduced, do you have to use it? The class explores whether it’s possible to write a good play doing what we’re taught not to do. The entire course is spent examining common beliefs about bad storytelling and writing through this muddy terrain where everyone is a critic. *Prerequisite:* Theater 107 or permission of the instructor.

Advanced Acting: Rehearsal Technique

Theater 307-308

What are the real-world expectations and demands in crafting an audition piece? How does preparing an audition monologue differ from rehearsing a scene for audition purposes? What is the difference between preparing a general audition vs. auditioning for a specific role or show?

Students explore rehearsal techniques tailored to specific opportunities and learn on-camera acting techniques, how to self-tape, and how to prepare material from a variety of theatrical texts. The course culminates in a Night of Monologues. *Prerequisites:* Theater 110 and 209.

Advanced Acting: Deconstructing/ Re-Constructing Shakespeare, A Performance Laboratory

Theater 307B

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. *Prerequisites:* Theater 110 and any of the Intermediate Acting classes, or permission of the instructor.

Shakespeare: The Director and the Text

Theater 310

CROSS-LISTED: LITERATURE

A director reads a play the way a conductor reads a score—not as a work of literature but as a prism into a world that is to be brought to life through translation into the language of the stage. Students do close readings of several Shakespeare plays, trying to understand how the information gleaned, analyzed, and processed through the director’s imagination manifests in a production. Also examined are seminal and provocative productions of these plays.

Acts of Resistance y Familia: Plays of the Chicano Theater

Theater 343

Since the 1960s, Chicanos (Mexican Americans “with a non-Anglo image of themselves”) have utilized the techniques of theater to spread a politicized presentation of themselves and their communities. From political sketch comedies performed in the grape fields of California to the bright lights of Broadway, this community continues to create unique work that challenges and inspires artists and audiences across the globe. This course looks at a selection of plays created by Chicano theater makers for their communities about their complex realities.

Digital Theaters

Theater 369

CROSS-LISTED: EXPERIMENTAL HUMANITIES

What happens when theater goes digital? This Bard network course addresses how theater and performance, as live embodied practices and forms of communal encounter, may have permanently shifted during the COVID-19 pandemic, and celebrates the new forms of performance that emerged. Students investigate various digital formats—WhatsApp and Instagram performances, VR/AR-experiences, Zoom theater—using case studies from Berlin, Vienna/Budapest, Bogota, London, Johannesburg, and Annandale/New York City.

Haunted Spirits and Disquiet Hearts: The Divine Mysteries of Japanese Noh Theater and Its Journey to the West

Theater 372

CROSS-LISTED: ASIAN STUDIES

The world of Japanese Noh theater is inhabited by souls betrayed and grieving, spirits troubled and impatient, gods, ghosts, and demons—all seeking redemption. It is a distinctive performing art form that conjures the beauty of the past, affirms national pride, and transforms the thrill of the sacred into a sublime, seemingly secular experience. This course covers the history, form, and content of classic Noh Theater as well as modern Western adaptations in the forms of opera, dance, and new plays written in English, all emulating the original canon.

Theater Production and Collaboration Laboratory

Theater 373

Participants engage in a full production process: the selection of a play, preproduction research and design, rehearsals, and a work-in-process presentation. Participants form a company and decide on a single work (with input from the instructor) to rehearse and perform. The course emphasizes the practice of collaboration, embracing theater as a communal artistic practice, and engaging multiple facets of the student artist. Students participate as performers, costume designers, dramaturgs, directors, adapters, scenic designers, sound artists, video makers, stage hands, props makers, etc.

NOHing: A Performance Class with Playwriting on the Side

Theater 377

CROSS-LISTED: ASIAN STUDIES

This intensive course meets during the first half of the semester and concludes with a public presentation in mid-October (auditions take place in May before fall registration). Students interested in any of the following are encouraged to audition: acting, singing, playing musical instruments, dance, performance poetry, costume, and the traditional Japanese theater forms of Noh and Kyogen. The course provides opportunities to experiment with masks, Japanese fans, and traditional costume, as well as working with professional designers and a composer.

Performance Composition

Theater 378

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 a sequence of impulse-based improvisation techniques. The second half of the semester is focused on writing, with exercises designed to free the creative voice. Dramaturgical assignments then lead to the development and performance of an original text and movement score.

The Relationship: A Playwright/Director Workshop

Theater 379

Executing a theatrical idea can be a vulnerable and exhausting terrain to navigate. How do artists maneuver through the difficulties of “birthing” a piece of text into a shared vision? This workshop explores the process of building new plays within the context of the playwright/director relationship. Conversations with veteran playwright/director teams along with close study of texts on process from both playwrights and directors shape a foundation for the collaborative practice. *Prerequisite:* a 200-level theater, written arts, or studio arts course, or permission of the instructors.

Senior Project Colloquium

Theater 406

This yearlong course creates a dynamic space to allow for feedback from classmates, advisers, and

faculty, as well as dialogues with Fisher Center and Old Gym staff as students move toward completion of their Senior Project.

Interdisciplinary Arts Courses

The following courses draw on faculty expertise across the disciplines and programs.

Understanding Social Media

Arts 208

This course raises critical questions concerning social media, including surveillance and privacy, big data, and misinformation. Additional topics include sociohistorical perspectives regarding technology and society; the nature and characteristics of different social media, such as Facebook, YouTube, Instagram, and Snapchat; civic engagement through digital platforms; the role of influencers; and social media marketing. Students create social media projects and analyze trendy cases in different platforms.

Introduction to Media

Arts 235

This course provides a foundation in media history and theory. Students consider the origins, evolution, and changing nature of a variety of media, and explore how media reconstructs the world we inhabit. They also spend hands-on time working with media to assess their own positions not just as users and consumers but also as producers and creators of media. Readings from Adorno, Benjamin, Barthes, McLuhan, Berger, and Chomsky, among others.

Technology, Humanity, and the Future

Arts 240

How might technology be utilized in ethical and just ways to (re)imagine our human cultural practices and the resulting ecological impact? In approaching this question, the class considers how artists and community activists are pushing boundaries to both critically and creatively address the future of technology and issues relating to identity and privacy, data sovereignty and governance, e-waste and rare-earth mining, and deepfakes and AI. Readings from key theoretical texts and guest lectures by artists, scholars, and activists across the Bard network.

The Belly Is a Garden

Arts 310

CROSS-LISTED: EXPERIMENTAL HUMANITIES, HUMAN RIGHTS

Inspired by the Palestinian saying *el batin bustan* (the belly is a garden), the course explores questions such as: How can biodiversity and human diversity be paths to well-being? How can humans understand themselves as nature's cocreators? How can we better understand ourselves and our place in the world while engaging in collaborative designs of possible futures? Students work in consultation with the professor on self-directed projects, which are presented to the combined class of students from Al-Quds Bard and Annandale at the end of the semester.

Beyond Bollywood: Mapping South Asian Cinema

Arts 314

CROSS-LISTED: EXPERIMENTAL HUMANITIES, FILM AND ELECTRONIC ARTS

South Asian cinema is nearly synonymous with Indian cinema to the international audience, although Pakistan, Bangladesh, Sri Lanka, and Nepal have developed strong film cultures too. The objective of this seminar is mapping the cine profile of South Asian countries and examining Bollywood's hegemonic presence in the region. Films by Raj Kapoor, Satyajit Ray, Ritwik Ghatak, and Anurag Kashyap from India; Zahir Raihan, Alamgir Kabir, and Tareque Masud from Bangladesh; Sharmeen Obaid-Chinoy and Shoaib Mansoor from Pakistan; and Lester James Peries from Sri Lanka.

Social Media and Activism

Arts 323

CROSS-LISTED: EXPERIMENTAL HUMANITIES

Social media has transformed into profit-driven platforms that monetize user data by selling it to marketers. Despite this, many individuals have attempted to leverage these platforms for social change. This course explores issues and challenges related to digital activism, including platform capitalism, misinformation, alt-right populism, and the collaboration between platforms and governments. Theoretical concepts by Manuel Castells, Christian Fuchs, and Zeynep Tufekci are addressed, with an emphasis on movements such as the Arab Spring, Occupy Wall Street, #metoo, and #blacklivesmatter.

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 American Sign Language, Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Korean, Russian, Spanish, Yiddish, and ancient Greek and Latin. 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. The cornerstones of what program faculty teach and practice include thinking critically, both individually and collectively; speaking up with compassion and conviction; and writing with clarity and purpose. 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 it is vitally engaged with interdisciplinary fields such as Africana studies, American and Indigenous studies, Asian studies, environmental studies, experimental humanities, gender and sexuality studies, human rights, Latin American and Iberian studies, medieval studies, Middle Eastern studies, and theology. The Written Arts Program recommends that 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. Written Arts students are also expected to be passionate readers. Students in the Written Arts Program take writing-intensive seminars in fiction, poetry, and nonfiction that emphasize innovative, experimental work while foregrounding literary history and the conventions of writing.

Seniors must summon up imagination, knowledge, discipline, and independence for the Senior Project. Senior Projects are normally 40 to 60 pages in length and represent a year’s worth of research, writing, and revision. Each student usually decides on a topic in the spring of their junior year and is 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, spanning 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; Center for Ethics and Writing courses foreground the creation of verbal art as an ethical practice; Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; 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”; Calderwood Seminars help Upper College students think about translating discipline-specific writing to a general audience; Rethinking Place: Bard-on-Mahicantuck Initiative courses provide a Native American and Indigenous studies approach to American studies; and certain online and collaborative courses are taught by faculty at Bard and at partner institutions throughout the world, enrolling students from across the Bard network. Other course clusters include the Thinking Animals Initiative (TAI), Migration Initiative, Asian Diasporic Initiative (ADI), and Disability and Accessibility Studies Initiative (DASI).

The course descriptions listed in this chapter represent a sampling of courses taught in the last two years.

Division chair: Matthew Mutter

Foreign Languages, Cultures, and Literatures

flcl.bard.edu

Faculty: Thomas Wild (director), Stephanie Kufner (coordinator), Dror Abend-David, Tyler Archer, Franco Baldasso, Diane Barkstrom, John Burns, Nicole Caso, Odile S. Chilton, Robert Cioffi, Lauren Curtis, Ziad Dallal, Elizabeth M. Holt, Marina Kostalevsky, Soonyoung Lee, Huiwen Li, Gabriella Lindsay, Patricia López-Gay, Mary E. McLaughlin, Daniel Mendelsohn, Oleg Minin, Phuong Ngo, Melanie Nicholson, Chiara Pavone, Karen Raizen, James Romm, Jana Schmidt, Nathan Shockey, Éric Trudel, David Ungvary, Marina van Zuylen, Olga Voronina, Shuangting Xiong

Overview: At Bard, the study of a foreign language gives students 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 American Sign Language, Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Korean, Russian, Spanish, and Yiddish, as well as ancient Greek and Latin. 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 ways to explore foreign languages and cultures outside the regular language and literature classes. See flcl.bard.edu/language-lab 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 inter-relatedness of diverse disciplines. Most students choose to continue their paths 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.

Some of the languages at Bard offer the opportunity to complete a second focus, in addition to the student's primary program of study in a separate field. These include:

Arabic: Students who wish to pursue a second focus in Arabic must complete Arabic 101 and 102 (or the equivalent); two 200-level courses either in the language (Arabic 201 and 202) or cross-listed with Arabic and containing at least 50 percent Arabic content or an Arabic tutorial component; and two Literature or Religion courses at any level on a topic related to Arabic (such as Arabic or world literature, translation, or Islam).

Chinese: Students who wish to pursue a second focus in Chinese must complete 16 credits in the Chinese language sequence and two China-related courses (e.g. History 229, *Confucianism: Humanity, Rites, and Rights*; History 239, *Student Protest and Youth Activism in Modern China*; Literature 2422, *Social Change and the Arts in Modern China*; or Literature 156, *Introduction to Chinese Narrative*).

Japanese: Students who wish to pursue a second focus in Japanese must take a total of six 4-credit courses related to Japan, at least two of which must be courses on a subject other than the language. Second-focus students must achieve intermediate competency in Japanese either by completing Japanese 202 or testing out into a higher-level language course. Courses taken at the Japanese partner schools Waseda University and Kyoto Seika University may be counted toward the second focus (including the summer language intensive).

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

"The Blue Girandole and The Grand Hotel:

Reconsiderations of Sodom and Gomorrah in Proust's *À la recherche du temps perdu*

"Ilse Weber and Alma Rosé: Women Artists

Fighting for Survival in the Shoah"

"*The Smuggler (Le Passeur)* by Stéphanie Coste: A Translation from French to English"

"*Vías lógicas, como era de termarse: A Translation and Critical Analysis of *Sobre cultura femenina* by Rosario Castellanos"*

American Sign Language

Beginning American Sign Language

ASL 101

DESIGNATED: DASI COURSE

This total immersion course introduces formal and informal registers in American Sign Language (ASL). Grammar and language structure are taught through experiential activities that adhere to research findings on the importance of incorporating facial grammar, mouth morphemes, and nonmanual signals in the early stages of learning ASL as a second language. Students engage in conversations through role-playing, using basic concepts of total language.

Intermediate American Sign Language

ASL 102

DESIGNATED: DASI COURSE

This immersion course follows the philosophy that language should be taught as a whole, engaging the student by means of hands-on activities that reflect everyday interactions of people in the deaf community. Sessions focus on language structure, syntax, and grammar through activities that adhere to research findings on the importance of incorporating facial grammar, mouth morphemes, and nonmanual signals in the beginning stages of learning ASL. Deaf culture is highlighted throughout to enrich and complement the study of language. *Prerequisite:* ASL 101.

Arabic

Elementary Arabic

Arabic 101-102

These courses focus 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. An 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

These courses focus 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.

Arabic Composition

Arabic 252

CROSS-LISTED: AFRICANA STUDIES, MES

This course helps students develop composition and research skills in Modern Standard Arabic. Upon completing the course, students are able to write on a range of academic and popular subjects with nuance. *Prerequisite:* one year of Modern Standard Arabic or the equivalent.

Chinese

Beginning Chinese

Chinese 101

This introduction to Mandarin Chinese is designed to help students understand, speak, read, and write everyday Chinese—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 to 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

This 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 a portion of the cost).

Intermediate Chinese

Chinese 201-202

For students who have taken one year of basic Chinese at Bard or elsewhere, these courses place continued emphasis on 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.

Advanced Chinese I-II

Chinese 301-302

These courses are for students who have taken at least two and a half years 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.

Chinese Calligraphy

Chinese 315

CROSS-LISTED: ASIAN STUDIES

This course serves as an introduction to Chinese calligraphy, which has long been regarded as the highest form of art in China and other East Asian countries. The course first covers Chinese characters and their etymology. Considerable time is then spent on learning the earliest scripts—oracle bone, bronze, small seal, and clerical. Students practice writing in these scripts to develop the basic skills of creating and appreciating calligraphy. Open to all students.

Chinese Calligraphy Workshop

Chinese 325

This workshop in the venerated tradition of calligraphy features hands-on practice with brush and ink. It focuses on three major scripts: clerical, regular, and running. The course also examines the cultural, intellectual, and personal values that Chinese calligraphy embodies to further understanding of this unique art form. *Prerequisite:* Chinese 315, or prior experience in calligraphy or writing Chinese characters by hand.

Classical Chinese Poetry: Reading, Translation, and Performing

Chinese 411

CROSS-LISTED: ASIAN STUDIES

Designed for learners who have completed advanced Chinese, this course focuses on poems ranging from the Zhou dynasty, through the Tang and Song dynasties, to the Qing dynasty. The featured poems include those partially regulated and fully regulated; training in these regulations enables students to appreciate classical Chinese

poetry's rhyming schemes, rhythms, and themes. Students learn to read the poems fluently; to translate, chant, and sing them; and even to compose music for them.

Classics

Homer's *Iliad* and *Odyssey*

Classics 110

Homer's *Iliad* and *Odyssey* are the pillars upon which Western literary tradition stands. They explore mortality and heroism; relationships between human and divine, men and women, free will and fate; the confrontation between European and other cultures; and the nature of poetry, tragedy, and comedy. This course consists of an intensive reading of both epics, focusing on deep discussion and textual explication, with emphasis on writing critically. Students also explore scholarship on Homer, especially oral composition and the Homeric Question.

The Greek World: History and Historians

Classics 115

CROSS-LISTED: HISTORICAL STUDIES

The years between 480 and 280 BCE, the classical era of ancient Greece, saw the rise of Athens as the leading power of the Aegean; the development of radical democracy and mercantile capitalism; a three-decade war between Athens and Sparta; the subjection of Greece by Philip of Macedon and his son, Alexander the Great; and a chaotic power struggle among Alexander's generals after his death. The class follows these events through accounts by Herodotus, Thucydides, Xenophon, and Plutarch, while also examining how historical writing evolved.

Greek Tragedy in the 21st Century

Classics 119

CROSS-LISTED: HUMAN RIGHTS, THEATER AND PERFORMANCE

DESIGNATED: CENTER FOR ETHICS AND WRITING COURSE

In ancient Athens, citizens gathered each year to use the spectacle and storytelling of tragedy to explore urgent contemporary questions. How do we make good moral decisions? How do we deal with the aftermath of war and displacement? Centuries later, artists still adapt classical

tragedies in response to world issues. What makes Greek tragedy such a resonant medium? How have artists reimagined and reinvigorated it? Students read a series of Greek tragedies in dialogue with modern adaptations.

The Roman World: An Introduction

Classics 122

CROSS-LISTED: HISTORICAL STUDIES

How did a small village in Italy become the center of one of the largest empires in the ancient world? What did it mean to be "Roman" in a multicultural empire that stretched, at its height, from the Atlantic coast of Europe and north Africa to Albania, Egypt, and Iraq? This course offers an overview of Roman history and explores, via ancient evidence such as coins, visual culture, and literary documents, how Romans from all walks of life shaped and were shaped by the society in which they lived.

Augustine, Perfectionism, and the Problem of the Will

Classics 202

CROSS-LISTED: LITERATURE, PHILOSOPHY, RELIGION, THEOLOGY

"The mind commands the body, and it obeys. The mind commands itself, and is resisted." Saint Augustine (354–430 CE) articulated one of the most fundamental paradoxes of the will: From where do we derive the impulse and the power to change our beliefs, our desires? And how might the answer affect our self-conception? This course uses these riddles of the will to structure an investigation into the writings of Augustine of Hippo, one of the most influential authors in the history of Christian thought.

Ancient Egypt: From the Pyramids to the Ptolemies and Beyond

Classics 206

CROSS-LISTED: HISTORICAL STUDIES, MES

For more than three millennia, the Nile River Valley supported one of the most venerable ancient civilizations in the Mediterranean basin. A land of pharaohs and priests, sphinxes and pyramids, Egypt was a source of gold and grain, inventor of one the world's oldest writing systems, and home to an ideology of self-governance. This course covers Egyptian history and culture from its origins to the pyramid builders and pharaohs, and to

the Assyrians, Persians, Macedonian Greeks, and Romans who ruled Egypt from the first millennium BCE until the fourth century CE.

The Invention of Difference

Classics 227

From the Persian Empire to Gaul and Judea, classical literatures were concerned with the representation of other peoples and cultures. How did ancient writers think about difference, and how did it affect the ways they defined themselves? This seminar explores the invention of difference through works (in English translation) such as Aeschylus's *Persians* and *Suppliant Women*, Herodotus's *Histories*, and Josephus's *Jewish War*.

The Fall of the Roman Empire

Classics 236

At the end of the third century CE, the Roman Empire stretched from Spain to Asia Minor. It was so vast that its administration was divided into eastern and western zones. Two hundred years later, the empire lost control of most of its western provinces. The events associated with these losses constitute the "Fall of the Roman Empire." This course explores the causes behind the collapse and assesses the afterlife of Roman culture in the "Barbarian" West. Readings (in English) from Gregory of Tours, Boethius, Augustine, and Sidonius Apollinaris.

Classical Mythology

Classics 242

What is the meaning of our mythologies? What is the relationship between mythology and history? This course seeks to answer these questions by examining selected myths of ancient Greece and Rome and applying 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.

Self and Society in Classical Greek Drama

Classics 311

A close study of the major plays of Aeschylus, Sophocles, and Euripides in English translation, with the aim of gaining familiarity with the genre of tragedy as a complex art form and vehicle for the transmission of core Western values—moral, political, and aesthetic. Emphasis falls equally on tragedy's formal aspects (plot, character, poetic language) and its psychological, social, and political dimensions. Attention is also paid to aspects of staging and performance, both in ancient times and in contemporary productions.

Roman Religions: Paganism and Christianity

Classics 328

CROSS-LISTED: MEDIEVAL STUDIES, INTERDISCIPLINARY STUDY OF RELIGIONS

In the minds of ancient Romans, what separated Tartarus from Hell, or Olympus from Heaven? What difference was there between a Vestal Virgin and a Christian nun? What overlap existed between the power of Jupiter and Jesus Christ? And how did belief in the latter eventually win out in the Roman Empire? This is a course for students who want to explore the history of ancient Roman religion, and understand how its traditions, practices, and structures were transformed by the rise of Christianity.

Ancient Literary Criticism

Classics 329

CROSS-LISTED: LITERATURE, WRITTEN ARTS

What did the ancients have to say about their own literature? Quite a lot, as it turns out. Homer's *Odyssey* responds to his *Iliad*; Euripides's *Electra* parodies Aeschylus's *Oresteia*; Aristophanes wrote two comedies poking fun at Euripides. Later, Plato focused on issues of the ethics of representation and the role of the arts in culture and politics, while Aristotle's *Poetics* examined formal elements such as plot and structure. Under the Romans, literary criticism written in both Greek and Latin flourished, including works by Demetrius, Horace, and Longinus. Readings from these and other authors.

Ancient Greek

Beginning Ancient Greek

Greek 101-102

In the first of a two-semester sequence, students begin to learn Attic Greek, the language spoken in and around Athens. The approach foregrounds reading original (and slightly modified) Greek literary texts and primary documents with an emphasis on grammar and syntax; by the end of the sequence, students are ready to read most Greek texts in the original. In the second semester, grammatical exercises and drills are combined with developing skills for translating, reading, and interpreting Greek literature.

Intermediate Greek

Greek 201

This course, a continuation of Greek 102, further develops students' abilities to read and translate 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: Readings in Greek Literature

Greek 202

Students read original Greek texts (selection to be determined based on student interest and experience) while continuing to solidify grammar, vocabulary, and reading skills.

Advanced Greek: Achilles Tatius's *Leucippe and Clitophon*

Greek 301

Written in the second century CE, during the height of a Greek literary renaissance known (somewhat misleadingly) as the "Second Sophistic," Achilles Tatius's *Leucippe and Clitophon* is a story of romance, travel, separation, and (false) deaths. It is also among the first texts called "novels" by modern scholars. The course puts this ancient Greek novel in dialogue with its broader cultural and historical contexts, from Greek papyri to ancient attitudes toward gender,

sexuality, and marriage. *Prerequisite:* Greek 202 or equivalent.

Saint as Text: *The Life of Anthony*

Greek 314

In the middle of the fourth century CE, Athanasius of Alexandria revolutionized the genre of biography with the life story of an illiterate man named Anthony, purported to have lived for more than 80 years as a Christian hermit in the Egyptian desert. *The Life of Anthony* became an instant bestseller in the late ancient Mediterranean and was translated within decades into several languages. Students trace the transformation of biography into hagiography, assess the relationship between writing and spirituality, and attempt to understand the book's appeal among late Roman readers.

Advanced Greek: Readings in Greek Literature and Culture

Greek 316

This course continues to develop students' reading fluency in ancient Greek and their critical skills of literary and cultural analysis. The class works closely with texts in the original language, while also learning how to plan and write a research paper. *Prerequisite:* Greek 201 or equivalent.

Latin

Beginning Latin

Latin 101-102

Spoken and written for centuries, first in Rome and then across the Roman Empire from Britain to Syria, Latin has shaped the history of English and many other languages. Students learn classical Latin by using course materials designed by Bard faculty that combine engaging texts with selections of original Latin written by an array of Romans, including women, enslaved people, and authors such as Cicero, Ovid, and St. Augustine. By the end of the two-semester sequence, students are ready to read original texts in full.

Politics, Poetry, and Love in Republican Rome

Latin 201

CROSS-LISTED: CLASSICAL STUDIES

Designed for students reading continuous Latin for the first time, this course focuses on the poetry of

Catullus and Cicero's *Pro Caelio*. These texts offer insights into political power, public speech, literary culture, gender relations, and shifting morals in the first century BCE. The class also considers literary style, rhetoric, and cultural and historical context. Open to students who have completed Latin 102, 106, or their equivalents. Students with high-school Latin are welcome but should consult with the instructor.

Intermediate Latin: Writing the World in the Roman Empire

Latin 202

This introduction to the literature of the Roman empires is for students reading Latin at the intermediate level. As Rome's power grew in the Mediterranean world and beyond, so did knowledge and curiosity about that world. The course features readings from Ovid's epic poem *Metamorphoses* and Pliny the Elder's *Natural History*, a landmark in the history of science, and situates these works in their cultural, artistic, and historical contexts.

Advanced Latin I: Apuleius's Golden Ass

Latin 301

Written in the second century CE by rhetorician, Platonist, novelist, and (alleged) magician Apuleius of Madaurus, the *Golden Ass* is one of only a few surviving Latin novels. Apuleius's text tells the story of the well-to-do Lucius, who is turned into a donkey because of his excessive curiosity. In Apuleius's hands, this tale raises questions about narrative form, the relationship between human and animal, the nature of freedom, and—two centuries before Augustine—conversion and religious belief. *Prerequisite:* Latin 201/202 or the equivalent.

Ovid's Metamorphoses

Latin 313

The class reads extensively from Ovid's epic poem, which was composed around the turn of the first millennium CE. The work primarily involves building facility in Latin translation and meter, but also tests a range of critical approaches to Roman poetry. Topics addressed include how ideas from ancient medical science, Roman theories of gender, and the imperial politics of sex inform Ovid's epic and transgressive project. *Prerequisite:* Latin 201/202 or permission of the instructor.

Advanced Latin: The Origins of Rome

Latin 314

This course examines Latin literature about the origins of Rome's society, culture, and history, emphasizing a close reading in Latin of Book 1 of Livy's history, *Ab Urbe Condita*. Written while Rome was experiencing a new foundation under Augustus, Livy's work contributes to a vigorous debate—shared by fellow writers such as Vergil, Propertius, and Ovid—about Rome's beginnings. The class also examines critical approaches to Livy's text. *Prerequisite:* Latin 201 or equivalent.

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-III

French 201–203

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

Intended to help students fine-tune their command of French and develop a good sense for the most appropriate ways of communicating ideas and facts in French, this course emphasizes translation both as an exercise as well as a craft in its own right. The course also addresses grammatical, lexical, and stylistic issues. Translation is practiced from English into French and vice versa, with texts drawn from literature and journalism.

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 various 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.

Autrement Dit-Paroles de Femme

French 236

CROSS-LISTED: GSS

An introduction to the diversity of French women's voices in literature and cinema in the 20th century. Readings include works by Colette, Simone de Beauvoir, Maryse Condé, Marguerite Duras, Annie Ernaux, Anne Hébert, Catherine Millet, Amélie Nothomb, and Nathalie Sarraute. Films by Chantal Akerman, Catherine Breillat, Claire Denis, Marguerite Duras, and Agnès Varda. Conducted in French. *Prerequisite:* four years of French.

The Quest for Authenticity: Topics in Literature

French 240

CROSS-LISTED: LITERATURE

This overview of modern and contemporary French literature focuses on poems, plays, essays, letters, and stories that reflect the relationship between selfhood and authenticity. From Rousseau's ambitious autobiography to Marie NDiaye's paranoid self-portraiture, French literature has staged the tension between art, artifice, and authenticity and how this tension relates to power and postcoloniality. Readings from Rousseau, Hugo, Balzac, Baudelaire, Rimbaud, Apollinaire, Ponge, Sartre, Camus, Ernaux, Condé, and others. Taught in French.

French Conversation and Composition

French 270

Students consider a 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 Ernaux

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, Erbon, Huysmans, and Proust for insights into the psychodynamics of prestige and acceptance, success and failure, and the symbolic violence that marks social cleavages.

From the Storming of the Bastille to the "Gilets jaunes": Narratives of Insurrection and Poetics of Unrest in French Literature

French 345

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: HSI COURSE

"Revolt," wrote Victor Hugo in *Les Misérables*, "is a sort of waterspout in the social atmosphere which forms suddenly in certain conditions of temperature, and which, as it eddies about, mounts, descends, thunders, tears, razes, crushes, demolishes, uproots." This course is devoted to depictions of political uprising, protests, demonstrations, and general strikes in French literature, past and present. Works by Hugo, Arno Bertina, André Chénier, Gustave Flaubert, André Malraux, Jules Vallès, Nathalie Quintane, Éric Vuillard, and Émile Zola, among others. Taught in French.

Absolutely Modern: French Poetry from Baudelaire to the Present

French 346

CROSS-LISTED: LITERATURE

This survey examines trends in modern and contemporary French poetry, from the mid-19th to the 21st century. With the aim of retracing the legacy of the lyrical tradition, the course compares accounts of an ongoing "crisis of verse" and interrogates the fate of a progressively emaciated "I." Students also engage in translating works by Alferi, Aragon, Baudelaire, Bonnefoy, Breton, Cadot, Doppelt, Jaccottet, Mallarmé, Michaux, Rimbaud, Valéry, and others. Taught in French.

German

Beginning German Intensive

German 106

This course, which consists of an intensive semester at Bard and an intersession program at Bard College Berlin, enables students to study German literature in the original language within a year. Students move from learning the language for everyday communication to reading and discussing classical and modern texts (Brecht, Goethe, Heine, Jandl, Kafka, Rilke, Tawada), as well as studying music and film. In Berlin, language study is combined with an exploration of the city's history, architecture, and vibrant cultural life.

Intermediate German

German 201-202

For students who have completed three semesters of college German (or the equivalent). These courses increase students' fluency in speaking, reading, and writing, and add significantly to their working vocabulary. Students improve their ability to express ideas and hone their strategies for understanding spoken and written communication.

Nietzsche on Art from the Perspective of Life

German 260

Friedrich Nietzsche's first book, *The Birth of Tragedy*, is dedicated to the composer Richard Wagner, whose revolutionary ideas about the role of the arts in social and political life he admired. In the book he claims that "only as an aesthetic phenomenon can the world be justified to all eternity"—a controversial assertion about the power of art that Nietzsche himself would come to reconsider. This course looks at the significance and influence of Nietzsche's writings on art and aesthetics, historically and in the present moment. Readings in English.

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.

Talking Cures: Psychoanalysis and the Invention of Sex

German 327

The most famous patient in the history of psychoanalysis, "Anna O," gave two names to her therapist's practice of making her speak. The "talking cure" underlines psychoanalysis's aspiration to become a respectable science; the second, "chimney sweeping," hints at a more salacious side. To cure the patient of her symptoms, sexuality had to be spoken, and thus imagined. This course traces how modern sexuality was "invented" by making it speak. A selection of German literary texts constructs the relationship between speech and sex.

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, Heine, Kleist, Nietzsche, Rilke, Kafka, 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.

Contemporary German Literature and Film

German 422

CROSS-LISTED: LITERATURE

What is at stake for contemporary German writers, filmmakers, and public intellectuals? Which problems do they address in their novels, poems, plays, movies, and documentaries? How do these artworks respond to Germany's multiethnic society and its pivotal role in a rapidly changing Europe? The basis for class discussions are texts by contemporary writers and performers, including Katja Petrowskaja, Sharon Dodua Otoo, Pina Bausch, Thomas Brasch, and Tankred Dorst; and films of the so-called "Berlin School" by, among others, Christian Petzold, Angela Schanelec, and Maren Ade. Conducted in German.

Hedgehogs: The German Romantics and the Fragment as Absolute

German 424

"A fragment, like a miniature work of art, has to be entirely isolated . . . like a hedgehog." The German Romantics saw literary artworks as a way to experience the unrepresentable. This course searches for the romantic ideal of literature and asks questions about the nature of literary works: What is literature's relationship to philosophy? Must artworks stand at a distance from the world? How can a fragment also be absolute? Texts by the *Frühromantik* (the Schlegels, Novalis, the salon of Rahel Varnhagen), Hoffmann, Kleist, and others.

Hebrew

Hebrew Language and Culture I-II

Hebrew 101-102

CROSS-LISTED: JEWISH STUDIES, MES

These introductory courses treat 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 diaspora and modern Israel.

Intermediate Hebrew I-II

Hebrew 201-202

CROSS-LISTED: JEWISH STUDIES, MES

These courses build on the material covered in the first year of study, and begin to engage directly, in Hebrew, with Hebrew language materials. Students continue to cover basic linguistic skills while discussing a variety of texts. Depending on student interest, targeted units in Biblical and Rabbinic Hebrew may be offered. Conducted mainly in Hebrew.

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

Italian 201

This course reinforces students' skills in grammar, composition, and spoken proficiency, through intensive grammar review, conversation practice, reading/analysis of short texts, writing simple compositions, and the use of magazine articles, video, and songs. *Prerequisites*: two semesters of elementary Italian or Italian 106, *Intensive Italian* (or the equivalent).

Intermediate Italian II: Italy in Dialogue

Italian 202

Students' skills in grammar, composition, and spoken proficiency are reinforced through advanced grammar review, conversation practice, reading/analysis of short texts, and writing simple compositions. The course also explores the richness and variety of Italy's many cultures. *Prerequisite*: Italian 201 or the equivalent.

The Middle Sea: Mediterranean Encounters in Italy

Italian 231

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: HSI COURSE

By virtue of its position at the center of the Mediterranean, Italy and its multilayered culture offered a number of provisional answers to the ceaseless struggles taking place between North and South, East and West, Orientalism and Occidentalism. The course addresses pivotal works of Italian literature and cinema—from Boccaccio to Elsa Morante, Pier Paolo Pasolini, and Carlo Levi—with a focus on Mediterranean artists such as Predrag Matvejević, Boris Pahor, Elvira Dones, and Ferzan Özpetek. In Italian.

Imagining Italian Cities

Italian 235

CROSS-LISTED: ENVIRONMENTAL STUDIES

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

When the Italian Renaissance Conquered Hollywood

Italian 238

The revival of ancient Greek and Roman knowledge between the 14th and 17th centuries profoundly transformed and inspired the works of Renaissance authors and artists such as Giovanni Boccaccio, Lorenzo de' Medici, Machiavelli, Michelangelo, Vittoria Colonna, and Veronica Franco, among many others. Their work influenced the literature and art of their time and still resonates in ours. In this course, students read and analyze poems, short stories, and works of art composed by these outstanding personalities, and compare them to Hollywood's interpretations and adaptations. Conducted in Italian. *Prerequisite:* Advanced level of Italian, or permission of instructor.

Pier Paolo Pasolini

Italian 322

DESIGNATED: HSI COURSE

A survey of the works of Pier Paolo Pasolini (1922-75), a poet, filmmaker, journalist, theorist, and intellectual. He is elevated as a gay icon despite always having resisted the status; he is cast as sometimes communist, sometimes Catholic, sometimes both, and sometimes resolutely neither; he is charged with being iconoclast and controversial, and yet is still touted as a pillar of postmodern Italian intellectualism. This course moves chronologically through his life and works. *Prerequisite:* Italian 202 or permission of instructor. Taught in Italian.

Democracy and Defeat: Italy after Fascism

Italian 331

CROSS-LISTED: HUMAN RIGHTS

This interdisciplinary approach to the cultural and intellectual history of Italy from 1943 to 1950 addresses the establishment of a post-Fascist democracy. The course encompasses late 1940s

ideological debate, the role of aesthetics, and politics of memory (Calvino, Malaparte, Carlo Levi). It investigates the legacy of violence left by Fascism and the war, and Italian responsibility in WWII and the Holocaust (Primo Levi, Rosetta Loy), as well as postdemocracy gender and racial exclusions. *Prerequisite:* Italian 202 or permission of the instructor.

Japanese

Introductory Japanese I-II

Japanese 101-102

The first part of a two-semester sequence introducing the fundamentals of the Japanese language. Students systematically develop their abilities in 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.

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.

Readings in Japanese Culture

Japanese 303

The course continues the introduction of complex grammatical patterns while further accelerating the acquisition of Chinese characters and advanced vocabulary, in addition to advanced

reading, translation, and presentation exercises. Course materials include “real world” Japanese texts, including essays, articles, short stories, and manga. Conducted in Japanese. *Prerequisite:* Japanese 202 or permission of the instructor.

Advanced Reading Japanese Culture Japanese 311

CROSS-LISTED: ASIAN STUDIES

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 as means for the acquisition of advanced vocabulary and grammar. *Prerequisite:* Japanese 202, or instructor permission.

Seminar in Japanese Translation *Japanese 315*

For students who can read Japanese 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.

Korean

Introductory Korean I-II

Korean 101-102

This two-semester sequence introduces the fundamentals of the Korean language. Coursework consists of extensive study of basic grammar, conversation practice, and simple composition exercises.

Russian

Beginning Russian I-II

Russian 101-102

An introduction to the fundamentals of the spoken and written language as well as Russian culture. Accuracy and fluency in speaking and writing in Russian are pursued and encouraged. Grammar

constructions and patterns of conversation are introduced through a variety of adapted texts, including poetry, fiction, and film.

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.

Russian Art of the Avant-Garde

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 evolution of Russian visual culture and its contribution to the international art arena.

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, Dostoevsky, Tolstoy, and Chekhov. Conducted in Russian. *Prerequisite:* a 200- or 300-level Russian language course.

Dramatic Difference: Russia and Its Theater

Russian 330 / Literature 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 Grammar of Poetry: Advanced Russian in Analytical Context

Russian 417

This course offers a practical approach to the study of Russian grammar and syntax through reading and analyzing poetic texts by Pushkin, Lermontov, Tyutchev, Blok, Akhmatova, Mandelstam, Tsvetaeva, Pasternak, Mayakovsky, Brodsky, and others. It also looks at the history of Russian versification and technical aspects of poetry and translation, with special attention paid to principles of phonetics, intonation, and poetry recitation.

Kino Po-Ruski: Advanced Russian through Film

Russian 418

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

Spanish

Basic Intensive Spanish

Spanish 106

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

Accelerated First-Year Spanish

Spanish 110

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

Intermediate Spanish I

Spanish 201

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

Beginning 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.

Poets and Cities

Spanish 218

How do poets imagine the cities they inhabit? Students read 20th- and 21st-century Spanish-language poetry that engages with the idea of the city in various ways, and explore topics such as politics, history, architecture, and economics in poetic forms that range from the traditional to the highly experimental. Poets include Pablo Neruda, César Vallejo, Gabriela Mistral, Alfonsina Storni, Mario Santiago Papasquiaro, Luis García Montero, Cecilia Vicuña, and Jaime Sáenz, among others. Conducted in Spanish.

Cultures 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.

Introduction to Spanish Literature

Spanish 301

This course explores 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 closely study masterpieces by Colón, Cervantes, Teresa de Jesús, Don Juan Manuel, Calderón de la Barca, Larra, Galdós, Unamuno, Lorca, Laforet, Llamazares, Orejudo, and Vila-Matas, among others.

Introduction to Latin American Literature

Spanish 302

This course covers a broad range historically—from pre-Conquest times to the present—and explores all literary genres, including poetry, short stories, novels, essays, and plays. To make sense of the 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.

“The Sweet Waist of the Americas”:

Introduction to Latin American Literature

Spanish 334

CROSS-LISTED: LAIS

Referred to as “the little thumb” of the hemisphere, “the sweet waist of America,” or “the dubious strait,” the Central American isthmus and its literature are the focus of this course. Students read a selection of 20th-century authors often marginalized from the canon, including Miguel Angel Asturias, Gioconda Belli, Roque Dalton, Tatiana Lobo, and Sergio Ramírez. Readings are situated within their violent political and historical contexts, which are themselves recurring themes in Central American fiction. *Prerequisite:* Spanish 301 or 302.

Introduction to Literary Analysis: Poetry, Narrative, Drama, and Essays

Spanish 350

This course is a bridge between Spanish language classes and 300-level seminars in the literature and culture of Spain and Latin America. Students spend considerable time developing skills for writing analytical essays in Spanish as they engage with poetry, narrative, drama, and essays. Authors include many of the primary writers from Spain and Latin America, whose works span the period from the Middle Ages to contemporary times. Conducted in Spanish.

True Fictions from Spain and Latin America

Spanish 354

CROSS-LISTED: EXPERIMENTAL HUMANITIES

How does fiction operate within life? What are the limits of art and literature in the so-called “post-truth” era? How does life interfere with fiction, politically? This interdisciplinary course focuses on 20th- and 21st-century literature, film, and photography that attempts to undermine the foundations of the split between fiction and reality, old and new media. Works by, among others, Jorge Luis Borges, Clarice Lispector, Roberto Bolaño, Alicia Partnoy, Jorge Semprún, Paula Bonet, Miguel Ángel Hernández, Sergio Oksman, Marta Sanz, and Pedro Almodóvar. Conducted in Spanish.

Spanish Literary Translation

Spanish 356

Designed for students who have completed at least two years of college Spanish. At each session, 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.

Writing toward Hope: The Literature of Human Rights in Latin America

Spanish 357

CROSS-LISTED: HUMAN RIGHTS, LAIS

Based on Marjorie Agosín's recent compilation with this same title, the seminar considers the regenerative power of language after the experience of historical and political trauma. Readings

from well-known and less familiar Latin American voices attest to a variety of instances of crises: bearing witness, confronting silenced memories, exile, giving voice to fear, and women's roles in Latin America, as well as various expressions of hope. Conducted in Spanish. *Prerequisite:* Spanish 301 or 302.

Literature

literature.bard.edu

Faculty: Marisa Libbon (director), Jaime Osterman Alves (MAT Program), Franco Baldasso, Thomas Bartscherer, Ingrid Becker, Alex Benson, Jonathan Brent, John Burns, Ian Buruma, Mary Caponegro, Nicole Caso, Maria Sachiko Cecire, Robert Cioffi, Lauren Curtis, Deirdre d'Albertis, Ziad Dallal, Mark Danner, Adhaar Noor Desai, Nuruddin Farah, Peter Filkins, Elizabeth Frank, Derek Lance Furr (MAT Program), Stephen Graham, Donna Ford Grover, Rebecca Cole Heinowitz, Elizabeth M. Holt, Hua Hsu, Michael Ives, Thomas Keenan, Marina Kostalevsky, Ann Lauterbach, Soonyoung Lee, Peter L'Official, Patricia López-Gay, Joseph Luzzi, Daniel Mendelsohn, Alys Moody, Bradford Morrow, Matthew Mutter, Phuong Ngo, Melanie Nicholson, Joseph O'Neill, Chiara Pavone, Francine Prose, Karen Raizen, Susan Fox Rogers, James Romm, Jana Schmidt, Nathan Shockey, Karen Sullivan, Éric Trudel, David Ungvary, Marina van Zuylen, Olga Voronina, Thomas Wild, Daniel Williams, Shuangting Xiong

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 Studies, Experimental Humanities, Gender and Sexuality Studies, Human Rights, Latin

American and Iberian Studies, Medieval Studies, and Middle Eastern Studies.

Requirements: A student planning to major in the Literature Program must take Literature 201, *Narrative/Poetics/Representation*, and at least four additional courses in the Division of Languages and Literature. One of these courses may be a Written Arts workshop and one may be a language instruction course.

For Moderation, the student submits a 10-page critical essay written for Literature 201 or one of their other literature courses, as well as the two short reflection papers required by all programs. These papers are evaluated by a board composed of the student's adviser and two other members of the Literature Program faculty.

If they have not already done so by the time of Moderation, moderated students must take at least one additional course that focuses on literature written before 1800 and at least one course that focuses on literature written after 1800. Moderated students are expected to enroll in a minimum of one 300-level seminar and are strongly encouraged to take at least one world literature course and one junior seminar. In order to graduate, students must also complete a Senior Project and enroll in Literature 405-406, the year-long *Senior Colloquium in Literature*.

Students who wish to pursue a second focus in Literature must complete a minimum of five 4-credit courses in the program, all of which must be taken for a letter grade. Of these five courses, no more than two may be at the 100-level; at least one must be at the 200-level; and at least one must be at the 300-level, though second focus students are encouraged to enroll in at least two 300-level courses.

Recent Senior Projects in Literature:

"The Poetics of Finitude: Time and Death in the Poetry of R. M. Rilke and T. S. Eliot"

"Renaissance Self-Destruction: The Virtue and Danger of Chess in European Literature"

"Some Like It Dark: Haunting Visions of Modernity in Contemporary American Fiction"

"That This Silent Tomb Might Speak: History as Poetic Experience in Three Medieval English Poems"

Solar Readings

Literature 105

CROSS-LISTED: ENVIRONMENTAL STUDIES

This course takes up contemporary debates in the energy humanities through a focus on the role of the sun in narrative: how the rising sun interrupts Shahrazad's oral storytelling each morning in earlier editions of *1001 Nights*, and how later translators eclipsed this narrative momentum; how Robinson Crusoe's dependence on sundials is omitted in the Robinsonades of the 19th century. Finally, the class considers Ghassan Kanafani's novel *Men in the Sun* in the context of the mid-20th-century global oil boom.

The Good-Enough: Rethinking Success and Ambition

Literature 112

This 2-credit seminar contrasts the present moment and its tyranny of meritocracy with what the ancients called golden mediocrity. How can Aristotle, Spinoza, Eliot, Levinas, Rankine, and Chekhov help us navigate the brutal world of competitiveness? How can we feel that ours is a good life, without having to give in to the constant judgment of others?

Introduction to the Study of Poetry

Literature 123

This course explores the infinite richness of poetry in English. Working both chronologically and thematically, the class looks at lyric modes, narrative forms (ballads and other kinds of storytelling), epigrams, dramatic monologues, style poems and "plain style" poems, devotional and love poems, poems for children, pastoral poems, political poems, and blues, hip-hop, and American Songbook lyrics. Texts from Shakespeare, Milton, Pope, Keats, Yeats, Eliot, Auden, Stevens, Hughes, Bradstreet, Dickinson, Moore, and others.

Who Is Joaquín Murieta?

Literature 127

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, LAIS

DESIGNATED: HSI COURSE

This 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. Students also consider 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-US border, as well as to afterlives of Ridge's bandit story, including the creation of Zorro and other pop-culture vigilantes.

Women and Leadership

Literature 131 / Politics 131

This 2-credit course explores 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 rather than those being created in other countries and cultures? The class engages with narratives from across disciplines (the military, higher education, STEM, the arts) and a broad range of viewpoints.

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. Like stories, they frequently feature characters, conflicts, and resolutions. This course examines intersections between jokes and issues of 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).

Writing While Black

Literature 138

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

This course explores what it means for an author in the contemporary era to render Blackness, Black folk, and Black experience in prose and poetry. What does it mean to write in a moment when simply "existing while Black" carries a sense of precarity? What is the significance of creating Black literature within a publishing industry that is an engine of racial inequality? Readings by, among others, Brit Bennett, Mat Johnson, Kiese Laymon, Deesha Philyaw, Danez Smith, Brandon Taylor, Jesmyn Ward, and Bryan Washington.

Monsters R Us

Literature 139

Monstrosity is not the opposite of humanity; on the contrary, what makes monsters monstrous is precisely their resemblance to humans. So what stories do monsters enable us to tell about ourselves? Why does Frankenstein give life to an eight-foot-tall creature rather than, say, a human child? Why has Vlad the Impaler been largely forgotten while his undead avatar, Dracula, remains a staple of literature and popular culture? Authors include Charles Brockden Brown, Mary Shelley, Bram Stoker, Robert Louis Stevenson, and Ursula Le Guin.

Failing with Style: Introduction to Renaissance Poetry

Literature 144

CROSS-LISTED: EXPERIMENTAL HUMANITIES

When we think about Renaissance poetry, we tend to think of the sonnet: rule-bound, artificial, old-fashioned. But poets of the period tried to make their poems appear as just the opposite: organic, sincere, and excitingly new. Beneath the veneer of formal qualities like rhyme and meter, these poems explore chaos, madness, desire, and the sublime. This course focuses on love as a psychological, emotional, and political concept to examine how poets fought with language to make poetry say things that could not be said otherwise.

Supernatural Tales of Japan: Ghosts, Gods, and Goblins

Literature 154

CROSS-LISTED: ASIAN STUDIES

Since ancient times, humans have been fascinated with the otherworldly: stories of divine, ghostly, and fantastical beings regularly appear across various traditions. This course introduces texts from the Japanese tradition that explore encounters between the ordinary and the strange, starting with creation myths in the *Kojiki* and the earliest texts of the written tradition (the *Nihon ryōiki*, *Tale of the Bamboo Cutter*, and *Tale of Genji*) and ending with horror movies, novels, and comics from the modern period.

How to Construct Meaning: Introduction to Chinese Narrative

Literature 156

CROSS-LISTED: ASIAN STUDIES

Although the approach of the course is largely aesthetic, involving analysis of texts from the third century BCE to the present, discussions also address fundamental questions raised by narrative studies: What values give individual lives meaning? What is the relationship between the individual self and larger systems of order, such as the family, the state, and the cosmos? Also considered: how the Chinese narrative tradition differs from the realistic mode of Western narrative but ultimately was made to reconcile with the demands of realism in the 20th century.

Tolstoy's Short Fiction

Literature 160

CROSS-LISTED: RUSSIAN AND EURASIAN STUDIES

Both before and after he wrote his masterworks, *War and Peace* and *Anna Karenina*, Tolstoy composed magnificent works of short fiction. Often highly autobiographical, these works draw on his experiences, exploring virtually every issue that haunted him—and Russia—during his long, tumultuous life (1828–1910). Works considered include his early linked autobiographical novellas *Childhood*, *Boyhood*, and *Youth*, and short stories “The Prisoner of the Caucasus,” “The Death of Ivan Ilyich,” “The Kreutzer Sonata,” “Master and Man,” “Father Sergius,” “Alyosha the Pot,” and “Hadji Murat.”

The Dean's Colloquium: Reading Charles Dickens

Literature 162

CROSS-LISTED: VICTORIAN STUDIES

This 2-credit weekly colloquium focuses on *Bleak House* (1852–53) and *Great Expectations* (1861). Originally published in serial form, each text presents us with questions of temporality and form. How does a reader today navigate the multiplot structure of these extravagant fictional worlds? What challenges attend to narrators who are fundamentally unknown to themselves? What is a plot, after all, and how might it both oppress and entice readers with expectations of their own? In addition to short writing assignments, students keep a detailed reading journal.

The Art of Letter Writing

Literature 163

For thousands of years the art of letter writing was considered an essential part of a student's education. The letter was a genre both formal and informal, studied and spontaneous, private and public. The first novels in English took the form of collections of letters, which made them seem like found documents. Today, email and social media have replaced—and revived—the epistolary tradition. Authors considered include Cicero, Ovid, Saint Paul, Lu Chi, Abelard and Heloise, De Quincey, Rousseau, Austen, Kafka, and Butler.

Hope in the Dark: Eurasian Fantasy and Folklore

Literature 164

CROSS-LISTED: RES, WRITTEN ARTS

Resisting totalitarian regimes takes courage—and imagination. This course explores the Eurasian nations' responses to war, oppression, famine, epidemics, and exile through the oral tradition (epic narratives, fairy tales, nursery rhymes, and popular jokes) and works of fantasy literature that often amalgamate and recontextualize these genres. The class also considers heroic and trickster archetypes in modern renderings of classical mythology; analyzes the politics of myth; and surveys mechanisms of domination and oppression that inspire such tropes as metamorphosis, magic helpers, and otherworldly journeys.

Middlemarch: The Making of a Masterpiece

Literature 2005

CROSS-LISTED: VICTORIAN STUDIES

George Eliot's *Middlemarch* is widely considered to be among the greatest novels of all time; Virginia Woolf called it "one of the few English novels written for grownup people." Students read the eight books of *Middlemarch* slowly and intensively over the course of the semester. The class also traces the stages of the novel's conception, research, and composition by consulting a selection of Eliot's personal letters, notebooks, and journals.

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 language—in connection with larger cultural, political, and aesthetic questions? This course emphasizes 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.

After Chinua Achebe: Reading Contemporary African Literature

Literature 2023

CROSS-LISTED: AFRICANA STUDIES, ANTHROPOLOGY, HUMAN RIGHTS, WRITTEN ARTS
Chinua Achebe, who taught at Bard for two decades, is among the greatest postcolonial African writers. *Things Fall Apart*, his first novel, published in 1958, remains the most celebrated work in the modern African canon. This seminar engages with African writers possibly including, in addition to Achebe, Chimamanda Adichie (Nigeria), Abdulrazak Gurnah (Tanzania), Okot p'Bitek (Uganda), Nuruddin Farah (Somalia), NoViolet Bulawayo (Zimbabwe), Binyavanga Wainaina (Kenya), Tayeb Salih (Sudan), J. M. Coetzee (South Africa), and Ousmane Sembène (Senegal).

Religion and the Secular in Literary Modernism

Literature 2035

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, RELIGION

One theorist calls the modern novel "the epic of a world that has been abandoned by God." Another critic says of modernism, "No literature has ever been so intensely spiritual as ours." This course seeks to make sense of these divergent views by exploring the religious and secular frameworks—both tacit and explicit—that inform 20th-century Anglo-American and European literature. Authors may include Baldwin, Cather, Celan, Coetzee, Kafka, Hurston, Rushdie, Toomer, Weil, and Woolf.

Is Feminist Solidarity Possible?

Literature 2052

CROSS-LISTED: GIS, GSS, HUMAN RIGHTS

The course examines the challenges to feminist solidarity posed by lesbian feminism, Marxist and working-class feminisms, US Black feminism, and Third World feminisms, and works collectively to

imagine what feminist solidarity might look like today. Readings from theorists such as Monique Wittig, Gayatri Chakravorty Spivak, and the Combahee River Collective; and writers including Audre Lorde and Mahasweta Devi.

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.

Is Anything Funny Anymore?

Literature 2066

A look at how writers use humor to address serious subjects. Does humor complicate or diminish? What is its relation to anger, discomfort, community, self-protection, and love? Does humor preclude seriousness? Is it innately conservative or subversive? Writers studied may include Chaucer, Dickens, Freud, Muriel Spark, Flannery O'Connor, Amos Tutuola, Spalding Gray, Danzy Senna, Isaac Babel, ZZ Packer, Roberto Bolaño, Denis Johnson, and Hunter Thompson.

Mass Culture of Postwar Japan

Literature 2081

CROSS-LISTED: ASIAN STUDIES,
EXPERIMENTAL HUMANITIES

A survey of the literature, history, and media art of Japan since the Second World War. Beginning with the lean years of the American occupation (1945–52) through the high-growth period of the 1960s and 1970s, the “bubble era” of the 1980s, and up to the present moment, the course examines radio broadcasts, television, popular magazines, manga/comics, film, fiction, theater, folk and pop music, animation, advertising, and contemporary multimedia art.

Modern American Poetry

Literature 2083

CROSS-LISTED: AMERICAN AND INDIGENOUS 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 inaugurated 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.

Rethinking European Literature I: The Classical Era, Middle Ages, and Renaissance

Literature 209

CROSS-LISTED: MEDIEVAL STUDIES

Far from a fixed canon of works, European literature is a fluid collection of writings, constantly being rethought by its makers. This course introduces the masterworks of the European literary tradition, from classical epic poetry to the enchanted ships and fairies of medieval romance and Dante’s synthesis of pagan and Christian thought. Texts include Homer’s *Odyssey* (in part), Vergil’s *Aeneid*, Augustine’s *Confessions*, *The Romance of the Rose*, Dante’s *Inferno* and *Purgatorio*, and Erasmus’s *Praise of Folly*.

Translation, in Theory

Literature 210

CROSS-LISTED: WRITTEN ARTS

Theories and practices of translation are the focus of this course. Students explore the works of theorists Lydia Lu, Walter Benjamin, Emily Apter, Michel Foucault, Ngũgĩ wa Thiong’o, Abdelfattah Kilito, Lawrence Venuti, and Gayatri Chakravorty Spivak, as well as the work of critics and intellectual historians deploying theories of translation in textual analysis. Contemporary translation practices are considered, from machine translation, to translation by correspondence, to new translations of classics such as *Arabian Nights*.

Russian Laughter

Literature 2117

CROSS-LISTED: RES

A study of laughter and its manifestation in Russian literary tradition. The course examines how authors as distinct as Dostoevsky and Bulgakov create comic effects and utilize laughter for various artistic purposes, as well as theories of laughter developed by Hobbs, Bergson, Freud, Bakhtin, and others. Required readings include the works of major Russian writers, starting with a satirical play by Denis Fonvisin from the late 18th century and ending with Venedict Erofeev's underground cult masterpiece: a 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, for most of human history, has the rule of kings and queens been seen as natural and even divinely ordained? What did subjects dream of in their ruler, and what did they fear? What was the connection between the royals' personal and political lives? Students read history and fiction from the Middle Ages, Renaissance, and Age of Revolutions. Monarchs 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 AND INDIGENOUS 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.

Proust: *In Search of Lost Time*

Literature 215

CROSS-LISTED: FRENCH STUDIES

Marcel Proust's *In Search of Lost Time* is about an elaborate internal journey, in 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*, along with excerpts from other volumes. Topics of discussion include how Proust's masterpiece reflects the temporality and rhythms of modernity, the narrative and stylistic function of homosexuality, and the social disruption brought about by the Great War.

Producing the "Shōjo": Reading and Writing Girlhood in Japan

Literature 216

CROSS-LISTED: ASIAN STUDIES

Distinct from adolescent girls, the concept of shōjo (young woman) in Japan came into being during the transition to modernity. How was girlhood regarded before shōjo? What expectations surrounded girlhood, and how did those expectations change? This course introduces the shōjo in Japanese culture and literature. Readings start with myths from the eighth to 12th centuries, such as *The Tale of Genji*, and culminate with contemporary writings and animated films, including *Sailor Moon*. All materials in English.

Rethinking European Literature II: From Shakespeare to Modernism

Literature 219

This course surveys the remarkable literary inventions in Europe beginning in the early modern period and continuing into the 20th century. Readings range from the groundbreaking theatrical work of Shakespeare to the "invention" of the novel in Cervantes and the avant-garde Modernism of Joyce and Woolf. The class also explores how later writers responded to cultural traditions forged in the ancient, medieval, and Renaissance periods. Additional texts by Sor Juana, Voltaire, Goethe, Wordsworth, Coleridge, and Austen.

Stalin and Power

Literature 2205

CROSS-LISTED: HISTORICAL STUDIES, RES

DESIGNATED: HSI COURSE

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

Dostoevsky Presently

Literature 2227

CROSS-LISTED: RES

By examining Dostoevsky through the lenses of poetics, philosophy, politics, and psychology, the class explores what makes this 19th-century Russian writer our contemporary—and one of the world's most widely read authors. Texts include 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 blog). The present state of research on Dostoevsky is also deliberated.

Life in the Medieval Church

Literature 2241

Throughout the Middle Ages, Christians interpreted and reinterpreted accounts of the lives of Jesus Christ, the Apostles, and martyrs of the early church, struggling to adapt these models to their own radically different world. Should one remove oneself from the corruption of the world or remain and reform it? Will studying classical literature and philosophy strengthen faith or weaken it? What should the role of women be? The history of the church in the Middle Ages is largely the history of the changing answers to these questions. Readings 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 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.

Korean Popular Culture and Beyond

Literature 225

CROSS-LISTED: ASIAN STUDIES

The course uses popular culture—music, television, mass literature, and new media—as a lens to understand contemporary Korea's social values, historical contexts, and political structures. Landmark events of the 20th century are examined, as are the Korean Wave and K-pop global phenomena. The class also delves into topics such as modernization, national trauma, gender and sexuality, feminist movements, neoliberal self-identity, and cultural transnationalism.

Wild Romanticism

Literature 230

This course traces the emergence of the wild as a poetic, ecological, and ontological concept in Romantic literature. By developing practices for perception of and communication with the non-human world, these late 18th- and 20th-century writers simultaneously reactivated ancient ways of knowing, and contested Enlightenment paradigms that privilege thinking over feeling, reason over sensation. Texts from Goethe, P. B. Shelley, and Thoreau, as well as 20th- and 21st-century poets, philosophers, and scientists whose work extends these lines of inquiry.

The Ark of Memory

Literature 236

CROSS-LISTED: GIS, HUMAN RIGHTS, RES

Russia's tragic history precipitated the creation of literary works that recorded confrontation between the authoritarian state and its defiant citizens. This course explores human resistance to

cruelty, coercion, deprivation, and political ostracism as documented in 19th- and 20th-century nonfiction by, among others, Dostoevsky, Tolstoy, Chekhov, Mandelstam, Akhmatova, Ginzburg, Solzhenitsyn, and Brodsky. Texts include diaries, journals, memoirs, travelogues, and essays. Readings in English.

Nonsecular Modernities

Literature 239

Despite the seemingly monolithic secularism of 20th- and 21st-century Western thought, writers and thinkers in an important countertradition have engaged with religious issues in thought-provoking ways. This course examines works by authors including Charles Péguy, Charles Maurras, Thérèse de Lisieux, Paul Claudel, Simone Weil, G. K. Chesterton, Muriel Spark, Graham Greene, Evelyn Waugh, Thomas Merton, Dorothy Day, and Mary Gordon, as well as continental philosophers who engage with religious thought.

Literary Journalism

Literature 240

CROSS-LISTED: HUMAN RIGHTS

Students read examples of literary journalism, stretching back to William Hazlitt's reportage on a boxing match in 1821. Genres of literary journalism, from political polemics and war reporting to art criticism, are examined, offering an opening to discussions of politics and culture in the context of different countries at different times. An interest in history is encouraged as much as an interest in literature. Readings include pieces by H. L. Mencken, Susan Sontag, Rebecca West, and James Baldwin.

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. 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

Fantastic literature, as Calvino has noted, takes as its subject the problem of "reality." This course examines the "fantastic" literature of Eastern Europe and Russia from the early 20th century to the 1960s, in texts by Ansky, Kharms, Kafka, Čapek, Schultz, Mayakovsky, Erofeev, and Olesha. Topics discussed include questions of identity, meaning, and consciousness, as well as the relationship between the individual and society in the work of these writers.

The Book before Print

Literature 2414

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

Social Change and the Arts in Modern China

Literature 2422

CROSS-LISTED: ART HISTORY AND VISUAL CULTURE, ASIAN STUDIES, HUMAN RIGHTS

How can works of art bring about social change? This question has haunted and confounded Chinese intellectuals and writers throughout the 20th century and remains relevant today. This course looks at various aesthetic debates and experiments undertaken by Chinese writers and artists who were in a constant search for ideal aesthetic forms that both appealed to the masses and actively sought to transform the populace and society.

A Thousand-Year-Old Romance: Reading the *Tale of Genji* across the Ages, Media, and Genres

Literature 2423

CROSS-LISTED: ASIAN STUDIES, MEDIEVAL STUDIES

Students read the English translation of the *Tale of Genji*, a masterpiece of Japanese literature, and

primary texts from roughly the same time period to gain an understanding of the sociohistorical and literary context in which the tale came about. The second half of the course focuses on the reception and adaptations of the tale across media, genres, and time periods, ranging from Noh plays, traditional paintings, and even “fan fiction” to modern novels and manga.

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 include Ghassan Kanafani, Emile Habiby, Samira Azzam, Anton Shammas, Mahmoud Darwish, Sahar Khalifeh, Fadwa Tuqan, and Elias Khoury.

Theater and Politics: The Power of Imagination

Literature 2481

CROSS-LISTED: GERMAN STUDIES,

HUMAN RIGHTS, THEATER AND PERFORMANCE

What role does imagination play in challenging the realities of our existing world? The course pursues this question through readings of works by Heinrich von Kleist (*Amphitryon*, *Penthesilea*), Georg Büchner (*Woyzeck*, *Danton's Death*), Bertolt Brecht (*The Good Person of Szechwan*, *Threepenny Opera*, *The Measures Taken*), and Tankred Dorst (*D'Annunzio: The Forbidden Garden*, *Merlin*, *This Beautiful Place*). Questions around gender and sexuality inform most of these plays and are a recurring theme in class discussions.

The Fictions of James Joyce

Literature 2485

CROSS-LISTED: ICS

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

Arthurian Romance

Literature 249

CROSS-LISTED: MEDIEVAL STUDIES

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

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 and literary traditions. Texts include *Love's Labour's Lost*, *Titus Andronicus*, *Richard II*, *Macbeth*, and *The Winter's Tale*.

Telling Stories about Rights

Literature 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.

Empire, Equality, Ecology: British Literature since 1800

Literature 252

Readings are organized according to three interconnected themes. First, the expansion, critique, and eventual dissolution of the British Empire, with its concomitant effects on colonized (and postcolonial) peoples around the globe. Next, Britain's rapid industrialization and the resultant shifts in humanity's relationship to the natural world, partly reflected in scientific writing. Finally,

the widening of equality, particularly of class and gender, with its attendant social and political upheavals. Texts include poetry, short stories, novels, plays, manifestos, and essays, as well as historical and theoretical materials.

Asian/American Lives

Literature 256

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ASIAN STUDIES

DESIGNATED: RETHINKING PLACE COURSE

Nowhere have the parameters of Asian American identity been contested more thoroughly than in discussions of literature. This course considers literary works produced by Asians in the United States, from travel reportage and poetry carved on the walls of immigration detention centers to experimental fiction, film, graphic novels, zines, and memoir. Throughout, close attention is paid to how different generations of Asian Americans have negotiated their own racialization and the slippery qualities of this category of identification.

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 read a range of texts, from the *1001 Nights* to works by Judith Butler, Edward Said, Gayatri Spivak, Fredric Jameson, John Crowe Ransom, and Eve Kosofsky Sedgwick.

Marx as Literature

Literature 261

CROSS-LISTED: GERMAN STUDIES, POLITICS

Karl Marx's *Capital* is both an influential theory of the world we live in and a famously strange text. Wildly interdisciplinary, it combines genres, styles, and methods to develop a multifaceted account of the structures and operation of capitalism. Students read Volume 1 in its entirety, with a critical eye on how form, style, and genre shape this transformative work. They are encouraged to develop their own direct engagement with *Capital*, finding their bearings not in preconceptions about Marxism or communism, but in creative engagement with the text itself.

Far from Paris: Voices and Visions from Africa and the Caribbean

Literature 262

CROSS-LISTED: FRENCH STUDIES, MES

DESIGNATED: HSI COURSE

Many of the most celebrated literary texts produced in French in the 20th and 21st centuries are by writers from or with roots in countries outside France. These works are often categorized as “Francophone” literature, a term that highlights their disputed status in relation to the established canon of “French” literature. The class reads some of these works—by Césaire, Fanon, Chamoiseau, Glissant, Senghor, Sembène, and Memmi, among others—and investigates connections between language, literature, and colonialism.

What Is a Character?

Literature 263

CROSS-LISTED: EXPERIMENTAL HUMANITIES

We are often drawn to characters more than anything else in our encounters with books, plays, or movies, although we know they remain exactly what their name implies: trapped by printed letters, scriptedness, or the limits of a screen. This course explores the history of characters in Western fiction to learn how archetypes, racial and gendered stereotypes, historical or geographical settings, and different media technologies shape our encounters with them.

The Power of Feeling: Black Music, Literature, and the Creation of an Aesthetic

Literature 264

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, MUSIC

For enslaved people, spirituals detailed a transitory experience marked by suffering that culminated in a celebratory experience of freedom or ascendance into heaven. The blues narrated the cost of personal autonomy through songs filled with love, anger, hurt, and the celebration of survival, while jazz takes from both forms to mediate the divergent cultures that sought opportunity in urban areas. Literature shares a relationship to these movements, detailing social and political upheavals that also contribute to an aesthetic. Artists studied include Ellison, Hurston, Baldwin, Armstrong, Monk, and Ellington.

The Land of Disasters: A Cultural History of Catastrophic “Japan”

Literature 267

CROSS-LISTED: ASIAN STUDIES, ENVIRONMENTAL STUDIES, EXPERIMENTAL HUMANITIES

In a famous speech given shortly after the 2011 Tōhoku earthquake, tsunami, and nuclear disaster, Haruki Murakami wrote that “To be Japanese means, in a certain sense, to live alongside a variety of natural catastrophes.” This course introduces literary works and media that trace Japan’s history of natural and manmade disasters, and situates these pieces in a larger cultural and technological history that extends well beyond the borders of Japan.

Life into Art: Emergent Modernities from Rousseau to Césaire

Literature 271

This course explores the key aesthetic and philosophical issues that first emerged in European Romanticism in the late 18th century and continue to shape our understanding of literature. From Rousseau’s *Reveries of the Solitary Walker* and Goethe’s *Sorrows of Young Werther* to Woolf’s *Mrs. Dalloway* and Kafka’s “Hunger Artist,” the class pursues several through lines: the spiritual vocations of literature in conditions of secularization; shifting boundaries between art and life and aesthetics and politics; the experience of the city; and literature’s relation to the discourses of history and science.

Arab-American Literature from Cultural Translation to Speculative Worlds

Literature 272

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, HUMAN RIGHTS, MES

Students trace the production of Arab American literature from the early 20th century to contemporary speculative fiction. They read texts by Arab immigrants to the Americas and examine their attempts at cultural translation as they wrestle with feelings of longing and belonging as well as with the United States’ imperial ambitions and practices. Authors studied include, among others, Khalil Gibran, Ameen Rihani, Hala Alyan, Laila Lalami, Eman Abdelhadi, and Etel Adnan.

The City and the Experiment

Literature 273

CROSS-LISTED: ENVIRONMENTAL STUDIES, EXPERIMENTAL HUMANITIES

What does experimentation have to do with how communities and publics organize their lives in cities? How have certain populations been disempowered and marginalized, and how have other aspects of civic life been impacted by the relationship between science/technology and urban life? This course studies two twinned concepts, “the city” and “the experiment,” from a variety of disciplinary perspectives, and challenges students across the Bard network to collaboratively, imaginatively, and experimentally engage with concrete civic problems.

Reading Youth in Korean Film and Literature

Literature 275

CROSS-LISTED: ASIAN STUDIES

This course delves into representations of youth in Korean society from the colonial era to contemporary times. Through an interdisciplinary lens that incorporates literature, film, and popular culture, the class examines the role that the concept of “youth” has played in shaping modern Korean history. Special attention is given to the interplay between gender and constructions of youth as a cultural and social category.

Chosen Voices: Jewish Authors

Literature 276

CROSS-LISTED: JEWISH STUDIES, RES

The course explores 19th- and 20th-century Jewish authors who, in both preserving and breaking with Jewish tradition, made major contributions to secular Jewish culture. Questions of Jewish identity and history (including the Holocaust and anti-Semitism) are considered, as are questions of “apartness” and “insiderness” in novels, folktales, and jokes. Authors include Rabbi Nachman of Breslov, I. L. Peretz, Sholem Aleichem, Isaac Babel, Franz Kafka, Isaac Bashevis Singer, Bernard Malamud, Grace Paley, Leslie Epstein, and Angel Wagenstein.

History Made into Fiction: Two Latin American Novels

Literature 277

CROSS-LISTED: LAIS

The course focuses on two essential 20th-century Latin American novels: Gabriel García Márquez's *One Hundred Years of Solitude*, emphasizing the author's past and his country's tragic history; and *Redoble por Rancas*, Manuel Scorza's funny, bitter novel. Additional readings include "Down the Shining Path" by the instructor and a history of the Peruvian region where the Scorza novel is set. All readings in English, although students are welcome to read the material in Spanish.

The Heroic Age

Literature 280

CROSS-LISTED: MEDIEVAL STUDIES

The course surveys the great epics and sagas of the early Middle Ages, concentrating on Northern Europe and exploring tensions between paganism and Christianity, individual glory and kingly authority, and heroism and monstrosity. Texts include the Old English *Beowulf*; Old Irish *Táin Bó Cailnge*; Old Norse Eddas, *Saga of the Volsungs*, and *Egil's Saga*; Old French *Song of Roland*; Middle High German *Nibelungenlied*; and Finnish *Kalevala*. Consideration is given to the resonance of these works in modern literature and culture.

Like Family: Domestic Worker Characters in Fiction

Literature 282

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: HSI COURSE

This course investigates the idea that female domestic workers (maids, nannies, cooks), often portrayed as invisible and powerless, can also wield considerable influence and authority over their employers, affecting the structure of everyday life. Starting with excerpts from the comedic tradition where the "servant" uses role reversals to subvert traditional social hierarchies (Terence, Cervantes, Molière, Kundera), the class tackles the ethical and social implications of figures that are both part of and excluded from the household. Texts by Flaubert, Ishiguro, Szabo, du Maurier, Slimani, Rasul, others.

Kafka and Brecht: Myth and Theater

Literature 283

CROSS-LISTED: GERMAN STUDIES

What is distinctive about modern storytelling? If it differs in important ways from earlier modes of storytelling, why is that? Has human nature changed? Has the world? This course considers these and related questions through selected works from two of the greatest 20th-century storytellers: Franz Kafka and Berthold Brecht. The class considers how both writers revisit and reimagine central figures and forms in the long arc of literary history, and follows their tracks by reading key selections from Greek and Hebrew literature.

On Friendship

Literature 284

How do we think about political modes of living together through the lens of "friendship"? How is this different from political thinking that focuses on terms like solidarity, community, fraternity, family, love? The course explores philosophy, poetry, essays, 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.

Light Writing: Literature and Photography in the French Tradition

Literature 285

CROSS-LISTED: EXPERIMENTAL HUMANITIES, FRENCH STUDIES

What happens when photographs and texts are brought together? In the French-speaking world, there is a particularly strong tradition of writers and artists using photographic images and text to create new forms of meaning. This seminar engages closely with phototextual and theoretical works translated from French, focusing on the themes of autobiography, historical memory, and postcoloniality. Students also have the opportunity to make photo-texts of their own.

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 explore the (not-so-distant) future, whether through the disappearance of the Palestinians, reenactment of the Lebanese Rocket Society, or resurrection of an Iraqi Frankenstein. The class traces historical 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.

Memory Strays: On Narrating the History of Others

Literature 296

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, GERMAN STUDIES, HUMAN RIGHTS

Are memories sharable? What happens when memories are borrowed or appropriated? This course explores the possibilities and limits of relating different histories of injustice in the aftermath of the Holocaust. Readings include works of James Baldwin, Charlotte Beradt, and other transatlantic writers and artists, as well as philosophical and theoretical texts on memory.

Solidarity as Worldmaking

MES 301 / Literature 301

See Middle Eastern Studies for a full course description.

Beyond the Work Ethic: The Uses and Misuses of Idleness

Literature 3013

CROSS-LISTED: FRENCH STUDIES

The useful, Friedrich Schiller wrote, 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 the resistance to work, 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 *Invitation to a Beheading*, both of which first appeared in story-length installments in the *New Yorker*. The class also studies Nabokov's correspondence with *New Yorker* editors Katharine White and William Maxwell; looks at the drafts of his stories, to understand his process of composition and revision; and traces the metaphysical streak that runs through his oeuvre.

Extraordinary Bodies: Disability in American Fiction and Culture

Literature 3048

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: DASI COURSE

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; poetry by Whitman and Barnes, and from the anthology *Beauty Is a Verb*.

Auden and Kierkegaard: The Aesthetic, the Ethical, the Religious

Literature 3049

Students immerse themselves in the intellectual and political cultures that shaped W. H. Auden's poetry—Marxism, psychoanalytical theory, the Spanish Civil War, World War II—and explore why he saw poet/philosopher Søren Kierkegaard as an indispensable guide to an “age of anxiety.” Attention is paid to the distinctiveness of each writer's poetic voice: for Kierkegaard, the use of pseudonyms and the play of irony; for Auden, his early, difficult idioms, his ambition to compose a viable public poetry, and his mastery of a wide range of verse forms.

Choose Your Own Adventure: Doing Research in Literary Studies

Literature 3130

This junior seminar offers students the opportunity to deepen their knowledge about a topic in literary studies of their choosing—a specific writer, time period, theoretical approach, genre, etc. They create their own reading list, in consultation with faculty members, with the goal of developing a strong foundation for the Senior Project. Students also learn about the history and methods of literature as a discipline, and convene each week to discuss and practice different elements of research.

Geographies of Unease

Literature 3139

CROSS-LISTED: FRENCH STUDIES, GSS, HUMAN RIGHTS

DESIGNATED: HSI COURSE

The books we read, the tastes we acquire, and the ambitions we hold make us insiders or outcasts, depending on where we stand. This course explores the process of passing from one condition to another. Whether this integrative process involves race, country, sexuality, gender, or socioeconomics, it explodes the notion of a stable and unchanging self and focuses on border zones of culture and being. Readings from Bourdieu, Rancière, Larsen, Howells, Hardy, Ernaux, Wharton, Woolf, Sarraute, and Eribon.

T. S. Eliot: The Poetics of Modernity

Literature 3147

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES

This course uses the poetry, philosophy, and cultural criticism of T. S. Eliot as a framework for exploring the intellectual challenges of modernity. After investigating the cultural contexts out of which literary modernism arose and influences on Eliot's early work (Baudelaire, Laforgue, Pound, Santayana, Freud, and Durkheim), the class traces the development of his poetic and philosophical project from the radical critique of modern epistemology in his dissertation to later contemplative poems and plays.

Hannah Arendt: Reading *The Human Condition* and the Plurality of Languages

Literature 318

CROSS-LISTED: GERMAN STUDIES, HUMAN RIGHTS, PHILOSOPHY

A detailed exploration of Hannah Arendt's pivotal work *The Human Condition*. Discussions center on her reflections on concepts such as action, speech, power, plurality, freedom, world, labor, work, and the private and the public spheres. Activating a driving trope of the book—“to think what we are doing”—students also consider how *The Human Condition* is crafted, i.e., its poetics, as well as the multilingual fabric of her texts. Additional readings include her essays “On Violence,” “Truth and Politics,” “Thinking and Moral Considerations,” and on poetic thinkers like Lessing, Benjamin, and Auden.

Love and Death in Dante

Literature 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.

The Tragic Heroine in the Western Imagination

Literature 3217

CROSS-LISTED: CLASSICAL STUDIES, THEATER AND PERFORMANCE

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

Leo Tolstoy's *War and Peace*

Literature 3219

CROSS-LISTED: RES

As the Napoleonic wars reshaped the European political landscape, so did Leo Tolstoy's epic *War and Peace*—built around those events—reshape the European literary landscape. The war launched by Russia against Ukraine gives us even greater incentive to read Tolstoy's masterpiece as an exploration of life, death, and the boundaries between artistic, political, and philosophical writing. Students read other works by Tolstoy that elucidate his thoughts on history, art, and morality. All readings in English.

Representing the Unspeakable

Literature 322

CROSS-LISTED: GSS, HUMAN RIGHTS

This seminar focuses on how literary works find 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*.

Lolita: Nabokov and the Language of Desire

Literature 323

This course 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 AND INDIGENOUS STUDIES

DESIGNATED: CALDERWOOD SEMINAR

"Writing about music is like dancing about architecture." Attributed to Laurie Anderson, David Byrne, and Miles Davis, among others, this 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 aesthetics and history? This course examines forms of culture writing that interrogate and illuminate works in American literature, art, film, music, and, yes, architecture, space, and the city.

Climate Fiction

Literature 3251

CROSS-LISTED: ENVIRONMENTAL STUDIES

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, nonfiction journalism, scientific writing, environmental memoir, poetry, and film from across the globe. Authors: Octavia Butler, Margaret Atwood, Jesmyn Ward, Amitav Ghosh, and Ian McEwan.

Race and Real Estate

Literature 328

CROSS-LISTED: AMERICAN AND
INDIGENOUS STUDIES, ARCHITECTURE,
ENVIRONMENTAL STUDIES

DESIGNATED: RETHINKING PLACE COURSE

This seminar explores how race and racism are constructed with spatial means, and how, in turn, space can be shaped by racism. Questions addressed include: How have contemporary works of literature, film, architecture, and visual art captured and critiqued the built environment, or offered alternative understandings of space and place, home and work, citizenship and property? How are our spaces and structures imagined and coded in terms of proximity to whiteness and Blackness, class, gender, and ability, and how have we learned to read and internalize such codes?

Dramatic Difference: Russia and Its Theater

Literature 330 / Russian 330

See Russian 330 for a full course description.

Solidarity with the Nonhuman: 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 then, 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, and 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 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 takes the fantastic,

fabular, and horror genres in a similar groundbreaking direction. Karen Russell and Brian Evenson join the class to discuss recent works.

Extinction: Loss and Futurity in American Literature

Literature 336

CROSS-LISTED: AMERICAN STUDIES,
ENVIRONMENTAL STUDIES

The concept of extinction is central to how we talk about precarity and change across spaces: biological, cultural, linguistic, and even technological. This hasn't always been the case. Only after fossil discoveries made during the Industrial Revolution did the idea of extinction gain traction. This course looks at this idea's evolution through the lens of American literary history. Texts by Octavia Butler, W. E. B. Du Bois, Emily Dickinson, Joy Harjo, Ursula K. LeGuin, Denise Levertov, Herman Melville, N. Scott Momaday, and Ed Roberson.

The World Upside Down: Carnavalesque Narratives in Russian Literature

Literature 3441

CROSS-LISTED: HUMAN RIGHTS, RES

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 concepts about these questions, including "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.

Difficulty

Literature 345

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

Playing in the Dark: Toni Morrison's Literary Imagination

Literature 356

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN AND INDIGENOUS 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" (these quotations 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.

Transpacific Crossings

Literature 364

CROSS-LISTED: AMERICAN AND
INDIGENOUS STUDIES

DESIGNATED: RETHINKING PLACE COURSE

This seminar theorizes the transpacific, a figurative space between the United States and Asia where ideas, images, and anxieties of identity (national and racial), modernity, and nationhood circulate. The course draws from sources ranging from classics of the American canon to experimental poetry and the modern Asian American memoir. Possible authors include Karen Tei Yamashita, Nam Le, Viet Thanh Nguyen, Ruth Ozeki, Jhumpa Lahiri, Maxine Hong Kingston, and Theresa Hak Kyung Cha.

Bad Art: On Amateurs, Hacks, Sellouts, and Robots

Literature 365

On what grounds may someone responsibly declare that a work of literature is mediocre or simply not worth one's time? Does it make sense to judge artwork by generative AI differently than human artwork? This course interrogates the practices of critical judgment via concepts such as the sublime, the mediocre, the gimmick, and the hack. Students read theoretical texts; tackle works that reflect upon artistic production, like Shakespeare's *A Midsummer Night's Dream* and Helen Dewitt's *The Last Samurai*; and consider poetry, short fiction, and criticism of varying quality.

Romance and Realism: Italian Cinema from the Silent Screen to the Internet Age

Literature 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 the 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 Neorealist movement, whose directors (Rossellini, De Sica, Visconti) trained or influenced a generation of so-called auteur filmmakers (Fellini, Antonioni, Pasolini), but also considers the silent film era and recent directors who produce "art cinema" in the tradition of the neorealist and auteur masters.

Trading Fictions in the Indian Ocean

Literature 368

CROSS-LISTED: ASIAN STUDIES, MES

This course investigates empire's intersections with capitalism in the Indian Ocean, beginning with the Arabic story cycle of *Seven Voyages of Sindbad the Sailor*, followed by Amitav Ghosh's *Sea of Poppies*, and concluding with *The Third River* and its figurations of the port of Basra. The class considers how Islamic finance, merchant practices, and exploitative slavery and labor markets intersected with the rise of European expeditionary maritime and settler colonialism in the region, with a special emphasis on narrative and the commodity form.

Radical Reading: Nganang's Historical Fiction

Literature 369

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS
DESIGNATED: HSI COURSE

This reading-intensive seminar introduces award-winning Cameroonian American author Patrice Nganang, whose trilogy of historical novels are centered on Cameroon's development into a West/Central African nation over the course of the 20th century. Questions central to the course include: How is the literary genre of historical fiction employed by Nganang to craft a Cameroonian national identity, and how is that work complicated by the specificity of the Cameroonian multi-cultural, multilingual, and postcolonial situation?

Reading Emily Dickinson

Literature 379

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, EXPERIMENTAL HUMANITIES, WRITTEN ARTS

Students immerse themselves in Dickinson's writing, in the writers she was drawn to, and in the historical moment of which she was a part. Exploring her work in the context of the poetic practices and intellectual currents of her day sharpens our understanding of her unique, even radical, contribution to American poetry. Also considered is the question of reading itself: What does it mean to read a poem "closely"? What happens in the brain when we read and how can we enrich or deepen the experience?

Readings in Chinese Music, Philosophy, Art, and Performance: 1911 to the Present

Literature 382

CROSS-LISTED: ASIAN STUDIES

Wars, politics, and economic booms have affected performance genres in 20th-century China. This course starts with the Republican Era, which introduced an epoch of modernity shaped by colonialism and capitalism. The class examines music, art, and other genres in relation to China's sociopolitical transformations, including family reform, gender equality, and nationalism. Cultural influences, including Western opera and classical music, traditional Chinese music and opera, Marxism, and aesthetics from the Soviet Union, are also addressed. Readings in English translation.

Things and Stuff

Literature 387

What does it mean to collect things, and how has literature imagined collections as metaphors for authorship? The course examines novels and short stories that involve questions of possession and control, obsession and hoarding, and art as a tradable commodity. Readings may include works by A. S. Byatt, Hari Kunzru, Maxine Hong Kingston, Thomas Pynchon, and Karen Tei Yamashita, as well as journalism and studies around the accumulation, acquisition, and lure of "stuff."

Imaginary Childhoods

Literature 388

This study of two classic coming-of-age novels, *Great Expectations* and *Jane Eyre*, focuses on how Charles Dickens and Charlotte Brontë transformed their childhood memories—shaped by gender, class, and luck—into art. Additional readings include Elizabeth Gaskell's *The Life of Charlotte Brontë* and Claire Tomalin's *Charles Dickens: A Life*, Harry Crews's *A Childhood*, and essays by Hilton Als, Diane Johnson, Rebecca West, and others. Enrollment by permission of the instructor.

Places and Spaces

Literature 391

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ARCHITECTURE, ENVIRONMENTAL STUDIES

DESIGNATED: RETHINKING PLACE COURSE

What do our surroundings want from us? How do these surroundings—city blocks, buildings, roads, parks—change us? What stories do our movements through space tell? And what power do individuals have to reshape or reimagine the landscape around them? This seminar surveys various approaches to thinking and writing about the world around us. Authors include Barthelme, Benjamin, Whitehead, Perec, Cole, Kincaid, and Vadi.

Dreyfus/Wilde: Narratives of Martyrdom

Literature 392

CROSS-LISTED: HUMAN RIGHTS, VICTORIAN STUDIES

DESIGNATED: HSI COURSE

The trials and convictions of Captain Alfred Dreyfus (1894–95) and Oscar Wilde (1895) placed anti-Semitism and homophobia, respectively, at the center of modern political discourse, sent shock waves through Britain and France, and transformed politicians, intellectuals, and ordinary citizens into passionate partisans. Both "affairs" became literary narratives even as they played out in real time, involving some of the best-known writers of the last 125 years. Readings from Wilde, Émile Zola, Frank Harris, Anatole France, André Gide, Moisés Kaufman, and Robert Harris.

Beyond Technopolis: Media/Theory/Japan *Literature 394*

CROSS-LISTED: ASIAN STUDIES,
EXPERIMENTAL HUMANITIES

In the global imagination, Japan frequently floats as a symbol for high-tech hyperfuturism—a vision into a techno-utopian (or dystopian) wonderland. In addition to reading major Japanese texts of media theory on film, photography, animation, games, and networked subjectivity, the class also investigates connections between architecture, infrastructure, and communications; media environments, consumer technology, and climate change; virtual and augmented realities; and technê-Zen, personal computing, and the spirit of global capitalism.

Senior Colloquium in Literature *Literature 405-406*

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, Benjamin Hale, Hua Hsu, Michael Ives, Erica Kaufman, Ann Lauterbach, Valeria Luiselli, Dawn Lundy Martin, Wyatt Mason, Daniel Mendelsohn, Franz Nicolay, Jenny Offill, Joseph O'Neill, Philip Pardi, Francine Prose, 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, as well as 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. Written Arts students are also expected to be 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.

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*
- 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
- Two additional courses in the Division of Languages and Literature

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

- Literature 201, *Narrative/Poetics/Representation*
- A Written Arts poetry course at the 100–200 level
- A Written Arts course in any discipline at the 200–300 level
- Two additional courses in the Division of Languages and Literature

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

Students who wish to pursue a second focus in Written Arts must take at least three courses in the program, one of which may be a cross-listed course in screenwriting, playwriting, or translation. Second-focus students must also take at least two courses in the Literature Program.

Recent Senior Projects in Written Arts:

“A City in Gray Outlines”
“Conversations in the Dark”
“Disappearing Margins”
“To Hell with Good Intentions”

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, emphasizing 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. Readings include works by Ama Ata Aidoo, Zeyar Lynn, Etel Adnan, and Najwan Darwish, as well as texts from the Tang dynasty, medieval Japan, Renaissance and Romantic Europe, and the Latin American 20th century.

Fiction Workshop I

Written Arts 121

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

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

Principles of Prose

Written Arts 122

This course presents the breadth of formal possibilities available to writers of short nonfiction. Students read and comment on pieces by Montaigne, De Quincey, Hazlitt, Baudelaire, Poe, Dreiser, Twain, Woolf, Lawrence, Wilson, Orwell, Didion, McPhee, Ozick, and others. Discussions about these established writers allow 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

This course, for first-year and transfer students, approaches poems as crafted experiences that arise out of enmeshed acts of collecting, assembling, shaping, and dramatizing. Considerable attention is given to language and silence as modes of transport into states of feeling, attending, thinking, and being. Participants sample a spectrum of poetic forms, voices, and structures, and are encouraged to sharpen their creative and critical gifts through developing their ear and inviting new lexicons, syntactical structures, and tonal variations to seep into their work.

Hybrid Forms

Written Arts 124

The course reads from classical and contemporary work that is a deliberate hybrid of form, style, and genre. Readings include essays with the texture and imagination of a short story, stories that resemble poems, journalists who use methods common to fiction, and novelists whose work straddles autobiography and fiction. Discussions focus on the relationship between form and content, the ethics of narration, and how to apply these tools and techniques to the students’ own writing.

Poetics of Attention

Written Arts 126

CROSS-LISTED: EXPERIMENTAL HUMANITIES

This course, for first-year students, considers attention as the first step of the creative process. Students practice the seemingly simple act of attending to all that they encounter as they move through the days and (on a good day) make poems. The focus of the workshop is the fertile ground between immersive experience and early, generative, exploratory poetic composition. To facilitate the experiment with attentiveness, class meetings and most assignments occur completely offline (i.e., no phone, no laptop, no smartwatch).

Principles of Journalistic Practice

Written Arts 212

For *Bard Observer* participants (and the newspaper curious), this course focuses on a variety of journalistic forms. Students learn how to structure different kinds of pieces, and decipher such thrilling terms as peg, lede, dek, kicker, tk, and many others (most of which look like typos). More meaningfully, they learn the structural expectations for reported pieces, profiles, editorials, and opinion pieces.

Risk and the Art of Poetry

Written Arts 215

We are alive and writing during a time of plague and war, mass violence and white supremacy, a time when most of us seek safety, not risk. Poetry, however, has the capacity to shift our thinking—about sentence structures and habitual thought patterns. Students generate poems that push the boundaries of what a poem might be and investigate the notion of risk. Readings include works by Fred Moten, fahima ife, Cecilia Vicuña, Saidiya Hartman, Jane Wong, and JJJJerome Ellis.

Contemporary Asian American and Asian Diasporic Poetics

Written Arts 216

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ASIAN STUDIES, LITERATURE
DESIGNATED: ADI COURSE

When *Aiiieeeee! An Anthology of Asian American Writers* arrived on the US literary scene in 1974, it was both manifesto and provocation, inflaming still-ongoing debates over the borders, sensibilities, obligations, and political allegiances of the

“Asian American writer.” The course examines this slippery category through the lens of contemporary poets who write in invigoratingly diverse modes, forms, styles, and visions. In tandem with these texts, students write their own poetry and engage in interdisciplinary modes of response.

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? Texts may include works by Octavia Butler, Samanta Schweblin, Franz Kafka, Donald Antrim, Claudia Rankine, and CAConrad, among others.

Materials and Techniques of Poetry

Written Arts 230

A unique capacity of poetry is 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 aspects of poetic form such 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.

The Act of Poetry

Written Arts 251

Poet-critic Lorenzo Thomas asks, “When is poetry or the word, itself, action?” Taking its cue from Thomas, the course focuses on the reading and writing of poetry as an active, investigative process. Students delve into modern and contemporary writers (Eileen Myles, Audre Lorde, Myung Mi Kim, Mahmoud Darwish, Etel Adnan) and experiment with form and genre, asking: What does the form of poetry make possible in our own writing that other literary genres cannot?

Experiments in Enduring Forms

Written Arts 253

This course considers how some of the forms most associated with “tradition” evolved and remain vital to English-language poets now. Working extensively with a small number of forms, students study many examples and delve deep into the formal experiments of several poets—such as Terrance Hayes with the sonnet, Adrienne Rich with the ghazal, or Harryette Mullen with the tanka. Students also conduct their own formal experiments, writing through the container of form in order to grapple with the contemporary.

Writing with Style

Written Arts 254

What is a writer’s style? What effects does it produce, and to what purpose? How does it relate to the writer’s voice and technique? What does it tell us about the artistic conscience? Students read (and occasionally rewrite) a variety of literary stylists, including Thomas Browne, Gertrude Stein, George Orwell, Renée Gladman, Roberto Bolaño, Nicholson Baker, Robert Walser, Langston Hughes, Theodor Adorno, Annie Dillard, Marilynne Robinson, and Raymond Queneau.

Writing Poetries of Resistance

Written Arts 255

CROSS-LISTED: EXPERIMENTAL HUMANITIES

What does it mean to attempt to speak against power? What narratives, forms, languages, gestures can help us create future selves liberated from the overabundance of record? In this course, students work toward uncovering the effects of surveillance and AI on writing, and imagine strategies for refusing those effects. They generate antidossiers that resist totality and information accumulation (secret or other).

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.

Writing and Resistance

Written Arts 326

CROSS-LISTED: HUMAN RIGHTS

Our current political reality demands our return to the problematic relationship between literature and politics. With awareness of the role language plays in constructing and reshaping our reality, the class reads a range of texts—by Shelley, Swift, Ehrenreich, Baldwin, Kafka, Bolaño, Lessing, and Spark—asking how resistance, protest, ideological critique, and indoctrination can inhabit a piece of fiction. What creative response can be offered to the structures of power and justice? Students also write “political” stories and essays of their own.

Great Political Essays

Written Arts 327

A 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 up to a dozen essays suggested each week (and can add their own selections) and write a one-page reaction to it (or them). Selected essays by Hannah Arendt, James Baldwin, Ta-Nehisi Coates, Václav Havel, Susan Sontag, 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* and Nathaniel Mackey’s *Double Trio* (2021), 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 works by Stein, H.D., Stevens, Rich, Ashbery, Scalapino, Waldrop, and others, and discuss their narrative coherence and sonic impact, and how the use of fragment, repetition, and variation opens possibilities of meaning.

Stealing Stories

Written Arts 344

The homage, the text that’s “in dialogue” with another text, the “reimagining” of another’s work—all such terms acknowledge that a writer’s creations are the happy offspring of older creations. This course examines a variety of short stories (by James Joyce, Anne Carson, Langston

Hughes, John Cheever, Isaac Babel, and Mavis Gallant) with a view to identifying and appropriating their moves, solutions, and ideas. Students then use the loot to write new stories.

Imagining Nonhuman Consciousness

Written Arts 345

CROSS-LISTED: ENVIRONMENTAL STUDIES, EXPERIMENTAL HUMANITIES, HUMAN RIGHTS
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 ours that it remains inaccessible to human cognitive empathy. But a bat's experience *is* accessible to human imagination. This course considers texts that approach nonhuman consciousness through literature, philosophy, and science, from authors such as Descartes, Kafka, Rilke, Collodi, Grandin, Asimov, Gardner, Agamben, and Sims. Students incorporate these ideas into their own writing.

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 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, Teare, and others. Students write critical responses to readings and generate poems that respond to and arise out of felt pressures.

Problems of Perspective

Written Arts 357

CROSS-LISTED: HUMAN RIGHTS
DESIGNATED: HSI COURSE

The course interrogates the function of perspective in establishing how both a narrative and its characters see and interpret the world, and how that perspective has been used to create distance, real and imaginary, between an "us" and a foreign other. Students develop a critical and creative framework for understanding the role language plays in shaping public discourse and what roles they can play in creating narratives that offer a more complex and dynamic representation of our environment. Texts by Sontag, Bellow, Whitehead, Boo, Rankine, others.

Writing History as It Happens

Written Arts 358

CROSS-LISTED: HUMAN RIGHTS

History knows lulls, and it knows upheavals. With a worldwide pandemic and a land war in Europe that has displaced millions, the last few years have been anything but a lull. In this course, students read recent journalism, essays, poetry, and fiction—and produce fiction and nonfiction of their own. Readings and discussions consider the roles of race and social and economic class in the way people have been affected by the pandemic and the war.

Poetic Style and Signature

Written Arts 361

What makes a writer's style recognizable? Relatedly, what marks the contours of our own authorial imprint? The class probes some of the categories that can constitute a poet's style, and thinks through what style carries and implies, via acts of analysis and imitation. Over the semester, the class studies and emulates the work of Emily Dickinson, John Ashbery, Ikkyū, Carl Phillips, Monica Youn, Gwendolyn Brooks, Richard Siken, Frank Bidart, Jean Valentine, Frank O'Hara, and Ross Gay, among others.

The Short Short Story

Written Arts 364

This course considers the tempo, strategy, and structures of very short stories. Participants write often, with regular assignments keyed to readings. The course is conducted over Zoom, with three in-person weekends during the semester.

Toward (A) Moral Fiction

Written Arts 369

CROSS-LISTED: LITERATURE
DESIGNATED: HSI COURSE

The course looks at how literature can create, complicate, or resolve ethical dilemmas—or apparently eschew morality altogether. Students read approximately one novel a week; additionally, analytic and creative writing allows them to find their own fictive paths to a social, ethical, or political issue as they consider the liabilities of both didacticism and sensationalism, and explore the role of imagination in the expansiveness of fiction. Readings by Heinrich von Kleist, Kenzaburō Ōe, Margaret Atwood, Roberto Bolaño, NoViolet Bulawayo, Miriam Toews, and Rikki Ducornet.

Studio in African American Poetry and Poetics

Written Arts 371

CROSS-LISTED: AFRICANA STUDIES

This course works across genres and disciplines toward new modes of making, collapsing the walls between creator and critic. Students move toward a practice-based poetics, where creating is centralized as a way of working through tough questions to arrive at new ideas. Collaboration, the process of creating in partnership, in community, is an expression of the practice of poetics at its most dynamic. The course also provides opportunities for students to attend events and work on archival projects.

The Here and Now: Inquiries into the Everyday

Written Arts 372

An examination of literature, film, and art that magnify moments of being as well as everyday events and objects. Students explore how we might transform these seemingly modest things with the force of our attention. Topics include the science of attention, the uses of ritual and repetition, and why feeling so often precedes form. Readings/viewings of works by Natalia Ginzburg, Rainer Maria Rilke, Virginia Woolf, Claudia Rankine, John Cage, and Tehching Hsieh.

John Ashbery: The Art of Response

Written Arts 373

CROSS-LISTED: LITERATURE

John Ashbery (1927-2017), former professor emeritus of languages and literature at Bard, is widely regarded as the most influential postwar American poet. He wrote poems that are tonally detached, urbane, and syntactically meandering, with references to music, art, pop culture, and film. He also wrote art criticism and translations of French poets, including Roussel and Rimbaud, whose famous remark "*J'est un autre*" ("I is another"), Ashbery took to heart. The class reads select poems, critical writings, and translations, as well works by some of Ashbery's contemporaries and friends.

Rhythms and Words

Written Arts 374

Robert Creeley wrote: "it is all a rhythm, / from the shutting / door, to the window / opening, / the seasons, the sun's / light, the moon, / the oceans, the / growing of things. . . ." This course considers how poetry captures this profound principle of Being. Students explore rhythmic phenomena that surround us, from nature's cycles to our internal cardiac, pulmonary, and motor rhythms, and listen to chants, prayers, and spells to discover how they arouse emotional and physical responses.

Writing Short Stories with Global Partners

Written Arts 375

Students in this advanced course are expected to write daily, at least for a few minutes. They read and write stories every week, and, with a partner, prepare presentations on the assigned texts. The class is held as a weekly three-hour Zoom session, with in-person sessions with the professor at the beginning and end of the semester. Readings from, among others, Anton Chekhov, Lu Hsun, Grace Paley, Jamaica Kincaid, Alice Munro, Isabella Hammad, Isaac Babel, Jhumpa Lahiri, Katherine Mansfield, and Ghassan Kanafani. Participants include students from Bard Al-Quds.

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 one another as critical and inspirational resources 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, and 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 Computational Sciences 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 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 NYC. 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.

In addition to math and science courses that meet students at their level, Bard offers humanities courses that connect science to larger topics. Avenues into Math & Science+ (AIMS+) Fellows are students looking for a path into science and math, regardless of whether they pursued these fields in high school. AIMS+ Fellows are a cohort of like-minded peers discovering the many facets of science, mathematics, or computer science. AIMS+ Fellows participate in group discussions, receive one-on-one faculty advising tailored to their experiences and interests, and work closely with peer tutors majoring in science and math. Fellows participate in paid research assistantships with a faculty mentor starting in their first semester, with the option of a continued summer research internship after their first year.

The Division of Science, Mathematics, and Computing oversees programs in biology, chemistry and biochemistry, computational sciences, 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; Hate Studies Initiative (HSI) courses examine the human capacity to define and dehumanize an “other”; and Calderwood Seminars help students translate their specialty (biology, e.g.) to nonspecialists through different forms of public writing. Other course clusters include the Thinking Animals Initiative (TAI) and Disability and Accessibility Studies Initiative (DASI). For more information on these and other interdisciplinary curricular initiatives, see page 237.

Division chair: Brooke Jude

Biology

biology.bard.edu

Faculty: Bruce Robertson (director), Amanda Bevan Zientek, Cathy Collins, M. Elias Dueker, Taylor Hart, Kate Huffer, Brooke Jude, Craig Jude, Felicia Keesing, Gabriel G. Perron, Michael Tibbetts, Rob Todd

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 Rockefeller University allow students to undertake sophisticated Senior Projects in a 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 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*; one course outside of the Biology Program within the Division of Science, Mathematics, and Computing; at least two 300-level biology courses with labs; 4 credits of 400-level biology seminar courses; and a Senior Project of original scientific research.

Recent Senior Projects in Biology:

- “A Changing Red Song: How Northern Cardinal Songs Are Evolving through Their Northward Expansion”
- “Investigating the Effectiveness of Composting as a Strategy to Decrease Antibiotic Resistance in the Environment”
- “Modeling the Effects of Sodium Arsenate Exposure on Tumor Suppressor Gene P53 in *Drosophila melanogaster*”
- “The Role of the QIDP Designation in Combating Antibiotic Resistance”

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

Food Microbiology

Biology 102

DESIGNATED: ELAS COURSE

Designed for nonmajors, the course examines the microorganisms that inhabit, create, or contaminate food. The first half introduces topics in food safety, such as spoilage, food-borne 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.

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).

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.

Microbes and Me: How Microscopic Organisms Shape Our Lives

Biology 137

Designed for nonmajors, the course explores the relationships between humans and microscopic organisms, with a primary focus on viruses, bacteria, and fungi. Topics include microbial diversity, public health, and infectious disease. During the laboratory portion, the class dives deeper into understanding how we, as a species, use microbes to our benefit, and what happens when normally benign microbes become pathogenic and start to cause disease.

Environmental Microbiology

Biology 145

In this introductory course, students examine microbes in their native habitats while covering such concepts as DNA, RNA, protein production, cellular replication, metabolism, respiration, and microbial genetics. Topics specific to microbial life include ecological life cycles and microbial habitats, microbiomes, the microbial role in food production, antibiotic resistance, biofilms and quorum sensing.

From Genes to Traits

Biology 151

CROSS-LISTED: GIS, STS

An introduction to molecular genetics. Among the topics covered: protein structure, transcription, translation, DNA replication, genomics, and evolution. In the laboratory, students join an ongoing research program, using molecular techniques to investigate the prevalence of an agriculturally important parasite in the region, as well as the prevalence of antiparasitic drug resistance within the local population of the parasite.

Global Change Biology

Biology 153

CROSS-LISTED: ENVIRONMENTAL STUDIES, GPH

This introductory 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, and how climate change will affect the distribution and range of plant and animal species.

Case Studies in Medical Biology

Biology 158

CROSS-LISTED: GPH

DESIGNATED: ELAS COURSE

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. Labs give students hands-on experience in testing these principles.

Biological Inquiry

Biology 163

This 2-credit laboratory course is designed for intended biology majors in their first year of study. The laboratory experiences expose students to the various ways that modern biologists ask questions. These include correlations, experiments, and models. Emphasis is placed on study design, data collection, data analysis, and data presentation.

Biology of Infectious Disease

Biology 167

This course, intended for program majors, examines various infectious agents: bacteria, viruses, and protozoans. The biological mechanisms employed by the pathogens are explored, as are the evolutionary relationships among the various pathogens and their hosts. In addition, the course addresses the problem of antibiotic resistance and some of the mechanisms employed by the human immune system to combat infectious agents. The

laboratory portion introduces bacteria and viruses that are relatively nonpathogenic for humans.

Natural History of the Hudson Valley

Biology 169

This course teaches students how to identify plants and animals of the Hudson Valley, both in the wild and in the lab. Students learn how to use binoculars, nets, and other tools to visualize or capture specimens, and use field guides and other resources to identify them. Field trips both on and off campus allow students to practice their identification skills, collect specimens, and interact with naturalists from outside the Bard community.

Biology Cohort Workshops

Biology 199, 299, 399, 499

These noncredit courses provide opportunities for students to acquire information important to successfully progressing through the biology major, as well as space for peer-to-peer interactions and community building. Topics include settling into the first-year curriculum; crafting moderation papers; designing appropriate, individualized course plans; planning meaningful summers; and Senior Project writing. Students are expected to register for these courses each semester: 199, first year; 299, sophomore year; 399, junior year; and 499, senior year.

Genetics and Evolution

Biology 201

CROSS-LISTED: GPH, MBB

This 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 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: ENVIRONMENTAL SCIENCE

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 a broad exposure to biology through visiting speakers. Students hear about the research interests of invited biologists and have opportunities to interact informally with them. The course is graded pass/fail.

Biostatistics

Biology 244

CROSS-LISTED: ENVIRONMENTAL STUDIES, GPH, MATHEMATICS

An introduction to the statistical methods used by biologists 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.

Microbiology

Biology 303

This course investigates the principles of microbiology that make microbes unique, and takes a systems-based approach to topics such 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.

Plant Ecology

Biology 308

A study of plant populations and communities through the lens of key species interactions, such as herbivory, competition, pollination, plant-fungal mutualisms, and plant-pathogen interactions. The

class also explores the ways species diversity is generated and maintained at local and landscape spatial scales, and how plant community ecology theory can be applied to habitat restoration. *Prerequisite*: Upper College standing in Biology.

Field Ornithology

Biology 311

CROSS-LISTED: ENVIRONMENTAL STUDIES

DESIGNATED: ELAS AND 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.

Fieldwork in 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.

Sensory Neurobiology

Biology 318

The course looks at how animal sensory systems detect environmental stimuli and convey this information to the rest of the nervous system, ultimately informing the performance of behaviors. The olfactory system of the vinegar fly *Drosophila melanogaster* serves as a primary model system; contrasts are drawn to other taxa and sensory modalities to emphasize diversity in sensory systems. The laboratory component includes evolutionary analyses of receptor genes, studying odor-mediated behaviors, and methods for recording neural function in vivo.

Entomology

Biology 320

Understanding insect biology is crucial to addressing some of the biggest scientific challenges of our time, including climate change, public health, and food security. Insect species remain poorly understood and documented, and face threats such as habitat loss, overuse of pesticides, and climate change, making stewardship of our insect communities increasingly vital. This course is primarily focused on insect systematics—the study of evolutionary relationships, classification, and taxonomy. Over the course of the semester, students curate a museum-grade insect collection.

Genomics

Biology 322

Since the development of DNA sequencing in the mid-1970s, the field of biology has undergone a revolution. In these 50 years, nearly 100,000 genomes have been sequenced, providing deep insights into how organisms (and populations) develop, grow, and evolve. In lab sessions, students work in groups on a semester-long project to design, propose, and execute an in vitro evolution study to identify how eukaryotic microorganisms respond and adapt to various cellular stresses, followed by whole genome sequencing and analysis. Completion of *Biology 244, Biostatistics*, is helpful, but not required.

Cancer Biology

Biology 411

Cancer is a genetic disease that cannot be inherited, a disease in which one's own cells disrupt normal physiological functions, a disease for which some therapies result in the loss of the body's ability to fight disease. This advanced 2-credit course examines the complex reasons for these paradoxes and more by looking at a particular cancer from several perspectives: epidemiological, physiological, genetic, molecular, and cellular. *Prerequisites*: Moderation in Biology and permission of the instructor.

Advanced Conservation Biology

Biology 424

Biodiversity conservation spans many disciplines, including ecology, economics, sociology, finance, and psychology. Utilizing articles from the primary literature, this course focuses on the

effects of habitat fragmentation, loss of genetic diversity, endangered species breeding programs, introduced species, climate change, and how to determine appropriate conservation priorities. The class also explores controversial and cutting-edge topics such as novel and designer ecosystems and assisted migration.

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.

Communicating Unresolved Ecological Controversies

Biology 437

DESIGNATED: CALDERWOOD SEMINAR

Supporting Earth's ever-increasing population without reducing biodiversity remains one of the biggest challenges for scientists, policy makers, and citizens. The trajectory and tempo of scientific progress often include periods of ambiguity during which scientists reach opposing conclusions, debating publicly in the primary literature. Students examine current controversies in the ecological literature, reading recently published papers to gather evidence for both sides of an argument, and produce writing pitched at a variety of audiences. *Prerequisite*: junior or senior standing.

Queer Ecology

Biology 443

Queer ecology is the exploration of biological systems using a queer and feminist theoretical lens. This interdisciplinary framework looks critically at knowledge formation, pushing back against long-held perspectives in the sciences. Queer ecology can be used to examine phenomena such as climate change, extinction, pollution, species hierarchies, agricultural practices, resource extraction, and human population debates—all of which are tied to cultural valuations of the natural world.

Students read primary literature from biology/ecology, as well as works in queer theory, ecofeminism, philosophy of science, and Traditional Ecological Knowledge (TEK).

Antimicrobial Resistance

Biology 444

The use and misuse of antimicrobials in medicine and agriculture led to the rapid emergence and spread of infections that traditional antibiotics can no longer cure. Moreover, the pharmaceutical industry abandoned research and development in this area due to the limited commercial value of antibiotics. This impasse will require a combination of scientific discovery and political acumen to be resolved. In this seminar, students explore the literature that led to the discovery of antibiotics, the subsequent evolution of resistance, and the critical role of environmental health when considering public health.

Chemistry and Biochemistry chemistry.bard.edu

Faculty: Christopher LaFratta (director), Craig Anderson, Matthew Greenberg, Swapan Jain, Emily McLaughlin

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 of 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.

Students who wish to pursue a second focus in Chemistry and Biochemistry must complete Chemistry 141-142 and 201-202; and at least two of the following 300-level courses: Chemistry 350, 360, 311, 312, or 390, with at least one of them being Chemistry 350 or 360.

Recent Senior Projects in Chemistry and Biochemistry:

"The Effects of PatS Peptide Mutations on HetR Protein Binding to DNA"

"Photophysical Properties of Platinum(II) Compounds with Chelating Diisocyanides"

"Regioselectivity of the [2+2] Cycloaddition of Vinyllogous Esters Using Visible Light Photocatalysis"

"Synthesis of a Novel Photoinitiator Incorporating a Radical Quencher for Direct Laser Writing"

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:

"Cisplatin Destabilizes RNA : DNA Hybrid Structures and Inhibits RNA Function in a CRISPR Model System." *ChemistrySelect* (2023); 8, e202303928.

"Synthesis, Structure, and Photophysical Properties of Platinum Compounds with Thiophene-Derived Cyclohexyl Diimine Ligands." *ACS Omega* (2023); 8, 38587-38596.

"Electro- and photochemical studies of gold (III) bromide towards a novel laser-based method of gold patterning." *International Journal of Extreme Manufacturing* 4 (2022); 035001.

"Photophysical properties of cyclometalated platinum(II) diphosphine compounds in the solid state and in PMMA films." *ACS Omega* (2021); 6, 42, 28316-28325.

"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.

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; Magritek 80 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, *Advanced Laboratory Techniques: Physical and Analytic*; 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.

Experiments in Chemistry

Chemistry 106

This course provides an independent laboratory experience for interested students concurrently enrolled in introductory chemistry courses. Projects from past years have included synthesis and analysis of coordination compounds, enzyme kinetics, analysis of environmental samples, and designing and testing new experiments at the instructor's discretion and/or in the area of the instructor's expertise.

Basic Principles of Chemistry

Chemistry 141-142

An introduction to the composition, structure, and properties of matter. The first semester covers atomic structure, stoichiometry, periodic trends, bonding and molecular geometry, thermochemistry, and the behavior of gasses, 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.

Experiments in Physical Chemistry

Chemistry 152

This course provides an independent laboratory experience for interested students concurrently enrolled in introductory chemistry courses or at the instructor's discretion. Fundamental lab techniques are practiced in addition to literature research skills. Experiments are designed and tested at the instructor's discretion and/or in the area of the instructor's expertise, and involve synthesis and purification/separation methods as well as spectroscopic techniques for molecular characterization.

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. Lab work also develops familiarity with experiment design, experimental techniques, and instrumental methods such as chromatography and spectroscopy.

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, 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 emphasizes the classification of the properties and reactivity of elements by chemical periodicity, structure, and bonding. Topics: coordination chemistry of the transition metals, organometallic chemistry, and bioinorganic chemistry.

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 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.

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.

Computational Sciences

cs.bard.edu

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

Overview: The Computational Sciences Program was previously Computer Science. The change in name was made to reflect a broadening of computation throughout the College. Computing is an integral part of contemporary life, and the

Computational Sciences Program encompasses the study of computing technology, theory, and applications in all contexts, including data analytics, mobile computing, modeling, robotics and autonomous vehicles, and the internet. The Computational Sciences 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. Computational Sciences has links with, among other programs and concentrations, Data Analytics; Mind, Brain, and Behavior; Experimental Humanities; Mathematics; Film and Electronic Arts; and Music. Students from these fields often use their computing skills and knowledge in carrying out Senior Projects.

Requirements: Before Moderation, a student in the Computational Sciences Program should complete or be enrolled in Computational Sciences 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 Computational Sciences 301, 305, and a statistics course such as 275; one systems course such as 226, 326, or 327; at least two or more computer science electives (including courses cross-listed courses), at least one at or above the 300 level and at least one of which must be a CMSC course; and the Senior Project.

Students who wish to pursue a second focus in Computational Sciences must complete at least 20 credits (five courses) in the program, 12 of which must be Computational Sciences courses at the 200 level or above, and 4 of which must be from a single course at the 300 level or above. All courses must be passed with a grade of C or higher.

Recent Senior Projects in Computational Science:

“Algorithmic Bias Automation: The Effects of Proxy on Machine-Learned Systems”

“Harmony in Memory: A Program to Help Harmonize a Classical Melody”

“Modeling Vascular Diffusion of Oxygen in Breast Cancer”

“Quandle Unification Reduces to Quandle Matching”

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, human-robot interaction lab, dedicated computer server room, and study space with wireless networking.

Courses: The following core courses are offered every year: Computational Science 141/143, *Object-Oriented Programming*; Computational Science 145, *Discrete Mathematics*; Computational Science 201, *Data Structures*; Computational Science 275, *Statistics for Computing*; Computational Science 301, *Algorithms*; Computational Science 305, *Design of Programming Languages*; and Computational Science 326, *Operating Systems*. Elective courses are offered at least once every three years or by tutorial; recent examples include *Databases, Modeling, and Simulation*; *Bioinformatics*; and *Machine Learning*.

Introduction to Computing: Robotics Computational Sciences 113

CROSS-LISTED: DATA ANALYTICS

An introduction to ideas that are fundamental to robotics and computing in general. Student teams design and build shoebox-size robots, with guidance from the instructor. These rather minimalist robots are mobile and have multiple sensors. Teams use a simple programming language to program their robots to carry out simple tasks, and move to a more robust programming language and more complex tasks by the end of the semester.

Introduction to Computing: Web Informatics Computational Sciences 116

Computational Sciences 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. The course emphasizes the development of flexible applications that efficiently store and process data and metadata, and employs various XML technologies in addition to basic computer programming. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Computational Conundrums and Mathematical Mysteries: Solving the Case through Simulation, Logic, and Probability

Computational Sciences 119

How do we know if our sense of inner logic is actually misleading us? In this course, designed for nonmajors, students read fables, in the style of mystery cases, that explore common logical fallacies and deceptive statistics. They run simulations to computationally examine each misconception/fallacy and to get a general understanding of the necessary logic, probability, and decision theory needed to examine the underlying principles of each story. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Introduction to Data Analytics and R Programming

Computational Sciences 121

Data analytics—that is, analyzing, revealing, interpreting, and visualizing information concealed inside big data—is revolutionizing daily life. It is used for medical diagnoses, investment strategies, and real estate pricing; by companies such as Amazon and Google; and in academia, for analysis of historical texts or processing large amounts of genomics data. This course introduces techniques to manipulate data into manageable forms, perform analyses from a descriptive and predictive standpoint, and learn the basics of storytelling through data.

Introduction to Mind, Brain, and Behavior

Computational Sciences 131

CROSS-LISTED: MBB

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 approaches to

explore how humans and other intelligent systems feel, perceive, reason, plan, and act. Laboratories provide hands-on experience in analyzing neural and behavioral data as well as computational modeling.

Object-Oriented Programming

Computational Sciences 141

CROSS-LISTED: EXPERIMENTAL HUMANITIES, MBB

An introduction to the methodologies of object-oriented design and programming, which are used throughout the Computational Sciences curriculum. Students learn how to move from informal problem statements to increasingly precise problem specifications and, ultimately, the design and implementation of a solution. Problems are drawn from areas such as graphics, animation, and simulation.

Discrete Mathematics

Computational Sciences 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.

Object-Oriented Programming Workshop

Computational Sciences 157

Programming design principles like composition, modularity, encapsulation, and interfaces are emphasized in this course, which covers intermediate algorithmic problem solving in computing contexts (e.g., data processing, simulation, and visualization). *Prerequisite:* Computational Sciences 141 or 143.

Programming Nature

Computational Sciences 190

Students in this 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:* Computational Sciences 141 or 143, or permission of the instructor.

Data Structures

Computational Sciences 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:* Computational Sciences 141 or 143, or permission of the instructor.

Principles of Computing Systems

Computational Sciences 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 based perspective on 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:* Computational Sciences 141 or permission of the instructor.

Introduction to Artificial Intelligence

Computational Sciences 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

Computational Sciences 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. *Prerequisites:* Computational Sciences 141 or 145, and Mathematics 110.

Algorithms

Computational Sciences 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:* Computational Sciences 201 and Computational Sciences 145 or Mathematics 261.

Design of Programming Languages

Computational Sciences 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:* Computational Sciences 201.

Bioinformatics and Beyond

Computational Sciences 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 have learned how to develop a hypothesis, test that hypothesis, and statistically analyze data. *Prerequisites:* Computational Sciences 275 and Biology 244, or permission of the instructor.

Databases: Theory and Practice

Computational Sciences 321

An introduction to the design, implementation, and uses of databases. Topics include database design, database models, integrity, concurrency, security, and database query languages. *Prerequisite:* a 100-level Computational Sciences course.

Operating Systems

Computational Sciences 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:* Computational Sciences 201.

Machine Learning

Computational Sciences 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 an array of techniques from both machine learning and statistical pattern recognition. Topics 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:* Computational Sciences 201 and Mathematics 142.

Natural Language Processing

Computational Sciences 354

Natural language processing is a field of computer science that focuses on how computers interpret, represent, and produce human language. This course explores modern approaches to problems in natural language processing, incorporating techniques from machine learning and linguistics. Possible topics include language modeling, part-of-speech tagging, machine translation, and dialogue systems such as chatbots. *Prerequisite:* Computational Sciences 201.

Human-Robot Interaction

Computational Sciences 361

Human-robot interaction (HRI) is a burgeoning field that lies at the intersection of computer science, psychology, human factors engineering, and mechanical engineering. This course covers the technical, psychological, and social considerations

and challenges of a world in which robots interact with people on a regular basis. For example, the class considers the role that robots may play in eldercare. Students work in small groups on a semester-long project that brings together all three main topics. *Prerequisite:* Computational Sciences 201.

Software Development

Computational Sciences 375

The building of large software systems introduces new challenges for software development. Appropriate design decisions and programming methodology can make a major difference in developing software that is correct and maintainable. This programming-intensive course covers strategies for the systematic design, implementation, and testing of large software systems, including design notations, tools, and techniques that are used to build correct and maintainable software. These strategies help students improve their skills in designing, writing, debugging, and testing software. *Prerequisite:* Computational Sciences 201.

Data Analytics

dataanalytics.bard.edu

Faculty: Valerie Barr (coordinator), Sven Anderson, Jordan Ayala, Beate Liepert

Overview: The Data Analytics (DA) second focus prepares students from a wide range of disciplines to use data to address problems in both their chosen fields and in multidisciplinary settings. The second focus provides the level of understanding and computational skills necessary to do data analysis, modeling and simulation, and data visualization, and grasp the concept of how data is used to make decisions and predictions about the future. Students learn various tools that can be used to make sense of data, and how to identify the ways in which data are used to manipulate the message conveyed. Issues of algorithmic bias, data ethics, and the power exercised by those who control data and make decisions about its use are also addressed.

Courses will be added over the next few semesters that address topics such as modeling and

simulation, data visualization, algorithmic bias, and machine learning.

Requirements: The following courses are needed for a second focus in Data Analytics.

- Computational Sciences 121, *Introduction to Data Analytics and R Programming*
- One course with statistics content, such as:
Computational Sciences 275, *Statistics for Computing*
Biology 244, *Biostatistics*
Economics 229, *Introduction to Econometrics*
Environmental Studies 340, *Statistics and Econometrics*
Physics 221 or 222, *Mathematical Methods I or II*
Psychology 202, *Design and Analysis in Psychology II*
- At least two Data Analytics courses, one of which must be numbered above 199. Examples include:
Environmental Studies 210, *Data Analytics for Contextualizing Place and Environmental Change*
Computational Sciences 251, *Introduction to Artificial Intelligence*
Computational Sciences 352, *Machine Learning*
- At least one intermediate-level data visualization course. Examples include:
Environmental Studies 210, *Data Analytics for Contextualizing Place and Environmental Change*
Computational Sciences 222, *Data Visualization*
Environmental Studies 321, *GIS for Environmental Justice*
- A Data Analytics Capstone course

Mathematics

math.bard.edu

Faculty: Ethan Bloch (director), John Cullinan, Charles Doran, Mark D. Halsey, Mary C. Krembs (MAT), Caitlin Leverson, Stefan M. Mendez-Diez, Daniel Newsome, Lauren Lynn 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, *Linear Algebra* or Physics 221, *Mathematical Methods I*; and Mathematics 261, *Proofs and Fundamentals*. By graduation, a student must also have completed: Mathematics 255, *Vector Calculus*, or Physics 222, *Mathematical Methods II*; Mathematics 332, *Abstract Algebra*, or Mathematics 331, *Abstract Linear Algebra*; Mathematics 361, *Real Analysis*; at least two other mathematics courses numbered 300 or above; Computational Sciences 141, *Object-Oriented Programming*, or another programming-based computational sciences course with approval of the Mathematics Program, preferably before beginning the Senior Project; and the Senior Project.

Students who wish to pursue a second focus must complete Mathematics 141, 142, 242, 255, 261, and one Mathematics course at the 300 level or above. Physics 221 may be taken as a substitute for Mathematics 255, and Physics 221 and 222 taken together can substitute for both Mathematics 242 and 255. Students who place out of some of the required courses on the diagnostic test must take a minimum of five mathematics courses at the level of calculus or higher.

Recent Senior Projects in Mathematics:

"Analyzing Flow Free with Pairs of Dots in Triangular Graphs"

"Examining Stellate Unions"

"Mathematical Structure of Musical Tuning Systems"

"Parking Garage Functions"

Elementary Statistics

Mathematics 102

An introduction to the 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. The goals are to foster statistical reasoning and assist in making informed conclusions about topics involving data. Intended for nonmath majors. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Quadrivium: Mathematics and Metaphysics

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, and 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 that involve extracting information from various types of data: voting systems, networks, and statistics. 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. Five major topics are covered: a model of escalatory behavior, game-theoretic models of international conflict, yes-no voting systems, political power, and social choice. For each model presented, the implications of the model as well as its limitations 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 some of the results.

Einstein’s Relativity

Mathematics 108

Albert Einstein introduced the theory of special relativity in 1905 with the revolutionary idea that the speed of light is constant. In 1915 he generalized his theory to include gravity and, by the 1920s, this scientific revolution had crept into the public consciousness. The course focuses on the basic ideas of special relativity and the impact of this scientific theory on the literature and visual arts movements of the 1920s. *Prerequisite:* passing score on Part I of the Mathematics Diagnostic.

Precalculus

Mathematics 110

For students who intend to take calculus and need to acquire the necessary skills in algebra and trigonometry. The course stresses the concept of function, with attention paid to linear, quadratic, general polynomial, trigonometric, exponential, and logarithmic functions, graphing in the Cartesian plane, and developing 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 the 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, series, and power series. *Prerequisite:* Mathematics 141 or the equivalent.

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.

Vector Calculus

Mathematics 255

This course investigates differentiation and integration of vector-valued functions along with related topics in multivariable calculus. Topics covered include gradient vectors, the chain rule, optimization, change of variables for multiple integrals, line and surface integrals, Green's theorem, Stokes's theorem, and the divergence theorem. *Prerequisites:* Mathematics 142 and 242, or the equivalent.

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, and utilizes 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:* a course in linear algebra and either Computational Sciences 143 or Physics 221.

Graph Theory

Mathematics 317

Graph theory is a branch of mathematics with applications in operations research and biology, among other areas. 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, as well as vertex and edge domination; matchings and network flows; and matroids and their relationship with optimization. *Prerequisite:* Mathematics 261 or Computational Sciences 145, or permission of the instructor.

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. *Prerequisite:* Mathematics 245 or 255, 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:* a 200-level mathematics course or Physics 221.

Abstract Linear Algebra

Mathematics 331

An introduction to the study of linear algebra as an abstract algebraic system. The main focus is vector space and linear maps between vector spaces. Topics covered include linear independence, bases, dimension, linear maps, isomorphisms, matrix representations of linear maps, determinants, eigenvalues, inner product spaces, and diagonalizability. *Prerequisite:* Mathematics 261 and 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. This 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). *Prerequisite:* Mathematics 261 or permission of the instructor.

Real Analysis

Mathematics 361

The class studies the fundamental ideas of analysis in one-dimensional Euclidean space. Topics 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

This 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.

Algebraic Curves

Mathematics 385

The course covers the core material on algebraic curves, including their local properties, plane curves, morphisms and rational maps, Riemann surfaces, differentials, Puiseux series, resolution of singularities, and the Riemann-Roch theorem. Each student completes a final project, paper, and presentation. *Prerequisite:* Mathematics 332 or 362, or permission of the instructor.

Algebraic Topology

Mathematics 451

A look at topics in algebraic topology, which is the study of how to use algebraic methods to study the shapes of spaces. Possible topics include homotopy, the fundamental group, covering spaces, simplicial complexes, simplicial homology, and knot groups. *Prerequisite:* Mathematics 332 or permission of the instructor.

Physics

physics.bard.edu

Faculty: Antonios Kontos (director), John Cullinan*, Matthew Deady**, Gidon Eshel*, Hal Haggard, Christopher LaFratta*, Beate Liepert, Simeen Sattar*, Clara Sousa-Silva
* *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.

Students who wish to pursue a second focus in physics must complete Physics 141-142; 241; 221 or 222, or an alternate mathematical preparation for 300-level Physics courses provided by the Mathematics Program; and one 300-level Physics course.

Recent Senior Projects in Physics:

“Certainty Is Wild and Weaving: Analyzing the Clouds of Venus”

“Geometry and Semiclassics of Tetrahedral Grain of Space”

“True Random Number Generators”

“Using Berries to Turn Sunlight into Electricity:

Taking Advice from Mother Nature because She Has Already Mastered the Art of Using Solar Energy”

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.

Introduction to Meteorology

Physics 112

This course introduces the fundamental components of meteorology including pressure, temperature, humidity, radiation in the atmosphere (sunlight and terrestrial), and cloud processes.

The course applies these principles to the weather and climate system, exploring regional and general circulation patterns. Portions of the course are dedicated to interpreting current weather events,

reading weather maps, and other topical weather/climate related issues of the week. *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 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

The second part of this calculus-based survey course focuses on electricity and magnetism, light, electromagnetic radiation, and optics.

Introduction to Electronics

Physics 210

A survey of analog electronics with a brief introduction to digital electronics. Consisting of equal parts lecture and lab, the course begins with Kirchhoff's laws, voltage dividers, and filters; proceeds to power supplies, amplifiers, oscillators, operational amplifiers, timers, and ICs; and also explores Boolean algebra and basic digital electronic functions. *Corequisites:* at least one physics course and one math course numbered above 140.

Climate and Energy

Physics 215

CROSS-LISTED: ENVIRONMENTAL STUDIES

The burning of coal, natural gas, and oil for electricity and heating/cooling is the largest single source (25 percent) of global greenhouse

gas emissions according to the Environmental Protection Agency. This course addresses the CO₂ problem and provides an overview of energy transitions to zero-carbon futures. Renewable wind, solar, and hydro energy is explored in discussions and labs—in one lab, the class builds a solar cell from scratch—giving students a good idea of potential pathways that allow us to maintain a future Earth with a livable climate.

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 commonly encountered in the physical sciences. Topics include complex functions, vector spaces, matrices, coordinate transformations, power series, probability and statistics, and multivariable differentiation and integration. *Prerequisites:* Mathematics 141-142 or equivalent, and strong preparation in physics comparable to Physics 141.

Modern Physics

Physics 241

An extension of introductory physics that concentrates on developments stemming from the theory of relativity, quantum mechanics, and statistical mechanics. While a major focus is on understanding classical and quantum waves, discussions also include particle physics, nuclear physics, optical and molecular physics, condensed matter physics, astronomy, and cosmology. *Prerequisites:* Physics 141 and 142; Mathematics 141 and 142.

Astrophysics

Physics 250

An introduction to modern astrophysics, from the solar system to basic ideas of cosmology. Starting from methods of measuring astronomical distances and the laws of planetary motion, the class

studies the cosmos using classical mechanics, special relativity, and basic quantum mechanics. Topics may include the interior of the sun, star classification, the life cycle of stars, black holes, galaxies, dark matter, the Big Bang theory, dark energy, and the search for alien life.

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.

Climate Seminar

Physics 311

CROSS-LISTED: ENVIRONMENTAL STUDIES

The course introduces some of the papers that helped create the field of climate science, including the classic papers of Syukuro Manabe and James Hansen on climate sensitivity and newer work on Earth system approaches and future climates. Students take an active role by presenting papers and leading discussions.

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.

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, gasses, 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 covered. *Prerequisite:* Physics 241.

Psychology psychology.bard.edu

Faculty: Frank M. Scalzo (director), Justin Dainer-Best, Sarah Dunphy-Lelii, Thomas Hutcheon, Elena Kim, Kristin Lane, Natalie Wittlin

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 providing opportunities for students to become engaged in research during the academic year and summer; supporting faculty research; 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 multilevel approach to answering psychological questions; engage students in integrative, critical thinking about the mechanisms underlying human thought and behavior; educate students in the process of science as it applies to human behavior; and prepare students to excel in their chosen place in an interdependent global society.

Areas of Study: The program provides grounding in the areas of abnormal psychology, cognitive

psychology, developmental psychology, neuroscience, and social psychology. In brief, abnormal psychology is both an applied discipline and a research-oriented science that pertains to the study of psychopathology (psychological disorders, atypical development) and personality. Cognitive psychology 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 lifespan, 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 at minimum: Psychology 141, *Introduction to Psychological Science* (although a score of 5 on the AP Psychology exam may fulfill the requirement); Psychology 201, *Design and Analysis in Psychology I*; and at least two additional 200-level courses in psychology. Psychology 202, *Design and Analysis II*, must be taken before the Senior Project begins.

Psychology students must complete the following requirements to graduate: two additional 200-level courses in psychology (for a total of four, not including 201 and 202); two 300-level psychology courses (at least one, and preferably both, completed before the Senior Project begins); one 4-credit course in biology, chemistry and biochemistry, computational sciences, mathematics, or physics; the Senior Conference (405, 2 credits); 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 or 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 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 consultation with their adviser.

Recent Senior Projects in Psychology:

“Dementia and Socioeconomic Status: A Proposal on the Effects of Occupation Level on Cognitive Decline”

“The Effectiveness of Virtual Training: Comparing Virtual and In-Person Sport-Specific Cognitive Training”

“Further Investigation into the Power of Wake and Sleep Incubation in Creative Problem Solving”

“Who’s Got the Power? A Psychological Review of Power Structures within Criminal Organizations”

For more information and descriptions of recent Senior Projects, visit the Psychology Program website at psychology.bard.edu.

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.

Design and Analysis in Psychology I-II

Psychology 201-202

This two-part sequence introduces the research designs and data analyses central to psychological science. Featuring hands-on laboratory experiences designed to illuminate experimental psychology for intended majors, the courses provide a strong foundation for designing, conducting, analyzing, interpreting, and communicating empirical research in the discipline. Psychology 201 must be taken before 202. *Prerequisites:* Psychology 141 and sophomore status at the College.

Methods of Qualitative Inquiry in Psychology

Psychology 205

This course provides an overview of qualitative research perspectives and methods within psychological science. It focuses on paradigms such as thematic analysis, grounded theory, phenomenological methods, case studies, discursive psychology, and narrative psychology. Students get hands-on experience as they engage in the entire process of a qualitative study, from formulating a research question to interpreting data and reporting on their analysis. They also acquire skills in interpreting and managing qualitative data using specific software (MAXQDA).

Adult Abnormal Psychology

Psychology 210

This course examines various forms of adult psychopathology (i.e., psychological disorders) within the contexts of theoretical conceptualizations, research, and treatment. Potential causes of psychopathology, diagnostic classifications, and treatment applications are addressed. Adult forms of psychopathology that receive the primary emphasis of study include anxiety-, mood-, eating-, and substance-related disorders.

Child Abnormal Psychology

Psychology 211

DESIGNATED: DASI COURSE

This course investigates 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.

Gender in the History of Psychological Disorders

Psychology 216

CROSS-LISTED: GSS

DESIGNATED: DASI AND HSI COURSE

The course explores the role that psychiatry has played in defining “normal female” as opposed to “normal male” behavior. It begins with the history of conceptualizing “female madness,” starting from witchcraft persecution in Europe to the emergence of diagnostic categories such as neurasthenia and hysteria, which were frequently applied to women in the 19th and early 20th centuries. Discussions also cover biological explanations used to explain mental disorder in women; how diagnoses have changed over time; and gender biases still found in the *Diagnostic and Statistical Manual of Mental Disorders*.

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.

Forensic Psychology and Criminal Behavior

Psychology 219

An introduction to forensic psychology through in-depth study of criminal behavior. Topics include biological and developmental risk factors for criminality, crime and mental disorders (especially psychopathy), sexual assault and abuse, criminal profiling (with a focus on perpetrators of serious crimes), and extremism and terrorism. The material is considered from various perspectives, with an emphasis on social-learning models. *Prerequisite:* Psychology 141 or permission of the instructor. While not required, it is recommended that students take Psychology 210, *Adult Abnormal Psychology*, prior to this course.

Social Psychology

Psychology 220

CROSS-LISTED: GSS, SOCIOLOGY

DESIGNATED: HSI COURSE

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

DESIGNATED: EDUCATION AND SOCIETY COURSE

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

DESIGNATED: EDUCATION AND SOCIETY AND HSI COURSE

Cognitive psychology is the study of the 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 the mind, including classic research designs, recent advances in computational modeling, philosophical perspectives, and changes in cognition throughout one's lifespan. Also considered is the neural underpinning of these topics. *Prerequisite:* Psychology 141.

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.

Attention

Psychology 235

To deal with the impossibility of handling all inputs at once, the nervous system has evolved mechanisms that are able to bias processing to a subset of things, places, ideas, or moments in time. These mechanisms are collectively referred to as attention and they play a critical role in the way we interact with and experience the world. This course focuses on the physiological basis of attention, how attention shapes perception, the limits of attention, strategies for cultivating attention, and claims that attention spans are decreasing. *Prerequisite:* Psychology 141.

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 as well as 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.

Individual Differences in Early Childhood

Psychology 305

Modern empirical work challenges the assumption of a universal developmental course for children. In the years before they enter school, children undergo enormous changes in their thinking, and different social, cultural, economic, and linguistic environments impact this early cognitive development. The seminar considers individual differences in the way young children think about internal states and perspective-taking; how children explicitly understand difference itself; and how public policy reifies inequities in early childhood social and cognitive outcomes.

Face Perception

Psychology 306

CROSS-LISTED: MBB

Faces carry important information about the identity, thoughts, emotions, and future behavior of an individual, and humans prioritize this information from the earliest stages of development. This seminar explores the neural and cognitive mechanisms underlying face perception, the developmental time course of face perception, and individual differences in face perception. Students complete a data collection project with the goal of replicating an existing finding in the literature.

The Psychology of Baseball

Psychology 312

This course uses baseball as a lens to understand psychological phenomena and processes. The class first explores how relying on mental heuristics can lead to biases and suboptimal decisions

about players or in-game strategy, and how the shift to data-based decision making has transformed the sport. Also discussed are the social psychological aspects of baseball, and how the effects of prejudice and stereotypes shape the sport today. Sources include empirical research, press stories, podcasts, and conversations with players and/or baseball executives.

Current Treatments of Psychological Disorders

Psychology 319

DESIGNATED: DASI COURSE

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.

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.

Global Perspectives on Mental Health

Psychology 350

CROSS-LISTED: GPH

DESIGNATED: DASI COURSE

This seminar examines the multinational nature of mental health and cultural differences in the presentation of mental distress, drawing on in-depth accounts from Cambodia, Japan, India, Kyrgyzstan, Zanzibar, the United States, and other

regions. Topics addressed include the contemporary global mental health movement, intersections between human rights and the rights to mental health, the troubling homogenization of expression and treatment of psychological disorders, and innovative approaches in cultural adaptation of psychiatric intervention. *Prerequisite:* Moderation into Psychology or consent of the instructor.

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.

Diverse Voices in Psychology: The Gender Gap and Beyond

Psychology 372

CROSS-LISTED: GSS

This course critically examines and engages critiques of psychological science as being andro- and ethnocentric. It prompts discussions about systematic biases toward those who were historically seen as "nuisance variables" (e.g., women, diverse ethnic groups) in knowledge production and as research subjects. *Prerequisite:* an introductory course in psychology, cultural anthropology, or sociology; or the consent of the instructor.

Psychobiology of Stress and Mental Illness

Psychology 391

cross-listed: mbb

Recent advances in understanding 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.

Senior Conference

Psychology 405

In this course, psychology majors cultivate the skills necessary to complete a successful Senior Project and continue to build community among their cohort. Topics include scientific writing, approaches to evidence, data collection, data analysis, data management, and preparing for life after Bard.

Clinical Psychology: Advanced Methodology

PSY CL

Students participate in laboratory research 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.

Developmental Psychology: Advanced Methodology

PSY DEV

Students participate in laboratory research in child developmental psychology. Special emphasis is placed on 3- to 5-year-olds' social cognition, perspective taking, and memory in the context of games. The bulk of the course is taken up by independent laboratory work and research. Students work with young children, parents, and members of the community to initiate research protocols.

Attention and Performance Lab

PSY PERCE

Students gain experience working in a cognitive psychology laboratory, both individually and in groups, on research projects related to perception and attention. A primary focus is on face perception. Students participate in all phases of the research process, including experiment design, development of stimuli, programming studies, and collecting and analyzing 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.

Reinventing the Wheel: The Art and Craft of Science

Science 112

CROSS-LISTED: MEDIEVAL STUDIES, STS

When Antonie van Leeuwenhoek (1632-1723), a Dutch cloth merchant, looked through a powerful magnifying lens he had made in his shop, he was shocked to find tiny "*animalcules*" living between his teeth. He is now considered the "father of microbiology." His story, like many others from the history of science, is about hands-on investigation. He got his hands dirty. Students in the course get their hands dirty, too, as they reconstruct various experiments and discoveries, including heat's effect on iron and the physiology of the heart and eye.

Discovering Science through Nature: Exploring the Bard Lands

Science 113

Bard's campus comprises approximately 1000 acres bordering the Hudson River estuary, providing access to habitats including marshes, swamps, streams, forests, and fields. The natural areas that make up and surround campus are impacted by the human-built environment, offering opportunities to explore natural science while observing and documenting environmental change. Students use the Field Station as a resource and launching-off point for an interdisciplinary investigation of the Bard lands. Assignments include readings, keeping a field journal, field reports, data visualizations, and a final field guide project.

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.

The Life and Death of Stars

Science 143

Whether faint or bright, stars look like unchanging dots of light in the night sky, but stars are not all alike and they do change. They are born, live, age and die, often spectacularly. Everything we know about stars, e.g., temperature, luminosity, size, mass, and composition, comes from the light they radiate. This course begins with the closest star, the Sun, before considering different types of stars and their evolution. Labs consist of working with astronomical data and spreadsheet calculations.

DIVISION OF SOCIAL STUDIES

The Division of Social Studies offers academic programs in anthropology, economics, history, philosophy, politics, religion, and sociology. Additional courses of study are available through interdivisional and area studies programs, such as Asian Studies, American and Indigenous Studies, Human Rights, Global and International Studies, and Middle Eastern Studies; and concentrations, such as Environmental Studies, Gender and Sexuality Studies, Global Public Health, 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 courses that are clustered thematically. Racial Justice Initiative (RJI) courses analyze systems of racial hierarchy and power from multiple disciplinary perspectives; Engaged Liberal Arts and Sciences (ELAS) courses link academic work with civic engagement; 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"; Migration Initiative courses address the global refugee crisis and the issue of forced migration; Asian Diasporic Initiative (ADI) courses look at the cultural, political, and historical impacts of Asia's various regions and peoples; Thinking Animals Initiative (TAI) courses introduce ways of thinking about animals that encourage interdisciplinary connections; Calderwood Seminars help Upper College students think about translating discipline-specific writing to a general audience; and Rethinking Place: Bard-on-Mahicantuck Initiative courses provide a Native American and Indigenous studies approach to American studies.

The course descriptions listed in this chapter represent a sampling of courses taught in the last two years.

Division chair: Michelle Murray

Anthropology

anthropology.bard.edu

Faculty: Laura Kunreuther (director), J. Andrew Bush, Jeffrey Jurgens, Sucharita Kanjilal, John Ryle, Maria Sonevitsky, Sophia Stamatopoulou-Robbins, 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. In addition to the Moderation requirements, students must take at least five additional courses in Anthropology plus the Senior Project:

1. The methodology course *Doing Ethnography* or an archaeological methods course (if doing a Senior Project in archaeology). In rare cases, students may take a methods course before

- moderating, in which case they do not need to take another methods course after Moderation.
2. The 300-level seminar, *Contemporary Cultural Theory*
3. An additional 200-level or 300-level course
4. An elective 300-level course
5. Two semesters of the Senior Project, together equaling one 8-credit course
6. Senior Project colloquium, for students beginning Senior Project in the fall semester

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.

Students who wish to pursue a second focus in Anthropology must take Anthropology 101, *Introduction to Cultural Anthropology*, and complete four additional courses in the program before graduation.

Recent Senior Projects in Anthropology:

- “Dreaming of Nuclear Futures: History, Toxicity, Panic, and Motherhood in Contemporary Nuclear Advocacy”
- “Mapping Rhode Island Cemeteries in Flood Risk Zones”
- “Decomposing Science: How Fungi Reimagine Biological Ontologies”
- “We Have Nothing to Lose But Our Chains: Paving the Way to a New Horizon for Marginalized Youth”

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 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 recent fascination with the nonhuman (animals, technology, the built environment, nature).

Introduction to Ethnomusicology

Music 185 / Anthropology 185

See Music for a full course description.

Socialist Musical Imaginaries

Anthropology 209

CROSS-LISTED: GIS, HUMAN RIGHTS, MUSIC, RES
A survey of the cultural policies of socialist states and their effects on the lives, listening habits, and creative output of musicians and music consumers. From the politics of Azeri opera to the subversive sounds of Siberian punk and the performance of masculinity in Chinese and Cuban pop music, students investigate how political ideologies generated state support for certain kinds of music while suppressing other forms of unofficial, underground, and protest music.

Ancient Peoples before the Bard Lands: Archaeological Methods and Theory

Anthropology 211

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES

DESIGNATED: ELAS COURSE

Excavations at the 2,300-year-old Forest site, located between the Admission Office and Honey Field on the Bard campus, focus on discovering evidence of ceremonies for healing and world renewal: pottery with potential ritual usages,

exotic chipped stone, pits where sacrificial fires burned, and possibly a shelter for visiting pilgrims. Field methods include basic excavation and replicative experimentation. The class shares learning experiences with descendants of the Munsee Mohican Nation.

The Rift and the Nile

Anthropology 218

CROSS-LISTED: AFRICANA STUDIES, ENVIRONMENTAL STUDIES, HISTORICAL STUDIES, HUMAN RIGHTS

Africa’s Great Rift Valley is the heart of a region of spectacular ecological and cultural diversity, embracing modes of human existence ranging from pastoral nomadism to modern urbanism, and spanning the whole of human history (fossil evidence reveals that modern humans emerged here approximately 200,000 years ago). Today, the region also exemplifies 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: ENVIRONMENTAL STUDIES
DESIGNATED: ELAS AND HSI COURSE

An introduction to modern cities and everyday urban life, with a focus on cities that are both socially and spatially divided. The course revolves around case studies of cities including Baltimore, Istanbul, Los Angeles, Rio de Janeiro, St. Louis, and Tel Aviv, and addresses issues like urban segregation from a perspective that is both transnational and committed to the pursuit of racial justice (and other forms of societal transformation). Students have the opportunity to reflect on urban theorizing through collaborations with community partners in Kingston and other cities.

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 read various ethnographies, investigating the unlikely relationships among corruption, borders, railroads, time, sexuality, and science on the one hand, and the effects of statehood and state making on the other.

A Lexicon of Migration

Anthropology 224 / GIS 224

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, HUMAN RIGHTS, MES DESIGNATED: ADI AND MIGRATION INITIATIVE COURSE

Migration has transformed most, if not all, contemporary nation-states into pluralist, postmigrant, and/or superdiverse 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 peers at Bard Network colleges.

Linguistic Anthropology

Anthropology 227

CROSS-LISTED: LITERATURE

How can linguistic approaches shed light on power formations across the socially constituted differences of gender, class, race, and human and nonhuman forms of life? Linguistic anthropology offers a set of tools and approaches for the comparative study of language in social life. This course introduces methods and concepts central to contemporary linguistic anthropology, including voice, register, discourse, language ideology, and semiotics.

Toxicity and Contamination

Anthropology 229

CROSS-LISTED: ENVIRONMENTAL STUDIES, HUMAN RIGHTS, MES, STS

Mushrooms growing out of school walls in Flint, Michigan. Photographs of two-headed babies with captions about their mothers' exposure to toxic chemicals following the US-led invasion of Iraq. These examples raise questions about the production of expert knowledge and forms of evidence about exposure to toxic materials. This

course explores controversies around toxicity and contamination from Hiroshima to Flint. Students read 19th- and early 20th-century American and European ideas about contamination "at home" and in the colonies, as well as case studies from Japan, the United States, Ukraine, Iraq, Palestine, and India.

Anthropology of Religion

Anthropology 238

CROSS-LISTED: RELIGION

Anthropologists have been provoked by the phenomenon of religion from the very beginnings of the discipline. This course looks at how successive generations of anthropologists have studied and theorized practices such as ritual and sacrifice, magic and witchcraft, and gift and exchange in social formations from hunter-gatherer societies to the modern state.

Anthropology of Food

Anthropology 242

CROSS-LISTED: ENVIRONMENTAL STUDIES, HUMAN RIGHTS

The questions of what to eat, how to cook, where food comes from, and to whom certain foods belong animate our social lives in powerful ways. This course examines the role of food in how cultures are produced, contested, and reproduced. Students read scholarly works and engage with food media (films, journalistic pieces, podcasts, TikTok videos) to see how something so ubiquitous and unremarkable can provide a window into the desires, institutions, and power dynamics that shape our lives and livelihoods.

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, journalists' "fixers," interpreters, translators, photojournalists' image brokers, anthropologists' informants—forces us to ask questions about the role they play in our understanding of "the global world."

Ethnographies of South Asia

Anthropology 251

CROSS-LISTED: ASIAN STUDIES, GIS

This course uses anthropological works and theories rooted in South Asia to examine political, economic, and social life more broadly, with an eye towards de-Westernizing dominant ideas about race, class, caste, gender, sexuality, and globalization. South Asia and its diasporas have served as a rich source for ethnographic writing and contemporary social theory. The class draws on several of these ethnographies to develop new perspectives on topics such as the rise of xenophobic nationalism, Third World feminist struggles, anticaste and racial justice movements, and contemporary global capitalism.

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. Students review different forms of violence—ethnic and communal conflicts, torture, rituals of bodily pain—and examine violence as a means of producing and consolidating social and political power.

Race and Nature in Africa

Anthropology 265

CROSS-LISTED: AFRICANA STUDIES,
ENVIRONMENTAL STUDIES, 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.

Post-Apartheid Imaginaries

Anthropology 275

CROSS-LISTED: AFRICANA STUDIES, GIS,
HUMAN RIGHTS
DESIGNATED: HSI, RJI COURSE

South Africa and Zimbabwe have been marked by one of the most brutal systems of racial segregation ever seen in the world. Before independence, the distinction between white and Black signaled the difference between a life of comfort

and privilege and a life of limited access to inferior land, education, housing, and employment. Following decades-long struggles for liberation, each country worked to reinvent itself. This course explores what it means to imagine postcolonial nationhood in the context of clearly visible inequalities.

The Interview

Anthropology 278

The interview—a structured conversation—is central to the practice of a wide range of disciplines and genres. Interview-based research thus contributes to the understanding of culture, and to diverse narratives including life writing, witness statements, and confessional literature. The course combines critiques of published material with training in technical interviewing skills. Classwork includes field exercises in interviewing, recording, transcription and editing, and individual interview-based term projects.

Archaeology of African American Farms, Yards, and Gardens

Anthropology 290

CROSS-LISTED: AFRICANA STUDIES,
AMERICAN AND INDIGENOUS STUDIES,
ENVIRONMENTAL STUDIES, 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 chemical 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), as well as other sites.

Anthropology for Decolonization

Anthropology 292

CROSS-LISTED: AFRICANA STUDIES,
ASIAN STUDIES, GIS
DESIGNATED: HSI COURSE

This course addresses racial injustice by locating it within the processes of colonialism. Black liberationist leaders from W. E. B. Du Bois 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,
HISTORICAL STUDIES

DESIGNATED: ADI AND 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.

Middle Eastern Mobilities

Anthropology 297

CROSS-LISTED: GIS, HUMAN RIGHTS, MES
DESIGNATED: HSI AND MIGRATION INITIATIVE
COURSE

Scholars of migration 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 has diverted attention from the ways that people circulate within the Middle East, and the region’s growing significance as a “destination” for migrants and refugees from South and East Asia, sub-Saharan Africa, and Latin America. This course examines how Middle Eastern mobilities, past and present, have reconfigured discourses and practices of labor, class, ethnonational belonging, and religiosity across the region.

Anthropologies of Men and Gender

Anthropology 298

CROSS-LISTED: GSS, HUMAN RIGHTS, MES

This course surveys recent concepts and methods in gender studies and anthropology for the study of men, manhood, and masculinity. The class explores how notions of authority, dominance, and hegemony work alongside ideas of nurturing,

vulnerability, and dependency to constitute particular social milieus for cisgender men and trans men who share worlds with women, hijras, and others. Course material emphasizes the Middle East and South Asia.

Queer Theories, Familiar Families

Anthropology 299

CROSS-LISTED: AMERICAN AND INDIGENOUS
STUDIES, GSS

This course considers queer theory as an analytic framework for understanding not only “non-normative” gender and sexual identities but also how norms work across social relations. The class focuses on “familiar” kinship formations, e.g., the heteronormative nuclear family, as a forum for relations where queer tendencies are already emerging. After an introduction to the queer analytic in anthropology, the course turns to ethnographic work on queer kinship in the United States, family law in Lebanon, and public religious discourse in Pakistan.

Doing Ethnography

Anthropology 324

CROSS-LISTED: ENVIRONMENTAL STUDIES,
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 are the challenges of doing fieldwork; emergent ethnographic forms and methods, such as multisited ethnography, critical moral anthropology, and Indigenous methodologies and critiques; and the ethical aspects of conducting fieldwork.

Political Ecology

Anthropology 349

CROSS-LISTED: AFRICANA STUDIES,
ENVIRONMENTAL STUDIES, GIS,
HISTORICAL STUDIES, HUMAN RIGHTS

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 Animal in Anthropology

Anthropology 358

CROSS-LISTED: ENVIRONMENTAL STUDIES

From Lewis Henry Morgan's portrait of the American beaver to E. E. Evans-Pritchard's account of the cattle beloved in Nuer society, animals have always figured prominently in anthropological writings. This course traces anthropology's engagement with animals over the past century, focusing on their role as repositories of totemic power, markers of purity and pollution, and mirrors of social identity; practices such as whaling, hunting, and captive animal display; and entanglements between human and nonhuman beings.

Ethnographic Reportage

Anthropology 364

CROSS-LISTED: AFRICANA STUDIES, HISTORICAL STUDIES, HUMAN RIGHTS, LITERATURE

In literature and long-form journalism, when the subject lies outside the global centers of power and wealth, writers have drawn on approaches to other cultures developed by ethnographic researchers. Such writing reflects the immersive research technique and distinctive style of thought and description that inform classic works of anthropology. The class reads outstanding examples of this type of writing where literature, reportage, and ethnography meet. The readings are contextualized by competing Indigenous

accounts and representations of the same events in other media.

Speech Acts and Ethnography

Anthropology 372

CROSS-LISTED: PHILOSOPHY

The idea that human speech does not merely describe the world but alters or makes the world by doing something in it has been associated with the philosopher J. L. Austin. This course investigates how anthropologists have absorbed, extended, and experimented with concepts like the speech act. Combining a close study of Austin's work with a reading of its diverging lives in anthropology, the course considers how a philosophical idea might be taken up in anthropology, and how ethnography might give back to philosophy.

Economic Anthropology: Feminist Perspectives

Anthropology 373

CROSS-LISTED: GIS, GSS

The economy is not natural, inanimate, or reducible to "business" or "markets." Rather, anthropology helps us recognize that economic systems comprise socially and historically situated practices, ideologies, and relationships. Do economic systems produce culture or does culture shape economic systems? Is there an economic logic to everything we do? Why are certain kinds of work designated "labor" while others are simply social acts? The course tackles these questions by drawing on readings rooted in feminist and global approaches to economics.

Ethnography of Law and Affect

Anthropology 377

CROSS-LISTED: HUMAN RIGHTS, MES, RELIGION
DESIGNATED: HSI COURSE

Ethnographic method offers a unique perspective on how ordinary affects in daily life give shape to legal processes in different social contexts. Combining affect theory, legal studies, and ethnography, the course seeks to challenge common assumptions about what law is and how law works. Students consider transformations of love, solidarity, vengeance, forgiveness, and grief that appear in legal processes in civil courts in Iran; LGBT social movements in Myanmar; Islamic legal forums in Morocco; and Peruvian truth and reconciliation processes.

Senior Project Colloquium

Anthropology 403

Required for all anthropology majors beginning their Senior Projects in the fall. The course creates a collaborative forum for students to share the research and writing process. Participants are required to produce an annotated bibliography for their projects, at least three revised outlines, and at least three analytic vignettes and/or flash ethnography pieces based on fieldwork. They also consult with a librarian, who introduces relevant databases as well as college-supported bibliographic software.

Economics

economics.bard.edu

Faculty: Michael Martell (director), Youssef Ait Benasser, Emanuele Citera, Sanjaya DeSilva, Aniruddha Mitra, Kyle Mohr, Dimitri B. Papadimitriou, Gautam Sethi (GPS), Pavlina R. Tcherneva

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 feminist economics; 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 (as a prerequisite for Economics 201; *Calculus II*, Mathematics 142, is recommended); and (7) the Senior Project.

Students who wish to pursue a second focus in Economics must take both Economics 100 and Economics 229, along with three electives in the program. One of these electives must be Economics 225, *Economic Perspectives*, or a substitute course in economic thought approved by the program.

Recent Senior Projects in Economics:

"A Patriarchal Pandemic: Analyzing the Global Impacts of COVID-19 on Women and the Gendered Dynamics of Policies"

"The Power of Knowledge: The Relationship between the Racial Wealth Disparity and Generational Transmission"

"The Sanctions Weapon: The Dual-Sided Policy Shaping the Russo-Ukrainian War"

"Unraveling the Enigma of Japan's Lost Decades: An Econometrics Study Using VAR Model"

Faculty/Student Publications: Undergraduates have the opportunity to work with faculty on research and publications. A recent Senior Project, "A Theoretical and Empirical Analysis of the Wage Effects of Marriage in Same-Sex Households," was expanded, refined, and published in the *Journal of Labor Research*, coauthored by Peyton Nash '19 and Michael Martell. It was subsequently written up by the Cato Institute.

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 politics, historical studies, sociology, philosophy, human rights, global and international studies, social policy, and environmental 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 Program:

- For students who wish to pursue a career in the financial world, Bard offers a five-year, double-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 Economics 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, ENVIRONMENTAL STUDIES, GIS

An introduction to the essential ideas of economic analysis. The microeconomics component of the course develops the basic model of consumer and firm behavior (including demand and supply) in the context of an idealized competitive market and examines several ways in which the real world deviates from this model, including monopoly, minimum wages and other price controls, taxes, and government regulation. The macroeconomics

component studies the aggregate behavior of modern economies and the government's ability (or inability) to use monetary and fiscal policies to achieve economic goals such as full employment and price stability.

Money and Banking

Economics 200

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, ENVIRONMENTAL STUDIES, GIS, POLITICS

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 applications from economics, political science, and environmental studies.

Mathematical Economics

Economics 205

An introduction to the use of elementary calculus and linear algebra in economic theory. This course provides the basic mathematical skills necessary to approach professional economics literature. The emphasis is on formulating economic problems and building economic models in mathematical language. Applications are based upon simple micro- and macroeconomic models. *Prerequisites:* Economics 100 and calculus.

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 AND INDIGENOUS STUDIES, GSS

The course focuses on the economic forces and public policies that affect employment and wages. Theoretical models of labor markets and how

well they hold up to real-world empirical data are examined, as are topics such as labor demand and supply, minimum wage laws, theories of unemployment, family and life cycle decision-making, efficiency wage theory, compensating wage differentials, worker mobility and migration, unions, and discrimination. *Prerequisite:* Economics 100; Economics 201 and a statistics course are also recommended.

Asian Economics: A Comparative 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, ENVIRONMENTAL STUDIES, GIS, HUMAN RIGHTS, LAIS, STS

The course focuses on economic conditions and problems pertaining to the “developing world,” beginning with a critical examination of various definitions of the concept of development (e.g., GDP growth, expansion of freedoms, alleviation of poverty). Also addressed are reasons why a distinction emerged between developed and developing economies (colonialism, the Industrial Revolution, geography and natural resources); macroeconomic models and policies that have been employed to promote development; microeconomic policies designed to address specific goals; and adverse effects of development, such as inequality and environmental degradation. *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.

The Right to Employment

Economics 227

CROSS-LISTED: AFRICANA STUDIES, AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES, HUMAN RIGHTS, SOCIOLOGY

DESIGNATED: RJI COURSE

This course traces the history of the struggle to secure the right to employment for all, with a focus on economic, legal, and policy developments in the United States. It also introduces some international policy initiatives and innovative programs. A key question for discussion is whether these proposals and concrete policies have advanced the goal of equity and economic justice. Students read legislative documents, economic analyses, policy proposals, and program reviews.

Introduction to Econometrics

Economics 229

CROSS-LISTED: ECONOMICS AND FINANCE, ENVIRONMENTAL STUDIES, 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.

Environmental Economics

Economics 242

CROSS-LISTED: ENVIRONMENTAL STUDIES

Given the existential threat of climate change, what combination of mitigation, adaptation, and retreat should we adopt? Is environmental conservation antithetical to improving livelihoods, or could sustainability go hand in hand with reducing poverty? While economists agree that free markets are inherently incapable of bringing about efficient and equitable outcomes, there is disagreement around the role of the market, the state, and civil society in the policy space. This course fosters discussion about the roles of these institutions in helping communities create meaningful solutions to the challenges we face.

Behavioral Economics

Economics 243

CROSS-LISTED: PSYCHOLOGY

An introduction to behavioral economics that combines insights from economics, psychology, and other disciplines 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, are 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 designing public policy. *Prerequisite:* Economics 100 or permission of the instructor.

Economics of Conflict

Economics 245

CROSS-LISTED: GIS, HUMAN RIGHTS, POLITICS

An exploration of the economic literature on conflict, focusing primarily on civil war and starting with the question: if conflict takes such a toll on society, why does it occur? In other words, is the decision to go to war a rational choice? The class looks at causes of internal conflict and the intertwined roles of economic inequality, ethnic fragmentation, and natural resource endowments on the occurrence of conflict. Also addressed: the lasting consequences of conflict as well as policies that help in the postwar reconstruction of societies.

International Macroeconomics

Economics 246

CROSS-LISTED: GIS

What are the local economic implications of international economic connectedness? This course provides analytical frameworks for understanding financial flows between countries—and their impacts. The class investigates how macroeconomic variables such as the exchange rate, interest rate, inflation, and income are jointly determined by the international linkages arising from capital and trade flows, and looks at the governance of the international financial system. At the end of the semester, students are able to understand how international financial transactions and policies affect national economic outcomes.

Economic Growth and Inequality

Economics 247

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, GIS, HUMAN RIGHTS

Since the 1980s, income inequality has increased dramatically and is now the highest on record. Since 2000, 95 percent of income gains have gone to the top 1 percent, whose share remains at an all-time high. Economists have only recently turned their attention to these facts. This course surveys landmark theories of economic growth and income distribution, explores the causes and consequences of economic inequality from a variety of analytical perspectives, and considers concrete actions to bring about positive change toward a just society.

Migration and Development

Economics 256

CROSS-LISTED: GIS

Why do people migrate? What are the social and economic consequences of migration on countries and families left behind? What is the role of migrant remittances? What challenges do researchers face in measuring and identifying the impact of migration, and how can they address them? With more than 184 million people—including 37 million refugees—living outside their country of origin, migration is a highly debated issue today. This course considers migration within the context of conflicts and forced displacement, climate change, and aging population, from both origin and destination country angles.

Foundations of Finance and Investments

Economics 291 / Economics and Finance 291

An exploration of the foundations of pricing 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. The course involves a substantial amount of statistical analysis and calculation, but no prior knowledge of statistics is required.

Macroeconomic Stability

Economics 304

This course examines the nature of economic instability and financial crises, and the relative effectiveness of monetary and fiscal policies. After introducing John Maynard Keynes's investment theory of the business cycle and Hyman P. Minsky's financial theory of investment, the class considers several perspectives on the sources of instability and theoretical justifications for macroeconomic stabilization policy. Topics also include the impact of postwar stabilization policies on inflation, unemployment, and financial fragility, including but not limited to stagflation in the '70s, the 2008 recession, and the COVID-induced global crisis.

Industrial Organization

Economics 317

CROSS-LISTED: ENVIRONMENTAL STUDIES

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: ENVIRONMENTAL STUDIES, GIS
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 and 22 of the 27 urban areas with populations over 10 million are located 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.

Games, Markets, and Information

Economics 327

The course introduces advanced topics in game theory, with an emphasis on behavior in contexts where actors have limited information about the strategic environment, and then uses these methods to explore firm behavior in imperfectly competitive markets. In particular, the class 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 industries with market power. *Prerequisites:* Economics 100 and Mathematics 141.

Advanced Econometrics

Economics 329

CROSS-LISTED: ECONOMICS AND FINANCE
In a complex, dynamic world, how can we parse competing hypotheses when it comes to cause and effect? Is the wage gap between genders, for instance, caused by implicit bias? Inherent differences in skill? A social cost of pregnancy/motherhood? This course focuses on methods for estimating causal effects, which makes econometrics both challenging and exciting. Students learn a set of research designs that are useful in conducting high-quality empirical research. *Prerequisites:* Mathematics 141 and Economics 229, or permission of instructor. A background in statistics is assumed.

The Economics of the Global Financial Crisis

Economics 332

This survey of the global financial crisis of 2007-09 considers the history of the crisis and the attempts of economists to explain its causes. Topics include the institutional environment preceding the crisis, role of the US housing bubble, global nature of the crisis, and role (and effectiveness) of fiscal and monetary policy. Students also consider the lasting economic impacts of the crisis and its influence on economic theory and policy today.

International Macroeconomics

Economics 337

CROSS-LISTED: ECONOMICS AND FINANCE, GIS
The course combines international macroeconomics and international finance (financial flows, markets, and institutions), stressing real-world examples and policy options. Questions addressed include: 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.

Queer Economics

Economics 359

CROSS-LISTED: GSS

DESIGNATED: HIS COURSE

This seminar traces the development of queer economics, paying particular attention to the possible epistemological and social impacts of the economics discipline becoming more queer and LGBTQ+ inclusive. The course includes three somewhat overlapping modules: how LGBTQ+ individuals experience the economy, the extent to which hierarchy in the discipline has led to a pattern of production—and regulation—of economic knowledge that is heteronormative, and criticisms of this bias from queer political economists. *Prerequisites:* Economics 100 and Economics 210 or 225, or permission of the instructor.

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. 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.

Senior Colloquium

Economics 405

The colloquium provides a collaborative space for economics majors working on their Senior Projects.

Economics and Finance

econfinance.bard.edu

Faculty: Dimitri B. Papadimitriou (director), Youssef Ait Benasser, Emanuele Citra, Sanjaya DeSilva, Michael Martell, Aniruddha Mitra, Pavlina R. Tcherneva, Taun Toay

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 or Game Theory; 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:

- "Environmental Social Governance: Uncovering Strengths, Weaknesses, and Misconceptions in ESG Disclosure and Rating"
- "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

See Economics 291 for a full course description.

Corporate Finance

Economics and Finance 391 / Economics 391

See Economics 391 for a full course description.

Historical Studies

historicalstudies.bard.edu

Faculty: Robert J. Culp (director), Richard Aldous, Nathanael Aschenbrenner, Leon Botstein, Christian Ayne Crouch, Jeannette Estruth, Tabetta Ewing, Valentina Grasso, Lloyd Hazviney, Cecile E. Kuznitz, Sean McMeekin, Miles Rodríguez, Drew Thompson, Wendy Urban-Mead (MAT)

Overview: The Historical Studies Program focuses primarily, but not exclusively, on political, social, economic, and cultural aspects of history. The program encourages students to examine history through the prism of other relevant disciplines (sociology, anthropology, economics, philosophy) and forms of expression (art, film, drama, literature, architecture). The program also introduces a variety of methodological perspectives used in historical research and philosophical assumptions about men, women, and society that underlie these perspectives.

Areas of Study: Study plans can be divided into the following categories: national, regional, or local history (for example, American, European, Asian, Russian); period-oriented history (ancient, medieval, early modern, modern); and topical specializations (environmental history, urban history, diplomatic history, ethnic history, African American history, history of gender and sexuality, history of ideas, history of science and technology). Individual study plans may be further subdivided into specific areas of concentration.

Requirements: In the Lower College, students are expected to take three or four history courses covering different regions and time periods and using a variety of research methodologies. Students are required to take a global core course before graduation, 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.

Students who wish to pursue a second focus in Historical Studies must complete five courses in the program, one of which must be at the 300-level (either a Major Conference or other advanced course).

Recent Senior Projects in Historical Studies:

“Frozen Waters: Mochicans’ Struggle for Identity through Christian Learning”

“The History of Teaching the Holocaust in Public Secondary Schools in the United States, from the 1960s to the Present”

“Little Men and Big Banks: The Republican Party’s Financial Policy from the Civil War to the Panic of 1873”

“National in Form: Language Reform and Romanization in the Early People’s Republic of China”

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*.

Photography in Africa and Methods in Visual History

History 1003

CROSS-LISTED: AFRICANA STUDIES,
ART HISTORY AND VISUAL CULTURE,
HUMAN RIGHTS, PHOTOGRAPHY

Visual history is an underrecognized discipline and historical method. Over the last 30 years, the field has become critical to studying marginalized historical figures, sociocultural practices, and events in African and Black diasporic histories. Photography, as both historical actor and source, is an important element of the field. This course

introduces the development of photography in Africa and the use of photographs from the late 19th century to recent times. Students work with campus art and archival collections, and interact with guest speakers, including curators, archivists, artists, and historians.

The Global Middle Ages I

History 101

CROSS-LISTED: GIS, MEDIEVAL STUDIES

This course examines the period from roughly 300 to 1000 CE across Afro-Eurasia, focusing on the interactions of past societies and eschewing a reductive binary opposition between East and West. Special attention is paid to the rise and collapse of ancient empires and how the creation of trading networks facilitated cultural interactions. By integrating literary and archaeological sources, students are able to construct a coherent historical narrative out of fragmentary evidence and formulate their own large-scale narratives of the global medieval world.

The Global Middle Ages II

History 102

CROSS-LISTED: GIS, MEDIEVAL STUDIES

DESIGNATED: HSI COURSE

This course examines the period from c.1000 to 1600 CE across Eurasia, Africa, and the Americas, exploring major changes in religion and warfare; the rise of new empires; and thickening webs of commerce, conquest, and consumption across the globe. The course focuses on the mobility of commodities, ideas, and practices throughout an increasingly connected world, from the religious violence of crusades and pogroms to the Mongol sweep across Eurasia; the conquest and colonization of the Americas; and the robust trade in spice, sugar, textiles, and human beings.

US History in the Long 19th Century

History 104

DESIGNATED: HSI COURSE

In the 130 years after its founding, the United States experienced tremendous changes to its political, economic, and constitutional frameworks. US citizens lived through major demographic shifts, technological growth, mass displacement of Indigenous nations, and the turmoil of civil war. This course anchors discussions of politics, economy, and war in the lived

experiences of actual people, and focuses on the ways unlanded men, yeomen farmers, women, free and enslaved African Americans, Indigenous peoples, industrial workers, and recent immigrants asserted their rights to participate in, shape, and belong to this new nation.

Environment and Society in Southern Africa

History 105

CROSS-LISTED: AFRICANA STUDIES, ENVIRONMENTAL STUDIES

This course looks at how societies in southern Africa interacted with natural environments in the past—as well as across temporal phases such as colonization, urbanization, and industrialization—and how this is reflected in the present. Specific concerns: how colonization (starting in South Africa in 1652) resulted in the introduction of new plants and animals that altered the environment; industrialization, which saw increased labor migration and extraction of natural resources; and the ensuing processes of urbanization that brought people of different ethnicities and backgrounds together in newly created townships, reconfiguring society.

Before and After Islam: Arabia and the Horn of Africa in the First Millennium CE

History 108

CROSS-LISTED: AFRICANA STUDIES, MES

DESIGNATED: HSI COURSE

Islam was not an alien product of Arabia nor of the first millennium. It emerged in a pivotal area for the exchange of goods and ideas. The first half of the course examines the history of pre-Islamic Arabia and the Horn of Africa, from the kingdom of Saba and Himyar in South Arabia to that of Aksūm in today's Ethiopia and Eritrea. The rise of Islam, the formation of the Islamic World, and the effects of these events on East Africa are the focus of the second half.

Sub-Saharan Africa since 1500

History 109

CROSS-LISTED: AFRICANA STUDIES

This survey of the history of Sub-Saharan Africa from 1500 to the present identifies historical processes that shaped the region into what it is today. From the sophisticated states and empires, through colonization and decolonization, and up to recent contemporary developments, the course

locates Sub-Saharan Africa within the context of global political and economic developments. By the end of the course, students have an appreciation of processes that shaped not only Africa but the rest of the world.

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 Yiddish; and contemporary Hasidic (ultra-Orthodox) culture. Assignments in English translation.

An Introduction to the History of India, 2500 BC to 1947

History 118

CROSS-LISTED: ASIAN STUDIES

An overview of about five thousand years of history of the Indian subcontinent (primarily, the contemporary nation-states of Pakistan, India, and Bangladesh), covering the period of the earliest cities of India to independence from British colonial rule. The course introduces the epoch-making events, personalities, historical trends, and key aspects of Indian culture and society. In doing this, the class situates India in a global frame and explores the history of India through the transmission and circulation of people, ideas, and material culture.

War and Peace: International History since 1914

History 120

CROSS-LISTED: GIS

This survey of the modern international system 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.

The United States in the 20th Century

History 121

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, GIS

With particular emphasis on political history, the course moves chronologically through primary sources and secondary literature that shine light on the last century. It also offers an introduction to the methods and tools that historians use, and some of the problems that historians encounter when writing and interpreting the past.

The Widow at Montgomery Place in the 19th Century

History 123

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES

DESIGNATED: ELAS AND RJI COURSE

In 1802, Janet Montgomery began to convert her 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?

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 World Wars I and II, 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" have lived up to the aspiration to be "great and free . . . the envy of them all."

European Diplomatic History

History 143

CROSS-LISTED: GIS, RES

A survey of the major developments in European diplomatic history between the Treaty of Westphalia and the outbreak of World War I. Key themes include the changing nature of diplomacy and international order; rise of the nation state and standing armies; war finance and the bond market; and the French revolutionary upheaval, Industrial Revolution, and ideological responses to them (e.g., liberalism, nationalism/irredentism, conservatism, socialism, and anarchism). The course concludes with an examination of the high era of imperialism and the origins of the First World War.

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 its modern form dates back 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, Newton, Darwin, Curie, Tesla, Einstein, McClintock, and others.

Bread and Wine: France, 1315-1825

History 146

CROSS-LISTED: FRENCH STUDIES

This course explores early practices of making bread, breaking bread, drinking wine, quaffing ale, and sipping coffee, tea, and chocolate. Students read about medieval and early modern land cultivation (grape and grain); of gourmandise and asceticism in medieval women's religious culture; of new seasonings brought to France by returning merchants and explorers; and of Enlightenment Paris, with the rise of the café and newspapers, invention of the restaurant, and cultivation of an aesthetics of taste, all situated within the context of French global trade, expansion, migration, and burgeoning nationalism.

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 experienced in their struggles for independence and sovereignty. The class examines the main issues and challenges of Latin America's postcolonial period, including persistent inequality, regional and national integration and disintegration, and global and international relations.

The Crusades and Their Memory

History 157

CROSS-LISTED: MEDIEVAL STUDIES, MES

Beginning as a series of wars, the Crusades became one of the most important movements in European history, fostering changes in politics, culture, literature, belief, and devotional practices from Britain to Persia—as well as providing a set of

symbols and narratives that continue to resonate today. Though often conceptualized as a clash between Christian and Muslim civilizations, this course challenges that view as it examines intellectual, institutional, and financial innovations that shaped crusading in the Middle Ages and how it was exported to a globally connected world.

History of Technology and Economy: The Hydrocarbon Era

History 161

CROSS-LISTED: ENVIRONMENTAL STUDIES, STS
The course begins by examining how technology first came to be defined during the 18th century within 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, birth control pill, nuclear missile targeting, and public health statistics.

Technology, Labor, Capitalism

History 180

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES, 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. Topics include 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: FRENCH STUDIES, GERMAN STUDIES, ITALIAN STUDIES
Using Jacob Burckhardt’s *The Civilization of the Renaissance in Italy* as its starting point, this course examines the role of the drastic upheavals of the early modern period in defining the origins of such institutions as capitalism, political individuality, religious freedom, democracy, and the modern military. Also addressed is the historiography and politics surrounding the “invention” of the Renaissance in the late 19th century and Burckhardt’s relation to von Ranke, Schopenhauer, and Nietzsche.

The Making of the Modern Middle East

History 185

CROSS-LISTED: GIS, HUMAN RIGHTS, MES
This course surveys the major processes that contributed to the rise of the modern Middle East and traces the history of modern institutions in the region. Topics include the making of modern armies, political institutions, nation-states, economies, families, reform movements in the Ottoman Empire, European imperialism, nationalist movements (including the Arab-Israeli conflict), political Islam, and the Arab Spring (and its aftermath). Students also examine primary documents and reflect on the use of history in contemporary contexts.

India before Western Imperialism: 1200-1750 CE

History 186

CROSS-LISTED: ASIAN STUDIES

An overview of South Asian history from 1200 to 1750 CE, the period during which most of the region came under the rule of Central Asian Muslim warriors and aristocrats. Students look at textual and audiovisual sources to understand how the multiregional cultural identities crystallized under different political dynasties through

patronage of the arts, architecture, religion, and cultural exchange. Also explored is how the confluence of Indic and Perso-Arabic traditions was reflected in language, visual art, buildings, ideas of kingship, and religion.

India in the Classical Age

History 188

CROSS-LISTED: ASIAN STUDIES, LITERATURE, RELIGION

Students explore foundational texts of Indic religions and culture to comprehend the historical contexts of some aspects of Indian society: What is Bhagavad Gita? What is caste? Who created the Hindu religion? How did yoga originate? What does Kamasutra say? The Indian subcontinent, home to some of the earliest civilizations of the world, has remained a distinct but fluid cultural zone. This course examines how the multiregional cultural identities crystallized under different political dynasties through secular and religious patronage from approximately 2500 BCE to 1200 CE.

Understanding the “Jewish Question” in History

History 190

CROSS-LISTED: JEWISH STUDIES

This course consists of readings on images of Jews, the self-image of Jews, and the attitude and treatment of Jews in Europe and North America, primarily from the years between the middle of the 18th century until 1948. Authors include Shakespeare, Moses Mendelssohn, Heinrich Heine, Karl Marx, George Eliot, Richard Wagner, Theodor Herzl, Artur Schnitzler, Otto Weininger, Jean-Paul Sartre, Isaac Deutscher, Adolf Hitler, and Hannah Arendt. Readings also include a selection of shorter historical documents.

The Peculiar Institution of American Slavery

History 191

The Atlantic World created between 1500 and 1800 developed a unique form of chattel slavery—one that was generationally racialized for people of African descent. This course examines this form of human bondage and its resonances, tracing the social-cultural construction of race and its meaning as a historical phenomenon. The course examines slavery and slaveholding in the American South through the case study of historic

Brattonsville, a former cotton plantation in South Carolina, and the American North, with a special focus on Rhode Island and New York’s Hudson Valley.

The Age of Extremes: Topics in European History

History 192

CROSS-LISTED: GERMAN STUDIES, GIS

A thematic survey of European history in the modern period. Each week illuminates pivotal transformations in the era using different methodologies and forms of history, ranging from demographic and gender history to diplomatic and military history. Issues discussed include the relation of the agricultural and industrial revolutions to long-term ecological and demographic change, and the effects of mass media on definitions of the public sphere and political action.

From the New Deal to the Green New Deal: Liberalism and Conservatism in the United States

History 193

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES, POLITICS
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? What is the role of political parties in articulating modern American liberalism and conservatism? This course explores major historical moments in, and relationships between, the political traditions of the United States.

India under Colonial Rule

History 197

CROSS-LISTED: ASIAN STUDIES, GIS

After the demise of India’s great Mughal Empire in the 18th century, the British gained power, leading to 200 years of colonial rule over South Asia. This course introduces the modern history of South Asia between the years 1750 and 1947. Main themes include the political rise of the British East India Company, the influence of Western political thought on Indian society, Gandhi’s

ideology of nonviolence, sociopolitical movements against caste inequality, and modernist women's movements.

India after Gandhi: A History of Postcolonial Democracy

History 198

CROSS-LISTED: ASIAN STUDIES, GIS, POLITICS

DESIGNATED: HSI COURSE

Home to about 18 percent of humanity, India is the largest democracy in the world. After 200 years of colonial rule, India's political independence was bittersweet. After British India was partitioned into India and Pakistan, horrific communal violence ensued, along with one of the biggest mass migrations in history. The leaders of the new nation inherited an India afflicted by poverty, religious violence, social inequality, and illiteracy. How did India build itself? Have the divisive forces perished? What is the state of democracy in India today? The course investigates these and other questions.

What Is an American?

History 199

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES

As the new American republic was being born in 1782, J. Hector St. John de Crèvecoeur (1735–1813), a French émigré who had lived in New York's Hudson River Valley as a prosperous farmer, asked the question: "What is an American?" His extended answer, contained in his collection of essays titled *Letters from an American Farmer*, was written to a European audience as a description of life in late 18th-century British North America. This course uses de Crèvecoeur's work to look backward through the colonial period and forward to the present.

Let's All Meet Up in the Year 2000: Britain in the First Decade of the 21st Century

History 2000

CROSS-LISTED: GIS

Britain entered the new millennium midway through one of the longest periods of economic growth it had ever known. But after the optimism of the 1990s, the first decade of the new century was a time of unease and division, ending with a global financial meltdown and the country fighting unpopular wars. Yet if the "Noughties" were years

of division, they were also ones of vibrancy as British culture continued to project its unique sensibility around the world. This course follows the ups and downs of this turbulent decade.

James Bond's World

History 2007

CROSS-LISTED: GIS

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 glamorous and enduring exports, as well as the author, Ian Fleming, who created him in the context of the Cold War world.

History of New York City

History 2014

CROSS-LISTED: ARCHITECTURE, AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES

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. One recurrent theme: the often-controversial solutions proposed to the problems of a modern metropolis, such as the need for infrastructure (water management, transportation), social and political reform (Tammany Hall, Jacob Riis), and urban planning (Robert Moses).

From Long War to Short Peace: Russian History and International Politics since 1985

History 202

CROSS-LISTED: GIS, RES

In the last decade of the 20th century, Russia's interest in global partnerships and reformist desires were a welcome but short-lived phenomenon. This course explores the country's return to imperialist ambitions and Cold War-style isolation. Why was the period of openness so brief? How are Russia's international politics influenced by historical experiences and internal political and economic crises? Readings on soft power, foreign diplomacy, and concepts of geopolitics and heartland popular among President Putin's associates.

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.

Wars of Religion

History 203S

DESIGNATED: HSI COURSE

This course is a journey across the motley religious landscape of early modern Europe, in which the ideas and practices of heretics, infidels, and unbelievers nestled in the spaces where orthodox Catholicism held sway. The 16th and 17th centuries were a time in which religious revolution and new ways of ordering spiritual life exploded in a fashion that no one could have anticipated. Students trace the stories of real people through Inquisition records, diaries, and conversion tales; read early pamphlets and accounts of uprisings; and look at how radical religious ideologies sustained themselves in the face of official repression and, more challengingly, official approval.

Stakes and Claims: A Social and Cultural History of Ownership

History 2041

CROSS-LISTED: ARCHITECTURE, ENVIRONMENTAL STUDIES, FRENCH STUDIES, HUMAN RIGHTS

Ownership means different things over time and among different peoples. This course charts a history about the lived experience of possession, spirit possession, and ownership of property—real and moveable, animal and human, intellectual and intangible. With a focus on France and areas of significant French contact from 1400 to 1900, the class explores challenges to the idea of property during the early modern religious upheavals and radical changes to the idea as inscribed in the late 18th-century written constitutions that made it a basic right.

Swinging London: Britain in the '60s

History 2060

Carnaby Street, the miniskirt, Shirley Bassey, Mods, Beatlemania, Michael Caine as Alfie, and the Profumo scandal all represented a swinging London that took Britain to the forefront of international culture, gossip, and fashion. But there was another side to the 1960s, as rising affluence was accompanied by fears of national decline and public tastes were often more conventional than they were "modern." This course examines the political, cultural, and social history of these two '60s and asks if John Lennon was right when he quipped, "Nothing happened except that we all dressed up."

Latin Americans in the United States

History 2101

CROSS-LISTED: AMERICAN AND INDIGENOUS 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 identity formation. 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.

US LGBTQ+ History and Culture

History 211

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, GSS

This course traces the histories of lesbian, gay, bisexual, transgender, and queer people within the United States from the colonial period to the present day. It explores how contemporary understandings of sex, gender, and sexuality have shifted and developed over time; highlights key moments of LGBTQ+ activism; traces the interplay between sexual and gender minorities and law, politics, religion, and medicine; and explores how queer identities intersect with race, class, disability, and nationality. Discussions engage with memoirs, academic works, documentaries, art, and other primary sources produced by, for, and about LGBTQ+ people.

Soviet Russia

History 2118

CROSS-LISTED: GIS, POLITICS, RES

This course examines the Russian Revolution and Civil War; economic policy and succession struggles after Lenin; major phases of Stalinism; the “Great Patriotic War” (WWII) and onset of Cold War; “soft repression” and the growth of elite bureaucratic 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 the collapse of the Soviet Union.

Oriental Bodies: Law, Labor, and Gender in the Colonized Middle East

History 212

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

Between the mid-19th and early-20th centuries, most of the Ottoman Empire’s Arab provinces came under British and French rule. Colonizers deemed the “Oriental” male body weak and insufficiently masculine while the female body was exoticized and hypersexualized. During the same period, many governments struggled with foreign debt and looked at their populations as a source of labor to be exploited. This course explores how “Oriental bodies” were controlled, regulated, and gendered in the colonial Middle East, and how they resisted.

“To Overthrow the World”: A History of Revolutionary Socialism, 1864–1943

History 2129

CROSS-LISTED: POLITICS, RES

A survey of the three Socialist “Internationals” from Marx’s time to that of Stalin, and the ideas and controversies that animated them. Key themes include the Marx-Bakunin feud and the anarchist challenge to socialism; the role of the Second International in entrenching Marxism as the dominant socialist tradition; the general strike as a way to stave off “imperialist war” between European powers; World War I and the Russian Revolution; and espionage and the role of Soviet foreign policy in shaping international Communism in the Stalin years.

Global Cities of South Asia: Delhi and Mumbai through Time

History 213

CROSS-LISTED: ENVIRONMENTAL STUDIES, GIS

This course traces the long and distinct trajectories of New Delhi and Mumbai, both among the 10 largest cities in the world. Delhi is a city of antiquity with evidence of human settlement dating to 1000 BCE. Located between the western Himalayas and the great plains of north India, Delhi has been the gateway to the subcontinent and is considered the heart of India. Mumbai (formerly Bombay) emerged as a sprawling port city during the British colonial era, ultimately becoming a center of urban modernity and the de facto financial capital.

Resistance and Collaboration in the Holocaust

History 2135

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

This course considers concepts of resistance and collaboration as they apply to the actions of victims and bystanders during the Holocaust. The class examines definitions of resistance and collaboration, including patterns of reaction variously termed passive, armed, cultural, and spiritual resistance, as well as the behaviors of bystander groups. The focus is the Jewish communities of Poland, the largest to fall under Nazi rule.

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 include women and gender in Jewish law, women’s religious expression, marriage and family patterns, the differing impacts 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.

Deserts and Steppes: From the Xiongnu to the Mongol Empire

History 214

CROSS-LISTED: MES

DESIGNATED: HSI COURSE

From the words of the Han historian Sima Qian (145–86 BCE) to the 2014 Netflix series *Marco Polo*, the people inhabiting the deserts and the steppes of Eurasia have played a significant role in the common imaginary. This course focuses on the history of the region from the fourth century BCE to the 14th century CE, paying particular attention to the formation and collapse of political entities, the interaction between diverse cultures, the formation of trading nodes, and missionary activities in the area.

From Shtetl to Socialism: East European Jewry in the Modern Era

History 215 / Jewish Studies 215

CROSS-LISTED: GIS, RES

Eastern Europe was the largest and most vibrant center of Jewish life for almost 500 years prior to the Holocaust. In that period, East European Jewry underwent a wrenching process of modernization, creating radically new forms of community, culture, and political organization that still shape Jewish life in the United States and Israel today. Topics: the rise of Hasidism and Haskalah (Enlightenment), modern Jewish political movements, pogroms and Russian government policy toward the Jews, and the development of modern Jewish literature in Yiddish and Hebrew.

London's Burning: Britain in the '70s

History 2170

By the end of the 1970s, Britain seemed to be standing at the edge of the abyss. The optimism of the '60s was gone, as was the empire that had for so long been the source of British prosperity and power. Yet for all the upheaval and loss of confidence, the '70s was a period of cultural originality, social change, and political ambition that brought about profound and lasting change—and all to the soundtrack of the Selecter, David Bowie, and the Clash.

Science in the Golden Age of Islam

History 221

CROSS-LISTED: MEDIEVAL STUDIES, MES, PHILOSOPHY, STS

The Renaissance of Western Europe was in part the result of a flow of ideas coming out of the Islamic world, where ancient natural philosophy had been integrated with monotheistic religion. Descartes, Vesalius, Copernicus, Galileo, and Newton are not so much revolutionaries of a scientific revolution as they are part of a continuous flow of ideas with a source in the Islamic world. This course emphasizes the continuity of natural philosophical thought from the Classical era to the Renaissance.

Russia, Turkey, and the First World War

History 224

CROSS-LISTED: GIS, RES

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.

Migrants and Refugees in the Americas

History 225

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, GIS, HUMAN RIGHTS, LAIS
DESIGNATED: MIGRATION INITIATIVE AND RJI COURSE

The Border. The Ban. 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 historical, legal, political, and other primary sources.

Black Modernisms

History 2271

CROSS-LISTED: AFRICANA STUDIES,

FRENCH STUDIES, HUMAN RIGHTS

DESIGNATED: RJI COURSE

A survey of 20th-century anticolonial and post-colonial 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, and others.

Turkey and Europe

History 228

CROSS-LISTED: GIS, POLITICS

An examination of the “Eastern Question” from the Napoleonic era to 1923’s Treaty of Lausanne, which fixed (most of) the post-Ottoman borders in the Middle East, at least until the rise of the Islamic State. While the main focus is on Great Power and Ottoman diplomacy, attention is also paid to internal developments in the Ottoman Empire, especially those brought about by (or in opposition to) European influence; the Ottoman role in World War I; and current relations between Turkey and the European Union.

Confucianism: Humanity, Rites, and Rights

History 229

CROSS-LISTED: ASIAN STUDIES, HUMAN RIGHTS, RELIGION

The class looks at the transformations of Confucian philosophy, social ethics, and political thought. Close readings in seminal texts provide a foundation in the earliest Confucian ideas of benevolence, rites, and righteousness. Among other topics, the course considers how Confucian thought shaped Western ideas of rights and how Confucian concepts of humanity, relational ethics, and social responsibility offer alternatives to Euro-American rights discourse.

Shanghai and Hong Kong: China’s

Global Cities

History 2302

CROSS-LISTED: ASIAN STUDIES,

ENVIRONMENTAL STUDIES, GIS, HUMAN RIGHTS
Shanghai and Hong Kong are cities with long cosmopolitan pasts. This course explores the history of their current economic, social, and cultural dynamism, and, in doing so, probes the historical roots of globalization. It analyzes how 19th- and early 20th-century colonialism and semicolonialism both drove and conditioned, in somewhat different ways, the development of these two cities.

Music and Society in Africa since 1900

History 233

CROSS-LISTED: AFRICANA STUDIES

Since 1900, the history of Africa has been characterized by protests against colonial governments and postcolonial injustices. Music assumed a central role not only in communicating these grievances but also in protesting against different forms of repression. From the Maji-Maji Rebellions of 1907 in East Africa, through to the protracted independence wars of the 1950s and ‘60s, to recent anti-SARS protests in Nigeria, music has played a central role in airing people’s grievances and in archiving events for posterity. The course uses secondary material, primary sources, audio recordings, and videos.

Power and Performance in the Colonial Atlantic

History 236 / Theater 236

See Theater 236 for a full course description.

The Indian Ocean World: South Asia from a Transoceanic Perspective

History 237

CROSS-LISTED: AFRICANA STUDIES, ASIAN STUDIES, GIS

The Indian Ocean has transmitted people across continents for centuries, serving as an important channel of cultural, economic, and sociopolitical exchange. This course looks at the history of South Asia with a focus on the confluence of African and Asian trends and their impact on global Afro-Asian cultures.

Student Protest and Youth Activism in China

History 239

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

DESIGNATED: EDUCATION AND SOCIETY COURSE
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.

Credit, Corporations, and the Making of Modern Middle Eastern Families

History 2552

CROSS-LISTED: GSS, MES

An examination of the processes that gave rise to modern Middle Eastern families and shaped the gender roles therein. The course focuses on the decay of the traditional Ottoman household and its substitution with families and corporations. Topics include the organization of kin and commerce before the modern family; family in classical Islamic law; gender and parenting in legal discourses of the 19th century; and debt, corporations, and the bifurcation of households.

Global History Lab: A History of the World since 1800

History 279

This course, for Bard and Smolny Beyond Borders students, focuses on the role of empires in world history from the great land empires of Eurasia; through the empires of trade in the Atlantic and Indian basins; to the neoimperialisms of the United States, Soviet Union, and Western Europe during the late-20th and early-21st centuries. Synchronous Zoom courses, with additional in-person meetings with Bard students.

Radio and Liberation in Africa in the 20th Century

History 285

CROSS-LISTED: AFRICANA STUDIES, STS
Throughout the second half of the 20th century, most African nations were fighting for

independence from European colonial governments. In a bid to reach as many people as possible, both liberation movements and colonial governments resorted to radio technology, which had the power to transmit political messages and propaganda to many people. Using a thematic approach and select case studies, the course explores the dynamic use of radio in the context of liberation wars.

Cool Britannia: Britain in the '90s

History 290

In 1996, *Newsweek* called London "the coolest city on the planet" and *Vanity Fair* proclaimed that "London swings again." In the 1990s, British culture seemed to reclaim a position that it hadn't held since the '60s: the center of global ideas, fashion, and the arts. The creative energy and optimism of the decade got a name, Cool Britannia; a soundtrack, Britpop; and a face, Tony Blair. This course examines the cultural and political legacy of the decade.

Nationalism in the Middle East

History 296

CROSS-LISTED: GIS, MES

A survey of the history of nationalism and nationalist movements in the 20th-century Middle East. The collapse of the Ottoman Empire after World War I gave rise to nationalism as the most potent political ideology in the region. It was not long before nation-states became the paradigmatic way of organizing collective life across the post-Ottoman world. The course explores this shift from imperial province to nation-state, with an emphasis on the role of colonialism, armed struggle, labor, financial institutions, public works, sports, art, and infrastructure in forming nationalist movements.

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, POLITICS

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 Franklin D. Roosevelt Library and Museum in Hyde Park, New York.

Captivity and Law

History 310

CROSS-LISTED: AFRICANA STUDIES, HUMAN RIGHTS

The course focuses on the confrontation of early modern African and European political thought and practices of captivity: abduction, wartime hostage-taking, slavery, and other forms of internment. Captivity engages questions of war and ransom as much as labor, religion, and race. It involves contracts, written or not, for renting, selling, buying, and freeing people. As such, captivity figures prominently in laws of war and peace. The language of the law indicates varying degrees of legitimacy and becomes a touchstone for the changing morality of societies.

Marking Time: The History of Temporality from Antiquity to Tomorrow

History 313

Scientifically measured and seemingly infinite, time seems both natural and unchanging. Yet throughout history, people have marked, measured, controlled, and divided time in profoundly different ways. This seminar introduces the varieties of time and temporality that have structured human societies, from Hellenistic kingdoms in the fourth century BCE to current visions of the multiverse and impending climate catastrophe. With texts drawn from history, theology, philosophy, anthropology, art, and pop culture, the course explores how measuring and controlling time have been used to exert political and social control throughout history.

The Company Raj, 1757-1857

History 315

CROSS-LISTED: ASIAN STUDIES

This seminar explores the trajectory of the East India Company (EIC) from a joint stock company to a political power in South Asia. Questions addressed include: How could a commercial entity become the ruler of one of the oldest civilizations of the world? How did the company adapt to Indian conditions? How did the EIC influence the course of Indian history? Students read important scholarly works as well as primary sources from this period.

The Great War in World History

History 3224

DESIGNATED: HSI COURSE

Popular understanding of World War I tends to rely on knowledge drawn from diplomatic and military historical approaches, and to focus on the Western front. To extend and complicate this view, students read the classic "causes of WWI" literature as well as gender, cultural, and postcolonial treatments of the war. Working with this diversity of texts provides the opportunity to discuss how different historiographical approaches change how we understand "what happened."

Your Papers Please? Technocracy, Technology, and Social Control in Nazi Germany, East and West Germany, and the European Union

History 3234

CROSS-LISTED: GERMAN STUDIES, HUMAN RIGHTS, STS

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.

Latin America: Race, Religion, and Revolution

History 331

CROSS-LISTED: HUMAN RIGHTS, LAIS

DESIGNATED: RJI COURSE

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, where extreme violence over race, religion, and revolution focused global attention on Indigenous and human rights.

Contagion

History 381

CROSS-LISTED: EXPERIMENTAL HUMANITIES, FRENCH STUDIES

DESIGNATED: HSI COURSE

This course 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 to mass media propaganda, agitprop, and fake news. Student projects use old and new media, reshaping how history is told, read, viewed, or otherwise experienced in the process.

Rethinking Silicon Valley

History 382

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ARCHITECTURE, ENVIRONMENTAL STUDIES, HUMAN RIGHTS

This seminar uses Silicon Valley to explore larger threads and themes in postwar economic, urban, political, and intellectual United States history.

The Early Modernity of Witchcraft

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.

Hashish in the "Orient": Social and Legal History

History 389

CROSS-LISTED: GIS, MES

This seminar explores the shifting social and legal attitudes toward the consumption of hashish from the Mamluk (13th - 16th century) to modern-day Egypt. Classical Islamic law is equivocal on the permissibility of consuming cannabis, which, in Mamluk society, was commonplace. But in the aftermath of the colonial encounter in the late 19th century, the consumption of hashish came to symbolize the illnesses of the "Orient." The class analyzes this shift, examining legal manuals, medical reports, court records, police documents, travelers' accounts, poetry, movies, and novels.

Domesticity and Capital: Gender, Households, and Women's Wealth in South Asia

History 390

CROSS-LISTED: ASIAN STUDIES, GIS, GSS

Historically, women in South Asia have played an active role in politics and business enterprises and have possessed personal wealth. This course historicizes households and domesticity, focusing on marriage, kinship, intimacy, and domestic slavery, to explore how these aspects shaped gender relations and wealth creation in South Asian history. Students engage with works of prominent scholars, theories of capital and kinship, and primary sources such as archival documents and religious texts.

Children of Empire: A Transnational History of Boarding Schools

History 391

CROSS-LISTED: AFRICANA STUDIES, AMERICAN AND INDIGENOUS STUDIES, GIS

From the boarding schools of early 19th-century Britain to mission boarding schools in colonial Africa and residential schools for Native Americans/First Nations in the United States and Canada, this course engages with the transnational history of boarding schools as sites where the cultural work of empire is enacted for both colonizers and the colonized. Alongside primary materials, including memoirs, texts include fiction and scholarly works.

The Beautiful Game

History 392

CROSS-LISTED: HUMAN RIGHTS, GIS

DESIGNATED: HSI COURSE

Soccer has enthralled and excited audiences throughout the centuries, from factory workers in Victorian England to colonial prisoners such as Nelson Mandela on Robben Island to the streets of São Paulo, Brazil. This course takes the position that soccer is more than just a game, and invites students to examine the cultural, social, and political meanings attached to the beautiful game. The class situates soccer in the context of themes including industrialization, settler colonialism, race, segregation, empire, violence, and corruption.

Qualitative Research Methods

History 394

This course seeks to expand the range of voices involved in researching and writing global history. Students collaborate with each other and with the instructor to develop and answer research questions before carrying out independent research projects. At the end of the course, they share their findings with the class. The course inverts traditional hierarchies of knowledge production by helping displaced learners and their neighbors build the research and critical thinking skills needed to create and share historical narratives—turning them from consumers to producers of historical knowledge.

Senior Project Colloquium

History 403

Required of all students writing a Senior Project in Historical Studies. Offered only in the fall semester, the colloquium explores the diverse approaches historians take to the research and writing process, and reflects on the methodological approaches of various subdisciplinary fields. The sessions feature collaborative work in the form of collective brainstorming, peer review, writing workshops, and more formal conference-style presentation.

Interdisciplinary Study of Religions

religion.bard.edu

Faculty: Shai Secunda (director), Erin Atwell, Karen Barkey, Bruce Chilton, Hillary Langberg, Nabanjan Maitra, Dominique Townsend

Overview: At Bard, the study of religion is undertaken as an interdisciplinary examination of various ways in which religion operates 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 the program equips students with 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: Students should pursue two elective courses in the Interdisciplinary Study of Religions prior to Moderation, and take two more before graduation. Among those electives, at least two traditions among the five that are regularly represented should be addressed. After Moderation, the methodological course entitled *Imagining Religion* (Religion 317) is required. Most students take this course as juniors.

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, Ancient Greek, Hebrew, Japanese, Latin, and Yiddish.

The Senior Project in the Interdisciplinary Study of Religions Program is 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.

Students who wish to pursue a second focus in Interdisciplinary Study of Religions must complete five courses in the program prior to graduation.

Recent Senior Projects in Interdisciplinary Study of Religions:

“Eleguá Exits, Laughing: Revolution, Play, and Trickster Worship”

“For the Birds: The Mystery of God’s Grace through Attar’s *The Conference of the Birds*”

“In Her Own Words: A Comparative Analysis of Medieval Women’s Mysticism in Christianity and Hinduism”

“Rewriting the Haggadah: Judaism for Those Who Hold Food Close”

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.

Creating Judaism

Religion 104

CROSS-LISTED: JEWISH STUDIES, MES

For millennia, Jewish communities have flourished around the globe and a dizzying variety of Jewish traditions have developed in these different places. This course introduces central 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, Haskalah (Jewish Enlightenment), modern European and American denominations, Zionism, and contemporary “cultural” Judaism.

Tibetan Buddhism

Religion 105

CROSS-LISTED: ASIAN STUDIES, PHILOSOPHY

Buddhist teachings came to Tibet relatively late in the history of Buddhism’s travels through Asia. Tibetan emperors adopted Buddhism from India around the eighth century, which sounds like a long time ago, but by that time Buddhism was already well established in South, Southeast, Central, and East Asia. The new expressions of

Buddhism that emerged in Tibet have shaped religion, education, literary production, the arts, and language across a massive swath of Asia. This course investigates the history and practice of Tibetan Buddhism in all its complexity.

Islam

Religion 106

CROSS-LISTED: GIS, MES

With more than 1.8 billion adherents, Islam is practiced in a diverse array of nations, ethnic groups, and cultural contexts. The objective of this course is to move beyond stereotypes and misconceptions in order to appreciate the lived complexities of Islam. After examining the historical roots of the tradition, the class considers key practices like prayer, fasting, pilgrimage, and veiling. Other themes include gender, education, and religious authority across Muslim worlds.

Religions of the World

Religion 108

CROSS-LISTED: GIS, THEOLOGY

This course offers an entrée into the academic study of religion. The approach is comparative and focuses on how the formative texts of Judaism, Christianity, Islam, Hinduism, and Buddhism interacted with the ideas and practices of these religions as well as the lived experience of religious life in these five traditions, as revealed by anthropological study.

The First Bible

Religion 111

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

Produced over the course of a thousand plus years, the Bible represents distinctive cultures, each with characteristic—and sometimes contradictory—definitions of self, other, and community. The course traces the development of the texts over time, with particular reference to material remains as well as intellectual, ethical, and literary development.

Hindu Religious Traditions

Religion 117

CROSS-LISTED: ASIAN STUDIES

The course explores the canonical and constituent elements of Hindu traditions, principal texts, practices, and institutions. It also introduces the fundamental analytic frames for the disciplined

study of religion: myth, ritual, hermeneutics, and ethnography, among others.

Introduction to Christianity

Religion 119

CROSS-LISTED: ASIAN STUDIES

Students in this seminar examine how Christianity developed through systemic changes and read selected authors against the background of that evolution.

Jewish Thought and Philosophy

Religion 132

CROSS-LISTED: JEWISH STUDIES, PHILOSOPHY

This course explores a range of what might be called “Jewish thought,” through readings in the Hebrew Bible, medieval philosophy, Enlightenment-era political thought, and modern and contemporary literature. While all the works studied engage and grapple with Judaism and Jewish traditions, the class considers each work in both the historical circumstances of its composition and in relationship to broader Jewish thought.

The New Testament in Contexts

Religion 154

CROSS-LISTED: JEWISH STUDIES, THEOLOGY

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. Study proceeds chronologically, tracing the historical forces in play as accurately as possible.

Ascetics in Politics

Religion 205

CROSS-LISTED: ASIAN STUDIES, POLITICS

DESIGNATED: ADI COURSE

An investigation of the political institutionalization and mobilization of ascetic power in India. Divided into three periods—the precolonial and early colonial, nationalist, and postcolonial—the course examines the ways that the ancient tradition of ascetic power has been deployed by various political actors and factions. Topics include the success of ascetic armies in the early colonial period; emergence of the monastery as an alternative to kingship; reliance on ascetic self-formation as the constitutive element of influential visions of self-governance; and rise of Hindu nationalism.

Religion and Catastrophe

Religion 210

CROSS-LISTED: JEWISH STUDIES

What can religion tell us about disaster? This course explores a range of religious responses to catastrophe, including articulations of apocalypticism, theology and theodicy that struggle with the problem of evil, and reimaginings of religion in the wake of calamity. The class examines sources that give voice to despair alongside those that offer grounds for hope, asking throughout whether or how we might see religion and the religious as resources for navigating devastation.

An Epic Introduction to Sanskrit

Religion 214

CROSS-LISTED: LITERATURE

Students are guided through a close reading of an English translation of *The Sabhāparvan* (*The Book of the Great Hall*)—the second book of the Indian epic, *The Mahābhārata* (*The Great Lineage of King Bharata*). The course considers the literary and ritual world of the Indian epic as well as questions of morality, judgment, justice, female agency, kinship, kingship, and competition that the text raises. Additionally, students may enroll in a complementary tutorial that focuses on learning the rudiments of Sanskrit grammar through the text itself.

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.

Guilt, Atonement, and Forgiveness after Atrocity

Religion 217

CROSS-LISTED: HUMAN RIGHTS, JEWISH STUDIES

By what parameters should we assess guilt? What is required to atone for wrong done unto another? Under what circumstances should we forgive harm done to us? Students read theological and philosophical accounts of ethics—including the Bible, Aristotle, Kant, and Foucault—and consider what constitutes “guilt” in each. The course draws on these accounts to examine how these ideas have been shaped by or emerged during atrocities. Additional texts by Beauvoir, Arendt, Améry, Jaspers, and Derrida.

Ritual Bodies

Religion 218

CROSS-LISTED: ASIAN STUDIES, GSS

This course examines understandings of the body across religious traditions, asking: How can religion shape understandings of the body? How are notions of modesty and propriety religiously informed? How do different traditions understand the relationship between practice and interiority? Case studies include Hindu religious pedagogy and Indian classical dance, tattoo practices among Catholic men in Brooklyn, Muslim women’s veiling practices in Egypt, and menstrual taboos in Central Asia.

Islam, Pop Culture, and New Media

Religion 219

CROSS-LISTED: ANTHROPOLOGY, GIS, GSS, MES

How have new technologies and popular culture impacted religious experience and identity in the Muslim world? What roles have they played in the global Islamic revival? This course examines how changes in popular culture and media interact with new understandings and practices of piety, personhood, and religious performance; and how Islam is represented in “Western” media.

Radical Nonviolence

Religion 238

CROSS-LISTED: ASIAN STUDIES, HUMAN RIGHTS

The course examines the discourses, practices, and ethics of nonviolence, taking as its primary object of analysis the Jain religious tradition. Through analysis of ethical manuals, poetry, historical and mythic narratives, and political

movements, the class considers questions including: How do discourses and practices of nonviolence produce modes of embodiment and ways of being? How does a conception of radical nonviolence reconstitute the ethical field and enable expansive conceptions of community? What types of violence does such a vision permit, or even valorize?

Pilgrimage, Voyage, Journey

Religion 243

CROSS-LISTED: ENVIRONMENTAL STUDIES, HISTORICAL STUDIES

“Travel is fatal to prejudice, bigotry, and narrow-mindedness.” “Adventure is worthwhile in itself.” This course interrogates these platitudes, examining claims about the nature and possibilities of travel in its many iterations. Drawing from memoir, fiction, film, and contemporary journalism, students consider the effects of travel on travelers, nontravelers, local communities, and the world at large; links to broader historical and social structures; and claims about the religious value of travel found in accounts of pilgrimages and monastic journeys.

Gender and Intimacy in the Muslim World

Religion 246

This course examines the many forms and understandings of gender and intimacy across the Muslim world. Themes include debates about ideal gender roles for men and women; religious authority; contemporary women’s activism in conservative pietist movements; changing images of masculinity, romance, and fatherhood; new forms of education that have changed real-life possibilities for women in many Muslim contexts; and Muslim transgender ritual specialists in South and Southeast Asia, where local understandings of sex/gender categories shed light on the complex intersections of gender, sexuality, and Islam.

Reckoning with the Holocaust

Religion 260

CROSS-LISTED: HUMAN RIGHTS, JEWISH STUDIES, PHILOSOPHY

How might the Holocaust complicate notions of history, testimony, and representation? What kinds of ethical, theological, and philosophical traditions might the Holocaust call into question? This course grapples with these questions through

memoir, philosophy, theology, poetry, art, and literature, paying particular attention to works by Jewish thinkers and artists and considering historical shifts in scholarship about the Holocaust.

Buddhist Poetics

Religion 299

CROSS-LISTED: ASIAN STUDIES

DESIGNATED: ADI COURSE

How does the writing and reading of poetry intersect with Buddhist practice? Does poetic language convey the transformative experiences of Buddhist enlightenment better than other modes? How do different Buddhist cultural contexts relate to the value of poetics in relation to other Buddhist values, particularly in regard to renunciation? Students read poetry in translation from Pali, Sanskrit, Chinese, Korean, Japanese, and Tibetan to explore these questions and more.

Imagining Religion

Religion 317

How does “religion” relate to our experiences of being human? How does it intersect with politics, cultural production, social hierarchies, and justice? The class explores diverse religious traditions, philosophies, and experiences, and reflects upon religious studies as a discipline. Assigned texts focus on several religious traditions and demonstrate a spectrum of methodologies, including literary, historical, anthropological, cultural, and political.

Derrida

Religion 329

CROSS-LISTED: HUMAN RIGHTS, JEWISH STUDIES, PHILOSOPHY

Jacques Derrida was one of the most influential philosophers of the 20th century. He was also a prolific and notoriously challenging writer, and, at times, a controversial thinker. This course explores Derrida’s most impactful writings, situating his work in broader philosophical and political contexts, and approaching his thinking on language, ethics, law, and animals as fundamentally political work. Also considered is his engagement with religion, his thinking on Judaism and Jewishness, and his complication of religion as a category.

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 (the third to seventh centuries) 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 Talmudic process through close readings of sample passages (in translation).

How to Talk about Religion in Public

Religion 360

DESIGNATED: CALDERWOOD SEMINAR

Religion is a complicated and sometimes charged topic for public dialogue and writing. What are the boundaries between the religious and the secular? How can we write dispassionately about religion while also taking seriously its worldviews and commitments? This seminar challenges students to grow as scholars and writers as they build a portfolio that includes book and film reviews, op-eds, and NPR Academic Minute-style formats. Class includes collaborative editing workshops, guest lectures, and activities that build strong writing and editing foundations.

On Dreams and Dreaming in Tibetan Buddhism

Religion 362

CROSS-LISTED: ASIAN STUDIES

Dreams and dreaming are vital aspects of Tibetan Buddhist practice, poetics, narratives, and visual art forms. This course explores materials that guide practitioners to cultivate certain types of dreams and to narrate those dream experiences the dreamer deems worth recording. Tibetan ritual texts guide meditators in techniques for lucid dreaming. For contrast and context, the class also considers European and American treatments of dreams and lucid dreaming, including psychoanalytic, philosophical, and neuroscientific approaches to dreaming.

Senior Project Colloquium

Religion 403

Students engaged in writing the Senior Project confront intellectual and technical challenges of a kind and degree that are unusual within higher education. When the process goes well, the result is an independent and well-crafted achievement of learning which demonstrates the author's originality and prowess. Authorship, however, is a demanding business. The Colloquium assists students by analyzing not only the components of a successful Project, but also how each aspect can be addressed in the organic development of the author's interests.

Religion Colloquium

This colloquium, open to all but required of moderated students, 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), Roger Berkowitz, Garry L. Hagberg, Michelle Hoffman, Yarran Hominh, Archie Magno, David Shein, Kathryn Tabb, Ruth Zisman

Overview: The Philosophy Program at Bard approaches philosophy as a humanistic discipline and emphasizes connections between philosophy and many other fields, including history, politics, literature, the arts, and the sciences. The program offers introductory courses designed to show how students in any field of study can use philosophy to fruitfully reflect on their own experience. Intermediate courses initiate students into philosophy as a discipline by introducing them to one or more of the many histories, traditions, and debates that have shaped the field. Advanced courses invite students to contribute to the work of contemporary philosophy as a living practice.

Areas of Study: Program faculty regularly offer courses in the following historical areas: ancient Greek and Roman philosophy, medieval Latin

and Arabic philosophy, early modern European philosophy, and 19th- and 20th-century European and American philosophy. Also offered regularly are courses that introduce students to major philosophical problems in the following subject areas: aesthetics, epistemology, ethics, philosophy of mind and language, philosophy of science and medicine, social and political philosophy, and symbolic logic. The curriculum embraces a variety of philosophical traditions, including continental philosophy, analytic philosophy, and pragmatism.

Requirements: In order to moderate into the program, students are required to take three philosophy courses in the Lower College, including at least one 200-level course. Majors are required to take at least seven philosophy courses altogether, at least four of which must be taken during their studies in the Upper College. Two of these seven courses must be at the 200 level, and two must be at the 300 level. Seniors are also required to take the *Senior Project Colloquium*, a collaborative workshop that supports the work of the Senior Project. A Senior Project in philosophy is typically an extended philosophical essay that includes sustained critical investigation of a philosophical question using a combination of primary and secondary sources.

Recent Senior Projects in Philosophy:

"De manera errante: Forging Decolonial Paths"

"The Philosopher's Diagnosis: Sickness in Plato, Nietzsche, Kierkegaard, and Heidegger"

"Extraordinary Language: Apprehending Wonder in Woolf and Wittgenstein"

"Dismantling the Novelty and Mystery in Implicit Bias: A New Perspective"

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 permission of the instructor. Advanced students may also request that faculty members supplement their coursework with tutorials. In recent years, tutorials have allowed students to explore such topics as Aristotle's *Metaphysics*, Kant's *Critique of Pure Reason*, theories of democracy, philosophy of disability, and contemporary queer theory.

Introduction to Philosophy: Classics of Western Philosophy

Philosophy 103

A critical examination of the work of major figures in philosophy, emphasizing historical continuities and developments in the subject. Authors include Plato, Aristotle, Descartes, Locke, Berkeley, Hume, Nietzsche, and Russell.

Introduction to Philosophy: Global Perspectives

Philosophy 104

DESIGNATED: RJ1 COURSE

What does it mean to be human? What should we do in life? Does anything we do *really* matter? The course examines these and other fundamental philosophical questions, drawing on traditions from across the world. Readings from African, Arabic, Hindu, Buddhist, Confucian, and Western thought.

Introduction to Philosophy: The Philosopher's Toolkit

Philosophy 105

Philosophy is sometimes defined as the art of answering the deepest and most challenging questions about what exists, what we can know, and what we should do. But how does it work? This course looks under the hood of the discipline by exploring methods such as conceptual analysis, thought experiments, hermeneutics, logic, and dialectics. Intended for nonmajors as well as those who have already started out in philosophy, classwork includes both traditional methods (reading, writing, arguing) and play (philosophical games of all stripes).

Introduction to Philosophy: Life, Death, Meaning

Philosophy 110

The 20th-century German philosopher Martin Heidegger described the human being as “the being for whom Being is a question.” Indeed, many of the biggest questions in philosophy concern the nature of human existence. What is the essence of life? Do our lives have meaning? How does one live a good life? What happens after we die? Would immortality be preferable to mortality? The course explores how philosophers from antiquity to the present have thought about life, death, and the possibilities for meaning therein.

Introduction to Philosophy: Philosophy of Humor

Philosophy 114

“Socrates walks into class and says . . .” This course looks at philosophical issues related to laughter, comedy, and humor. Historical and contemporary philosophical theories of humor as well as the psychological, political, and moral dimensions of humor sit at the core of class discussion. Jokes, the absurd, forms of humor, and the possibilities of humor as a tool of personal and political transformation are also explored.

Introduction to Philosophy: Evil in Ethics

Philosophy 124

CROSS-LISTED: INTERDISCIPLINARY STUDY OF RELIGIONS

DESIGNATED: HSI COURSE

Is there such a thing as a consistent criterion of right or wrong? Is virtue possible, and how is it different from vice? Is there such a thing as “evil”? How do we deal with an offense or an enemy? What is temptation, and does one always have to resist it? This course addresses central questions of ethics through a special angle, namely: what should we *not* do, and why? Readings in philosophy, psychology, and cultural studies, including works by St. Augustine, Kant, Hegel, Dostoevsky, Freud, Arendt, and Levinas.

Introduction to Philosophy: Rhetoric vs. Reason

Philosophy 126

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; from the standpoint of rhetoric, an argument aims to persuade people to accept the conclusion. The goal of the course is to provide an analytical understanding of the working parts of arguments.

Introduction to Philosophy: Slavery

Philosophy 129

CROSS-LISTED: CLASSICAL STUDIES,
HUMAN RIGHTS

We live in a society shaped by the institution of slavery 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 / Human Rights 130

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.

Philosophy and/of Education

Philosophy 154

Is education central to a good life? How and why? What is liberal education, and what is college about? How can educational policy issues be understood philosophically? What does it mean to be educated, and how does education shape our identities? Who should define knowledge? The course considers these and other questions regarding the purposes, methods, and problems of philosophy, education, and life. Students also examine ways that education can be a catalyst for change and yet reproduce social hierarchies and inequalities; alternative philosophies of education; and connections among culture, technology, and education.

Political Thought in the Twentieth and Twenty-First Centuries

Philosophy 155

The twentieth and twenty-first centuries saw the advance of democracy, but also intense crises such as wars and revolutions. Society liberated itself from theological and naturalist dogmas and had to invent itself anew, as idealistic theories of justice and freedom collided with teachings influenced by Greek and Modern tragedy that emphasized the necessity of conflict and leadership-heroism. The course builds a new narrative, emphasizing polemics and crossnational parallels. Authors include: Max Weber, Vladimir Lenin, Martin Heidegger, John Dewey, Hannah Arendt, Simone de Beauvoir, Giorgio Agamben, Michael Hardt, Slavoj Žižek, and others.

Perceiving, Imagining, Feeling: Topics in the Philosophy of Mind

Philosophy 156

What is it to perceive something? To imagine? To feel? This 2-credit course considers historical and contemporary philosophical accounts of mental phenomena that are marked by a degree of subjectivity. To this end, the class situates things like sensation, perception, imagination, feeling, and emotion within our broader cognitive lives. Readings from the ancient and early modern periods as well as from contemporary debates in the philosophy of mind.

Classics of Western Philosophy II

Philosophy 204

The course examines selected texts in Western philosophy, focusing on historical connections and developments in the subject from the 18th century to the 20th. Authors include Kant, Nietzsche, Kierkegaard, Sartre, Russell, Wittgenstein, and Quine. Throughout, students keep questions of philosophical methodology in mind as they proceed through issues in ethics, aesthetics, metaphysics, epistemology, philosophy of perception, and philosophy of language.

Early Greek Thinking

Philosophy 212

CROSS-LISTED: CLASSICAL STUDIES

The word “philosophy” derives from the Greek *philosophia*, meaning “love of wisdom.” What did it mean to love wisdom in ancient Greek societies,

and what might it mean today? Students consider the discipline's origins in ancient Greece at a time of rapid urbanization, expanding literacy, colonial warfare, and democratic experimentation. Central to discussions is the enigmatic figure of Socrates, in whose intellectual circle the term "philosophy" first came into common use.

Body and World: Selves and Social Sense Making

Philosophy 219

Our everyday accounts of perception, 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, Foucault, and others.

Philosophy and the Arts

Philosophy 230

This course explores the ways that philosophers (and philosophically engaged critics) have approached the nature and value of art. After a discussion of Plato's influential account of representation and the place of art in society, the class turns to questions raised by painting, photography, and film. Readings: Hume and Kant on taste, Cavell on the moving image, and Adorno and Benjamin on mass culture.

Symbolic Logic

Philosophy 237

CROSS-LISTED: MBB

Logic is not imposed on natural language but embedded in it; symbolic logic maps its logical structure. The course starts with whole statements (the units of language with which truth and falsity are associated) and the ways they combine into compound statements. It then proceeds to examine arguments, which connect statements by means of a fundamental relation called implication. Different strategies are introduced for testing symbolized arguments as well as for constructing them. The course also considers the presence of logic within the domain of natural language use.

Marx, Nietzsche, and Freud

Philosophy 245

CROSS-LISTED: GERMAN STUDIES

Writing from the mid-19th century through the 1930s, Karl Marx, Friedrich Nietzsche, and Sigmund Freud revolutionized modern philosophy. Together they dismantled previously held beliefs and demanded a rethinking of work, tradition, history, god, religion, morality, power, sexuality, and subjectivity. Their legacy lives on today not only in the academy but also in everyday discussions about economic inequality, religious fundamentalism, social values, and mental health.

Environmental Ethics

Philosophy 256

CROSS-LISTED: ENVIRONMENTAL STUDIES, HUMAN RIGHTS, GIS, POLITICS

This course considers the ethical issues surrounding our relationship with the environment, beginning with the moral status of nonhuman animals and theories about the value of nature. Also discussed: the ethics of climate change, with an emphasis on the issue of responsibility; issues of global justice (e.g., climate refugees) and how our duties to the human and nonhuman might be related; and why these matters are of feminist and Indigenous concern.

Colonialism and Philosophy

Philosophy 267

What is the relationship between colonialism and philosophy? What philosophical views were used to justify colonialism? Are some philosophical concepts necessarily tainted by colonialist histories? What do we mean when we talk about "decolonizing" philosophy? This course considers these questions with respect to European and American colonialism from the 15th to the 20th centuries. Texts by those subject to and/or resisting colonialism and those who justified it, wittingly or unwittingly.

Freedom

Philosophy 273

What is freedom and what is its connection to justice? This course is an inquiry into freedom's place in discussions of individuality, liberty and equality, democracy, conflict, race, gender, and justice. Texts include works by Charles Mills, Iris Marion Young, Audre Lorde, Amartya Sen, Martha

Nussbaum, J. S. Mill, Isaiah Berlin, and Carole Pateman.

History and Philosophy of Science

Philosophy 274

CROSS-LISTED: HISTORICAL STUDIES, STS

What, if anything, separates science from pursuits such as religion, philosophy, and literature? Are scientific facts the result of objective evidence and reasoning, or do they reflect the ideologies and biases of their creators? Is science progressing toward the truth? How do we tell good science from bad science? The course considers historical questions about the origins of science and how it developed into its modern form alongside philosophical questions about the nature of science, its theories, and its methods. Texts from antiquity to the present day.

Philosophy of Care

Philosophy 276

Care is central to our lives, our practices, our projects, and institutions. What does it mean to care? How do we give and receive good care? This course approaches questions of care from the perspective of moral and political philosophy, considering ethics, politics, and economics of care across the life span as well as the connection between care and social institutions. Views of care connected to gender, race, class, technology, specific needs at various stages of the human life span, and (dis)ability are also addressed.

The Frankfurt School: Social Sciences and Humanities Revisited from the Hotel Abyss

Philosophy 277

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

The German left of the 20th century elaborated a philosophical tradition that combined Marxism with many trends of postidealist thought, such as Hegelianism, psychoanalysis, and phenomenology. The Jewish intellectuals who built upon these positions and formed the Frankfurt School in the 1920s underwent a vertiginous intellectual trajectory, from radical outcasts and emigrants to the academic establishment of postwar Germany. Their contribution to contemporary philosophy and political theory is hard to overestimate. Readings from Benjamin, Reich, Adorno, Horkheimer, Marcuse, Habermas, and others.

French Philosophy around 1968: A Structuralist Existentialism

Philosophy 279

CROSS-LISTED: FRENCH STUDIES

The vibrant political context of the 1960s in France centers on the preparation and aftermath of the failed revolution of 1968. To understand the main contours of this period, the course considers the most influential French philosophers of the time: Jean-Paul Sartre, Jacques Lacan, Jacques Derrida, Louis Althusser, Jacques Rancière, and, in particular, Alain Badiou. The class discusses such challenging but useful concepts as situation, event, subject, difference, interpellation, and generic procedure, among others.

From Structuralism to Deconstruction

Philosophy 323

As denoted by the term, “poststructuralism” is a movement of thought developing from, responding to, and moving beyond structuralism. This course examines these movements to identify poststructuralism’s debts to structuralism, as well as its critical departures. Through readings of works by, among others, Saussure, Jakobson, Benvéniste, Lévi-Strauss, Althusser, Barthes, Lacan, Derrida, Deleuze, Lyotard, Irigaray, and Cixous, students gain a nuanced grasp of key concepts such as metalanguage, the symbolic and the real, discourse, biopower, logocentrism, différance, alterity, desiring-production, and the precession of simulacra.

Virtual and Physical Reality: Ways of Immediate Knowing

Philosophy 324

CROSS-LISTED: HUMAN RIGHTS, POLITICS

We lose ourselves in TV and the internet, and socialize online. While the rise of the scientific and virtual worlds has led to a great range of advances, it has closed off other more physical and local ways of feeling and experiencing the things and people with whom we share this world. Through readings, meditative walks, and reflective exercises, the course explores the potential truth inherent in embodied and physical ways of knowing.

Black Thought and the Ethics of Refusal

Philosophy 329

Black diasporic people in the West have produced rich and diverse ethics based in refusal. Alongside critical theorists and everyday Black people who refuse (to vote, use given names, or participate in the economy), the course ponders the feasibility, sustainability, and worthwhileness of Black people's incorporation into Western nation-states, non-Black majority workplaces, "safe" neighborhoods, and legitimate political organizations. The course examines the distinction between refusal and renouncement, and the paradox presented by a philosophy of Black refusal; a phrase whose modifier reifies Western systems of participation and identification.

Feminist Philosophy

Philosophy 333

CROSS-LISTED: GSS, HUMAN RIGHTS

Building upon cornerstones laid in gender theory and feminist epistemology, this seminar addresses critical engagements with key contestations of the male-dominated philosophical tradition. The class explores the concept, history, ethics, and politics of sexual difference; engages with productive disruptions from Black, brown, and trans feminism; and grapples with poststructuralist metacritiques of the phallic logocentrism undergirding canonical philosophy. These investigations enable students to consider how the categories "sex," "gender," and "race" operate within classificatory regimes of knowledge to engender and perpetuate asymmetrical relations of power.

W. E. B. Du Bois

Philosophy 338

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

This seminar examines the life and work of W. E. B. Du Bois (1868-1963). Texts include three of his most important essay collections: *The Souls of Black Folk* (1903), *Darkwater* (1920), and *Dusk of Dawn* (1940), as well as assorted essays from across his oeuvre. While the focus is on Du Bois's philosophy of race, moral psychology, political philosophy, and aesthetics, the class also reads his works with an eye to their literary, historical, sociological, and rhetorical aspects.

Addiction and Agency

Philosophy 344

Many believe that addicts are, in some ways, less blameworthy for their behavior than nonaddicts. This course looks at the scientific and philosophical literature on addiction and responsibility with an eye to answering the questions: How do we decide what kinds of actions are deserving of praise or blame? Is addiction a disease, and what does it matter if it is? If addiction is instead just a way of thinking, is it rational or the result of weakness of will?

Psychoanalysis and Society

Philosophy 345

Psychoanalysis was invented by Freud at the beginning of the 20th century as a method of psychological treatment and a new psychological theory. Over time it became one of the most influential philosophical methodologies, leaving its traces most importantly in social thought. Terms such as "unconscious," "Oedipal complex," and "superego" are widely used, but do we understand their exact meaning or distinguish between the mythological and rational sense of Freud's discoveries? Texts by Freud, Reich, Marcuse, Lacan, Butler, Žižek, and others.

Ethics with Aristotle

Philosophy 363

Over the last century, philosophers have been increasingly drawn to the work of a revolutionary thinker whose ideas have come to dominate contemporary Anglophone ethics: Aristotle. Yes, a guy who died more than 2,000 years ago. This course looks closely at his most influential ethical work, *Nicomachean Ethics*, while also encountering thinkers who represent his contemporary influence. Questions considered: What is distinctive about Aristotle's approach to ethics? How can we adapt Aristotle's ideas to our very different social and political contexts?

Perception and Consciousness

Philosophy 364

CROSS-LISTED: MBB

If you're reading this, you (almost certainly) have a mind. Your mind is what allows you to have experiences, perceive and think about the world, feel joy and pain. How can a mental state be about something else? Why does biting into an apple

feel like anything at all? This course investigates these and other mysteries. Throughout, students explore the intersections between philosophy of mind and epistemology, metaphysics, and aesthetics. Readings also draw on research in related disciplines, especially cognitive science.

Kant

Philosophy 371

CROSS-LISTED: GERMAN STUDIES

Immanuel Kant (d. 1804) took for granted the value and integrity of metaphysics until he encountered David Hume's forceful attack. Convinced that Hume's arguments had merit, Kant rethought traditional European metaphysics as well as the character of thought itself: the fundamental categories and structures on which thinking depends, and the mind's innate capacity to organize experience. His doctrines had a profound effect on the development of Western philosophy. Kant's innovative *Critique of Pure Reason* is the focus of this course.

The Philosophy of Nietzsche

Philosophy 375

CROSS-LISTED: GERMAN STUDIES

"Have I been understood?" This question punctuates the concluding chapter of Nietzsche's autobiographical text, *Ecce Homo*, and haunts Nietzsche's reader. What would it mean to understand Nietzsche—the great subverter and beguiler, undoer of truths and concepts, critic of systems and values? What kind of reading, thinking, and understanding does Nietzsche call for? These questions underpin coursework as students read Nietzsche's most influential texts, trace the development of dominant themes, and look at his impact beyond the domain of philosophy.

The Philosophy of Wittgenstein

Philosophy 385

Ludwig Wittgenstein, an Austrian by birth who resided in England for much of his professional career, was one of the foremost 20th-century philosophers in the analytic tradition, and perhaps its most disruptive. Commentaries and controversies concerning Wittgenstein's ideas presuppose a deep grounding in the seminal texts *Tractatus Logico-Philosophicus* and *Philosophical Investigations*. The priority of this seminar is a careful reading and discussion of both texts.

Senior Project Colloquium

Philosophy 403

Great philosophers don't think alone. This course provides a communal setting in which students give and receive feedback on their projects in progress. Over the course of the semester, students work collaboratively to cultivate the habits and skills essential to a successful Senior Project, such as setting goals, planning and organizing, and revising work in response to comments. They also practice oral presentation and discussion skills. Required for all senior Philosophy majors.

Politics

politics.bard.edu

Faculty: Simon Gilhooley (director), Jonathan Becker, Roger Berkowitz, Omar G. Encarnación, Mie Inouye, Pinar Kemerli, Christopher McIntosh, Michelle Murray, Lucas Guimarães Pinheiro

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 Politics 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, four broad areas of politics are identified: political theory, American politics, comparative politics, and international relations. These areas of study overlap with one another and the Politics curriculum is structured

to engage students to think across them. Students are encouraged to combine courses in politics 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 two politics seminars, the *Senior Project Colloquium*, and one additional politics course at the 200 or 300 level. 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.

Students who wish to pursue a second focus in Politics must complete six 4-credit courses in the program, including:

- One core course (100 level)
- Three elective courses (200 level)
- One seminar (300 level)
- One further course from any of the program’s offerings

Recent Senior Projects in Politics:

“Ambivalence, Legality, and Social Activism: How DACA Survived Donald J. Trump”

“An Assertion of the Rights of the Malësores as Indigenous Peoples in Present-Day Montenegro”

“Corporate Lobbying: A Corporate Perspective to Lobbying the Ecosystem Behind It”

“A Political History of Hawaii: Sovereignty and the Future of Native Self-Determination”

Courses: Politics offers a core curriculum that includes 1) *The Politics of Citizenship* (required of all majors); 2) *Introduction to American Politics: Issues, Institutions, Ideas*; 3) *Introduction to Political Theory: Authority, Equality, Freedom*; 4) *Introduction to International Relations: Anarchy, Violence, Power*; and 5) *Introduction to Comparative Politics: Nations, Regimes, Society*. The program also offers a wide

range of courses in area studies (Western Europe, Latin America, and the Middle East) and thematic courses on political economy, political development, international security, political violence, democratization, civil society, political organizing, elections and campaigns, and foreign policy, among other topics.

The Politics of Citizenship

Politics 100

DESIGNATED: MIGRATION INITIATIVE COURSE

Citizenship is one of the most important—and complex—elements of communal life. It can be a marker of belonging or exclusion, set boundaries or open them, and operate at the local, national, or global levels. It has the capacity to bestow power on an individual, and create obligations and duties for an individual. It is both a modern idea and an ancient one. This course addresses how ideas of citizenship have changed over time and across cultures.

Introduction to American Politics: Issues, Institutions, Ideas

Politics 102

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES

This course introduces the basic institutions and processes of the 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.

Introduction to Political Theory: Authority, Equality, Freedom

Politics 103

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

A survey of how major political thinkers have understood authority, equality, and freedom; how authority has been exercised in political societies; and ideas for critiquing and confronting authority in pursuit of equality and freedom. Students read, discuss, and write about texts by ancient, modern, and contemporary political thinkers, including Plato, Hobbes, Rousseau, de Tocqueville, Marx, Du Bois, and de Beauvoir.

Introduction to International Relations: Anarchy, Violence, Power

Politics 104

CROSS-LISTED: GIS, HUMAN RIGHTS

One of the defining features of the international realm is its anarchic political structure. Anarchy, it is often assumed, makes cooperation among states more difficult, suggests violence and war are inextricable features of the system, and leads to a narrow understanding of power as simple coercion. This course examines foundational concepts of anarchy, violence, and power, as well as competing theories about the structure, functioning, and transformative potential of the international system.

Introduction to Comparative Politics: Nations, Regimes, Society

Politics 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 key institutions of liberal democracies, democracies constructed after dictatorships (Germany, Japan), and federalism as an emerging trend in contemporary regional politics.

Women and Leadership

Politics 131 / Literature 131

See Literature 131 for a full course description.

Gender and the Politics of National Security

Politics 206

CROSS-LISTED: GIS, GSS

An introduction to major theories 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. Discussions draw from anthropology, sociology, philosophy, politics, and rhetoric in order to highlight the interconnections among states, societies, and individuals.

Global Citizenship

Politics 207 / GIS 207

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: MIGRATION INITIATIVE COURSE

What does it mean to be a global citizen? This question has gained increasing salience as the world has become more globalized and problems surface that cut across national borders. 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 examines the conceptual and theoretical foundations of global citizenship, and investigates how the idea might work in practice.

Civic Engagement and Social Action

Politics 209

CROSS-LISTED: HUMAN RIGHTS

DESIGNATED: ELAS COURSE

The historical, philosophical, and practical elements of civic engagement are explored, as is the underlying question of what it means to be an engaged citizen in the early 21st century. Students examine notions of personal responsibility, civic duty, political participation, and social justice, along with modes of community engagement on governmental, nonprofit, and association levels. While the focus is local, national and international issues and comparisons are considered. A fieldwork component contextualizes in-class study.

Distant Neighbors: US-Latin American Relations

Politics 214

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, GIS, HISTORICAL STUDIES, HUMAN RIGHTS, LAIS

Latin America and the United States have famously been referred to as "distant neighbors." Latin Americans blame the troubled relationship on a history of American aggression dating to the Monroe Doctrine of 1823, which declared US intentions to control the political destiny of Latin America. Americans argue that Latin America is incapable of governing itself, forcing the United States to deal with problems such as revolution, immigration, and drug trafficking. The course explores a variety of theories to better understand the dynamics of US-Latin American relations.

Coalition and the Politics of Listening

Politics 217

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, HUMAN RIGHTS

DESIGNATED: RETHINKING PLACE COURSE

How have anti-imperialist organizers invoked the “third world” and the “fourth world” as the basis for coalitional organizing between oppressed peoples who are differently-situated vis-à-vis global capitalism and empire? What were the advantages and limitations of these concepts in past anti-imperialist struggles, and what—if any—is their relevance today? The course explores these questions through three case studies: the US-based Rainbow Coalition, North America-based Red Power movement, and the Palestinian Revolution of the 1960s and 1970s and its US reverberations.

Free Speech

Politics 218

This course examines “free speech” and contemporary debates around it as a site of ideological struggle and political confrontation. Beginning with a survey of the historical roots and evolution of “free speech” as a political right, the course analyzes how the exercise of this right has been controlled, curtailed, and repressed. Theorists and activists covered include John Stuart Mill, Eugene Debs, Emma Goldman, Hannah Arendt, Jeremy Waldron, Michel Foucault, Edward Said, Talal Asad, Judith Butler, and Noura Erakat.

Identity Politics

Politics 220

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, HUMAN RIGHTS,

PHILOSOPHY, SOCIOLOGY

How do our identities, including race, gender, class, and nationality, shape our understanding of the social world and our ability to change it? How are these identities formed, and under what conditions can they be transformed? Since the Combahee River Collective coined the term in 1977, “identity politics” has become a mainstay of contemporary political discourse and a subject of controversy. This course explores these issues through texts by Patricia Hill Collins, Audre Lorde, Judith Butler, Cristina Beltrán, and Olúfémi Táíw , among others.

Machiavelli and Friends

Politics 225

DESIGNATED: HSI COURSE

This course reconsiders Niccolò Machiavelli’s political thought from the standpoint of 21st-century politics, asking how his writings might inform political life today, particularly in regard to the problem of tyranny, nature of power, and creative potential of democracy. Readings include *The Prince*; selections from *Discourses on Livy*, *The Art of War*, and *The History of Florence*; letters; and dramatic works. The class also looks at modern interpretations of Machiavelli and “Machiavellianism” as a frame for understanding contemporary politics.

Dissent! Politics, Justice, Dignity

Politics 2251

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, GIS, HUMAN RIGHTS, MES

Why do citizens rebel? When is it legitimate to break the law? What makes resistance just? This course examines the characteristics, justifications, and limitations of major forms of resistance, and considers how technological transformations have changed the forms and means of resistance as well as what we perceive as justice and injustice. In addition to readings, the course screens several films, including *Malcolm X* (1992), *The Square* (2013), and *Chi-raq* (2015).

Foundations of Law

Politics 237

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

Corporate executives hire high-priced lawyers to flout the law with impunity. Indigent defendants are falsely convicted and even executed for crimes they did not commit. This course explores the apparent disconnect between law and justice, and asks: Can contemporary legal systems offer justice? Can we, today, still speak of a duty to obey the law? Readings include legal cases as well as political, literary, and philosophical texts.

War Abolition

Politics 246

CROSS-LISTED: GIS, HUMAN RIGHTS

Global politics is largely predicated on the idea that war is an inescapable feature of our international political system. This course uses abolitionist politics in other contexts—antinuclear,

antiprison, and antipolice movements—as a lens for investigating war abolition. It also explores pacifist theory and practice, nonviolence, and critical theoretical approaches toward war and sovereignty. Readings provide a better understanding of the role of war in society and what opportunities might exist for altering its historical trajectory.

Political Organizing: Theory and Practice

Politics 251

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, HUMAN RIGHTS

How can disempowered people develop the capacity to transform society? Labor leaders, community organizers, and social media posters often present “organizing” as the answer. But what is organizing and how does it differ from activism and advocacy? How do organizers develop effective strategies? And how do they build solidarity across groups? This course examines the American organizing tradition, from the industrial labor movement of the early 20th century to contemporary movements for racial and economic justice.

Revolutionary Theory and Practice

Politics 253

This course explores three problems that all revolutionary social movements face: Is revolution best understood as a singular event or an ongoing process? How is it possible to imagine and create a new society from within the old? And how can revolutionary subjects emerge from oppressive conditions? Histories, primary sources, films, and theoretical writings from past revolutionary movements are studied along with three contemporary cases: the white power movement in the US, prison-industrial complex abolition, and the recent Chilean constitutional convention.

Feminist Foreign Policy

Politics 258

CROSS-LISTED: GIS, GSS

DESIGNATED: HSI COURSE

Sweden introduced “feminist foreign policy” in 2014. The policy puts women and girls at the center of every policy decision, with the ultimate aim of advancing gender equality around the world. Several other countries have since adopted a similar policy, including Canada, Mexico, France, Germany, and the Netherlands. This course

explores the role of women in foreign policy making and the role of gender in foreign policy, and asks: Can the United States adopt a feminist foreign policy? If so, what would it look like?

Student Voting: Power, Politics, and Race in the Fight for American Democracy

Politics 261

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES

The course offers an interdisciplinary examination of the 26th Amendment, which lowered the voting age from 21 to 18 as well as outlawed age discrimination, and uses it as a prism to examine both the history of disenfranchisement and the fight for voting rights in the United States. The role of college communities, particularly at historically Black colleges and universities (HBCUs), is the central focus. The course is codesigned by faculty from Bard, Tuskegee University, North Carolina A&T, and Prairie View A&M, and taught simultaneously, with shared key assignments.

The United States and the Modern Middle East

Politics 264

CROSS-LISTED: GIS, MES

DESIGNATED: HSI COURSE

This course focuses on US foreign policy in relation to the Arab states of the modern Middle East (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; 1967 and first Gulf wars; and America’s relationship with the Arab world from post-World War II to the present.

Campaign 2022

Politics 265

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES

This course integrates experience in campaign work with study of the nature of democracy and mechanisms of modern campaigns. Topics include the role of campaign finance, idea of the “permanent campaign,” role of the media in campaigns, and potential for activist organization within the modern political system.

All Politics Is Local

Politics 270

CROSS-LISTED: AMERICAN AND
INDIGENOUS STUDIES

DESIGNATED: ELAS COURSE

This course is animated by the question: why does local government matter? Local government plays a critical role in the day-to-day life of citizens and yet its structure and activities are poorly understood. Students commit to a semester-long internship with a government office or agency, attend meetings with village and county officials, attend sessions of local government bodies, and read primary and secondary sources concerning issues of local governance.

Power, Diplomacy, and Warfare in Global Affairs

Politics 273

CROSS-LISTED: GIS, HISTORICAL STUDIES

DESIGNATED: HSI COURSE

An exploration of the evolving nature of state power in the 21st century; the history, complexity, and changing nature of diplomacy in the projection of state power; and the evolution of warfare from the time of Napoleon to the present, with emphasis on the utility of military force as an instrument of state power projection. The course illuminates the relationship between force and statecraft in the modern era, focusing on the uses and limitations of military force.

Democratic Innovation and Citizen Lotteries: From Ancient Athens to the French Climate Assembly

Politics 278

CROSS-LISTED: HUMAN RIGHTS

Modern electoral democracies select representatives through voting. But for most of political history, democratic government was understood to be incompatible with elections. In ancient Greek and early Italian democracies, leaders were chosen by lottery. It was common sense that elections privilege those who have money and education. Indeed, modern electoral representative democracies are specifically designed to elect the elite and exclude everyday citizens from the activity of self-government. This course explores the emerging movement to include lottery-based citizen assemblies as well as other innovative ideas to revitalize democracy.

The Rise of Capitalism

Politics 281

CROSS-LISTED: ECONOMICS, GIS, HUMAN RIGHTS,
PHILOSOPHY

This course explores key texts, concepts, and themes in political, social, and economic theory during the rise and development of capitalism, from the late 17th century to the present. Throughout its history, capitalism has been justified, critiqued, and redefined by way of such key political, social, and economic ideas as liberty, equality, property, authority, and progress. Through readings, lectures, and discussions, students acquire an in-depth understanding of central concepts and problems in modern political, social, and economic theory.

Judgment, Pluralism, and Democracy

Politics 284

CROSS-LISTED: PHILOSOPHY

The idea that judgment is an inherently political capacity is most prominently articulated by Hannah Arendt, who draws her inspiration from Kant's third critique. Readings and topics discussed include Kant's theory of aesthetic judgment as well as his more explicitly political writings; post-Kantians such as Fichte, Hegel, and Schiller; Habermas, Rawls, and debates about public reason, value pluralism, consensus, and reasonability; Arendt on Kant, truth, freedom, and action; and contemporary defenders and critics of the judgment paradigm.

American Anthropocenes and the Politics of Nature

Politics 286

CROSS-LISTED: ENVIRONMENTAL STUDIES,
PHILOSOPHY, STS

DESIGNATED: HSI COURSE

This course reconsiders the politics of climate change by way of an inquiry into ancient, early modern, and contemporary conceptions of "nature." The first part considers the nature/politics relationship in conversation with some canonical texts and thinkers, including Genesis, Aristotle, Lucretius, Saint Paul, Spinoza, Thoreau, and Dickinson, among others. The second part considers contemporary accounts of politics and nature; and the final part examines how various social movements, zoos, corporations, religions, digital media, and several American presidents

have imagined themselves to be agents for—and against—climate policy.

Arts of War: Militarism in Media and Film

Politics 296

CROSS-LISTED: GIS, HUMAN RIGHTS, MES

How are stories of militaries and wars told in film and television? What political consequences follow when entertainment is mobilized to defend wars and persuade viewers of their justice? How has the rise of social media and networking technologies transformed what counts as theaters of war and propaganda? This course explores such questions as well as issues of race, gender, cultural difference, and Islamophobia within this context. Screenings are combined with in-depth political and historical analysis.

Islamic Political Thought

Politics 3020

CROSS-LISTED: INTERDISCIPLINARY STUDY OF RELIGIONS, MES, PHILOSOPHY

Why did Islamist theorists of the modern era find democracy and secular governance objectionable? What injustices did they associate with Western modernity? And what alternative visions of justice, equality, dignity, and political renewal did they advance to overcome what they understood to be their societies' decline and oppression? This course examines these questions by studying 20th-century Islamic political thought as a modern experience of critique and resistance against imperialism, Western modernity, and secularism. Readings from Sayyid Qutb, Malcolm X, Edward Said, Eqbal Ahmad, Saba Mahmood, Tareq Baconi, others.

Labor and Democracy

Politics 308

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, HUMAN RIGHTS

DESIGNATED: ELAS COURSE

Ongoing unionization efforts at Starbucks and Amazon, the United Auto Workers' recent successful "stand up" strike, and a narrowly averted strike by UPS workers in summer 2023 mark a period of resurgence in the US labor movement. This seminar traces the reform movements and theoretical traditions that helped shape them, and explores scholarly accounts of the relationship between labor unions and democracy produced

by political scientists and sociologists. A speaker series accompanies coursework.

Critical Political Economy

Politics 312

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, ECONOMICS,

ENVIRONMENTAL STUDIES, GIS, HUMAN RIGHTS

This seminar examines the rise of critical political economy and its response to ongoing crises and injustices in capitalist societies, such as inequality, slavery, resource extraction, labor exploitation, cultural commodification, the erosion of democratic institutions, and forms of domination that cut across class, race, gender, and nationality. The class also addresses how and why capitalism became the dominant form of economic organization in the modern world, as well as the political, social, cultural, and economic implications of capitalism's triumph over competing systems.

Feminist Resurgence and Decolonization

Politics 318

CROSS-LISTED: AMERICAN AND INDIGENOUS

STUDIES, GSS, HUMAN RIGHTS, MES, PHILOSOPHY

DESIGNATED: RETHINKING PLACE COURSE

Indigenous resurgence refers to individual and collective processes of decolonial liberation grounded on "return" and "revitalization" of traditional sociopolitical values, life-worlds, and experiences. Gesturing toward the possibility of life beyond the state form, Indigenous resurgence also places importance on feminist liberation. The course examines the practices, writings, art forms, and activism of Indigenous communities and feminist thinkers. It also analyzes a novel project of feminist decolonization currently being practiced in Rojava (Syrian Kurdistan): democratic confederalism.

The US Constitution as a Political Text

Politics 321

CROSS-LISTED: AMERICAN AND INDIGENOUS

STUDIES, HISTORICAL STUDIES, HUMAN RIGHTS

This course looks at the origins of the US Constitution, the manner in which it developed, and its influence in contemporary America. While the class engages with legal discussions, these interactions are aimed at exploring the Constitution's role within American society, not providing a background in law. The course also

addresses the first two amendments of the Bill of Rights and the way in which the text of the constitutional document shapes notions of free speech and firearms regulation within the American polity.

Retribution, Reconciliation, and Reparations: The Politics of Human Rights Injustices

Politics 327

CROSS-LISTED: GIS, HUMAN RIGHTS

Slavery, genocide, and politically motivated mass killings are distressingly familiar episodes in the history of many societies, including the United States. But can they be properly addressed in the decades and centuries after they occurred? And if so, by what legal and political means, and to what ends? This seminar explores three approaches to confronting historical injustices that have emerged since World War II: retribution, reconciliation, and reparations.

Truth and Politics

Politics 328

CROSS-LISTED: HUMAN RIGHTS, PHILOSOPHY

False facts, outright lies, and misinformation surround us. For the left, the prime mover of the attack on truth is Donald Trump; for the right, it's global elites. This course looks at the philosophical and political history of truth, asking: What is truth? Why is it that political truths and facts cannot exist? How are truths transformed into opinions? Readings from Nietzsche, Arendt, Foucault, and texts that look at contemporary debates around lying and politics.

"All Men Are Created Equal": Dissent and the Declaration of Independence

Politics 329

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, HISTORICAL STUDIES

Every Fourth of July, Americans celebrate the nation by dating its origin to 1776 and the Declaration of Independence. But the document almost immediately became a method for highlighting gaps between rhetoric and practice. Abolitionists, suffragists, populists, and even conservatives have used it to offer visions of an alternative United States, while others have critiqued its celebration of values as regressive. This course interrogates the place of the Declaration within American politics and culture, beginning with the

contexts that gave rise to its creation and concluding by considering how, if at all, the Declaration remains relevant to contemporary US life.

Democratic Backsliding: The Global Crisis of Democracy

Politics 330

CROSS-LISTED: GIS, HUMAN RIGHTS

In countries as diverse as Brazil, Hungary, and the United States, democratically elected leaders have taken to weakening democratic norms and institutions by, among other things, attacking the integrity of the electoral system, politicizing the military, and undermining the independence of the judiciary. This seminar explores the meaning of democratic backsliding and its reach in global politics, the main drivers underpinning backsliding, and misinformation campaigns by China and Russia.

Political Violence and Terrorism

Politics 352

CROSS-LISTED: GIS, HUMAN RIGHTS

DESIGNATED: HSI COURSE

The September 2001 terrorist attacks irrevocably changed US politics and foreign policy, giving rise to more than a decade of war, expanded surveillance, the use of torture and indefinite detention, and a targeted killing policy through the use of drone strikes. More recently, the January 6th attack on the US Capitol evidenced what can happen when white nationalism and right-wing ideologies are perpetuated by powerful political actors. This seminar examines violence as a political phenomenon, the role of religion and ideology in motivating terrorist groups, and the challenges of government responses.

Ethics and International Affairs

Politics 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 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.

Theories of Racial Capitalism

Politics 397

CROSS-LISTED: GIS, HUMAN RIGHTS, PHILOSOPHY
DESIGNATED: MIGRATION INITIATIVE AND
RJI COURSE

This seminar explores the relationship between ideologies of racial difference and practices of capital accumulation since the rise of the Atlantic slave trade. Students examine the ways thinkers, critics, and historians have employed the concept of “racial capitalism” to reimagine the entanglement of race and capitalism as a theory in which the movement, settlement, and economic exploitation of people of color is indissociable from regimes of capital accumulation, and as a critique of standard accounts of capitalism that view racism as a cultural deviation from the market’s economic logic.

The Crisis of Global Order

Politics 398

CROSS-LISTED: GIS

Created after World War II, the liberal international order is embedded in a web of institutions and agreements that aim to promote the values of liberal democracy, market liberalization, respect for human rights, and interstate cooperation. But with the rise of illiberal democracies and the return of great power rivalry, this order is in crisis. Can it withstand these challenges from within and without? How important is American leadership to the stability of the system? This course examines the history of this system to better understand the contemporary moment.

Senior Project Colloquium

Politics 403

The purpose of the colloquium is to help students outline their individual goals and provide the support necessary to reach them. Specifically addressed: formulating a viable and provocative research question, mastering the appropriate research techniques necessary to answer this question, gathering sources, and outlining an argument. Participants present their work in progress, learn how to critique one another’s writing in a productive and supportive way, and experience the value of collaborative learning to the research process.

Sociology

sociology.bard.edu

Faculty: Allison McKim (director), Karen Barkey, Yuval Elmelech, Peter Klein, Jomaira Salas Pujols, Jussara dos Santos Raxlen

Overview: Sociology at Bard aims to provide an understanding of the structure and processes of human social relations, from everyday interactions to social transformations of global magnitude. Sociology students learn to systematically examine a wide array of social phenomena, including social inequality, work and economic systems, political institutions and policy, race and ethnicity, gender and sexuality, education, culture, religion, family, health and medicine, environmental risks, technological change, social movements, crime, and punishment. The Sociology curriculum offers students a theoretical and methodological foundation for evaluating evidence and empirical claims, 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 topics, theories, and methodologies, the sociological perspective teaches people to examine the social world in a way that is both rigorous and flexible.

Requirements: Before moderating into Sociology, students are required to take three courses: *Introduction to Sociology*, *Introduction to Research Methods*, and *Sociological Theory*. Before graduation, students must take three electives of any level and two 300-level seminars. Each student must also write a Senior Project based on their own original sociological research. In the first semester of the Senior Project, students enroll in a 0-credit colloquium that offers additional support and community. Students can take one to two courses in sociology outside Bard, depending on adviser approval.

For Moderation, students submit a 10-page essay (or two 5-page essays), usually based on course papers. In addition, students should submit the two short essays required of all Bard students.

Recent Senior Projects in Sociology:

“Regulating Latina Sexuality: Unlearning an At-Risk Framework to Make Meaning of Sexual Autonomy”

“Litigation as Integration and Participation: The Role of Lawsuits in the US Environmental Justice Movement”

“Under(neath) the Influence: A Study of Micro Influencers and Content Creators and the Dynamics of Digital Labor”

“When Punishment Doesn’t Work: The Ideology and Infrastructure of Restorative Justice in Public Schools”

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.

Introduction to Sociology

Sociology 101

CROSS-LISTED: AMERICAN AND INDIGENOUS 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.

Wealth, Poverty, and Inequality

Sociology 120

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, GSS, HUMAN RIGHTS

Why do some people face severe economic hardship and persistent poverty while others enjoy financial security and experience upward mobility? What are the patterns and sources of this inequality? Is inequality inevitable? Through lectures, scholarly works, documentary films, and class discussions, this course examines the causes

and consequences of socioeconomic inequality in the contemporary United States.

Sociology of Race and Ethnicity

Sociology 122

CROSS-LISTED: AFRICANA STUDIES, AMERICAN AND INDIGENOUS STUDIES, HUMAN RIGHTS, LAIS DESIGNATED: RJ1 COURSE

The Black Lives Matter movement, the rise of white nationalist groups, and US racial demographic changes have put issues of race and racism at the forefront of national conversations. This course introduces sociological approaches to race and ethnicity, examining questions such as: What is meant when we say race is socially constructed and not biological? What are the sociohistorical processes that have cemented racial stratification? And how does the lived experience of being racialized intersect with other social categories such as gender, immigration status, and socioeconomic class?

Sociology of Gender

Sociology 135

CROSS-LISTED: 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 experience this gendered order; and how gender is significant within different institutional and interpersonal contexts. It also considers how 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 AND INDIGENOUS STUDIES, ARCHITECTURE, ENVIRONMENTAL STUDIES

More than half the world’s population lives in urban areas. The study of social and political dynamics in urban centers, therefore, is crucial if we want to address pressing issues. This course explores these concerns through the study of social relations, changes in the urban context, and the diverse methods that social scientists use to understand these dynamics.

Introduction to Political Sociology

Sociology 144

CROSS-LISTED: POLITICS

This course addresses central concepts in political sociology, especially those dealing with power, politics, and the state. For each section, students read a theoretical piece as well as a historical or contemporary case study. The interplay between theory and case provides ample opportunity to see how political sociologists define concepts and use them in empirical settings.

Introduction to Research Methods

Sociology 205

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES, GIS, HUMAN RIGHTS

This course helps students understand and use various research methods developed in the social sciences, with emphasis on quantitative methods. They learn how to formulate research questions and hypotheses, choose the appropriate research method for the problem, and maximize chances for valid and reliable findings. They then learn how to perform simple data analysis, and interpret and present findings in a written report. Admission by permission of the instructor.

Deviance and Social Control

Sociology 207

DESIGNATED: HSI COURSE

All societies establish norms of conduct, and all societies contend with individuals who violate these norms and experience sanctions for doing so. The sociological study of deviance examines how certain people and behaviors come to be defined and labeled as deviant in certain contexts. The course addresses how issues of class, race, gender, and cultural and historical contexts relate to deviance, and considers topics including mental illness, addiction, nonconforming sexualities, anti-establishment subcultures, youth and delinquency, crime and policing, and public debates about sex work, abortion, and gun control.

Sociological Theory

Sociology 213

CROSS-LISTED: HUMAN RIGHTS

What is theory? And what makes a theory sociological? Simply put, a theory is a way of making sense of social phenomena, from globalization to

intimate interpersonal relationships. This course surveys theories foundational to the creation of sociology and the social sciences; theories focused on the transformations of modern society in the 19th and 20th centuries; and responses, critiques, or further developments of these theories.

Punishment, Prisons, and Policing

Sociology 224

CROSS-LISTED: AMERICAN AND INDIGENOUS 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, 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: ENVIRONMENTAL STUDIES, 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. Students also explore the ways in which scholars, citizens, and policy makers respond to racial, class, and social inequities, and other contemporary environmental challenges.

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.

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 role of gender in the social organization of sexuality.

Global Inequality and Development

Sociology 269 / GIS 269

CROSS-LISTED: ENVIRONMENTAL STUDIES, HUMAN RIGHTS

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? The course examines such questions and pushes students to think critically about the meanings and consequences of development, and the challenges and possibilities we face in addressing major social problems of our time.

Sociology of Education

Sociology 276

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES

The COVID-19 pandemic exposed deep inequalities in public schooling, but were schools ever great equalizers? This course uses a sociological lens to examine the structure of schooling in society. With a focus on inequality in the American education system, students explore how schools influence academic outcomes, engage students' families and communities, and allocate resources across axes of race, gender, and socioeconomic class. The class also considers how out-of-school spaces participate in the informal and potentially transformative education of children and youth.

Ethnoreligious Identity and Politics in the Middle East and South Asia

Sociology 277

CROSS-LISTED: GIS, HISTORICAL STUDIES, POLITICS, RELIGION
DESIGNATED: HSI COURSE

The Middle East and South Asia are areas of democratization and conflict around issues of ethnic, religious, and communal organization. This course brings together expertise in sociology, political science, and history, as well as different methodological approaches to comparisons between regions and cases. The class focuses on India, Pakistan, Turkey, and Egypt to understand the historical legacies of communalisms in imperial and colonial contexts, and the impact of religious and ethnic politics as they developed in the postdemocratic era.

Gender, the State, and Feminist Politics

Sociology 278

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, GIS, GSS, HUMAN RIGHTS

This course examines how gender shapes state power, policy, citizenship, rights, and modes of governance, and how, in turn, the state shapes gender relations, inequalities, politics, and identities. It also investigates how feminist movements have engaged the state, as well as the challenges they've posed to policy, politics, and notions of citizenship. Coursework focuses on the United States but considers feminist politics in other national contexts and conflicts within and among global feminist movements.

Pain and Possibility: Black Feminism in Sociology

Sociology 279

CROSS-LISTED: AFRICANA STUDIES, AMERICAN AND INDIGENOUS STUDIES, GSS, HUMAN RIGHTS

This course examines Black women's contributions to sociological thought. The class thinks through the theories, practices, and methodologies produced by Black feminist scholars, activists, and artists, with the goal of becoming familiar with multiple strands of Black feminist theories in sociology and how Black women have used them as tools to make sense of and address social conditions. The class also interrogates how Black women navigate and resist subjugation in areas

such as medicine, education, the workplace, and criminal justice.

Children, Youth, and Society

Sociology 281

CROSS-LISTED: AFRICANA STUDIES, AMERICAN AND INDIGENOUS STUDIES, GSS
While we tend to think of childhood and adulthood as distinct social categories, the idea of childhood did not always exist. This course uses sociological insights to examine the emergence of childhood as a social category and an interdisciplinary lens to understand how the idea of childhood has changed over time and across cultural contexts. Special attention is paid to how inequality—and its intersections with race, gender, citizenship, and socioeconomic class—shapes children's lives.

Religious Pluralism, Religious Freedom, and Interfaith Dialogue

Sociology 289

CROSS-LISTED: ASIAN STUDIES, MES, RELIGION
As religion persists despite secular predictions of its downturn or demise, the modern world makes religion come alive through state and society in conflicting, rather than cohesive, ways. This course examines the solutions the modern world has devised to arrest and minimize religious conflict by exploring ideas around secularism/secularization, tolerance, pluralism, and religious freedom.

Social Problems

Sociology 332

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, HUMAN RIGHTS
This course explores the causes, development, and consequences of various social problems in the United States, with an emphasis on disparities in socioeconomic status as well as the merits of problem-centered approaches to social research. Specific topics include wealth and economic security, schools and education, racial and ethnic inequality, work and employment, immigration and mobility, gender inequality, and social problems related to the family.

Tricks of the Trade: Qualitative Research Practicum

Sociology 333

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES, 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.

Governing the Self

Sociology 346

CROSS-LISTED: HUMAN RIGHTS
This seminar examines institutional and political attempts to govern social life by shaping the self. It engages theoretical questions about the relationship between the self and power, social control, the state, and the construction of knowledge. In doing so, it also engages debates over agency and individualism, and links the microlevel of everyday experience with macrolevel questions of power and politics in contexts such as consumer culture, psychological treatment, prisons, self-help groups, the internet, and public health.

Empires, City-States, and Nation-States: An Exploration of the Social and Political Dimensions of Rule

Sociology 348

CROSS-LISTED: HISTORICAL STUDIES
This course explores three models of political and social governance in historical and comparative fashion. The class first studies concepts of state, power, and governmentality, and then moves to exemplary cases of empire (the Roman and Ottoman Empires), Italian city-states (as well as contemporary city-states), and transitions to nation-states.

Race, Space, and Place

Sociology 356

CROSS-LISTED: AFRICANA STUDIES, AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES, GSS, HUMAN RIGHTS DESIGNATED: HSI COURSE

This seminar explores how race and racism are constructed through spatial means. Drawing on historical, theoretical, and ethnographic analyses, the class considers how racism is reproduced through particular kinds of spatial arrangements, and how racially marginalized groups subvert power and engage in place making. By the end of the course, students are able to articulate “place” as an active player rather than the background upon which racism and inequality happen.

Sociology's Historical Imagination

Sociology 358

CROSS-LISTED: HISTORICAL STUDIES

Historians and historical sociologists have attempted to reconstruct the past using evidence left behind from previous times. They use and shape this evidence to make convincing arguments about how processes, events, and practices—the construction of race and racism, the rise of capitalism, or social practices of medieval society—unfolded over time. The course surveys different approaches to using the past and tackles substantive issues of interest to politics and society in contemporary society.

Sociology of Knowledge

Sociology 373

CROSS-LISTED: STS

Is climate change a hoax? Was COVID-19 a biological weapon that went wrong? Does one learn more at Harvard than at a community college? What must one know to become an informed citizen, a successful entrepreneur, or an expert in any field? This course explores practices and processes of knowledge production and dissemination, and looks at case studies across social institutions (e.g., state agencies, health care, tech industries, social media, academia, and scientists' laboratories).

Senior Project Colloquium

Sociology 403

Required of all majors, the Senior Project Colloquium guides students through the process of developing a topic, choosing an appropriate research method, designing the research, finding and synthesizing relevant scholarship, and beginning to write. Students present their work in progress, workshop ideas, and offer each other support and feedback at each of these stages.

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 and Indigenous Studies, Asian Studies, Classical 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; 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"; Racial Justice Initiative (RJI) courses critically analyze systems of racial hierarchy and power from multiple disciplinary perspectives; and Rethinking Place courses provide a Native American and Indigenous approach to American studies.

Africana Studies

africana.bard.edu

Faculty: John Ryle (coordinator), Susan Aberth, Souleymane Badolo, Thurman Barker, Christian Ayne Crouch, Helen Epstein, Tabetha Ewing, Nuruddin Farah, Donna Ford Grover, Lloyd Hazvineyi, Kwame Holmes, Christopher R. Lindner, Peter L'Official, Dinaw Mengestu, Kobena Mercer, A. Sayeeda Moreno, Jomaira Salas Pujols, Dina Ramadan, Peter Rosenblum, Adam Shatz, Yuka Suzuki, Drew Thompson, Wendy Urban-Mead, Daniel Williams, Thomas Chatterton Williams

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.

American and Indigenous Studies

americanstudies.bard.edu

Faculty: Peter L'Official (director), Alex Benson, Luis Chávez, Christian Ayne Crouch, Yuval Elmelech, Jeanette Estruth, Elizabeth Frank, Simon Gilhooley, Joshua Glick, Donna Ford Grover, Hua Hsu, Mie Inouye, Suzanne Kite, Margaux Kristjansson, Christopher R. Lindner, Joshua Livingston, Allison McKim, Matthew Mutter, Lucas Guimarães Pinheiro, Susan Fox Rogers, Julia B. Rosenbaum, Whitney Slaten

Overview: The American and Indigenous 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 and Indigenous 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-US national cultures. One post-Moderation course on the United States must be a junior seminar, and 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 US-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 and Indigenous Studies:

“Exposed Nerves and Archival Impulses: Digital Ruination and the Death of Adobe Flash”

“We Had Become the VC in Our Own Homeland: Indigenous Veterans of Vietnam and the 1973 Siege of Wounded Knee”

“The City After: Crises in Contemporary New York Narratives”

Introduction to American and Indigenous Studies

American Studies 101

Scholars in American and Indigenous studies read and interpret a broad range of artifacts (essays, literary texts, photographs, film, music, architecture, visual art, historical documents, and legal texts) in order to think critically about “America.” In this course, “The Discovery of What It Means to Be an American” describes both a piercing 1961 James Baldwin essay and the process of tracing lines of connection across historical moments and media to better understand the aftereffects of enslavement, genocide, colonization, war, and migration on US history and culture.

Introduction to American Culture and Values

American Studies 102

Weighed down with the authority of custom, a national culture imposes a sense of obligation to all who belong to a society, but it affects groups and individuals differently, according to the variables of gender, race, and class. This course compares and contrasts visions of American culture during the 19th and 20th centuries. Texts by Walt Whitman, Ralph Waldo Emerson, and W. E. B. Du Bois, among others.

The Haunting of America: History, Ghosts, and the Undead

American Studies 200

America’s gendered and racialized politics of empire have produced spectral spaces throughout its national narratives. Like a haunted house, America holds onto certain terrors and traumas long after the original events and people have gone. Through history, literature, and film, this course examines such spaces and the ghosts and

undead swirling in public memory at the edges of our supposed reality. Events considered include Gettysburg, the Puritan witch craze, and contemporary racial unrest. Works by Edgar Allan Poe, Charles Brockden Brown, Shirley Jackson, Jordan Peele, and Victor La Salle.

Future Black

American Studies 201

CROSS-LISTED: AFRICANA STUDIES, LITERATURE
DESIGNATED: RETHINKING PLACE INITIATIVE
COURSE

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 Black American and Black diasporic communities use and have used science fiction, fantasy, cosmology, and mythology as arenas in which to conjure long-lost pasts, alternate realities, and worlds still to come. Authors and artists studied include Octavia Butler, George Clinton, Samuel Delany, Kiese Laymon, Wangechi Mutu, Sun Ra, and Tracy K. Smith. Jointly offered with CCS Bard.

Indigenous Ethno/Musicologies

American Studies 211

CROSS-LISTED: HUMAN RIGHTS, MUSIC
This course surveys the ways Indigenous peoples have transformed the intellectual aims, frames, and methods of music studies over time, ranging from historic representations of Indigenous music by Euroamerican composers and scholars to contemporary aesthetics, philosophies, and research methodologies. With a focus on performance cultures from North America, the course considers how Indigenous musicians and communities engage notions of modernity in order to express self-determination, participate in local and global exchanges, and revitalize or reclaim traditions suppressed through the forces of colonialization.

Native American Religion and Philosophy

American Studies 216

DESIGNATED: RETHINKING PLACE
INITIATIVE COURSE

An introduction to Native American religious and spiritual practices from a comparative intertribal perspective. By the end of the term, students should be able to identify connections and interrelationships between these traditions and visual,

artistic, and literary representations, as well as apply analytical frameworks through which to appreciate the complexity of Native American religion and spirituality.

Introduction to Indigenous Feminist Critiques and Geographies

American Studies 222

CROSS-LISTED: GSS

This course considers the writing and organizing of Indigenous feminists in the Americas and globally over the past two centuries. Students analyze place, state power, gender, race, and capitalism through the analytics offered by Indigenous women and non-men. Questions considered: What is colonialism, and how does it persist through claims over Native lands? How are colonialism, capitalism, and racism gendered? How is place connected to embodiment? Texts by, among others, Billy-Ray Belcourt, Leslie Marmon Silko, Lee Maracle, Tiffany Lethabo King, and Chrystos.

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. In an age of mass extinction, what does it mean to explore the complicated encounters between human and nonhuman animals? Indigenous and traditional ecological knowledge grounds the course's exploration of the cultural, artistic, and technological implications of species decline.

Indigenous Methodologies for Arts Research

American Studies 311

DESIGNATED: RETHINKING PLACE

INITIATIVE COURSE

This seminar explores the connections, overlaps, and discontinuities between research-creation methodologies and Indigenous methodologies. Indigenous knowledge is created and shared through songwriting, singing, sharing, gifting, and art making. Protocols for Indigenous methodologies and ethical community engagement are

discussed, as are qualitative research methods such as interviews, workshops, and communal art making.

Geographies of Decolonization and Abolition

American Studies 315

CROSS-LISTED: AFRICANA STUDIES,

ANTHROPOLOGY, HUMAN RIGHTS

What is conquest and how has it permeated Western legal thought from the Crusades to the Attica uprising to the present? How is conquest manifested spatially through prisons and policing? This course looks at the birth and ongoing life of the prison on Indigenous lands. Texts include the writings of political prisoners and insurgent intellectuals at the intersections of Native, Africana, and legal studies.

Asian Studies

asianstudies.bard.edu

Faculty: Nathan Shockey (director), Ian Buruma, Robert J. Culp, Sanjaya DeSilva, Hua Hsu, Sucharita Kanjilal, Laura Kunreuther, Soonyoung Lee, Huiwen Li, Nabanjan Maitra, Phuong Ngo, Chiara Pavone, Heeryoon Shin, Richard Suchenski, Yuka Suzuki, Dominique Townsend, Jenny Xie, Shuangting Xiong

Overview: The Asian Studies Program draws from courses in literature, history, politics, music, art history and visual culture, anthropology, religion, and economics. Students work with program faculty to select a regional and disciplinary focus and create a coherent program of study. The program focuses on China, Japan, Korea, and South Asia, but encourages investigations into other regions as well as diasporic and transnational topics.

Requirements: The program has three different sets of requirements for the following groups: Chinese, Japanese, or Korean studies students with a Languages and Literature focus; Chinese, Japanese, or Korean studies students with a Social Studies focus; and all other Asian Studies majors with subject-based courses of study focused on other regions and topics, including South Asian studies.

In order to moderate, all students must take four courses cross-listed with the Asian Studies Program. For graduation, students should complete a minimum of 40 credits in Asian Studies. One course must be an Asian Studies core course treating an aspect of Asia in comparative perspective. The Senior Project topic may be specific or comparative in approach, but should be grounded in a particular disciplinary methodology. Students are encouraged to incorporate primary source materials that are written in Asian languages into their Senior Project research whenever possible.

Prior to Moderation, students focusing on Chinese, Japanese, and Korean studies are expected to have taken at least one year of Chinese, Japanese, or Korean language and at least two courses cross-listed with Asian Studies, one of which should be in their field of future disciplinary interest. Students focusing on other regions or traditions, including South Asia, should take four subject courses chosen in consultation with their adviser.

For students in Chinese, Japanese, or Korean studies focusing on language and literature, 44 credits are required, including at least three years of language study in the relevant language and four other subject 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 Asian region, and one course outside of Asian literature, preferably oriented toward methodologies of literary study or literary theory.

For students in Chinese, Japanese, or Korean studies focusing on the arts and/or social studies, 40 credits are required, including at least two years of language study in the relevant language and five subject 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.

For students focusing on other regions, traditions, or topics, including South Asia, 40 credits are required, including five subject courses to be selected in consultation with the adviser to

constitute a coherent program of study centered around a particular theme and methodological approach. Of these, one should be a core course that covers multiple regions of Asia or the Asian diaspora in comparative perspective.

Students who wish to pursue a second focus in Asian Studies must complete a minimum of 20 credits in the program, of which at least 8 must be in non language courses. Second-focus students are encouraged, but not required, to take the program's comparative introductory course, *Asian Humanities Seminar*.

Recent Senior Projects in Asian Studies:

"The Cultural Blueprint of Laotian Society from the Contexts of Traditional and Modern Music"

"Navigating the Tide: Localism, Transnationalism, and Historiography in Zhejiang Chao"

"Unrequited Love (Kataomoi): A Japanese to English Translation"

Courses: A sampling of Asian Studies courses offered in the last few years includes courses from the Division of the Arts (*Ancient Arts of China; Asian American Artists Seminar; Asian Art in the Global Maritime Trade; Korean Visual Culture between Tradition and Contemporaneity*), Division of Languages and Literature (*Beyond Technopolis: Media/Theory/Japan; Chinese Calligraphy; Supernatural Tales of Asia: Ghosts, Gods, and Goblins; Social Change and the Arts in Modern China; Tokyo Textscapes*), and the Division of Social Studies (*Asian Economic History; Digital Dharma: Buddhism and New Media; Hindu Religious Traditions; The Indian Ocean World; Modern Japanese History; Shanghai and Hong Kong*).

Classical Studies **classicalstudies.bard.edu**

Faculty: Lauren Curtis (director), Jasmine Aliyama-Kim, Tyler Archer, Thomas Bartscherer, Anne Hunnell Chen, Robert Cioffi, 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 and soon-to-be majors can also apply for Bard's Summer Access Awards in Classical Studies, which support summer projects related to student research (for example, archaeological fieldwork and language study). For more information, see the Classical Studies website.

Requirements: Students pursue one of two tracks, Classical Languages or Classical Civilizations. In Classical Languages, students focus on the ancient languages and their literatures (primarily Greek and Latin, which are offered every year at all levels, but also Yiddish 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, archaeology, 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.

Students who wish to pursue a second focus in Classical Studies must complete at least six courses in the program. Of these, four must be courses in the Greek or Latin language sequence (designated GRE or LAT); at least one must be designated CLAS (recommendations include CLAS 115 and CLAS 122); and at least one must be a seminar at the 300 level or above.

Recent Senior Projects in Classical Studies:

- "Ariadne's Transformation: Presenting Femininity from Roman Poetry to Modern Opera"
- "The Pen and the Heart: Studies in Christian Latin Writing of the Fourth and Fifth Centuries"
- "Euripides' *Ion*: A Performance Text"
- "An Empire in Ivory: A Study of Roman Luxury Trade at Ancient Gabii"

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. At the introductory level, Beginning Latin and Beginning Greek are offered every fall, and are designed to make language learning accessible and engaging for all Bard students. The 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. Courses at the 100 level are also regularly offered in *Early Greek Thinking* (Philosophy) and *Ancient Art of the Mediterranean World* (Art History and Visual Culture).

200- and 300-level Greek and Latin courses continue the language sequences, introducing students to the study of literature in the original language and helping develop the skills to begin independent research. Courses taught in English at the 200 level explore broad cultural, historical,

and literary topics such as classical mythology, gender and sexuality, the fall of the Roman Empire, and the invention of difference in classical antiquity, while 300-level seminars pursue a changing roster of interdisciplinary topics designed to prepare students to complete a senior project in Classics or a related field (e.g. ancient religions, ancient literary criticism, the romans and the natural world).

Environmental Studies

environmental.bard.edu

Faculty: Beate Liepert (coordinator), Ross Exo Adams*, Alex Benson, Katherine M. Boivin, Cathy D. Collins*, Robert J. Culp, M. Elias Dueker, Gidon Eshel, Jeannette Estruth, Felicia Keesing, Peter Klein, Cecile E. Kuznitz, Peter L'Official*, Jana Mader, Susan Merriam, Gabriel G. Perron, Jennifer Phillips (GPS), Bruce Robertson, Susan Fox Rogers, Monique Segarra (GPS), Gautam Sethi (GPS), Sophia Stamatopoulou-Robbins, Yuka Suzuki*, Olga Touloumi, Susan Winchell-Sweeney (GPS) *Archaeologist in Residence:* Christopher R. Lindner
* Member of Steering Committee

Overview: By adding the Environmental Studies (ES) concentration to their major, students from all programs can focus their academic learning on environmental issues, including the built environment. Working closely with the Center for Environmental Sciences and Humanities (cesh.bard.edu), ES trains students to engage with the interdisciplinary nature of environmental questions and “wicked” problems such as climate change, urbanization, and generational inequality. ES aims to address environmental justice, cultivate the exchange of academic communication with community-engaged problem solving, and renew awareness of Indigenous and other marginalized realities in order to educate mindful environmental scientists, thinkers, policymakers, writers, artists, and activists.

Requirements: ES requires 20 credits total. For Moderation—during which students declare their ES concentration as well as a major program—students must complete:

- Environmental Studies 100, *Introduction to Environmental Studies*

- One additional ES cross-listed course (100 level or above). Sample courses include:
American Studies 101, Introduction to American and Indigenous Studies
Biology 102, Food Microbiology
History 2356, American Indian History
Physics 112, Introduction to Meteorology
Sociology 138, Introduction to Urban Sociology

For graduation, students must complete:

- An ES Practicum. These 300-level, community-engaged courses are offered every semester and address current issues in environmental studies. Sample practicums include:
Environmental Studies / American Studies 309, Environmental Justice Practicum: Art, Science, and Radical Cartography
Environmental Studies 321, GIS for Environmental Justice
Environmental Studies 327, Leading Change for Sustainability
Environmental Studies 339, Kingston Housing Lab
- Two additional ES or ES cross-listed courses in the sciences or humanities (200 level or above), one of which must be outside of the student's major. Examples include:
American Studies 310, Art, Animals, Anthropocene
Anthropology 362, Climate Change, Culture Change
Biology 202, Ecology and Evolution
Biology 244, Biostatistics
Environmental Studies 205, Planetary Consequences of the Human Diet
Environmental Studies 222, Air Quality Research
Environmental Studies 224, Climate Change Science and Its Human Dimensions
Physics 215, Climate and Energy
Politics 372, Environmental Political Theory

For more information, email Environmental Studies Coordinator Beate Liepert at bliepert@bard.edu.

Introduction to Environmental Studies

Environmental Studies 100

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 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.

Climate Change and Its Human Dimension

Environmental Studies 102

CROSS-LISTED: PHYSICS

An understanding of the scientific facts of a changing climate in the past and present guides our decision making today for a healthier future. This course explores how greenhouse gasses and other human-made disturbances impact Earth's climate, how ongoing and projected human-made changes compare to natural variability, and the implications of climate change to human and natural systems. Physical principles are explored in hands-on experiments and data analyses.

Land-Atmosphere Interactions

Environmental Studies 109

One of the key modes of climate variability arises not from inherent atmospheric or land surface variability but from their interactions. This course addresses both climatological phenomena (e.g., radiative-thermodynamic-hydrological connections that explain the geography of major deserts and rainfall provinces) and anomalies (recent Western US wildfires). While these operate on timescales of days to decades, the class also explores a third form of land-atmosphere interaction having to do with long-term Earth evolution on a billion-year timescale.

Feeding 10 Billion People

Environmental Studies 111

Local food systems—and the global one—cannot be scaled up in their current configurations to feed predicted future Earths in just and nutritionally adequate ways. Yet alternative configurations can easily do the job. This course explores existing food systems and possibilities for a global system that builds on the robust elements while minimizing susceptibility to the weaknesses.

Prerequisites: passing score on Part I of the Mathematics Diagnostic, and familiarity with Excel or Google Sheets.

Reading on Grass

Environmental Studies 112

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, HISTORICAL STUDIES

Global grasslands and steppes are the most recent addition to Earth's grand biomes. These landscapes are also well represented in fiction. The class reads both scientific literature and several novels in an effort to intellectually balance and harmonize the scientific and literary approaches to the world's grasslands and steppes.

Introduction to Geography and Geosciences

Environmental Studies 113

Geography is both a physical and social science. This course covers basic geographic concepts and the techniques used by geographers to study the earth and portray spatial information. It presents a geography of the modern world with attention to human-environment relationships, urbanization, regional development, communication, transportation, and environment and change, as well as environmental governance, justice, and sustainability.

Introduction to Community Sciences

Environmental Studies 115

Using common sense and common science, students in this class join the Bard Community Sciences Lab as it works with communities in the Hudson Valley to ensure equitable access to clean air and clean water. Students learn the sciences (including dominant Western science, Indigenous sciences, and other ways of knowing) behind air and water quality issues, and the means by which we can use those sciences to take immediate action.

Planetary Consequences of the Human Diet

Environmental Studies 205

Can one produce local organic food with relative environmental impunity? Life-cycle analyses repeatedly show that, on a national average, transportation is relatively unimportant in food production's overall environmental footprint. While this fact appears to cast doubts on the "local food" notion, the picture may change dramatically with organic food production because of the absence of environmentally adverse agrochemicals. This practicum course strives to answer the question quantitatively utilizing an innovative campus greenhouse.

Data Analytics for Contextualizing Place and Environmental Change

Environmental Studies 210

CROSS-LISTED: ARCHITECTURE, HUMAN RIGHTS

Students apply data analytics—the process of analyzing, revealing, interpreting, and visualizing information such as location, distance, and spatial interaction—to generate questions about and better understand our changing built and natural environments. Using real-world data, the class explores and predicts the dynamics of land use change, the US housing crisis, migration and displacement, and human-accelerated environmental change, among other topics. In addition to readings, lab work, and data collection, students undertake an individual project. *Prerequisites:* Computer Science 12;1 or Economics 229, Environmental Sciences 321, or Sociology 205.

Water Quality Research

Environmental Studies 221

A hands-on exploration of the science behind pressing global, regional, and local environmental issues associated with climate change, protection of drinking water resources, freshwater and marine ecosystem degradation, and wastewater treatment. Lab work is guided by questions from local community leaders, including detection of anthropogenic influence, management and maintenance of water resources, and frontiers of managing emerging contaminants like PFAS and antibiotic resistance genes. *Prerequisite:* 100-level lab science course or permission of the instructor.

Air Quality Research

Environmental Studies 222

A detailed exploration of air quality and the field- and lab-based research required to monitor and protect the shared resource of air. Students learn about the structure of the atmosphere and its interactions with the biosphere, lithosphere, and hydrosphere. Using cutting-edge field and laboratory equipment, they conduct microbiological and chemical assays in the field and lab to better understand tracking of contaminants in the air and the implications for community health. *Prerequisite:* Environmental Studies 102 or another 100-level lab science course.

Advanced Readings: Environmental Science

Environmental Studies 240

The course is based exclusively on reading recent scientific papers. Students need not understand every sentence of every paper, but should definitely be willing to really try.

Social Entrepreneurship Practicum

Environmental Studies 305

DESIGNATED: ELAS COURSE

Students work in teams to develop ideas for non-profit or for-profit businesses aimed at solving social and environmental challenges. The course combines in-person instruction with a global classroom, where students convene weekly via Zoom to exchange ideas. Participating schools include BRAC University in Bangladesh, Al Quds University in East Jerusalem, the American Universities of Central Asia (Kyrgyzstan) and Bulgaria, Universidad de Los Andes in Colombia, and Bard. The course culminates in a “shark tank” for sustainability.

Sustainable Development and Social Enterprise

Environmental Studies 310

The UN's Sustainable Development Goals (SDGs) highlight 17 key areas for global progress, ranging from food security to women's empowerment. One way to achieve these goals is through social enterprise: creating for-profit and nonprofit organizations to advance one or more of the SDGs. In this collaborative, cross-institution course, Bard students work with and learn from peers in Colombia, Kyrgyzstan, the West Bank, and other countries, through a mix of synchronous online classes and in-person, project-based learning.

Climate and Agroecology

Environmental Studies 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.

GIS for Environmental Justice

Environmental Studies 321

CROSS-LISTED: HISTORICAL STUDIES,
HUMAN RIGHTS

DESIGNATED: ELAS AND RJ1 COURSE

The course provides the fundamentals of using spatial information, conducting spatial analysis, and producing high-quality cartographic products. Students learn how GIS can be used as a tool for identifying and assessing environmental justice issues on local, regional, and global scales. They apply these skills to a team-based research project focused on an environmental justice problem. At the culminating presentation session, students show their analysis and results to their peers, professors, and the greater Bard community.

Environmental Law for Policy

Environmental Studies 324

An introduction to 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. They also consider the nature of international, federal, state, and local relationships in developing and applying the law, as well as the role of technology and science, tensions between private and public interests, and environmental justice considerations.

Leading Change for Sustainability

Environmental Studies 327

This is a collaborative, cross-institution course in which student teams develop and advance proposals for organizational innovation within the university. Examples include carbon footprint analysis, expansion of local food offerings, improved daycare or transportation for students and workers, and improved recycling systems. Bard students work with classes from the West Bank, Kyrgyzstan, Bangladesh, and Lithuania through online learning and in-person labs. The course culminates in a “shark tank” for sustainability between teams from the different universities.

Statistics and Econometrics

Environmental Studies 340

A look at the quantitative tools used for analyzing data for policy analysis. Upon completion of the course, students are able to explain statistical concepts in plain English; develop an appreciation for connections among geometry, trigonometry, and statistics; and write code in a programming language such as Stata or R.

Introduction to Environmental Policy

Environmental Studies 405

Students analyze the political forces that impact the policy-making process and the legal and regulatory instruments that have been developed to protect the environment and human health. The class provides a political framework to capture the dynamic and complex relationships between these and other critical factors—scientific, economic, cultural, institutional and ethical—that influence how society responds to environmental problems from the local to international levels.

Environmental Policy II

Environmental Studies 406

This course analyzes the complex relationships among legal, political, cultural, and ethical factors that influence the environmental policy-making process. It uses a case-study approach to introduce core concepts of environmental policy making. Students also examine state and social responses to new and ongoing environmental problems. In addition to US environmental policy, the course explores international environmental regime development, conflict resolution, and transboundary citizen networks that influence global environmental decision making. *Prerequisite:* Environmental Studies 405.

Experimental Humanities

eh.bard.edu

Faculty: Krista Caballero and Susan Merriam (co-coordinators), Ross Exo Adams, Sven Anderson, Valerie Barr, Alex Benson, Katherine M. Boivin, Montserrat Bonvehi Rosich, Luis Chávez, Anne Hunnell Chen, Betsy Clifton, Michael Robinson Cohen, Ben Coonley, Christian Ayne Crouch, Robert J. Culp, Adhaar Noor Desai, M. Elias Dueker, Jeannette Estruth, Miriam

Felton-Dansky, Joshua Glick, Jacqueline Goss, Brent Green, Benjamin Hale, Thomas Hutcheon, Thomas Keenan, Margaux Kristjansson, Laura Kunreuther, Stephanie Lee, Marisa Libbon, Gabriella Lindsay, Joshua Livingston, Peter L'Official, Patricia López-Gay, Valeria Luiselli, Dawn Lundy Martin, Jana Mader, Jesse McCormick, A. Sayeeda Moreno, Gregory B. Moynahan, Ivan Lopez Munuera, Argyro Nicolaou, Kerri-Ann Norton, Keith O'Hara, Philip Pardi, Laura Parnes, Chiara Pavone, Gabriel G. Perron, Dina Ramadan, Julia B. Rosenbaum, Vivien Sansour, Ivonne Santoyo-Orozco, Matthew Sargent, Heeryoon Shin, Nathan Shockey, Maria Sonevsky, Thena Jean-hee Tak, Olga Touloumi, Dominique Townsend, Daniel Williams

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

experimentation. The course that explores experimentation is offered in different iterations, depending on the expertise of the faculty member teaching it. Previous titles of the experiment course have included *History of Experiment*, *Philosophy of Experiment*, and *Art and Experiment*. Two out of the three dedicated EH courses are required for graduation. To moderate into EH, students must have successfully completed (or be enrolled in) one of these core 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 two out of the three 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.

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. *Technology, Humanity, and the Future* explores the intersections of technology, justice, and creative practice. Students engage key texts alongside

guest lectures from artists and activists who are pushing boundaries to critically and creatively address the future of technology. Students also work intensively to develop creative projects that push boundaries between physical and digital media, integrate field-based research, and experiment with interdisciplinary practices of making. Courses exploring the experiment consider major figures and experimental approaches, such as poetics, the philosophical thought experiment, and the scientific method; challenge students to reconsider existing categories of and approaches to knowledge formation; look at how the experiment has been conceptualized in different epochs; and consider the epistemology of the experiment in a framework that includes aesthetics, theology, ethics, and politics.

Recent EH cross-listed courses include: *Media in the Age of AI*; *Found Footage and Appropriation*; *Technology, Labor, Capitalism*; *Architecture as Media*; *Dura-Europos and the Problems of Archaeological Archives*; *Digital Animation*; *Re-Thinking Silicon Valley*; *Topics in Music Software*; *Understanding Social Media*; *Food Microbiology*; *Digital Theaters*; *Political Ritual in the Modern World*; *Music, Sexuality, and Gender*; *Multimedia Gothic*; *Human-Computer Interaction*; *Poetics of Attention*; and *Digital Dharma: Buddhism and New Media*.

French Studies

french.bard.edu

Faculty: Éric Trudel (director), Katherine M. Boivin, Odile S. Chilton, Christian Ayne Crouch, Laurie Dahlberg, Tabetha Ewing, Gabriella Lindsay, Alys Moody, Rufus Müller, Masha Shpolberg, 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; or 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, or must have reached the equivalent level of fluency. 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. At least two of the courses should be devoted to French history.

Students who wish to pursue a second focus in French Studies must complete at least six courses in the program, four of which should be taught in French. No more than two of these courses can be cross-listed in French Studies but taught in English. At least one of the courses taught in French should be an advanced “content” course, not a language course—examples include courses entirely devoted to French literature, history, or culture. It is recommended that students take *Advanced Conversation and Composition*, offered at the 200 and 300 levels, before taking the French “content” course.

Recent Senior Projects in French Studies:

“Compositrice dans l’ombre: Mel Bonis et ses Femmes de légende”

“French Composers as Intellectuals: Music and Politics in Early 20th-Century France”

“The Smuggler (Le Passeur) by Stéphanie Coste: A Translation from French to English”

Gender and Sexuality Studies

gss.bard.edu

Faculty: Robert Weston (coordinator), Susan Aberth, Andrew Bush, Nicole Caso, Christian Ayne Crouch, Robert J. Culp, Lauren Curtis, Laurie Dahlberg, Deirdre d’Albertis, Sarah Dunphy-Lelii, Yuval Emelech, Helen Epstein, Tabetha Ewing, Jack Ferver, Donna Ford Grover, Sarah Hennies, Kwame Holmes, Elizabeth M. Holt, Sucharita Kanjilal, Pinar Kemerli, Elena Kim, Laura Kunreuther, Cecile E. Kuznitz, Kristin Lane, Michael Martell, Christopher McIntosh, Allison McKim, Emily McLaughlin, Alys Moody, Michelle Murray,

Jomaira Salas Pujols, Karen Raizen, Michael Sadowski, Sophia Stamatopolou-Robbins, Yuka Suzuki, Kathryn Tabb, Pavlina R. Tcherneva, Olga Touloumi, Éric Trudel, Marina van Zuyleen

Overview: Gender and Sexuality Studies (GSS) is an interdisciplinary program that examines gender and sexuality as fundamental categories of social, political, historical, and cultural analysis. Taught by faculty working in diverse academic fields, GSS courses introduce students to a range of perspectives and methodologies for thinking critically about how categories of gender and sexuality are constructed in historically and culturally specific ways. Students acquire concepts and critical skills for examining institutions and other complex social mechanisms that serve to regulate sexual practices and to reproduce certain prescribed forms of gendered subjectivity. Exploring the ways gender and sexuality operate within structures of power and inequality, GSS courses situate questions about masculinity, femininity, sexuality, and gender transition in relation to other analytical frameworks such as race, ethnicity, class, age, disability, and sexual orientation. The program offers courses that examine the lives and experiences of women and LGBTQ+ people in a variety of historical, cultural, and political contexts; courses that engage questions of sexual difference, sexual roles, sexual socialization, and sexual bias; and courses that explore various intersections between feminism, gender theory, queer theory, transgender studies, postcolonialism, indigeneity, Black studies, and social justice activism. Becoming familiar with the history, theoretical foundations, methods, and core debates of the discipline, students concentrating in GSS should graduate with a solid grasp of what defines gender and sexuality studies as a vibrant, evolving field of interdisciplinary research and analysis.

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. Moderation, midway, and Senior Project boards should include at least one GSS faculty member. Students must fulfill the Moderation requirements of both the primary program and the GSS concentration, which

requires a total of five courses cross-listed with GSS, two of which must be completed, or in progress, at the time of Moderation. The Senior Project should focus on some issue related to gender and sexuality studies.

Courses: Recent courses include *Introduction to Transgender Studies*; *Transgender Lives: Past, Present, and Future*; *Queer of Color Critique*; *Queer Subjects of Desire*; *Sexualities*; *Sociology of Gender*; *Gender and Deviance*; *Pain and Possibility: Black Feminism in Sociology*; *Gender, the State, and Feminist Politics*; *Transnational Feminism*; *Is Feminist Solidarity Possible?*; *Women's Rights Are Human Rights*; *LGBTQ Rights Are Human Rights*; *LGBTQ+ Issues/US Education*; *Reproductive Health and Human Rights*; *Feminist Philosophy*; *Feminist Ethics*; *Woman as Cyborg*; *Women Artists of the Surrealist Movement*; *The "Abominable Woman" in 19th-Century Art*; *Women Writing the Caribbean*; *Nature, Sex, and Power*; *Victorian Bodies*; *Beyond Witches, Abbesses, and Queens: European Women 1500–1800*; *Gender, Sexuality, and Power in Modern China*; *Youth in Precarious Japan*; *Gender and Sexuality in Judaism*; *Jewish Women and Men: Gender Roles and Cultural Change*; *Gender and Sexuality in the Ancient World*; *Reading Arab Women Writers in Translation*; *Gender and Sexuality in the Middle East*; *Gender Architecture*; *Queer Cinema*; *Gender Theater*; *Gender and Sexuality in Italian Opera*; *Music, Sexuality, and Gender*; *Contemporary Performance and Theater by Women*; *Topics in Sound Studies: Queer Sound*; *Gender and Politics in National Security*; *Women and the Economy*; *Diverse Voices in Psychology: The Gender Gap and Beyond*; *Gender in the History of Psychological Disorders*; *Feminist Resurgence and Decolonization*; *Queer Economics*; *Women and the Economy*; *Queer Theories, Familiar Families*; *Anthropologies of Men and Gender*; *Economic Anthropology: Feminist Approaches*; *Introduction to Indigenous Feminist Critiques and Geographies*.

German Studies

german.bard.edu

Faculty: Thomas Wild (director), Thomas Bartscherer, Katherine M. Boivin, Leon Botstein, Garry L. Hagberg, Stephanie Kufner, Peter Laki, Gregory B. Moynahan, Rufus Müller, Jana Schmidt, 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 contexts. 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 literatures and cultures. Joint majors may 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, which includes 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, thought, or culture (including philosophy, music, art history, etc.). 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).

Students who wish to pursue a second focus in German Studies must complete at least 16 credits in the German language sequence. They must also take either two upper-level German literature/culture courses, or one upper-level German literature/culture course and two German culture courses taught in English and cross-listed with German Studies.

Recent Senior Projects in German Studies:

"Confinement and Liberation: Exploring Ambiguity in Selected Poems by Paul Celan"

"Ilse Weber and Alma Rosé: Women Artists Fighting for Survival in the Shoa"

"Untuning Momentums of Techno between Detroit and Berlin"

Global and International Studies gis.bard.edu

Faculty: Aniruddha Mitra (director), Richard Aldous, Janaki Bakhle, Jonathan Becker, Omar Cheta, Robert J. Culp, Sanjaya DeSilva, Omar G. Encarnación, Helen Epstein, Thomas Keenan, Peter Klein, Christopher McIntosh, Sean McMeekin, Walter Russell Mead, Alys Moody, 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 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:

"The Foreign Policy of Restitution: How Antiquities Repatriations Could Help the United States Thwart Chinese Influence in Cambodia"

"A Guide for Children: Let's Prepare for the Asylum Screening"

"Victim or Collaborator: The Influence of Interwar German Soft Power on France"

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.

Global Citizenship

GIS 207 / Politics 207

See Politics 207 for a course description.

Third World Fascisms: Ideologies of Populist Authoritarianism in the Global South

GIS 222

Fascism is resurgent in the United States, Russia, China, India, Southeast Asia, and Africa. What is fascism in the Global South, and how might we trace its history from Germany, Italy, and Spain to Taiwan, China, Japan, Russia, South America, Southeast Asia, and Africa? This course uses India as the paradigmatic case of a postcolonial democracy that, in a short 50 years since independence, has veered toward a form of fascism derived from Nazi Germany but with important variations drawing from local inspiration.

A Lexicon of Migration

GIS 224 / Anthropology 224

See Anthropology 224 for a course description.

Global Inequality and Development

GIS 269 / Sociology 269

See Sociology 269 for a full course description.

Global Public Health

gph.bard.edu

Faculty: Helen Epstein (coordinator), Brooke Jude, Felicia Keesing, Michael Martell, Michelle Murray, Frank M. Scalzo, 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, region, or country? 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.

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, *Introduction to Public Health: Politics, Power, and Disease Prevention* (formerly *Epidemics and Society*)
- At least one health-related course from among Economics 212, *Health Economics*; Human Rights 261, *Epidemiology of Childhood*; Human Rights 354, *Reproductive Health and Human Rights*; or *Issues in Global Public Health*, offered by the Bard Global and International Affairs (BGIA) Program in New York City
- At least one biology course from among Biology 102, *Food Microbiology*; Biology 121, *Obesity*; Biology 145, *Environmental 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*; Politics 104, *Introduction to International Relations: Anarchy, Violence, Power*; Politics 314, *Political Economy of Development*; GIS/Sociology 269, *Global Inequality and Development*; or BGIA's *Making Social Change in a Complex World*
- At least one statistics course from among Biology 244, *Biostatistics*; Economics 229, *Econometrics*; Psychology 203, *Statistics for Psychology*; or Sociology 205, *Introduction to Research Methods*

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, Ingrid Becker, 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 B. Moynahan, Michelle Murray, Gilles Peress, Dina Ramadan, Miles Rodríguez, Peter Rosenblum, John Ryle, Michael Sadowski, Sophia Stamatopoulou-Robbins, Katherine Tabb, Drew Thompson, Éric Trudel, Robert Weston, Evan Calder Williams, Ruth Zisman

Overview: Human Rights is an interdisciplinary program spanning the arts, natural and social sciences, and languages and literature. Human Rights courses explore fundamental conceptual questions, historical and empirical issues within the disciplines, and practical and legal strategies of human rights advocacy. A number of courses include opportunities for hands-on engagement in human rights documentation and 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: Prior to or concurrent with Moderation, students are required to take at least three human rights core courses, and one additional course in human rights. Following Moderation, students take at least three additional 4-credit courses in human rights, at least one of these at the 300 level, and the required junior methods and research seminars (Human Rights 301 and 303). The final requirement is completion of a Senior Project related to human rights, including the Senior Project colloquium.

Recent Senior Projects in Human Rights:

- “Speaking Silence: The Enactment of Politics in Refugee Protest”
- ““Can I Trust You?” Observing Human Intervention at the Border”
- “The Crisis of Crisis Pregnancy Centers: Exploring the Hidden Weapon of the Pro-Life Movement”
- “Tracing the Dispossession of the Enslaved Black Woman and A Potential for Resistance”

Internships and Affiliated Programs: Students are encouraged to undertake summer internships and participate in programs off campus, including study-away opportunities at Bard NYC and partner universities.

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 189, *Human Rights to Civil Rights*; Human Rights 213, *LGBTQ Rights Are 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, *Looking at Human Rights: Methods of Observation and Description*; and Human Rights 275, *Literatures of Human Rights*. Core courses offered through other fields of study include Anthropology/GIS 224, *A Lexicon of Migration*; Anthropology 261, *Anthropology of Violence and Suffering*; Literature 218, *Free Speech*; Literature 2509, *Telling Stories about Rights*; Politics 207, *Global Citizenship*; Politics 245, *Human Rights in Global Politics*; and Spanish 240, *Testimonies of Latin America*.

Human Rights Advocacy

Human Rights 105

CROSS-LISTED: GIS

A two-track introduction to human rights advocacy. The first track develops a chronology and typology for making claims to humanity and/or human rights as well as denouncing their violations, especially on behalf of others. The second track provides a case-specific opportunity to learn about and participate in a human rights advocacy effort.

Rights beyond Humans: Speculative Worlds and Science Fiction

Human Rights 107

CROSS-LISTED: GIS, LITERATURE

The course explores contemporary human rights issues through the lens of alternate, imagined worlds, proximate to ours yet not our own. Students read theoretical texts and works of speculative and science fiction, and consider new forms of physical bodies, legal systems, territorial borders, and technologies. At turns utopian and dystopian, these other worlds invite us to approach current human rights violations and acts of advocacy from the perspective of contingent futures or counterfactual pasts.

Introduction to Disability Studies

Human Rights 109

An overview of various conceptions of disability and the ways disabled people are affected by such constructions. Specifically, the class focuses on the history of disability and the disability rights movement, medical and social models of disability, accessibility and accommodations, disability policy and the legal landscape, and representations of people with disabilities in culture. Students also develop a better understanding of systems of power as they relate to disability and accessibility. Course content includes essays, articles, podcasts, film, and other media.

Solving Each Other's Public Health Problems

Human Rights 111

CROSS-LISTED: GIS

Students develop proposals to address public health challenges in other students' countries. For example, students in the West Bank identify a key public health issue in the United States and then write a proposal to address it, or students at BRAC University in Bangladesh might devise a tobacco control program for Kyrgyzstan, where lung disease is a major problem. Students spend most of the semester working in person with their own professors, and then come together online to share their findings and evaluate each other's proposals.

Philosophy and Human Rights

Human Rights 130 / Philosophy 130

See Philosophy 130 for a full course description.

The Supreme Court and (Your) Human Rights

Human Rights 154

In the past five years, a conservative Supreme Court has unsettled precedent and established new rules of governance that will affect the United States for generations. Recent decisions have eliminated the constitutional right to abortion, ended race-conscious college admissions, and expanded the right to bear arms. Behind every decision is an advocacy process that culminates in a debate—an oral argument—where judges and lawyers hash out the issues. This course introduces both the Supreme Court and the mechanics of US constitutional law.

Human Rights to Civil Rights

Human Rights 189

CROSS-LISTED: AFRICANA STUDIES, AMERICAN AND INDIGENOUS STUDIES, HISTORICAL STUDIES

DESIGNATED: DASI, ELAS, AND HSI 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 while considering their applicability to contemporary struggles over immigration, mass incarceration, and police violence.

LGBTQ Rights Are 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.

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 an array of sub-fields in gender and sexuality research. This course addresses issues that have shaped the widening field of sexuality studies, including 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.

Introduction to Public Health: Politics, Power, and Disease Prevention

Human Rights 223

CROSS-LISTED: AFRICANA STUDIES, GIS, GPH, GSS
DESIGNATED: ELAS COURSE

This course investigates how epidemics have been addressed throughout history. Many of the most serious public health threats today are emerging not from the material realm of microbes and toxins, but from political, social, and economic forces. As a recent example, epidemiologists have exposed the roles of racism in mental illness and “shock therapy” economic policies on soaring rates of alcoholism, drug abuse, and suicide.

Women’s Rights, Human Rights

Human Rights 226

CROSS-LISTED: GSS
DESIGNATED: HSI COURSE

This survey of major developments in feminist discourse, framed from a global human rights perspective, provides an overview of women’s struggles for liberation from global patterns of masculine domination. Issues addressed include suffrage, property rights, equal pay, forced marriage, reproductive rights and maternal mortality, female genital mutilation, and sex trafficking. Texts by, among many others, Xenophon, Plato, Aristotle, Friedan, Solanas, Dworkin, Irigaray, Kristeva, Cixous, Butler, Moraga, and hooks.

(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, foreigner, stranger, cyborg, alien. Students engage with theoretical debates that attempt to situate the human being vis-à-vis its varying “others.”

Dignity and the Human Rights Tradition

Human Rights 235

CROSS-LISTED: PHILOSOPHY, POLITICS
DESIGNATED: HSI COURSE

We live at a time when the claim to human rights is both taken for granted and regularly disregarded. One reason for the disconnect is that

human rights have never been given a secure philosophical foundation. This course explores the modern challenge to both dignity and human rights, historical foundations of human rights, and modern attempts to develop a new and more coherent secular ideal of dignity as a legally valid guarantee of human rights.

Looking at Human Rights: Methods of Observation and Description

Human Rights 240

CROSS-LISTED: PHOTOGRAPHY

The observation and description of reality is a fundamental problem for human rights. Pain, violence, and injustice have long been a part of human reality. Can we change, or are we doomed to repeat ourselves until the end of time? One thing is certain: as long as we stay in the cave and look only at shadows, we are not going to resolve this conundrum. This seminar helps students see images in the heart and eye before they harden as categories, and pull from the contradictions an organized process where the documentary act can begin.

Constitutional Law

Human Rights 243

See Politics 243 for a full course description.

Epidemiology of Childhood

Human Rights 261

CROSS-LISTED: AFRICANA STUDIES, GIS, GPH, GSS
DESIGNATED: ELAS AND HSI COURSE

This course covers efforts past and present by governments, health agencies, and foundations to promote the health of children around the world, beginning with UNICEF’s efforts to save children from the scourges of pneumonia, malaria, and other diseases of poverty. The class then examines how American public health officials reduced the toll from these same diseases during the early 20th century using very different methods. New challenges facing children today, from AIDS to LGBTQ issues, are also discussed.

Law of Police

Human Rights 264

CROSS-LISTED: SOCIOLOGY
DESIGNATED: RJ1 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 on both sides have shown 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, laws that have attempted to limit them, and the limits of the law itself.

Visual Storytelling for Civic Engagement

Human Rights 268

DESIGNATED: ELAS COURSE

This course explores the use of video for civic engagement projects and trains students in the basics of smartphone-based documentary film techniques. Built around a series of case studies, the course covers both theoretical readings and practical aspects of documentary film technique, culminating in a team documentary project. All required gear and software provided.

Copaganda? Media and the History of Police Reform in the United States

Human Rights 273

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, HISTORICAL STUDIES

In response to the extrajudicial killings of George Floyd and Breonna Taylor in 2020, thousands protested against racist policing. Yet in the years since, municipal police budgets and the annual rate of killings by police have increased. This course explores popular representations of police in film, television, video games, and graphic novels; popular media forms that naturalize police as essential to social order; and periods when American policing faced crises of legitimacy, including the post-Prohibition era, social movements of the 1960s, and post-9/11 and the War on Terror.

Immigrants among Us: Political Rights of Noncitizens

Human Rights 274

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, GIS, POLITICS, SOCIOLOGY

DESIGNATED: MIGRATION INITIATIVE COURSE

While the US government has ramped up immigration enforcement at the national level, noncitizens have fought for and won rights at the state

level regarding access to municipal ID cards, drivers' licenses, and voting in local elections. This course explores the rights of noncitizens, campaigns that have emerged to promote them, and spaces of struggle going forward, with particular emphasis on New York State and the Hudson Valley.

Literatures of Human Rights

Human Rights 275

CROSS-LISTED: GIS, LITERATURE

An introduction to the history of literature and human rights from the 16th century to the present. While human rights are often studied through legal documents and declarations, the class explores how human rights discourses have been addressed, defined, and advanced through literary texts. Readings may include works by Bartolomé de las Casas, Olaudah Equiano, Harriet Jacobs, Toni Morrison, Franz Kafka, Art Spiegelman, Ariel Dorfman, Antjie Krog, Solmaz Sharif, Behrouz Boochani, and Yousif Qasmiyeh.

Transnational Feminism

Human Rights 276

CROSS-LISTED: GIS, GSS, LITERATURE

One long-standing critique of feminism has been that it is too Western, too intimate with colonial systems of oppression. This course investigates challenges to this idea; ways that feminism has been reimagined in response to the global division of labor; ongoing operations of capitalism, imperialism, and colonialism; and racial and ethnic difference. While readings range widely, the radical traditions of Marxist, socialist, and internationalist feminism are emphasized.

A Human Right to Homes or Homelessness

Human Rights 278

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES

DESIGNATED: HSI COURSE

How have antipoverty and human rights activists attempted to establish a right to shelter in Western nation-states? How does homelessness expose "the home," domesticity, and the single-family dwelling as generative of multiple human rights crises? This course considers how homelessness resists Western norms that demand we lock visible evidence of financial precarity behind the doors of one's residence; the consequences of

mass-production of single-family homes on global climate; and activists' efforts in support of tenants' rights, squatters' rights, and a constitutional right to sleep under the open sky.

Hannah Arendt: Conversations in Dark Times

Human Rights 280

CROSS-LISTED: GERMAN STUDIES, LITERATURE

This 1-credit course is taught in conjunction with the Arendt Center fall conference, Friendship and Politics. In 1936 Hannah Arendt described the German-Jewish author Rahel Varnhagen as her "closest friend, though she has been dead for some hundred years." This course asks: What is the impact of conversation and friendship on Arendt's thinking? Students read *A Life in Dark Times*, explore Arendt's personal library on campus, and encounter friends and correspondents such as Auden, Baldwin, Brecht, Du Bois, McCarthy, Ellison, and Sarraute.

Asylum

Human Rights 282

CROSS-LISTED: GSS, POLITICS

The right to seek asylum is enshrined in international human rights law and, to varying degrees, in the laws of most countries. Asylum, however, is anything but given: it must be claimed, and to do this, an asylum seeker's experience must be translated into the law's idiosyncratic language. In the past 12 months, more than 130,000 potential asylum applicants have arrived in New York, but only a small fraction will get the legal support necessary to apply effectively. This course offers both an introduction to—and practical training in— asylum in the United States. Students have the opportunity to work on individual applications in collaboration with a local legal services provider.

Methods and Human Rights

Human Rights 301

This 2-credit seminar is required of all majors. It meets once every other week to explore various methodologies for the production of knowledge around human rights issues and advocacy related to them.

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 seminar, required for Human Rights majors, explores theoretical and methodological approaches to the field, with readings in philosophy, political and social theory, literary and cultural studies, international law, media and visual culture, gender and identity research, and oral and archival history.

Human Rights at the Border

Human Rights 307

CROSS-LISTED: AMERICAN AND

INDIGENOUS STUDIES, GIS, POLITICS, SOCIOLOGY

As Hannah Arendt famously noted, despite claims of universal rights, the "right to have rights" depends on citizenship and nationhood. International human rights make only minor concessions to people who cross a border without a government's permission. As migration increases—due to violence, climate change, and economics—the conflict between human rights and border enforcement leads to increasing violence at the border and beyond. This seminar explores the border's impact on human rights from the perspective of theory, law, and advocacy-related case studies.

History of Human Rights

Human Rights 316

The concept of 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 Lynn Hunt, Samuel Moyn, Aryeh Neier, Adam Hochschild, and Makau Mutua.

Transgender Lives: Past, Present, and Future

Human Rights 317

CROSS-LISTED: GSS

In 2014, *Time* magazine announced that the United States had reached a "Transgender Tipping Point" wherein trans women of color like Laverne Cox and Janet Mock would pave the way to a bright future for trans and gender-diverse people. But soon after publication, President Trump rolled

back Obama-era pro-trans federal policies, legislators in every US state introduced at least one piece of anti-trans legislation, and anti-trans rhetoric exploded in the public and political domains. This course puts these changes into a broader historical and theoretical context.

Documentary Arts: Practices of Fact and Fiction, History and Politics

Human Rights 318

CROSS-LISTED: EXPERIMENTAL HUMANITIES

The need to document contemporary and historical experiences has always been at the heart of the arts, be it literature, music, filmmaking, or performance. An equally long tradition of thought insists on separating fact from fiction and aesthetics from politics, relegating any serious pursuit of truth to so-called documentary practices. This seminar draws from historical fiction on the page and screen, political cinema, research-based art, and critical theory to explore how the arts can document reality and how “real-life” documents are turned into art.

Evidence

Human Rights 3206

CROSS-LISTED: LITERATURE, PHILOSOPHY

Evidence would seem to be a matter of facts, far from the realm of literary or artistic invention. But, whether as fact or fiction, we are regularly confronted by all sorts of signs. When we read the traces of things left behind at this or that scene—of a crime for instance—questions of interpretation, presentation, and even rhetoric arise immediately. Confronted with evidence, we need to make decisions, form conclusions, and reach judgments. This seminar examines various forms of evidence presented in the context of claims made for human rights and justice.

Video Advocacy: 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.

Illness and Performance

Human Rights 322

CROSS-LISTED: THEATER AND PERFORMANCE

DESIGNATED: DASI COURSE

This course explores how the ill body has been (and currently is) represented in the arts. The class considers critical and popular texts, as well as examples drawn from performance, theater, and visual arts. Topics include illness and nationalism, survivorship and hero worship, visible and invisible illness, narratives of pandemic, health inequality, and representations of illness alongside representations of class, gender, sexuality, race, and disability. Offered as the undergraduate component of a graduate course in the Human Rights and the Arts MA Program.

Citizens of the World: Ancient, Modern, Contemporary

Human Rights 323

“I am a citizen of the world.” First attributed to the fourth-century philosopher Diogenes, the concept of “global citizenship” has a complex history and urgent relevance to the present moment. This course explores a tension at the heart of the idea of global citizenship: the relationship between the particularity that defines membership in a given cultural and political community and the universality that characterizes the human condition. Readings from Plato, Thucydides, Sophocles, Kant, Marx, Arendt, Darwish, Gandhi, Tagore, Farah, Coetzee, Nussbaum, and Appiah.

Writing about Images

Human Rights 324

CROSS-LISTED: ART HISTORY AND

VISUAL CULTURE, FILM AND ELECTRONIC ARTS,

PHOTOGRAPHY, WRITTEN ARTS

What are we doing when we look at photographs? How do they reflect, and even help to produce, our world? How might they be used to change it? Photographs are so ubiquitous and so easily produced on our phones as to seem almost natural. This course seeks to defamiliarize

photographs—restore their historical novelty and strangeness—so that we might reflect on their relationship to systems of power and authority, sexuality, race, colonialism, mourning, evidence-gathering, the writing of history, and the practice of human-rights investigation.

Colonial Characters

Human Rights 328

What kind of people come to life in occupations, conflict areas, and dictatorships, where violence is often the law and no rights fundamental? Who dies? Who survives? Who presides over the fate of others? As killings, incarcerations, torture, enforced disappearances, and even massacres become everyday occurrences, what happens to the fighters, watchers, hiders, betrayers, collaborators, sleepwalkers? Texts include fictional and nonfictional narratives that grapple with violence, subjugation, and terror, and yet are testaments to what it means to be human in terrible times.

Exhibiting (Im)mobility

Human Rights 330

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

Can artists and museums respond to the current refugee crisis? The 21st century has witnessed the undeniable prevalence of the refugee, the migrant, the stateless, and the politically displaced—categories produced by global capitalism’s uneven distribution of resources. This course considers how contemporary exhibitions and artistic projects have integrated the figure of the refugee into the traditionally reified space of the museum, and examines the possibilities and limitations of art to transcend cultural and political barriers to generate empathy and solidarity.

Unfolding a Story

Human Rights 340

This seminar explores how a literary and visual narrative is created. The course closely examines the procedures through which a narrative — whether literary, visual, sonic, or cinematic — can be shaped, and investigates the specific methods that writers and artists have employed to reach its deep and subtle layers. While dissecting an artwork, students research, analyze, design, and explore their own personal, creative map of

how they might take the same story and do it differently.

On Listening to the Dead

Human Rights 341

CROSS-LISTED: MES

Social protest movements of the last decade have produced an Egyptian/Arabic diaspora in the United States and Canada, among other nations. Some of the writers, thinkers, and journalists in the diaspora join the course to discuss works and texts that might open different ways of thinking about diaspora and acting politically. The objective is to find modes of reading the Black tradition other than the European/North American’s academy mode of reading.

Does Might Make Right?

Human Rights 346

CROSS-LISTED: CLASSICAL STUDIES, LITERATURE

In 2021, US Ambassador to the UN Linda Thomas-Greenfield noted that in ratifying the UN Charter and adopting the Universal Declaration of Human Rights, the member states were disavowing the idea that “might makes right” and committing themselves instead to “a new set of self-binding principles” that aim to “prevent conflict, alleviate human suffering, defend human rights, and engage in an ongoing dialogue to improve the lives of all people.” This course focuses on the “might makes right” debate that occurs in the literary, historical, and philosophical writings of fifth-century BCE Athens and other ancient traditions. While most texts studied are ancient, the questions they address are of urgent contemporary concern.

The Divided Self

Human Rights 351

CROSS-LISTED: LITERATURE

DESIGNATED: HSI COURSE

Aleksandr Solzhenitsyn wrote: “If only there were evil people somewhere insidiously committing evil deeds, and it were necessary only to separate them from the rest of us and destroy them. But the line dividing good and evil cuts through the heart of every human being. And who is willing to cleave a piece of his own heart?” This course examines works in which people are at war within themselves, or whose lives become places of contestations between opposing forces. Texts by Goethe, Coetzee, Ferrante, Naipaul, Baldwin, and Dostoevsky.

Water-Bodies: Confluences, Deltas, Gulfs

Human Rights 353

CROSS-LISTED: AMERICAN AND INDIGENOUS STUDIES, ENVIRONMENTAL STUDIES

This seminar explores the relationship between bodies of water, human bodies, and territories. Through case studies, students consider different (fresh and salty) bodies of water through the fields of environmental justice, contemporary art, Indigenous and embodied forms of knowledge, science, and architecture. The class engages with the natural and watery world through bodily acts of learning, visual and textual analysis, field trips, and individual research.

Reproductive Health and Human Rights

Human Rights 354

CROSS-LISTED: GIS, GPH, GSS

Centuries ago, a shift in attitudes and norms concerning sexual, reproductive, and family life began spreading from one society to another. Scholars call it the Demographic Transition, narrowly defined as a progressive reduction in the size of families and an increase in the survival of children. Causes and consequences have included political turmoil, intellectual and artistic movements, the spread of diseases like syphilis and AIDS, and new ideas about self and identity. This course explores policy and movements related to population growth, contraception, sex trafficking, abortion, and related issues.

LGBTQ+ Issues in US Education

Human Rights 358

CROSS-LISTED: GSS

An overview of the history and contemporary landscape of lesbian, gay, bisexual, transgender, queer, and related (LGBTQ+) issues in US 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 realization? What do LGBTQ+ supportive school environments look like, and what does research tell us about their effectiveness?

Disability Rights, Chronic Life

Human Rights 372

CROSS-LISTED: AMERICAN AND INDIGENOUS 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. Rather than seeing disability and sickness as a limitation or failure to reach a “healthy” norm, students consider what the experiences of the disabled and chronically ill, as well as those who fight for their care, reveal about social structures and ideologies that cannot be seen otherwise.

Disability Rights in Education

Human Rights 391

What is ableism and how does it appear in education? What is a disability from historical, legal, and humanistic perspectives? What does it mean to be disabled in America? What does access in educational settings for disabled students mean? This course provides an overview of disability rights and various ways to approach disability in the field of education. Differences between the medical model and social model of disability, as well as institutionalization and deinstitutionalization, are examined in the context of educational settings.

Equal in Paris? Race, Identity, and Belonging in Postwar French Thought

Human Rights 394

CROSS-LISTED: AFRICANA STUDIES, FRENCH STUDIES, GIS

DESIGNATED: HSI COURSE

An introduction to the imagination of “otherness” in postwar France. The course looks at the French encounter with Jews, Arabs, and Black people—by way of a rich array of philosophical, anthropological, literary, and cinematic representations—from the 1940s to the present. Readings by, among others, Sartre, de Beauvoir, Césaire, Fanon, Memmi, Barthes, Baldwin, Farès, Rahmani, and Angela Davis.

Apartheid in Israel-Palestine

Human Rights 395

Through close scrutiny of recent reports on Israeli apartheid by leading human rights organizations, as well as criticisms of those reports, students survey the central issues concerning apartheid in Israel-Palestine. These issues include legal as opposed to popular conceptions of the crime, defining the perpetrators and victims, the relationship between apartheid framings and settler colonial framings of Israel-Palestine, arguments over the geographical scope of the crime, and whether Israeli practices in the occupied territory are committed by the Israeli state or by a distinct regime that is separate from it.

When the People Rule: Popular Sovereignty in Theory and Practice

Human Rights 396

Popular sovereignty posits that legitimate political authority rests with the people—the very people who are subject to that same authority. It is the principle underlying the idea of a government of, by, and for the people. The class examines the ancient origins of popular sovereignty; philosophical arguments, both ancient and modern, for and against it as a governing ideal; and the relationship between this principle and the practice of self-governance in several particular cases (such as ancient Athens, the early American republic, and Weimar Germany).

Queer of Color Critique

Human Rights 397

CROSS-LISTED: AFRICANA STUDIES, AMERICAN AND INDIGENOUS STUDIES, GSS

In his seminal 1996 book, *Aberrations in Black*, Roderick Ferguson argued that queer theory had failed to think through the racialized economics of normative sexuality, and that Marxist theory had failed to account for the exchange and use values attached to the material labors and cultural representations of nonwhite bodies. In short, dominant social theory had not provided any language to help queer scholars and activists describe their intersecting marginalization vis-à-vis the dominant culture. In his wake came Black, Asian American, Indigenous, and Latin(e) Queer sub-fields. This course introduces foundational texts in these disciplines and addresses how to deploy them as interpretive tools.

The Rebel: How the Literature and Philosophy of Albert Camus Can Teach Us to Live, Love, and Die

Human Rights 398

CROSS-LISTED: FRENCH STUDIES

As the world awakened to the breadth and gravity of the COVID-19 threat, a seemingly forgotten book ascended the bestseller lists in dozens of countries: Albert Camus's *The Plague*, a story of quarantine, loss, and resilience. This seminar combines a close reading of Camus's literary and philosophical texts with aspects of his biography, first-person writing, and travel writing/reporting. Discussions also consider how his work can be applied to current global crises.

On Quotation

Human Rights 399

CROSS-LISTED: MES

Quotation marks demarcate a voice that is either a conjured one, alien to the voices of the text, or a direct speech by a speaker in the text. Quotation marks are the site of ventriloquism. Between them ghosts can speak. But what if ghosts don't want to speak directly, or prefer to haunt the whole text? Quotation marks were introduced into Arabic writing in the late 19th century and called "Tadbib" marks—meaning that what was marked is not fixed or completed. Through readings, students consider modes of citability and the inevitable presence of ghostly voices.

Senior Project Colloquium

Human Rights 403

Required of all majors, the course helps students outline the goals of their projects and provides the support necessary to reach them. It covers the process of research and writing, including formulating a viable and provocative research question; mastering relevant research techniques; and outlining an argument. Students also present their work in progress and learn how to critique one another's writing in a productive and supportive way.

Irish and Celtic Studies

irish.bard.edu

Faculty: Deirdre d'Albertis (coordinator), Gregory B. Moynahan, Joseph O'Neill, Karen Sullivan

Overview: The Irish and Celtic Studies (ICS) concentration offers access to three main areas: Celtic traditions in myth, religion, literature, and art; Anglo-Irish literature from the 18th through the 20th century; and the politics and history of Ireland.

Requirements: Students moderate into a disciplinary program (e.g., Art History and Visual Culture, Historical Studies) and are responsible for that program's requirements. Two members of the Moderation board should be Irish and Celtic Studies faculty. Students are advised to take two ICS cross-listed courses before Moderation, such as Literature 2103, *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

Core Faculty: Franco Baldasso (director), Karen Raizen, Luisanna Sardu

Affiliated Faculty: Mary Caponegro, Peter Laki, Joseph Luzzi, Rufus Müller, Karen Sullivan

Overview: The present and past artistic, poetic, and intellectual richness of Italian culture passionately engages with major questions of today's world. Italy boasts the largest number of UNESCO sites on the World Heritage List. Its cities are rich spaces of cultural intersections, where the ancient worlds of Rome and Greece are in dialogue with medieval poetry and the stunning frescoes of the Renaissance. Its landscape, sustainability, and art are the product of a centuries-long interaction between humans and nature. Italy's controversial modern politics, its history of migration, and the global reach of its cinema all contribute to the allure of its unique *cultura*, which constitutes a place of encounter for people, movements, and

ideas. Located in the heart of the Mediterranean Sea, Italy plays a key role today in the complex relationships between Europe, Africa, and the Middle East.

The Italian Studies Program focuses on the acquisition of fluency in speaking, reading, and translating Italian. 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 then selects an area of specialization and plans, in collaboration with a faculty adviser and other program faculty members, an individual multidisciplinary curriculum.

Requirements: Before Moderation, a student is expected to take three semesters (or the equivalent) of Italian language courses and two other courses focusing on some aspect of Italian culture. A student moderates into Italian Studies by presenting to the Moderation board the customary two papers outlining both past academic achievements and a proposed program of study for the next two years. The Moderation board is composed of members of the core faculty and other faculty determined by the student's particular interests and area of specialization. A student must present evidence of proficiency in the Italian language and demonstrate in some form (e.g., a representative essay, performance, tape, artwork) 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.

Students who wish to pursue a second focus in Italian Studies must complete the following:

- Italian 106, *Intensive Italian*
- Italian 107, *Summer Abroad in Italy* (may be substituted with a 200- or 300-level course cross-listed with Italian Studies and taught in English)
- Italian 201, *Intermediate Italian I*

- Italian 202, *Intermediate Italian II*
- One 200- or 300-level course cross-listed with Italian Studies and taught in English, or a 200-level advanced Italian course

Summer Study Abroad in Taormina, Italy: Every spring semester, the Italian Studies Program offers a beginner-level intensive language course, and students can subsequently spend the month of 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 Università, which count for 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:

“*I Femminielle: Unearthing Sanctified Queerness*”

“Luigi Russolo: The Work and Influence of a Visionary—The Birth of Noise-Music”

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

Jewish Studies

jewishstudies.bard.edu

Faculty: Shai Secunda (coordinator), Dror Abend-David, Joshua Boettiger, Leon Botstein, Bruce Chilton, Yuval Elmelech, Elizabeth Frank

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 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 one approved course from Historical Studies and one from Interdisciplinary Study of Religions, such as Religion 104, *Creating 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, and 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.

Jewish Poetry from the Bible to the Present *Jewish Studies 111*

CROSS-LISTED: LITERATURE, MES, RELIGION

This course begins with a deep dive into the Psalms and other examples of biblical verse, then turns to the poetry, culture, and influences of the medieval Hebrew poets who wrote in Andalusian Spain; Eastern European Yiddish writers from the early 20th century; Soviet writers composing in the shadow of Stalin; and the work of Palestinian poet Mahmoud Darwish and his Israeli counterpart, Yehuda Amichai.

From Shtetl to Socialism: East European Jewry in the Modern Era

Jewish Studies 215 / History 215

See History 215 for a full course description.

Hebrew Language and Culture I-II

Hebrew 101-102

See Languages and Literatures chapter for a course description.

Intermediate Hebrew I-II

Hebrew 201-202

See Languages and Literatures chapter for a course description.

A History of Jewish Heresy

Jewish Studies 219

Heretics, unlike apostates, cross a boundary and then return again, bringing back beliefs and practices in tension with prevailing traditions. Though there is no one “normative” Judaism against which heresy might be defined, studying what has historically been considered heretical in the Jewish world can be a useful way of looking at Judaism’s evolving understanding of itself. This course looks at heretics and heresies throughout different eras—including rogue rabbi Elisha ben Abuyah (referred to as *acher*, the ‘other’), and the Karaite movement which opposed the methodology of Rabbinic Judaism.

Latin American and Iberian Studies

lais.bard.edu

Faculty: Miles Rodríguez (coordinator), Susan Aberth, John Burns, Nicole Caso, Christian Ayne Crouch, Omar G. Encarnación, Peter Klein, Patricia López-Gay, Valeria Luiselli, Melanie Nicholson, Jomaira Salas Pujols, Ivonne Santoyo-Orozco, Drew Thompson

Overview: The Latin American and Iberian Studies (LAIS) concentration is a multidisciplinary program incorporating such diverse disciplines as literature, written arts, politics, 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. LAIS students emerge with the linguistic and analytical preparation necessary to understand the literatures and cultures of Latin American and Iberian countries; the history of Latin America in the pre-Columbian, colonial, and national periods;

the formation of social and economic structures throughout the 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 students moderate 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 of the 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. 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 Senior Project board.

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 2101, *Latin Americans in the United States*; History 331, *Latin America: Race, Religion, and Revolution*; LAIS 220, *Mexican History and Culture*; LAIS 204, *Latin American and Caribbean Revolutions*; Politics 222, *Latin American Politics and Society*; Spanish 201 and 202, *Intermediate Spanish I-II*; Spanish 223, *Cultures 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*; *Spanish Literary Translation*; *The Latin American Short Story*; *Engaging Latin American Poetry*; *Testimonies of Latin America*; *Surrealism in Latin American Art and Literature*; and *United States-Latin America Relations*.

Medieval Studies

medieval.bard.edu

Faculty: Marisa Libbon (coordinator), Nathanael Aschenbrenner, Katherine M. Boivin, Maria Sachiko Cecire, Jay Elliott, Valentina Grasso, Karen Sullivan, David Ungvary

Overview: The Medieval Studies concentration exposes students to civilizations from the sixth to the 16th century 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” has been defined as the period between the 500s and 1500s CE, 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 the 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*; History 101, *The Global Middle Ages I*; Literature 209, *Rethinking European Literature I*; Literature 250, *Inventing England*; 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*, *Visual Culture of Medieval Death*, *The Crusades and Their Memory*, *Reading Medieval Latin*, *Sufism*, and *Before and after Islam: Arabia and the Horn of Africa in the First Millennium CE*.

Middle Eastern Studies

middleeastern.bard.edu

Faculty: Ziad Dallal (director), Ziad Abu-Rish, Karen Barkey, Katherine M. Boivin, J. Andrew Bush, Anne Hunnell Chen, Yuval Elmelech, Valentina Grasso, Elizabeth M. Holt, Jeffrey Jurgens, Pınar Kemerli, Dina Ramadan, Shai Secunda, Heeryon Shin, 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, politics, art history and visual culture, and environmental studies.

Requirements: Students in MES must meet the following requirements before Moderation: enroll in an MES core course, take a second MES cross-listed 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 complete a Moderation assignment. 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 but before the senior year, students must enroll in an MES junior theory seminar 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 a 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.

Students who wish to pursue a second focus in Middle Eastern Studies must complete one 4-credit course in a Middle Eastern language (Arabic or Hebrew), three 4-credit MES or MES cross-listed courses drawn from at least two programs (e.g. Anthropology, Art History and Visual Culture, History, Sociology, etc.), and one 4-credit MES or MES cross-listed course at the 300 level.

Recent Senior Projects in Middle Eastern Studies:

“Rethinking Humanitarian Aid for Palestinian Refugee Camps in Lebanon: A Critique of the Accessibility and Quality of Career-Building Services for Displaced Palestinian Women”
“From Nubia to New York: The Politics of Advocacy, Agency, and Land Rights in Proximity to the Temple of Dendur”
“(M)other Lands, (M)other Tongues: Resistance to the Linear in Two Postcolonial Moroccan Texts”

Courses: Core courses include but are not restricted to: MES 100, *Introduction to Middle Eastern Studies*; 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, *Hebrew Language and Culture*; Literature 245, *Palestinian Literature in Translation*; MES/Literature 301, *Solidarity as Worldmaking*; Politics/MES 3020, *Islamic Political Thought*; Literature 2071, *Modernity and Modernism in the Middle East*; 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.

Introduction to Middle Eastern Studies

MES 100

CROSS-LISTED: AFRICANA STUDIES, RELIGION

This course provides a foundational understanding of the key historical and contemporary dynamics in the North Africa / Middle East region. Students explore questions of ethnolinguistic diversity, religious practice, gender and sexuality, national identity and state formation, economic development, and the environment. They also learn how major disciplines in the social sciences, humanities, and arts take up the region as a research site.

Human Rights and the Middle East

MES 210

CROSS-LISTED: HUMAN RIGHTS

This seminar introduces questions about human rights abuses and human rights advocacy in the Middle East, within a global comparative historical framework. Particular attention is paid to how difference (e.g., language, race, sex, gender, sexuality, and nationality) informs systematic human rights abuses, and how communities defined by difference through one or more of these categories have mobilized to challenge such abuses.

Solidarity as Worldmaking

MES 301 / Literature 301

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.

Mind, Brain, and Behavior

mbb.bard.edu

Faculty: Sven Anderson (coordinator), Justin Dainer-Best, Sarah Dunphy-Lelii, Thomas Hutcheon, Kristin Lane, Theresa Law, Bruce Robertson, Frank M. Scalzo, Kathryn Tabb, 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: Computational Sciences 131, *Introduction to 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; 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 162, *Introduction to Neurobiology*; Computational Sciences 141 or 143, *Object-Oriented Programming* or *Object-Oriented Programming with Robots*; Psychology 141, *Introduction to Psychological Science*; and Philosophy 247, *Philosophy of Mind*.

Russian and Eurasian Studies

russian.bard.edu

Faculty: Olga Voronina (director), Jonathan Becker, Jonathan Brent, Elizabeth Frank, Marina Kostalevsky, Cecile E. Kuznitz, Sean McMeekin, Oleg Minin, Masha Shpolberg, Maria Sonevitsky

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.

A second focus in RES allows students who are majoring in any other discipline the opportunity to learn languages and cultures offered within Russian, East European, and Central Asian studies.

Students who wish to pursue a second focus in RES must complete these 4-credit courses:

- Russian 101
- Russian 106
- Russian 206,*
- Russian 207,*
or, alternatively,
*participation in the 8-week summer Russian language program in Bishkek, Kyrgyzstan. The language requirement will be adjusted for native or heritage speakers of Russian according to their level of proficiency. If no language classes are required, one additional class in the Literature, Arts, or Social Studies Programs will be added to the list of courses.
- One RES cross-listed course in the Literature Program
- A second RES cross-listed course in the Literature Program,
or, alternatively,
one RES cross-listed course in the Art and Visual Culture, Music, or Theater and Performance Programs,
or, alternatively
one RES cross-listed course in the Social Studies Division

Recent Senior Projects in Russian and Eurasian Studies:

"The Manaaschi of Bishkek: Lessons from the Cult of Manas in Post-Soviet Kyrgyzstan"

"Shalamov's Testament: Pushkinian Precepts in *Kolyma Tales*"

"Staging Soviet Ideals: The Birth of Soviet Ballet and Its Reception, 1927-1932"

Science, Technology, and Society sts.bard.edu

Faculty: Gregory B. Moynahan (coordinator), Paul Cadden-Zimansky, Laurie Dahlberg, Sanjaya DeSilva, Jacqueline Goss, Mark D. Halsey, Felicia Keesing, Keith O'Hara, David Shein, Sophia Stamatopoulou-Robbins, Yuka Suzuki, Kathryn Tabb

Overview: The interrelation of scientific and technological systems with social and political life has become perhaps the most pressing concern of modern society. Science, Technology, and Society (STS) provides a rigorous approach to this area in

conjunction with a primary discipline in the social sciences, arts, literature, or the natural sciences. Developing from its foundation in the history and philosophy of science, STS acts as a bridge between the social studies disciplines and natural sciences. It also complements the focus of the Experimental Humanities concentration on media in literature and the arts.

Students can use the resources of STS for the extradisiplinary 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 that have no single “home” in a primary program, such as non-fiction science writing, the economy of software or social networking, toxicology, or the philosophy of scientific disciplines.

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 via 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 are encouraged to take tutorials in fields pertaining to areas of interest for such projects, but should plan ahead so that they have already taken any introductory courses in whichever area 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), as well as two core STS courses. For students who wish to focus on established fields of interest within STS (such as history and

philosophy of science, or nonfiction science education and documentation), the student’s plan for a sequence of courses is of particular importance at Moderation. 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; and two elective STS cross-listed courses, one outside the student’s home division. A methodology course (usually in policy analysis or statistics) is recommended but not required. Students 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 prevention surrounding that disease.

Courses: Core courses include: History 144, *History of the Experiment*, and Philosophy 223, *Physical Science after Newton*.

Spanish Studies

spanish.bard.edu

Faculty: Nicole Caso (director), John Burns, Patricia López-Gay, Melanie Nicholson

Overview: The Spanish Studies Program offers a full range of courses in the language, literatures, and cultures of the Spanish-speaking world, including Spain, Latin America, and the Latinx communities 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 literary texts and writing about literature and culture. 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 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 should be either a critical analysis of a literary work or a translation of a text originally published in Spanish with a carefully researched critical introduction. Additionally, these projects often explore an innovative dialogue with other forms of cultural expression, such as dance, film, or photography.

Students who wish to pursue a second focus in Spanish Studies must complete six relevant courses, four of which must be taught in Spanish. The two courses that may be taught in English can be taken in any discipline, but must pertain to the Spanish-speaking world. One of these courses may be on the theory or practice of translation.

Recent Senior Projects in Spanish Studies:

- "Ec-static Images: Reading Spirits in Eduardo L. Holmberg's *Viaje maravilloso del Señor Nic-Nac*"
- "Juan Gelman's Many Exiles: A Translated Anthology and Critical Analysis"
- "Liquid Phone Calls: Translations of Roberto Bolaño in Conversation with Zygmunt Bauman"

Theology **theology.bard.edu**

Faculty: Susan Aberth (coordinator), Katherine M. Boivin, Bruce Chilton, Matthew Mutter, Shai Secunda, Karen Sullivan, Dominique Townsend, Tatjana Myoko von Prittwitz 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 this 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 two 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 participate in a seminar, which the concentration coordinator arranges.

Victorian Studies **victorian.bard.edu**

Faculty: Stephen Graham (coordinator), Richard Aldous, Laurie Dahlberg, Deirdre d'Albertis, Daniel Williams

Overview: The Victorian Studies concentration guides students in their exploration of the politics, culture, and society of Britain and the United States in the 19th century, a period during which both countries were undergoing massive expansion and change. Grounded in the significant

relationship between history and literature, the concentration enables majors to plan their study around specific topics in these areas and in such diverse fields as economics, the history of science, anthropology, art history and visual culture, and photography.

Requirements: Students in Victorian Studies moderate jointly with a divisional program and are responsible for meeting the requirements of both programs. Faculty from the divisional program and Victorian Studies sit on the Moderation board. Several elective courses in literature, history, anthropology, art history, and the history of science are cross-listed with Victorian Studies each semester. Before Moderation, a student concentrating in Victorian Studies should successfully complete two cross-listed courses. Before writing a Senior Project, students are advised to take at least two Upper College seminars in Victorian Studies. Students are encouraged to approach the Victorian Studies faculty to arrange tutorials or independent study projects on topics of special interest in preparation for the Senior Project. Two faculty members from Victorian Studies must be included on the Senior Project board.

Multidisciplinary Studies

Multidisciplinary Studies allows students to select an area of study or develop an individual approach to an area and then design a program that integrates material from different programs and divisions in order to pursue that study. To concentrate in Multidisciplinary Studies, a student must submit a proposal to the Executive Committee requesting approval for such a concentration. The ideal time for the proposal is in the second semester of the sophomore year, as a substitute for Moderation into an existing program during that semester. Students interested in Multidisciplinary Studies should consult with the dean of studies for information on the application process and for guidance in formulating the proposal. For a proposal to be approved, the following must hold: the student must have a cumulative grade point average of 3.0 or higher; the proposed list of courses must include in-depth study in two or more disciplines; and the proposed adviser and Moderation board members must have the expertise to supervise the proposed plan of study.

Interdisciplinary Curricular Initiatives

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, designed primarily for Lower College students, engages 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 Bifröst in Old Norse myth, he asks “whether railway engineers, if they had been brought up on more fantasy, might not have done better with all their abundant means than they commonly do.” This course explores the relation between imagination and reality by considering counterfactual histories, fantastical literary works, and utopias or dystopias. Course sections include H. G. Wells and the Discovery of the Future, Utopia and Dystopia in Modern Russia, Language of Alternate Worlds, Visitors from the Otherworld, and What If?

The Making of Citizens: Local, National, Global

CC 102A-D

This course interrogates and analyzes 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; and the systems that organize how we care for one another. The course calls on students to question these inherited economic and political configurations and reimagine how we live together. Through each module—homes, borders, climate—they also explore “commons” as a historically contested category 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, as well as the social, political, philosophical, and cultural implications of public health catastrophes. Discussion and lab sections include Politics and Human Rights Aspects of Epidemics; Philosophy, Literature, and Art concerning Epidemics; Economic Aspects of Epidemics; Art and Epidemics; and 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. Discussion and lab sections include Literary Analysis, Practicing Art Studio, Laboratory Science, and Social Analysis.

Real and Imaginary Spaces: Multiarts 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 philosopher Gaston Bachelard. His words carry new meaning after time spent confined to our homes, apartments, and dorms. Students explore works by artists inspired by the interplay of the real and imaginary, and create their own artistic responses to their dwelling places and daydreams of home.

Disability and Difference *CC 107*

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.

The Courage to Be *CC 108*

What does it mean to act courageously in the 21st century? Which crises, conditions, and causes most demand courageous action by individuals and groups? How does the scale and scope of courageous action change under different historical, cultural, and political contexts? Each of the distinct classes in this course—*Risking the World*; *Achilles*, *Socrates*, *Antigone*, *Mother Courage*, *Barbara Lee*; *Black Contrarian Voices*; *Encounters in Exile*; *Transcending Self for the Benefit of All*; *Courage in the Universities*; *The Freedom to Write*—explores the concept of courage from antiquity to our contemporary moment, as well as its relevance in fields such as law, literature, human rights, religion, politics, and philosophy.

Alchemy: From Magic to Science in Imagination, Practice, and Theory *CC 110*

Far from being an antiquated relic, the ideas and allegories expressed in alchemy continue to influence contemporary culture in areas as diverse as gender studies and critical theory. Alchemy has been characterized in the modern period as the

quest to produce gold, but it has long referred to a much wider engagement with transforming physical reality. This course explores three ways in which alchemy has persistently influenced civilization over time: by means of imaginary exploration in the arts, programmatic experimentation in the sciences, and philosophical reflection.

Science of Human Connection

CC 111

This course introduces theories that posit relational connection as a foundation of human development. Readings are drawn from texts including Frans de Waal's *The Age of Empathy* (primatology), Matthew Lieberman's *Social: Why Our Brains Are Wired to Connect* (neuroscience), and Dorothy Smith's *The Everyday World as Problematic: A Feminist Sociology* (sociology). After considering this evidence, students consider: what gets in the way of human connection and how do we reconnect?

Improvisation and Multidisciplinary Art Practice

CC 113

How do we collaborate in performance across disciplines? By practicing modes of making, from graphic score creation to setting rules for happenings, students learn to apply performance techniques from traditions outside their primary field of study to their own practice. The class also analyzes the work of artists including Laurie Anderson, Trisha Brown, John Cage, Merce Cunningham, Philip Glass, Yvonne Rainer, Carrie Mae Weems, and Sun Ra; and examines movements such as Black Mountain College and Fluxus as models of collaboration across disciplines.

Carbon and the Humanities

CC 119 A-C

Grappling with concepts of ecology, extraction, and the effects of human choices on nonhuman others, this course explores the cost of human energy production across the centuries through the lens of the humanities. Depending on the section, students read authors such as Samuel Delany, Ursula LeGuin, Herman Melville, William Blake, Ben Okri, Ken Saro-Wiwa, and Amitav Ghosh, among others.

Keywords for Our Times

CC 120 A-B

This course uses the framework of “keywords” to interrogate the vocabularies we use in the conversations we have with each other. Keywords are short essays that explore the meaning—and importantly, the shifting meaning—of important terms in our culture and society. They are meant to help individuals understand the concepts and ideas they encounter in their daily interactions with others and observe in our public discourse, to map controversies and disagreements about them, and to treat these terms as sites of unresolved contestation. Initial sections of this class explore the ongoing conflict between Israel and Palestine.

Disability and Accessibility Studies Initiative (DASI)

This initiative supports coursework that examines disability and accessibility from a variety of practical, theoretical, and interdisciplinary perspectives. Look for “Designated: DASI Course” throughout program course descriptions.

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. ELAS+ courses may 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 an “other,” as well as the processes that inform and give expression to that capacity—and those that curtail, control, or combat it. 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.

Bard International Network Courses

Students can take two kinds of network courses:

Network Online Courses (NOCs) are fully synchronous online classes that are taught by faculty from across Bard’s International Network and enroll students from across the network. This gives students the opportunity to study with teachers from places with which they might not otherwise be familiar, learn alongside students who come from different geographies and traditions, and take courses in topics that are not typically taught in Annandale. Sample offerings include *Mapping the World with QGIS*, from the American University of Central Asia; *Universal Human Rights: Ideas and Challenges*, from National Sun Yat-Sen University in Taiwan; *Economics of Poverty, Inequality, and Discrimination*, from the American University in Bulgaria; *Life Narratives and Human Rights*, from Al-Quds Bard in East Jerusalem; and *Social Cohesion and Peace Building*, from BRAC University in Bangladesh. Students can take Network Online Courses every fall and spring semester as part of their regular program of study, and during the network’s summer term.

Network Collaborative Courses (NCCs) are developed collaboratively by faculty from multiple campuses and taught in-person on those campuses. While participating faculty teach their own syllabuses, the courses have a common theme, share common texts, and incorporate assignments and activities that connect students across campuses, synchronously and asynchronously,

in collaborative study. Such connections might include collaborative annotation of shared texts, cross-campus discussion sessions, group attendance at lectures or viewings, development of course-related media, peer-to-peer interview assignments, and group projects. Sample offerings include *Civic Engagement*, *Global Citizenship*, *Sustainable Local Food in a Global Context*, and *The Struggle for Voting Rights at Colleges*. Students can take Network Collaborative Courses every fall and spring semester as a part of their regular program of study.

Racial Justice Initiative

Racial Justice Initiative (RJI) courses represent an interdisciplinary collaboration between students and faculty aimed at further understanding of racial inequality and injustice in the United States and beyond.

Rethinking Place: Bard-on-Mahicantuck Initiative

Rethinking Place courses are part of a three-year project that, in part, proposes a Native American and Indigenous Studies approach to a revitalized American Studies curriculum. Rethinking Place courses ask what it would look like to truly acknowledge the land beneath us, its history, and to collaborate with its continuing stewards.

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 encourage 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 of the Bible continue to resonate?

What Is the Body?

Humanities 135B

Religious traditions tend to focus on the body for rituals, ceremonies, and sacred practices, but they also have theologies that inform how the body is treated and understood. How do we, as contemporary scholars, explore the rites of the body from both sacred and secular perspectives? This course examines the history of the body through the lens of the religious imagination.

What Is the Flower and Song of Spirit? Indigenous Spiritualities of the Americas

Humanities 135C

An introduction to diverse practices within Native American religion and spirituality. The course explores select religious/spiritual traditions, belief systems, and *cosmovisiones* (worldviews) of Native American/Indigenous peoples in the Americas from a comparative intertribal perspective.

What Is the Sabbath?

Humanities 135D

In this immersive study of Shabbat, the class explores the biblical prohibition against work on that day, subsequent rabbinic codification of its structure, and a multitude of other texts, Jewish and non-Jewish. The course looks at the larger concepts of rest, *nondoing*, and how we measure our lives.

What Are Angels and Demons?

Humanities 135E

What is an angel (or demon)? The real answer is more complex and far more interesting than many might suppose. Angels and demons may be found everywhere—in film, television, and novels, at any rate. But the authentic Abrahamic tradition is, in fact, little known and feebly understood. This course reconstructs that tradition, exploring the

image of the angel in history, theology, psychology, art, and poetry, from its Mesopotamian and Greco-Roman prehistory through present-day manifestations.

What Is Fundamentalism?

Humanities 135F

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 were asserted in the United States during the 19th century as part of a 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 to our understanding.

Who Are the Women of the Bible?

Humanities 135G

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 Satori? An Introduction to Zen through the Lens of Enlightenment

Humanities 135H

Enlightenment might be one of the most longed-for and mysterious mental states. This introductory Zen course looks at the various facets of enlightenment while studying the basic principles that constitute or lead up to *satori*. From Buddha's enlightenment to classic accounts by contemporary practitioners, each session looks at texts that describe this transformation. The goals are to better understand enlightenment and acquire fundamental knowledge of the Zen Buddhist tradition.

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, master of music programs in vocal arts, instrumental studies, and conducting. At the graduate level the Conservatory also offers the nondegree-granting Advanced Performance Studies program and two-year Postgraduate Collaborative Piano Fellowships. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique undergraduate degree program in Chinese instruments and a master of arts in Chinese music and culture.

Undergraduate Program

All Conservatory undergraduates are enrolled in a five-year, double-degree program leading to both 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 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. In collaboration with the undergraduate Film and Electronic Arts Program, the Conservatory now offers 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 Senior Project. Conservatory students have access to the resources of the Bard Music Program (see page 64), including faculty, libraries, facilities, and courses (such as electronic music, jazz, and world music).

The Conservatory's undergraduate program accepts applications from students studying composition, voice, and both Western and traditional Chinese instruments. Voice instruction through the Conservatory is offered at 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 mandatory for 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 Conservatory Orchestra performs twice per 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. 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, they 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, students examine works they are studying in their studio lessons and in orchestra as part of the capstone Conservatory Seminar. Using these works as illustration and a point of departure, students deepen their knowledge of the diverse theoretical structures and historical contexts that inform the composition of a piece of music. In addition to the four-semester Conservatory Core Sequence, two upper-level music history classes are required. Students are also required to take, or test out of, two advanced Aural Skills classes (see below).

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 a 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, as is Citizen Science.

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 the 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 master of music degree in vocal performance. Eight to 10 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. A master of music program in instrumental studies debuted in 2022. For more information, see page 298 or visit bard.edu/conservatory.

Advanced Performance Studies

The Advanced Performance Studies (APS) program is a non degree-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.

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 the Chinese New Year concert at Bard and in New York City; a series of scholarly conferences on Chinese music; and regular performances of the Bard Chinese Ensemble and Bard East/West Ensemble.

Undergraduate Double-Degree Program in Chinese Instruments and Liberal Arts

The US-China Music Institute of the Bard Conservatory, in partnership with the legendary Central Conservatory of Music in Beijing (CCOM), offers a one-of-a-kind undergraduate performance degree program in Chinese instruments. Like all Bard Conservatory undergraduates, Chinese instrument performance majors earn two degrees over five years: a bachelor of music degree and a bachelor of arts degree in a field other than music. 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 as during 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 uschinamusic.bard.edu.

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, 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

The two-year Master of Arts in Chinese Music and Culture offered by the US-China Music Institute is a degree program unlike any other in the world. This innovative graduate program offers music students who are proficient in both English and Chinese a rich interdisciplinary curriculum that explores the intersections between the music and culture of China. The degree is offered through the Bard College Conservatory of Music in collaboration with the Asian Studies Program at Bard and the Central Conservatory of Music in Beijing. For more details, see "Graduate Programs" in this catalogue or visit bard.edu/conservatory/cmc.

BARD ABROAD

bard.edu/bardabroad

Bard offers its students a wide range of opportunities to engage in international dialogue on campus, online, 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 around 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 of 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 Vienna, Austria; Berlin, Germany; and Bishkek, Kyrgyzstan. The College also participates in several exchanges, consortiums, and other special programs that can facilitate study abroad. Many of these programs are administered by the Institute for International Liberal Education, whose mission is to advance the theory and practice of the liberal arts education internationally (see page 273). Bard sponsors faculty-led intensive language trips to China, France, Germany, Italy, Japan, Kyrgyzstan, and Mexico. The College also sponsors “study away” options closer to home via Bard NYC, a portfolio of innovative programs that combine coursework with professional internships and fellowships (see page 255).

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 Network 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. AQB students have the opportunity to spend one semester at Bard College or Bard NYC.

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. An intensive Russian-language track is available for students who wish to improve their Russian language skills outside of the European context. 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 an eight-week Russian language intensive for students from Bard and other American colleges and universities. More information can be found at bard.edu/bardabroad/bishkek.

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, and German language instruction is available. 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 a summer intensive in theater. 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, Afghan, Ukrainian, 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, a Budapest- and Vienna-based institution of postgraduate education in the social sciences and humanities, now offers a small undergraduate program at its Vienna campus. 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 across 50 academic programs at CEU, which attracts approximately 1,300 students each year from

105 nations across six continents. Administered through the College, Bard's program allows students from Bard to take courses for credit at the CEU campus in Vienna; Bard financial aid applies. For more information, go to bard.edu/bardabroad/vienna.

Tuition Exchange Programs

Students participating in a Bard tuition 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 the desired field of study.

Bard Network Student Exchange: Bard College coordinates student exchanges at the undergraduate level within the Bard network. Students may apply to study at partner institutions including the American University of Bulgaria, Brac University in Bangladesh, and Universidad de los Andes in Colombia, among others. Network student mobility provides a limited range of scholarship options to students who wish to participate in a student exchange, with a focus on opportunities that include institutions in the Global South.

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 may also study Arabic at all levels.

Center for University Programs Abroad (CUPA) Paris: Students in CUPA 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 and priority is given to applicants majoring in French.

Fulbright University Vietnam in Ho Chi Minh City: Bard College is proud to partner with Vietnam's first not-for-profit, independent, liberal arts undergraduate program. Areas of study include art and media, Vietnam studies, literature, psychology, integrated sciences, engineering, mathematics, statistics, computer science, and data science. Student exchanges began in 2023.

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. The vast majority of courses at Humboldt are taught in German, and Bard students are free to study a wide variety of subjects. Priority is given to students majoring in German. 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: 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 Programs, 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: 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 Costa Rica, Ecuador, Nepal, and Southern Africa: 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 Southern Africa is based in Botswana and South Africa. The program in Costa Rica includes in-depth research opportunities at Pitzer's Firestone Center for Restoration Ecology. The program in Quito, Ecuador, allows students with advanced Spanish to enroll in up to two courses at the Universidad San Francisco de Quito, and also 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: In the 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. Classes are taught in English and are offered in a wide variety of subjects.

University of Trento (UniTrento) in Trento: The University of Trento is a top public teaching and research university in the heart of the Dolomites 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. At least one year of Italian language study is recommended for students wishing to study at UniTrento.

Waseda University in Tokyo: Among the most well-regarded universities in all of Asia, Waseda consists of 13 undergraduate schools and 21 graduate schools. At least one year of Japanese language study at Bard is recommended for students wishing to study at Waseda. Students can choose from a variety of English-language courses and may also study Japanese. Priority is given to students majoring in Asian Studies.

Additional Study Abroad Options

Bard students may petition to attend any credit-bearing study abroad program or foreign institution, provided they have the support of their academic adviser(s).

Language Intensives

Many 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 a country of the language under study. Current sites for these programs are China, France, Germany, Italy, Japan, Kyrgyzstan, 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 three weeks in the summer, students in the Bard Archaeology Field School (BAFS) earn 4 credits in Anthropology (cross-listed with Historical Studies and Environmental Studies). BAFS emphasizes basic excavating techniques (digging with a trowel, recording field notes, drawing layers, and photography) and laboratory analysis. The course can be repeated twice at advanced levels for additional training and experience. Current excavations focus on sites in nearby Germantown, nine miles north of Bard, related to descendants of the rural Rhenish settlers of 1710, Indigenous Mohican people in the 1740s, and African Americans during the 18th and 19th centuries. An alternative site for the 2024 season is the Conservatory of Montgomery Place, on the Bard campus. There, Alexander Gilson (1824?-89), the African American head gardener, lived in the colder season and developed innovative ornamental plant varieties. For more information, visit bard.edu/archaeology/fieldschool.

Bard Global BA: The global 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. Students are eligible for the Global BA if they have completed all of Bard's regular degree requirements, spent two study-abroad semesters away from Annandale, and either spent a third semester away or earned the equivalent of a semester of credit through intersession

or virtual exchange courses. By pursuing a set of deliberate curricular connections across Bard's integrated global network, Global BA students have the opportunity to go beyond the traditional study abroad experience and immerse themselves in multiple cultures and environments while pursuing a coherent liberal arts curriculum with expert faculty at multiple institutions and studying with students from all over the world. In this way, the Global BA provides students a firm grounding in the liberal arts and sciences while giving them a genuinely transnational perspective on their studies and preparing them to be leaders in an increasingly globalized world.

Bard Globalization and International Affairs Program (BGIA): Climate change. Extremism. Pandemics. Inequality. Authoritarianism. Part of Bard NYC, the Bard 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 Program, students are matched with private, public, and nonprofit organizations for hands-on experience that enables them to put classroom learning into real-world practice. Students may enroll for one or two semesters. 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. BGIA is open to students from all academic majors who have a demonstrated interest in international affairs. For details, visit bgia.bard.edu.

Bard Graduate Center Undergraduate Summer Program: Bard students have the opportunity to attend the Bard Graduate Center (BGC) Undergraduate Summer School in Decorative Arts, Design History, and Material Culture. Open to current undergraduates and recent graduates, the program draws on resources at BGC and around New York City to provide an intensive, two-week program on material culture studies. Annual topics draw on areas of faculty research and study at BGC. The summer 2023 course, "Excavating the Empire City: An Introduction to the Historical Archaeology of New York City," combined seminars and site visits to present a new understanding of the city's history, from its days as a Dutch colony to the 20th century. The 2022 course, "Re-Dress and Re-Form: Innovations in the History of Fashion and Design, 1850 to Today," introduced students to the history of design and fashion in the United States and Europe from the mid-19th century to the present.

Bard NYC: Launched in 2023, Bard NYC is an innovative study away program for undergraduates eager to gain practical work experience in New York City. Students get a head start on their transition from college to career by combining interdisciplinary coursework, a professional internship or fellowship, and cocurricular programming. A new dormitory in Williamsburg, Brooklyn, offers students—from Bard and from colleges and universities around the world—a multicultural coliving community, onsite classrooms, and access to the entire city from a convenient location. Currently, Bard NYC offers the following experiential pathways: Advocacy and Social Justice, Arts, Data Science and Society, Economics and Finance, International Affairs (Bard Globalization and International Affairs Program), and Media and Publishing. Students may take up to four courses (a mandatory core seminar and three elective courses) for a total of 16 credit hours per semester, taught by faculty and practitioners from Bard and other institutions. For more information, visit bardnyc.bard.edu.

Bard-Rockefeller Semester in Science (BRSS): BRSS is a one-semester program designed for advanced science students, particularly in the fields of neuroscience, biochemistry, molecular biology, developmental biology, biophysics, and genetics. Students spend a semester in New York City working in the laboratory with faculty from Rockefeller University (RU) and taking specially designed classes at RU and with Bard's Globalization and International Affairs Program. BRSS takes place in the spring semester; students apply in early fall, and decisions are made by late fall. Learn more at bard.edu/brss.

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 fieldwork.

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 YIVO-Bard 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.

Preprofessional Preparation

Health Professions Preparation: Medical schools vary in their educational philosophies, specific prerequisites, and training methodologies. Nonetheless, they commonly seek applicants with a comprehensive liberal arts education, coupled with a robust foundation in the natural sciences. Typically, medical schools stipulate a minimum of one year each for laboratory courses in inorganic chemistry, organic chemistry, physics, and biological

science. Furthermore, they may require coursework in mathematics and English. To meet MCAT requirements, a semester of biochemistry is necessary, along with competencies in psychology and sociology. Since a student may fulfill the minimum requirements for entrance by majoring in one of the required subjects or in an unrelated subject, they are advised to select the field of greatest interest for the undergraduate program. For students interested in medicine and other careers in the health professions, early consultation with Preprofessional Health Career Adviser Lisa Kooperman is recommended (lkooperman@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, Simon Gilhooley, Allison McKim, Miles Rodríguez, and Peter Rosenblum. To learn more, contact the Career Development Office.

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 Historical Studies, Art history and Visual Culture, Anthropology, and American and Indigenous Studies, 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 one of the above areas; 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 keith.condon@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. 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, politics, sociology, American and Indigenous 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, 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 US 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 their third year; returns to Bard for their senior year; and returns to Dartmouth a second time to complete their engineering degree. 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) / Bard Graduate Programs in Sustainability (GPS) 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/GPS 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 GPS Office of Admission early in their academic careers. For more information, visit gps.bard.edu/academics/dual-degree-programs.

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, director of 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 Environmental Sciences and Humanities (CESH): The mission of the Center is to develop accessible and community-based solutions to local and regional environmental problems. Projects are created and run by Bard College faculty, students, and staff, alongside community members from throughout the Hudson Valley. CESH 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 policymaking. 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.

As part of CESH, the Community Sciences Lab (CSL) allows the Center to focus on projects that address the interconnectedness of land, air, water, and communities. CSL conducts environmental testing in response to community concerns. The data generated are used to evaluate local climate impacts, improve public health, and inform science-based decision-making by local leaders.

Center projects include the Saw Kill Monitoring Program; 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 Filters Project, which focuses on air and water quality inside Hudson Valley homes. Key community partners include the Saw Kill Watershed Community, which advocates for the equitable management of local water resources, and the Hudson Valley Air Quality Coalition, which advocates for clean indoor and outdoor air for everyone.

For more information, visit cesh.bard.edu.

Bard Center for the Study of Hate (BCSH): The Center for the Study of Hate, an initiative of the Human Rights Project (see page 264), 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 to speak about the human capacity to hate and demonize and/or dehumanize others. Webinars on hate feature leading scholars, experts, activists, and others from around the globe, and have been viewed more than 167,000 times on YouTube. The Center publishes original cutting-edge material on hate—most recently a *State of Hate II* index that looks at hate across the United States, and an examination of the *Economic Costs of Hate Crimes*. BCSH's *A Community Guide for Opposing Hate* continues to be used by groups across the country. BCSH 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; and funds students at Bard whose Senior Projects relate to the study of hate and who need additional resources for their research. BCSH also bestows the Beth Rickey Award, recognizing outstanding work against hate and named for the late Republican state committeewoman who, at great personal risk, exposed neo-Nazi David Duke's selling of *Mein Kampf* and Holocaust-denying material from his legislative office. It was last awarded to Angéla Kóczé, assistant professor of Romani studies, chair of Romani Studies Program, and academic director of the Roma Graduate Preparation Program at Central European University, Budapest, for her academic and other work focused on hate of Roma (and particularly of Roma women).

The Center also participates in public debates about hate. In the last year, Director Kenneth Stern has written articles and op-eds for the *Boston Globe*, *University of the Pacific Law Review*, and the intellectual journal *SAPIR*, among others. He has been quoted in the *New York Times*, *Chronicle of Higher Education*, *Inside Higher Education*, and *AARP The Magazine*; by the Southern Poverty Law Center; and elsewhere. He has appeared on *NBC Nightly News*, *CNN International*, and other television and radio programs, as well as webinars. He has run workshops and given community lectures (including a Presidential one) at various universities and colleges. Stern also cochairs the hate studies/higher education working group of the Eradicate Hate Global Summit. To learn more, visit bcsh.bard.edu.

Bard Summer Research Institute: Students in the Bard Summer Research Institute spend eight weeks in residence over the summer working on individual research projects in 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 Indigenous Studies: The Center for Indigenous Studies (CfIS) provides dedicated programming on key topics and methods in and around Native American and Indigenous Studies and contemporary Indigenous arts and humanities throughout the Bard network. The two-pronged approach begins with public-facing events, including an annual lecture series and symposia, arts programming and commissions, curricular enrichment programming, and community-focused events. In complement with broadly accessible programming, CfIS works to expand Bard’s curriculum in Native American and Indigenous studies through faculty and staff support, student research guidance, support for the Indigenous Students Association, and support for Indigenous students to pursue study. CfIS also works as a core partner to assist the creation and grounding of an Indigenous Studies concentration within American and Indigenous Studies.

The expanded role of the Center for Indigenous Studies was made possible through a transformational endowment gift to Bard College made by the Gochman Family Foundation in 2022, substantially advancing the College’s work deepening diversity and equity in American and Indigenous Studies.

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 gather various aspects of film culture—public screenings, publications, educational initiatives, and archival development—under the same umbrella. The “moving image arts” rubric extends broadly from the 19th century to the contemporary moment, and CMIA’s primary goal is to secure, exhibit, and contextualize major works of cinematic art from all periods and regions. CMIA’s first major international retrospective project—focused on Taiwanese director Hou Hsiao-hsien—traveled to prominent venues around the world from 2014 to 2016. Past CMIA programs have included “International Film Noir,” “Cinematic Romanticisms,” and “Remembering the Great War.” All programs are open to the entire Bard community, and the Center coordinates a number of educational workshops and internship programs for students. Richard Suchenski, associate professor of film and electronic arts, is the Center’s founder and director. To learn more, visit bard.edu/cmia.

Fisher Center: The Fisher Center at Bard demonstrates the College’s commitment to the performing arts as a cultural and educational necessity. As an internationally renowned professional performing arts center and hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. Its mission includes bringing leading artists to the Hudson Valley to engage with the public and College; producing adventurous performances across disciplines; supporting the development of new work by artists at all stages of their careers; and providing a space for Bard student and faculty work in the performing arts. Home is the Richard B. Fisher Center for the Performing

Arts, designed by renowned architect Frank Gehry (see page 290 for facility details) and the primary venue for the annual Bard Music Festival, SummerScape, and Fisher Center LAB (the Fisher Center's residency and commissioning program). Performances developed at the Fisher Center frequently travel to theaters and art centers across the country and around the world. Plans are now underway for a new studio building for the Fisher Center, designed by the artist Maya Lin. Scheduled to open in 2026, the studio will provide additional state-of-the-art facilities for performing arts classes, artist residencies, and performances by students and professional artists.

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.

In 2024, the festival's 34th season explored the life and work of composer Hector Berlioz (1803–69), one of the great symphonic innovators of the 19th century whose work forever changed the orchestral sound. In recent years, BMF has celebrated the composers Ralph Vaughan Williams, Sergei Rachmaninoff, Nadia Boulanger, 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, Dmitri Shostakovich, and Aaron Copland. Related articles and essays are published in a companion book edited by a major music scholar. To learn more, visit fishercenter.bard.edu/bmf.

Fisher Center LAB: The Fisher Center LAB is an artist residency and commissioning program that provides custom-made and long-term support to artists. Since its launch (as Live Arts Bard) in 2012, LAB has supported residencies, workshops, and performances for hundreds of artists, incubating new projects and engaging audiences, students, faculty, and staff in the process of creating contemporary performance. Productions developed by Fisher Center LAB often premiere in the annual Bard SummerScape festival and frequently tour nationally and internationally. Daniel Fish's stripped-down reimagining of *Oklahoma!*, first performed at the Fisher Center, went on to win the 2019 Tony Award for Best Revival of a Musical. *Four Quartets*, a dance performance that premiered at SummerScape 2018, traveled to London and Los Angeles and made its New York debut in 2022 at the Brooklyn Academy of Music. Pam Tanowitz, choreographer in residence, created the piece with Kaija Saariaho and Brice Marden. *Song of Songs*, a new work by Tanowitz and Pulitzer Prize-winning composer David Lang, debuted in July 2020 as part of SummerScape. The 2022–23 LAB Biennial presented *Common Ground*, a yearlong international program focused on the politics of land and food. Two four-day festivals were held at and around the Fisher Center in October 2022 (harvest time) and May 2023 (growing season).

Upstreaming: Launched in 2020, Upstreaming broadens the Fisher Center's commitment to reaching audiences far beyond its physical walls and offers new ways of engaging with artists. The virtual stage offers both new content—including digital commissions—as well as beloved performances from the Fisher Center's theaters and archives.

Gagarin Center for the Study of Civil Society and Human Rights: The center allows Russian scholars forced to leave Russia as a result of the war on Ukraine and risks of political persecution to pursue research and educational activities focused on contemporary social, economic, and human rights issues in Russia. The Gagarin Center, supported by the Gagarin Trust, was formerly a core component of Smolny College, a partnership created in 1994 at St. Petersburg State University in collaboration with Bard. The center, which now partners with Smolny Beyond Borders, offers courses and public programming, conducts research on vital issues, and serves as a venue for the critical exchange of ideas.

In 2023, the Gagarin Center at Bard College partnered with PEN America to launch the **Russian Independent Media Archive (RIMA)**. In collaboration with Internet Archive's Wayback Machine, RIMA is preserving the last two decades of independent Russian journalism, guarding this historical record against erasure as media outlets not aligned with the regime of President Vladimir Putin are shuttered and their reporters and editors forced into exile. The online platform collaborates with media outlets to offer access to writers, researchers, scholars, and others seeking to build a historical narrative that stands against propaganda efforts to reinterpret the past. Inspired by PEN America trustee and former Bard College Distinguished Writer in Residence Masha Gessen, RIMA is supported by the Edwin Barbey Charitable Trust.

Hannah Arendt Center for Politics and Humanities: The Hannah Arendt Center provides an intellectual space for passionate, uncensored, nonpartisan thinking that reframes and deepens the fundamental questions facing our world. Through a wide range of event programming, workshops, conferences, podcasts, and lectures, the Center fosters bold and provocative thinking about ethics and politics that brings Hannah Arendt's fearless style of thinking to a broad audience. The 16th Annual Fall Conference (October 17-18, 2024), "Tribalism and Cosmopolitanism," examines how we can imagine a pluralist politics. Arendt believed that the aspiration of politics is to bind together a plurality of persons in ways that do justice to their uniqueness and yet find what is common to them as members of a defined political community. The rise of tribalist and populist political movements today is in part a response to the failure of cosmopolitan rule by elites around the world. As understandable as tribalism may be, the challenge today is to think of new political possibilities that allow for the meaningful commitments of tribal identities while also respecting the fact of human plurality. The Hannah Arendt Center Conference on Tribalism and Cosmopolitanism responds to the undeniable fact that tribalism is real, appealing, and dangerous.

The Hannah Arendt Center produces an annual journal, podcasts, workshops, courses, and a weekly newsletter, *Amor Mundi*. The Center's student fellowship program offers a variety of student-led programs, such as Courage to Be and Autonomies. The Center also cares for and makes available the Hannah Arendt Library 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. Students and members are invited to join the Virtual Reading Group, held regularly and led by the Center's founder and academic director, Roger Berkowitz, and the director of academic programs, Jana Mader. Affiliated programs include the American Jewish Peace Archive, Meanings of October 27th, and the Democracy Innovation Hub.

The Center also hosts visiting scholars, postdoctoral fellows, and senior fellows who together form a vibrant and engaged intellectual community at Bard College. 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; intersections between the arts and human rights, with Bard's Center for Curatorial Studies (CCS Bard) and Center for Human Rights and the Arts (CHRA); voting rights for noncitizen residents in the Hudson Valley; advocacy campaigns for clemency applicants with the Brooklyn and CUNY Law Schools; and a collaboration with legal services providers to help Hudson Valley asylum seekers prepare their applications, supported by the Consortium on Forced Migration, Displacement, and Education.

HRP has helped develop CHRA's graduate program in human rights and the arts (see page 303) as well as a range of global research and advocacy collaborations. With external philanthropic support, HRP has launched a project to reimagine a human rights curriculum based around "labs," classes that emphasize hands-on engagement with human rights issues. HRP supports Human Rights Radio, a broadcast and podcast series on contemporary rights issues, and *The Draft*, a student-led discussion forum and journal. HRP, together with CCS Bard, 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 johncage.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 JSTOR platform and sponsored by Bard College. *Textiles That Talk* has so far published records of more than 300 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. Other Bard faculty and staff serve as advisers, and students have the opportunity to participate as researchers and photographers. The Khanga Project has been supported by the J. M. Kaplan Fund and Bard's Center for Experimental Humanities. To learn more, visit jstor.org/site/bard/textilesthattalk.

Bard Arboretum: The Bard Arboretum is charged with promoting tree conservation and preservation on the Bard campus. As a long-standing Arbor Day Foundation Tree Campus 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. Recently, the Arboretum partnered with Bard's Center for Environmental Sciences and Humanities program with the goals of addressing environmental justice; cultivating community engagement and hands-on problem solving; and renewing awareness of Indigenous and other marginalized realities for a new generation of environmental thinkers, policymakers, and activists. Both programs will work to protect Bard's historically and ecologically rich landscapes, promote ecological literacy through plant identification and interpretation, record Bard's horticultural assets, offer diverse learning opportunities, and publish articles, papers, and guides for professional and community outreach. Additionally, the Arboretum offers a summer internship and work-study positions to several undergraduate students each year.

With the recent acquisition of the Montgomery Place and Massena Campuses, Bard is now 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.

Center for Human Rights and the Arts: The Center for Human Rights and the Arts at Bard College (CHRA) researches and supports art and activist practices globally. CHRA is committed to creating networks of collaboration and solidarity and to enriching the conversation on the political potential of art within human rights discourse. Through its MA program, the Center opens a space for activists, artists, and scholars from around the world to colearn and cocreate. CHRA supports research and civic action and actively collaborates with groups engaged in frontline struggles for rights. Through its public program—operating both locally in New York’s Hudson Valley (occupied homelands of the Munsee and Muhheaconneok people) and internationally—the Center engages with innovative art practices that investigate human rights, as well as with grassroots activism that uses creative tools of resistance. Learn more at chra.bard.edu.

Rethinking Place: Bard-on-Mahicantuck: Supported by the Mellon Foundation’s “Humanities for All Times” initiative, Rethinking Place is a three-year project that proposes a Native American and Indigenous Studies (NAIS) approach to the American Studies curriculum and sponsors conferences, reading groups, workshops, and lectures. Events have included the inaugural fall conference, “The DRE: Disturbance, Re-Animation, and Emergent Archives,” which considered the concept of the archive from a range of perspectives and featured keynotes showcasing methods in NAIS and African American studies; a conversation with Mohican veteran and retired Army Major JoAnn Schedler on Mohican histories and futures; a research project in natural dye techniques that includes developing a garden of sustainably grown dye plants; and lectures on topics such as Indigenous peasant struggles in Peru and migrant aesthetics. A number of undergraduate courses are also part of the Rethinking Place initiative, ranging in subject from Native American religion and philosophy to Indigenous methodologies for arts research and the origins of the Black cookout. For more information, visit rethinkingplace.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 through 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. The Institute’s US 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. Bard students have various opportunities to assist with research on this project.

Wihanble S’a Center: The mission of the Wihanble S’a Center for Indigenous AI is to explore the ethical, legal, and societal implications of AI through an Indigenous lens, ensuring that AI technologies reflect diverse perspectives and contribute positively to society. The Center has been named a Humanities Research Center on AI by the National Endowment for the Humanities, in recognition of Wihanble S’a research that integrates Indigenous knowledge systems with cutting-edge artificial intelligence (AI) technologies.

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 range 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. Issues of access to and equity in education, criminal justice reform, and the future of our students as global citizens drive the Bard network of programs. From dual-degree programs with international institutions of higher education to 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. The center also 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 cce.bard.edu/student-leadership/tls

The Trustee Leader Scholar (TLS) program is an incubator for students who are committed to civic action. In keeping with Bard's ethos as a private institution committed to the public good, TLS students design and implement civic engagement projects based on their own compelling interests. At any given time, the program has between 30 and 50 TLS scholars leading projects, with hundreds of students participating as volunteer team members. Most projects run for multiple years, and several have run for more than two decades. TLS projects respond to the needs expressed by communities, and a wide variety of community partners welcome TLS students. Current projects involve leading English language learning programs for migrant laborers and their families in the Hudson Valley; offering play and educational support for youth who are differently abled; tutoring Afghan students to prepare them for the TOEFL exam and applying to college in the United States; and providing instruction to children in

Kenya who are studying classical music. A number of TLS projects have become permanent, College-sponsored programs, including the Bard Prison Initiative; *La Voz*, a Spanish-language magazine widely circulated in the Hudson Valley; Bard Early College in New Orleans; and Brothers@Bard, a mentoring program for young men of color by young men of color. Several projects have been awarded Davis Projects for Peace grants: Cuerdas para Cali (Strings for Cali), a group of Bard Conservatory students who coach a classical youth orchestra in the Siloé barrio of Cali, Colombia; Nicaragua Educational Initiative, students who offer science, art, and sports to children in a small village; and Bard Palestinian Youth Initiative, groups of students who run summer camps and writing experiences in a West Bank village.

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 have 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.

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, for example. 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. Annually, one in four Bard students register in ELAS classes, totaling over 1,800 students impacted by these courses. Since the inception of the program, CCE has sponsored 165 ELAS courses that challenge students to develop creative and practical approaches to social, cultural, and scientific issues while partnering with community organizations. A significant portion of ELAS learning takes place through student involvement with organizations and programs in surrounding communities or with national and international partners from the Bard network. 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/engaged-learning/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 upon completion. Students participating in the program 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.

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* newsletter and CCE Media Corps; and in STEM education through Citizen Science and volunteer opportunities such as the Saw Kill water sampling project. Many campus offices and initiatives (including the Office of Sustainability, Human Rights Project, and Center for Environmental Sciences and Humanities) also provide community engagement internships. The Bard Career Development Office connects students with both on-campus and off-campus employers through Bard's online job portal, Handshake. The College sponsors off-campus programs in the United States and overseas that feature internship opportunities, including the Bard NYC program, Bard College Berlin, American University of Central Asia, and Central European University.

Community Action Awards (CAA): These awards support 18–25 Bard students every summer in pursuing unpaid internships that are centered around community-oriented and public-facing work. Students can connect with potential internships through the CCE and the Career Development Office, which hosts networking sessions during BardWorks as well as an annual summer internship fair. Students may also find their own internship placement directly with community organizations; government agencies and offices; international governmental and nongovernmental organizations; media, public policy, and nonprofit organizations; or educational projects and programs. CAA recipients have interned at prominent organizations including Amnesty International, the Legal Aid Society, Bronx Defenders, CNN, El Museo del Barrio, Global Justice Center, Human Rights Watch, International Center for Transitional Justice, *The Nation*, Roubini Global Economics (now Continuum Economics), United Nations, the White House, and World Policy Institute, among others. Students have also interned closer to Bard's Annandale campus at sites such as the Hudson Catskill Housing Coalition, Ulster Immigrant Defense Network, Red Hook Village Justice Court, Kaatsbaan Cultural Park, and Kingston YMCA Farm Project. Through these experiences, students understand firsthand how community and civic engagement can be 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. Through March Match (Bard's alternative spring break program), students are assigned to CCE-funded mini-internships with local partners based on their skills and interests. Through initiatives like VolunteerCorps, students can volunteer with community partners in the region for a one-time experience or on a consistent basis. These opportunities are created by a student-led team and based on the needs of community partners.

Bard Debate Union (BDU): Bard Debate Union is a community of students, faculty, and staff committed to promoting civic discourse, dialogue, and debate at Bard, in the local community, and throughout Bard's national and international networks. BDU hosts public debates and events on campus, participates in intercollegiate debate tournaments around the world, and conducts debate trainings and workshops for students and educators. The Union also works with educational partners—including local middle and high schools, the Bard Prison Initiative, the Bard Early Colleges, and Bard's international partners—to foster a culture of open conversation and debate throughout our communities and networks. For students involved, debate is about much more than competition and individual skill building; it is about civic participation and global citizenship. For more information, visit debate.bard.edu.

Brothers@Bard (BAB): Brothers@Bard is a dual-beneficiary, high school-retention and college-persistence organization with the mission of improving the academic and social-emotional outcomes of young men of color in both secondary and postsecondary education. The organization serves as a platform for hope, self-empowerment, and engagement—pressing needs among low-income and underrepresented students in both secondary and higher education. The program was created by Bard students in 2014 as a project to foster brotherhood on the Bard campus. It expanded to Kingston, New York, and has since grown into a CCE institutional initiative that is growing throughout New York State. Since its inception, BAB has mentored more than 150 young men of color. All BAB collegians who volunteer for the program receive extensive training prior to becoming mentors. Find out more at brothersat.org/bard.

Election@Bard: Election@Bard is a student-led group with a focus on student voter advocacy and voter education. With support from the Center for Civic Engagement, Election@Bard works to register voters and share information about local and national elections, ballot measures and propositions, and important political issues that impact our community. Bard students and staff have also sponsored on-campus Meet the Candidate sessions and spearheaded important initiatives including lobbying for the creation of an on-campus polling site. That goal was ultimately achieved, and Election@Bard's efforts led to legislation that allows for any college in New York State with more than 300 registered voters to have a polling site on campus. For more information, see cce.bard.edu/get-involved/election.

La Voz: *La Voz* is an award-winning, Spanish-language magazine serving the 170,000 Hispanics living in the Hudson Valley. *La Voz* began as a student-led initiative in 2004 and is currently the only free Spanish-language print publication for the Spanish-speaking communities of the Mid-Hudson and Catskill Mountain regions. *La Voz* is currently distributed in the following counties: Columbia, Dutchess, Greene, Orange, Putnam, Rockland, Sullivan, and Ulster. Paid student internships are available for writers, translators, and distribution helpers. For more information, visit lavoz.bard.edu.

Red Hook Together: This initiative brings together key stakeholders in the town of Red Hook (including elected officials, public library and public school officials, outreach organizations such as community centers, etc.) on a monthly basis to promote greater collaboration. Red Hook Together serves as a space for community leaders to network, bring up common problems, and talk through potential partnerships. Spearheaded by the Center for Civic

Engagement, Red Hook Together connects on shared community ideals to produce events including food donation drives, potluck dinners, repair cafés, town-wide e-waste collections, and local festivals.

Sister2Sister: This mentorship program is dedicated to serving young women of color with the goal of liberating the next generation of young Black leaders. Sister2Sister organizes programming and outreach events in Kingston, New York, using performing arts, crafts, and writing as tools to facilitate conversations and conduct workshops on self-empowerment, college readiness, and career exploration. The program is unique in its purpose and approach to solving inequality and inequity in underrepresented communities as it promotes healing, growth, and unity among young women of color and youth alike. Programming is currently offered in three locations, including the Ulster County Boys & Girls Club and Kingston High School, engaging more than 30 young women of color annually.

West Point–Bard Initiative (WPBI): Founded in 2006, WPBI serves as a model of cooperation and collaboration between a US 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. The initiative also includes 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 NY Correctional Facility; and Bard student participation in the annual West Point Student Conference on US Affairs. 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 Globalization and International Affairs program in New York City. In 2023, two new elements of the initiative were established: a connection with the West Point Band, whose musicians gave a public concert at Bard's Fisher Center for the Performing Arts and held master classes for students in the Bard Conservatory; and the Frontiers of Grand Strategy program, a full-day workshop at West Point for Bard students of international affairs and grand strategy. For more information, visit the WPBI website at cce.bard.edu/engaged-learning/west-point-bard.

Student-Led Projects in the Hudson Valley: Trustee Leader Scholar (TLS) 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 STEM 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 outdated ideas. Bard students also serve as tutors in English and math, among other subjects, to kids at the elementary and secondary grade levels. Fellows help students bridge the gap between studying in the classroom and exploring the world around them. Another initiative, Bard Musical Mentorship Initiative, offers music instruction by Bard Conservatory student musicians to local kids. The Center for Civic Engagement, Career Development Office, and Bard Professionals of Color Committee also collaborate 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. 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 initiatives include Bard graduate programs in sustainability that prepare students for three careers in sustainable change (education, policy, and business), as well as 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.

C2C Fellows, Worldwide Climate and Justice Education Week, Global Certificate in Social Enterprise + Leading Change: These educational policy initiatives of Bard's Graduate Programs in Sustainability, in partnership with Bard's larger global network, connect students at Bard—and at colleges and high schools worldwide—with political, business, and nonprofit leaders on issues of climate change and clean energy; advance global environmental policy; and accelerate the learning curve for a cohort of students aspiring to become next-generation leaders. Training workshops, campus events, global classrooms, and initiatives to #MakeClimateAClass provide students with unique educational opportunities and represent the voices of students across the world. Additional information is available at gps.bard.edu/world-wide-teach-in-2023.

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, DC; and Hudson, New York. In partnership with the Master of Arts in Teaching Program, Bard has created innovative graduate programs aimed at transforming teacher education in New York, East Jerusalem, and Kyrgyzstan. The Institute for Writing and Thinking, based on Bard's Annandale 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 college-in-prison program of its kind; 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, and Myanmar, among others, 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 that the liberal arts afford to teachers and students. The liberal arts model Bard brings and adapts with partners has a profound impact, as it opens up new spaces for critical thinking and prepares students to assume the responsibilities of leadership and self-governance.

Each year, student leaders from across Bard's global network come together for the "Get Engaged: Student Action and Leadership Conference"—an inspirational gathering that encourages young people to grow into their roles as change agents. 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 conference—which rotates locations annually, and has most recently been held in Berlin (Germany), Budapest (Hungary), and Bishkek (Kyrgyzstan)—is an opportunity for students to share experiences, learn new skills, hone leadership styles, and network with international partners.

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), as well as projects involving student mobility across the Bard network and with other international partners. Each year, PIE brings approximately 50 students from Bard's international partner institutions to Annandale and Bard NYC. To learn more, see iile.bard.edu.

IILE is also home to Bard Abroad, which operates within IILE as a unifying identity for all of Bard's study abroad programs and activities. To learn more about the College's international study opportunities, see "Bard Abroad" in this catalogue.

CAMPUS LIFE AND FACILITIES

The focus of student life at Bard College, both inside and outside the classroom, is on campus. From its historic Hudson Valley setting to its state-of-the-art science and arts facilities, the College offers an idyllic environment where students can enjoy a rich social life interwoven with their cultural and intellectual pursuits. Bard provides students with a wide range of activities and opportunities to engage in challenging and rewarding ways with peers, the community, and the world at large. It also provides a support system of advisers, tutors, counselors, and related programs to help students successfully negotiate the 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 to 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, mail room, 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 more than 1,200 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 approximately 20 smaller buildings. Massena Campus, which comprises 260 acres south of Montgomery Place, is the newest addition to Bard’s undergraduate campus. Though Massena Campus is not currently open to the public due to construction, its vast main building and outbuildings will soon provide additional space for exhibitions, art studios, and other work areas.

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

Academic Events

A full range of academic events are available to enrich student life. 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, Center for Human Rights and the Arts, and Hannah Arendt Center for Politics and Humanities are open to undergraduates, as are the concerts of the Bard College Conservatory of Music, The Orchestra Now, and Bard Music Festival.

Staff, faculty, and students also bring a variety of speakers and artists to campus, 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. Language learners gather to share meals and practice Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Russian, or Spanish conversation at weekly language tables in the dining hall.

Student Activities

Activities on campus reflect social, academic, artistic, athletic, and recreational pursuits. From garage-band concerts at SMOG, to field days on the quad, to performing with the circus, there are endless opportunities to become involved. Clubs, committees, publications, and other student-sponsored initiatives are described in further detail below.

The Office of Student Activities (OSA) is located in the Bertelsmann Campus Center, where students can find resources for planning and publicizing clubs and events. Their focus is on helping students build deep connections and create meaningful experiences. Students can participate in one of more than 150 active clubs or attend more than 300 student events each semester. Signature events include the fall festival, the ISO Cultural Showcase, and the QPOC Vogue Ball. The highlight of the year is Spring Fling, a three-day music festival featuring performers, a dance show, food trucks, inflatables, a battle of the bands, and much more.

Student Government

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 clubs and 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 regularly with the staff of Student Activities and the Dean of Student Affairs Office to represent BSG in all policies that concern student life. The Fiscal Committee is directly responsible for the allocation and disbursement of student activity fees to fund student-run clubs and organizations.

Clubs and Services

Bard's roster of clubs is constantly expanding as students create new groups to reflect their unique interests. The most established organizations are based on student identities such as ethnicity, race, religion, disability, gender, and sexuality. Sport-centered clubs allow students to try activities such as aerial silks, skiing, or rock climbing. Many students join clubs to become an advocate for issues, including politics, wellness, or the environment. There are also numerous arts groups dedicated to dance, film, photography, a variety of crafts, music, theater, and Bard's online radio station, WXBC. Some clubs come together to manage student-run spaces like coffeehouses, performance venues, and a black-box theater. Still other clubs are formed to support fellow students with groups dedicated to bike repair, medical assistance, and access to personal health care. Clubs can change each semester and anyone can create a club. Visit the Student Activities website for complete and current club listings.

The Student Resource Group (SRG) is a conglomerate of services provided by and for students. These include Night Rides (which provides on-campus late night transportation), Tivoli and Red Hook Transportation Service (TART, which transports students home safely from neighboring towns on late weekend nights), Community Appointment Transportation Service (CATS, which transports students to local medical appointments), Emergency Driver (provides transportation to the hospital for emergency situations not requiring an ambulance), Gilson Place (manages the dedicated space for students of color), and two student-run coffeehouses, Sawkill and Consonants.

Athletics and Recreation

The Department of Athletics and Recreation offers a variety of programs to meet the needs of students, staff, and community members, ranging from intercollegiate competition to instructional classes and open cardio and weight training.

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, and all athletes are welcome to try out with the permission of the head coach, but swimming, cross-country, and track and field are open to all full-time students who commit to attending practices, competitions, 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 Chaplaincy at Bard College actively promotes and develops a diverse understanding of what we believe and how to use these beliefs to transform the world. The 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 interfaith awareness and openness. All are invited to learn more about the perspectives of Buddhism, Christianity, Hinduism, Islam, Judaism, and other traditions. The chaplaincy currently includes an Episcopal priest, rabbi, Buddhist priest, Muslim chaplain, Roman Catholic priest, and 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 Student Counseling Services, Student Health Services, the Dean of Students Office, Office of Inclusive Excellence, Wellness, and others in the Bard community who focus on the physical, mental, and spiritual well-being of students, faculty, and staff.

The Chaplaincy holds monthly Christian services, as well as Sunday services at the local Episcopal church and a Roman Catholic Mass in the Bard Chapel; Shabbat services every Friday; Buddhist meditation twice a week; and Muslim student gatherings on Fridays. Additionally, there are holiday observances across all the traditions held throughout the year. 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, Catholic Student Association, 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, Bard engages 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. 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.

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. Current initiatives include the establishment of a Truth, Racial Healing, and Transformation Center in fall 2024; the Bard Student Support and Relief Fund, which provides inclusive and equitable access to support for Bard undergraduates facing unexpected financial challenges; and the Difference and Justice Symposium, an annual event that hosts cross-network conversations, workshops, and presentations.

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 and dean of studies. 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 (which may have academic implications) 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. Oversight for different components of student life is distributed among the dean of students, assistant and associate deans of students—including the first-year dean—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. DOSA is also part of Bard’s on-call system and provides 24-hour support, which can be accessed by calling Security. Learn more at bard.edu/dosa.

Dean of Studies Office: The deans of studies provide supplemental academic advising to all students, helping them to develop the skills and strategies required for robust engagement in the academic life of the College and to find and meet academic and intellectual challenges outside the regular curriculum. The office includes one dean who focuses on work with transfer students, another who specializes in working with students applying for competitive fellowships and scholarships, and a third who works with students interested in developing individualized curricula and paths of study. For more information, see bard.edu/deanofstudies.

Academic Support: The Learning Commons

The Learning Commons provides all Bard undergraduates with college writing and learning support at no cost through writing fellows and consultant programs, learning strategies sessions, and academic tutoring and resources. The Learning Commons features designated study and writing rooms and offers credit-bearing courses in composition, mathematics, public speaking, inclusive pedagogies, information literacy, and educational theory, as well as reading support and one-on-one peer tutoring by request. Students may also meet with staff members for more focused assistance. Workshops are offered throughout the year on specialized topics, including the Senior Project, and writing fellows provide classroom visits to lead writing-to-learn workshops. Learning strategies for note taking, time management, metacognition, 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 umbrella program with multiple offerings for sophomores, juniors, and seniors. The signature conference-style weeklong programming takes place twice each academic year. First, during the January intersession, BardWorks offers workshops and networking opportunities to enhance the undergraduate experience and 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 reviews, technology-based skills, 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.

The second conference-style offering of BardWorks, which focuses on bridging theory and practice, currently takes place in Washington, DC over spring recess. While in DC, students have the opportunity to participate in multiple employer and graduate school visits based on their programs of study and career interests. During these site visits, students are able to make connections while touring the workspace of alumni/ae and others in the Bard network. Both BardWorks events culminate in an evening of networking where students can further develop their communication skills.

In addition to the BardWorks conferences, the Career Development Office collaborates with campus partners to offer a multitude of industry-focused programs known as BardWorks Pathways. These half- to three-quarter-day programs will often transport students to New York City to immerse them in industry-specific, experiential-learning programming in collaboration with Bard network and faculty connections. 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 also hosts an online board that 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 schools 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. Students can personalize their meals with fresh, made-from-scratch food and menus that focus on seasonal items and diverse cultural dishes. Menus feature build-your-own meal concepts with a variety of options for every diet including vegan, vegetarian, halal, and allergen-free.

Bard's dining partner, Parkhurst, is committed to sustainability. Initiatives include local sourcing (27 percent of food served in 2023 was sourced within a 100-mile radius), use of reusable dishware instead of disposables, and a zero-food-waste philosophy that diverts all kitchen scraps and postconsumer food waste into compost for the Bard College Farm. Parkhurst serves produce grown at the Bard Farm, along with apples from Montgomery Place orchards and regionally produced, eco-friendly cooking oils. More information can be found at bardcollegedining.catertrax.com.

BardEats: BardEats is a student-led collaborative team of Bard community members working on interdisciplinary sustainability projects with various departments throughout campus. The team is committed to bringing ecological, responsibly sourced, equitable, and community-based foods and food justice awareness to the College. BardEats now oversees various mission-based initiatives focused on sourcing, operations, education, advocacy, and accountability. Current projects include global cuisines, waste reduction (composting, race to zero waste), community awareness through creative means (murals, tabling, benefit concert), food pantry donations, teaching kitchen, dish return, game nights, workshops, and urban cultivation.

Health and Counseling Services

Student Health Services: The College maintains an on-campus, outpatient health center for students, which is staffed by one full-time physician, three nurse practitioners, and a part-time physician. Located in Robbins Annex on North Campus, the health center is open Monday through Friday, 9 am to 5 pm, when classes are in session during the academic year. During breaks in the academic year, the center is open for limited hours; however, the Bard insurance plan can be used at outside clinics year-round. For illness requiring emergency care and for after-hours care, the services of Bard EMS, Northern Dutchess Hospital in Rhinebeck, and other nearby urgent care centers are available.

All new students must submit medical documents via the student health portal, including a health history, record of an examination by a licensed medical provider, meningitis response form, and immunization records. New York State law requires that all students born after January 1, 1957, provide proof of immunization against measles, mumps, and rubella. Students must provide proof of meningitis vaccination or a written statement declining vaccination.

The student's health service fee covers most services provided by the center. Medications dispensed at the health center are billed at cost to the student's account on a monthly basis. Laboratory studies and prescriptions sent to outside pharmacies are billed to insurance directly by the laboratory or pharmacy. Additional information regarding health services, including hours and contact information, can be found at hcw.bard.edu/health.

Student Counseling Services: Counseling services are available to all enrolled Bard students. Bard Counseling is staffed by clinical social workers, mental health counselors, psychologists, a consulting psychiatrist, and a consulting nutritionist. Staff members provide short-term, problem-focused individual therapy; group therapy; crisis intervention; psychiatric services; medication management; and referrals to local physicians, psychiatrists, and

psychotherapists. Students who would like to meet with a counselor can attend one of the Service's open clinic hours, which are offered Monday through Friday. Students may be referred off campus for help with long-term issues or for specialized treatments. 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 srcats@bard.edu.

More information about Bard's counseling services and staff, as well as mental health resources in the area, transportation to off-campus mental health appointments, current mental health programming at the College, and insurance questions related to mental health benefits, can be found on the Counseling Services website at hcw.bard.edu/counseling or by calling 845-758-7433.

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 a Bard account that provides access to Google Workspace 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 undergraduate student has a mailbox in the Bard mail room, which is located in Bertelsmann Campus Center, for receipt of intracampus and USPS mail. UPS and FedEx shipments can be picked up or sent out at the Shipping/Receiving Office in the Buildings and Grounds facility on campus. A FedEx drop-off box for pre-labeled, prepaid packages is also located there. The Buildings and Grounds address is 30 Campus Road, Annandale-on-Hudson, NY, 12504. The general mailing address for the College is Bard College, PO Box 5000, Annandale-on-Hudson, NY, 12504-5000.

Disabilities 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 Access Services (DAS). The student will be asked to complete the online 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 the student's disability. Documentation should be current and include: diagnosis, diagnostic criteria, and evaluation methods; information about the functional limitations of the condition; 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.

Students with questions or concerns about documentation are encouraged to complete the registration form and meet with Disability Access Services to discuss them.

Disability Access Services strives to support students with disabilities holistically, offering accommodations and additional support. DAS works with all constituents to create a campus environment that is inclusive for students with disabilities.

Transportation Services

During the academic year, 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 Walmart, Target, and the Hudson Valley Mall in Kingston are provided on Wednesdays and Saturdays. Special shuttles to airports, including JFK, LaGuardia, and Albany, can be reserved at nominal cost for Thanksgiving, winter breaks, spring recess, and the end of the semester. Visit the transportation website, blogs.bard.edu/transportation, for further information. The College also has a student-run bike-sharing program and bike co-op, with bicycle parking available throughout campus.

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, as 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 Manor House and Down the Road Cafés.

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 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 must meet one of the following criteria: they (a) have a permanent residence within 50 miles of Bard College, (b) are married, or (c) are veterans.

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.

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.

For more details on residence life and housing, visit bard.edu/reslife.

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 more than 1,200 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, and construction is underway to convert the Charles P. Stevenson Jr. Library's system to geothermal. 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 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 the 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 at 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 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 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, which contains 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/library 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 both 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, 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 Ecology Field Station: The Bard College Ecology Field Station provides the college and regional community with opportunities to learn about the natural world through science. Centered around the natural history of the Hudson Valley, the Field Station's research and educational activities foster engagement and collaboration between professionals, students, and amateurs to address environmental problems that range from species identification to biodiversity conservation to sustainability. The station includes a library, natural history collection (birds, plants, insects, invertebrates), laboratories, and a classroom

that are available to undergraduate and graduate students, faculty, and environmental researchers. Operating as a partnership between Bard College and Hudsonia Ltd.—a private, not-for-profit research institute—the Field Station is uniquely positioned at the doorstep of the Tivoli Bays. The Tivoli Bays is managed by the New York State Department of Environmental Conservation (DEC) as part of the Hudson River National Estuarine Research Reserve (HRNERR). This area is designated as a Natural Heritage Area, Wildlife Management Area, Significant Coastal Fish and Wildlife Habitat, Bird Conservation Area, and Important Bird Area.

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 275 students have worked at the farm and hundreds more have volunteered to help produce more than 238,000 pounds of crops and 700 bouquets which are sold to the College dining service and at a weekly farm stand on campus. The Farm also works with the campus food pantry to provide produce vouchers to food-insecure students. 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. Dining and campus residence pre- and postconsumer organic waste is composted on site and used to build the garden soil, creating a closed fertility and nourishment loop: farm to fork and fork to farm. Crops include peppers, greens, squash, tomatoes, shiitake mushrooms, eggplants, okra, and mixed greens. The Farm also produces natural dye plants, honey, maple syrup, and other value-added products. The farm stand is open on Thursdays, summer and fall, in front of Kappa House on Library Road. For more information, visit bardfarm.org.

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 space is shared with the Institute for Writing and Thinking and Language and Thinking faculty. 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. 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, as well as live-streaming capabilities.

Blithewood: Blithewood is the home of the Levy Economics Institute of Bard College and its graduate programs. 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 the Stewart and Lynda Resnick Gatehouse, with additional offices in Barringer House 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, 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 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 area for archives, special collections, visible storage, and collection teaching, 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 *The 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 textbooks and other general reading books, school supplies, Bard apparel, 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. More information can be found at bard.bncollege.com.

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. Once the primary site for growing crops on campus, the garden served as the launching pad for the Bard College Farm. It is a great place for gathering and experimenting with different gardening and propagation modalities. The Community Garden is supported by two student clubs, the Bard Farm, Studio Arts Program, and Rethinking Place: Bard-on-Mahicantuck, all part of a new collaborative initiative to grow edible, medicinal, and dye plants for nourishment, healing, seed saving, connecting to place, and studio arts, as well as other coursework.

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 Orchestra Now (TÖN); Bard Conservatory Orchestra; Bard Conservatory Vocal Arts Program; Bard Music Festival; and Bard SummerScape, an annual festival of opera, theater, film, and dance. Plans are underway for a new studio building for the Fisher Center, designed by artist Maya Lin. Scheduled to open in 2026, the studio building will provide additional state-of-the-art facilities for performing arts classes, artist residencies, and performances by students and professional artists. For more information on Fisher Center initiatives and performances, see fishercenter.bard.edu.

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.

Garcia-Renart House: Home to the Architecture Program, the Garcia-Renart House offers two studio spaces, model-making stations, and high-quality multifunctional printing equipment. Plans for a substantial extension of the facilities are underway.

Gilson Place: Named for Alexander Gilson, an African American laborer at Montgomery Place who became the estate’s head gardener 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.

Ludlow Hall: Ludlow is the main administrative building, housing the Office of the President, Dean of the College, Registrar, and Human Resources office, among others.

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.

Memorial Hall: Originally a gymnasium, Memorial Hall (formerly the Old Gym) now houses the Office of Safety and Security, Environmental Services, the bike co-op, and a student-managed black-box theater space used for musicals, plays, filmmaking, performance art, concerts, and Senior Projects.

Montgomery Place Greenhouse: The greenhouse, built in 1929, is used by the Bard College Farm to start vegetable and flower seeds for the farm and the Bard Prison Initiative. The greenhouse also accommodates a diverse collection of mature plants used on the estate during the growing season, serving the College as a unique living classroom. The adjacent renovated tool room can be reserved for small classes or as an exhibit space.

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, houses the Center for Experimental Humanities. This multifunctional and innovative space hosts Experimental Humanities (EH) courses, events, exhibitions, and interdisciplinary workshops; and contains the EH library, staff office space, and equipment available for check-out on the second level. Members of the Bard community can apply to reserve the downstairs space for other activities. The building won a New York Design Gold Award from DRIVENxDESIGN, which celebrates the role of design in enriching the human experience.

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 Computational Sciences 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, including nine 4" x 5" enlargers; private darkrooms for seniors that are equipped with black-and-white and color enlargers for negatives up to 8" x 10"; and a mural printing room. A 5,000-square-foot addition houses an exhibition gallery, classroom, 900-square-foot studio, and advanced digital imaging lab. A basic digital lab, with 12 workstations and a printer capable of handling widths of up to 44 inches, is located in the basement of nearby Brook House.

Social and Recreational Facilities

Bertelsmann Campus Center: The Heinz O. and Elizabeth C. "Lilo" Bertelsmann Campus Center, a 30,000-square-foot facility that opened in 1999, is a central meeting place on campus. It contains the college bookstore and mail room; offices for Student Activities, Career Development, the Trustee Leader Scholar program, and Bard Student Government; Down the Road Café (DTR); the 100-seat Weis Cinema; dining and lounge areas; public computers and printers; multipurpose and conference rooms; meeting rooms for student clubs and organizations; and art gallery space. The signature exterior feature is a spacious second-floor terrace 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.

Center for Spiritual Life: The Center for Spiritual Life is one of the primary programming spaces for the Bard College Chaplaincy. Located in the basement of Resnick Village A dorm, it is home to the Buddhist meditation room, Beit Shalom Salaam House of Peace meeting room, Muslim prayer room, Center for the Study of James, and a kosher/halal kitchen.

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. Its primary purpose is to be a sacred space for the Bard community, and all are welcome to pray and meditate, as well as to enjoy concerts, lectures, and events.

Dining Facilities: *Kline Commons* is the newly renovated, all-you-care-to-eat main dining facility on campus. Kline offers made-from-scratch comfort food and soups, handmade pizzas, global menus with a rotation of authentic cultural cuisines, grill staples, artisan deli sandwiches, fresh-cut salads, fruit and yogurt bar, chef-attended action station, and a selection of sweet desserts. Vegetarian, vegan, and allergen-free options are offered during all meal times. Located within Kline Commons, *Clean Plate* is a self-contained, designated allergen-free zone that allows Bard to better cater to individuals with food allergies and dietary restrictions.

Down the Road Café and Coffee Shop: Down the Road is open for all meals and features retail dining options including grilled favorites, smokehouse BBQ, and fresh-dough pizzas. The barista-style Down the Road Coffee Shop offers a selection of freshly brewed beverages.

Manor House Café: Manor House hosts local restaurant partner, Halal Bros., bringing more diverse and inclusive dining to campus. Halal Bros. offers authentic halal dishes, including entrees of chicken, lamb, beef, and falafel over rice or with pita bread. Special snack and appetizer offerings include chicken, beef, and vegetable samosas.

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.

Montgomery Place: Montgomery Place, a 380-acre estate adjacent to the main Bard College campus, is a designated National Historic Landmark set amid rolling lawns, woodlands, and gardens and overlooking the Hudson River and Catskill Mountains beyond. Renowned architects, landscape designers, and horticulturists worked to create an elegant and inspiring country estate consisting of a mansion, farm, orchards, farmhouse, and other smaller buildings. Bard purchased Montgomery Place in 2016. In addition to keeping the grounds open to the public, Bard hosts trail walks, performances, symposiums, athletic events, student gatherings, and other special events on the property. Classes in food sustainability, historical studies, art history, playwriting, microbiology, and more have been held on site, taking full advantage of this historic and ecological treasure at the southern edge of campus.

Root Cellar: Located in the basement of the Stone Row Residence Halls (next to the Learning Commons), the Root Cellar is a student lounge space and a venue for shows and club meetings. It also houses one of the largest zine libraries on the East Coast.

SMOG: SMOG (historically named the Student Mechanics Open Garage) is a converted garage and covered patio, which now serves as Bard's primary student-managed concert and performance 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 area; 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, 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; and Honey Field, home to the Raptors baseball team.

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 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 US 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 that is free of bias, prejudice, discrimination, and harassment—an environment in which all feel welcome and are treated fairly and with respect. 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 Office of Title IX and Nondiscrimination works to prevent, respond to, and remedy incidents of gender-based misconduct, bias, discrimination, and harassment throughout Bard and its affiliated programs. Any person who believes they have been subjected to gender-based misconduct, discrimination, or harassment is encouraged to seek assistance and support. All complaints 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) will be reviewed and appropriate steps will be taken. The College ensures that fair and impartial processes are in place to address all complaints of discrimination and harassment. The College prohibits retaliation against anyone participating in an investigation of alleged discrimination, harassment, or gender-based misconduct.

If you wish to make a report of discrimination or harassment (including gender-based misconduct) or connect with resources, please visit the Title IX and Nondiscrimination website, under Support and Reporting, at bard.edu/nondiscrimination/reporting. You can also contact Title IX Coordinator and Dean of Civil Rights Lauren Gretina at lgretina@bard.edu or nondiscrimination@bard.edu; by phone at 845-758-7542; or in person at Room 107, Sottery

Hall. The Title IX coordinator can provide information regarding the College's investigation process, policies, resources, accommodations, institutional rights, no-contact orders, making reports to law enforcement, and protective orders through the court system.

Bard College strongly recommends reading its Gender-Based Misconduct Policy, Consensual Relations Policy, and Policy against Discrimination and Harassment, which are available online at bard.edu/nondiscrimination/policies or by request via email to nondiscrimination@bard.edu.

Consensual Relations Policy

Bard College prohibits sexual, dating, or romantic relationships ("intimate relationships") when one individual has actual or perceived power or authority over the other individual. Entering into these types of relationships may compromise freely given consent and undermine the trust and integrity that are essential to Bard's learning and working environment. Relationships where one individual has actual or perceived power or authority over the other individual can give rise to unconscious or perceived bias and favoritism, thereby undermining the College's inclusive environment and intellectual climate.

Accordingly, faculty, administrators, and other employees who educate, supervise, employ, coach, or who make educational or employment decisions and/or recommendations should understand the fundamentally unbalanced nature of the relationship and not enter into these intimate relationships. The responsibility and obligation to follow this policy falls upon the person in a position of authority and not the student or subordinate.

The following intimate relationships are prohibited at Bard:

- Faculty member/instructional staff and student;
- Adviser and student;
- Administrator/nonstudent staff and student;
- Coach and student-athlete; and
- Dean/supervisor/manager and employee over whom they have supervisory control.

This is not an exhaustive list and there may be other relationships where a power differential exists, which may also violate this policy. "Student" shall mean an individual who is enrolled and/or participating in any of Bard College's educational programs. In the context of employment at Bard, "supervisory authority" is defined as having the ability to materially impact another individual's employment. This includes, but is not limited to: hiring, promoting, managing, disciplining, scheduling, evaluating, and compensation.

Consensual intimate relationships between graduate students and faculty members not in the same degree-granting program should be disclosed to the director of Human Resources, but are not necessarily prohibited. In certain instances, exemptions may be granted for intimate relationships between staff and students when it can be demonstrated that the relationship would not interfere with or compromise Bard's learning and working environment; these relationships must be disclosed to the director of human resources.

If an intimate relationship already exists—or if a relationship not previously prohibited becomes prohibited due to a change in circumstances—the person in power or authority should recuse themselves from the supervisory or academic responsibility. The relevant supervisor or dean may, in consultation with the director of human resources or the vice president for student affairs, set reasonable conditions so that there is no actual or perceived conflict of interest, abuse of authority, exploitation, bias, and/or preferential treatment. This policy does not prohibit preexisting relationships or joint appointments where both people are working within the same academic program. In these cases, as stated in the Faculty Handbook, the College prohibits an individual from participating in activities or decisions (including, but not limited to, evaluations) that may reward or penalize another faculty member with whom they had or have a romantic or sexual relationship.

Individuals who violate this policy will be referred to the appropriate office or department at Bard. When allegations of gender-based misconduct exist, they will be addressed by Bard's Gender-Based Misconduct Policy. The College may take additional steps as deemed necessary.

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. Brochures 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 College Conservatory of Music bard.edu/conservatory

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

Graduate Conducting Program: The Graduate Conducting Program (GCP) 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, GCP includes a four-semester music history sequence; vocal diction; choral literature; private lessons; 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 Instrumental Arts Program: Through this program (IAP), an MM in instrumental studies combines academic and practical studies of music with a strong emphasis on music as a means of engaging with, and serving, the broader community beyond the campus. Society is in great need of musicians who combine excellent instrumental skills with a more expansive understanding of the role of music, and IAP aims to train this type of musician. During the two-year program, students develop the core values of music and musicians in service of society. Through private instruction with artist faculty members; coursework in music history and music theory; practical seminars in professional and program development; and performance in recital, chamber music, and orchestra, graduates of the Instrumental Arts Program are well equipped to meet the demands of a career in music.

Graduate Vocal Arts Program: The Graduate Vocal Arts Program (VAP) is a unique master of music program led by 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. VAP was conceived and designed by soprano Dawn Upshaw, who served as artistic director from its inception in 2006 to 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 for 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.

Master of Arts in Chinese Music and Culture: The MA in Chinese Music and Culture (CMC) is an innovative two-year graduate program offered through the US-China Music Institute of the Bard College Conservatory of Music, in collaboration with the Asian Studies Program at Bard and the Central Conservatory of Music in Beijing. This full-time program provides a unique opportunity for music scholars seeking to develop a balance between music practice and academic research. Interdisciplinary courses are designed to deepen students' understanding of Chinese musical tradition and cultivate their musical skills, while also providing a solid foundation in Chinese classical and contemporary language, history, and culture. CMC degree candidates choose one of three areas of concentration: Chinese or Western instrument performance, musicology/ethnomusicology, or composition. Students who complete the program are prepared for careers in various fields of China studies, such as musical performance, education and academic research, and the music and media industries.

Bard Graduate Center **bgc.bard.edu**

Bard Graduate Center (BGC) offers programs leading to MA and PhD degrees in decorative arts, design history, and material culture. BGC also offers a 3+2 BA/MA option and an annual summer school for 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; the 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 designed and renovated by Ennead Architects. BGC is a member of the Association of Research Institutes in Art History (ARIAH).

Bard Graduate Programs in Sustainability

gps.bard.edu

Bard's Graduate Programs in Sustainability (GPS) cultivate leaders who break through existing systems and innovate solutions to critical social, environmental, and economic challenges. Bard GPS students pursue master's degrees in environmental and climate policy, business, or education that embed extended field-based practical training and individualized career support. Bard GPS grew out of the Bard Center for Environmental Policy, which was founded in 1999 to promote education, research, and leadership on critical environmental issues, and to encourage its students, alumni/ae, and faculty to work toward a just transition to shared well-being on a healthy planet.

Bard GPS offers four master's degrees as well as a variety of dual-degree options.

MS in Environmental Policy and MS in Climate Science and Policy: These programs provide rigorous interdisciplinary grounding in science, economics, policy, law, education, and communication. Graduates pursue careers as policy analysts; educators; and advocates in NGOs, government, and business. During the first year of study, all students participate in an 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. A high-level, full-time professional internship is an integral part of training during the second year, when students also complete an individual capstone project.

MEd in Environmental Education: The MEd curriculum is a carefully curated program that combines environmental education classes with graduate courses from the MS in 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 features a 10-day January intensive in the Catskill Mountains, where students learn environmental education techniques in the field. The second year includes a professional internship and capstone project.

MBA in Sustainability: The Bard MBA teaches students 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. Based in New York City, the Bard MBA 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, and Bard offers full-time and part-time enrollment options. 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 final 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 five optional focus areas: circular value chain management, impact finance, sustainability consulting, nonprofit management, and entrepreneurship.

Bard GPS also offers a dual-degree option through Pace Law School and a biannual leadership training workshop for aspiring sustainability leaders through its C2C workshops. Bard GPS has led global efforts to bring climate education to classrooms around the world through its organization of Worldwide Climate and Justice Education Week. Bard GPS also seeks to increase students' access to training in building social enterprises through its Certificate in Social Enterprise and Leading Change program, which brings key coursework from the MBA in Sustainability to students around the world. Additionally, Bard GPS is a partner institution in the Peace Corps' Paul D. Coverdell program.

Center for Curatorial Studies and Art in Contemporary Culture **ccs.bard.edu**

The Center for Curatorial Studies, Bard College (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 as well as the Hessel Museum of Art with its rich permanent collection.

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.

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 classes 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 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 innovative Catalyst Curriculum gives students the skills, knowledge, and experience to engage new audiences; teach anyone, anywhere; and make a difference with their music. Longy students graduate with real-world experience, thanks to extraordinary performing, teaching, and career opportunities with faculty and artistic partners in the vibrant city of Boston and beyond. Longy offers in-person programs in keyboard studies (piano, collaborative piano, harpsichord, organ), instrumental studies (strings, woodwinds, brass), composition, vocal studies, historical performance, jazz and contemporary music, and music education. Students can choose between a master of music degree or a graduate diploma. Longy also offers online and in-person master of music in music education programs that build on the institution's decade of expertise in preparing musicians to be teachers. The program, which can be completed in one or two years, is rooted in culturally responsive teaching, an educational philosophy that contends that students learn best when lessons are formed around their cultures, languages, and life experiences.

Master of Arts in Global Studies **bard.edu/ma-global-studies**

The 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 to better understand the contemporary global landscape, where problems and solutions increasingly transcend territorially defined national communities. Students can enroll in a fully US-based program or a dual-degree program with Central European University (CEU). The dual-degree program, which leads to an MA degree in global studies from Bard College and MA in international relations from CEU, begins the fall semester in Vienna and then moves to the New York City campus of the Bard Globalization and International Affairs Program (BGIA) for the spring semester. In Vienna, participants study at CEU's renowned International Relations Program, where they explore the form and function of the global political order. BGIA provides an on-the-ground perspective on pressing issues through coursework and an internship. The internships connect students with distinguished private, public, and nonprofit organizations, allowing participants to put

classroom theory into real-world practice. By emphasizing critical thinking, writing, and experiential learning, the MA in Global Studies program educates the next generation of citizens to be actively engaged in the transnational public sphere.

Master of Arts in Human Rights and the Arts **chra.bard.edu/ma**

The Master of Arts in Human Rights and the Arts (HRA) program 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. 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. In addition to graduate coursework, HRA students are expected to successfully present a research-based academic thesis or artistic performance/installation as their capstone project.

Master of Arts in Teaching **bard.edu/mat**

The Master of Arts in Teaching (MAT) Program at Bard College, which debuted 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 Teacher 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 mid-career 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

ton.bard.edu

The Orchestra Now (TÔN) 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, Lincoln Center, the Metropolitan Museum of Art, and other venues across the Northeast. TÔN 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 Leonard Slatkin, Gil Shaham, Vadim Repin, Fabio Luisi, Joan Tower, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Recordings featuring TÔN include albums with pianists Piers Lane, Anna Shelest, and Orion Weiss; *Buried Alive* with baritone Michael Nagy, which includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song cycle *Lebendig begraben*; *Classics of American Romanticism*, featuring the first-ever complete recording of George Bristow's *Arcadian* symphony; and the soundtrack to the motion picture *Forte*. In 2023, TÔN appeared in the Academy Award-nominated film *Maestro*, as well as on the movie's Deutsche Grammophon soundtrack, conducted by Yannick Nézet-Séguin.

EDUCATIONAL OUTREACH

Bard believes in the transformative power of a liberal arts and sciences education, and that colleges can and should bring the liberal arts and sciences to communities where they are 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 those 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.

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 Early Colleges bhsec.bard.edu

Now in their 23rd 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. 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 opportunities for young people across the United States. More than 3,000 students are enrolled nationwide. Bard operates Early College campuses in Manhattan, Queens, Brooklyn, the South Bronx, Newark, New Orleans, Cleveland, Baltimore, the Hudson Valley, and Washington, DC. In addition to the regular curriculum, Bard Bronx offers students advanced study opportunities in biomedical fields thanks to a partnership with the Albert Einstein College of Medicine and Montefiore Medical Center. The Bard Early College model has proven extraordinarily effective in positioning young people of all backgrounds to succeed in higher education. 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.

Simon's Rock **simons-rock.edu**

Age doesn't define intellect. The Simon's Rock mission is to inspire the curiosity and creativity of motivated younger scholars with a challenging, empowering, and inclusive education in the liberal arts and sciences. Located in Great Barrington, Massachusetts, the 275-acre campus is home to three innovative programs—Bard Academy at Simon's Rock, Bard College at Simon's Rock, and the Bard Queer Leadership Project.

Bard Academy at Simon's Rock: Bard Academy at Simon's Rock 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. Within six years of entering Bard Academy as a high school freshman, a student who matriculates into the College will earn a bachelor of arts degree. For more information, visit bardacademy.simons-rock.edu.

Bard College at Simon's Rock: Bard College at Simon's Rock is the only four-year college in the United States 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. As the country's first and most innovative early college, the rigorous liberal arts and science curriculum gives motivated students meaningful, serious academic challenges in a supportive environment. Simon's Rock was named a Fulbright Top Producing Institution for US Scholars for 2022–23. Additional information can be found at simons-rock.edu.

Bard Queer Leadership Project at Simon's Rock: The Bard Queer Leadership Project (BQLP) is a revolutionary BA degree program designed for LGBTQIA+ college students, with the goal of elevating graduates into leadership roles across the workforce. Applications are open to high school seniors, transfer students, and nontraditional students. For more information on the project, which launched in fall 2023, visit simons-rock.edu/bqlp.

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 whose college degree paths have been interrupted or put on hold for a variety of reasons. BardBac students enroll in at least three courses each semester on the College's main Annandale campus, studying alongside other 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), the BardBac launched in 2020 as a response to the COVID-19 pandemic. Applicants to 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. US 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 in enrolling incarcerated students, Bard Microcolleges bring high-quality, tuition-free liberal arts education outside the prison space 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, a 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. Bard provides an associate in arts degree program with small seminar courses taught in person by experienced professors, as well as 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. 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 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. This newest Microcollege, a partnership between the Bard Prison Initiative (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. Microcollege graduates have continued on to bachelor's degree programs at a number of colleges and universities, including Bard.

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 four transitional, medium-security prisons in New York State. Across these seven sites, incarcerated students are engaged in rigorous 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. To date, BPI students have earned nearly 850 Bard College degrees. Upon returning home from incarceration, BPI alumni/ae pursue careers in private industry, the arts, social services, health professions, the nonprofit sector, and academia.

In addition to operating its seven New York State sites, BPI founded the national Consortium for the Liberal Arts in Prison, based at Bard College. The Consortium cultivates and supports the development of new programs at other colleges and universities as part of

an ongoing initiative to expand quality college-in-prison opportunities across the United States and internationally. 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.

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. Involvement in BPI shapes the educational and career trajectories of many of these tutors, who carry BPI's mission into their future pursuits.

Bridge Program

bard.edu/admission/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 (at the 100 or 200 level) 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, and the application form is available at the Bridge Program website. The Registrar's Office maintains a record of grades and credits earned, providing 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 28th year and offers more than 30 classes around the country. Overall, the program—including Bard's second-year Bridge courses and alumni/ae classes—has graduated more than 400 students.

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 US 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 bridge courses 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 vanzuylen@bard.edu.

Institute for Writing and Thinking

iwt.bard.edu

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 in the Age of AI," "Writing to Learn in the STEM Disciplines," and more. 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 partner institutions in Kyrgyzstan, East Jerusalem, and Germany; and through a variety of summer programs for high school and college students. IWT's Center for Liberal Arts and Sciences Pedagogy (CLASP) also works with faculty and institutions around the world to promote student-centered teaching methods, writing-based teaching, and experiential learning.

Lifetime Learning Institute

lli.bard.edu

The Lifetime Learning Institute (LLI) at Bard provides educational and social opportunities for our members to share their love of learning and to exchange ideas and experiences. LLI offers noncredit-bearing, noncompetitive courses and other events under the sponsorship of Bard's Center for Civic Engagement in affiliation with the Road Scholar LLI Resource Network. LLI is a member-run organization. Members actively participate on committees and serve as class presenters, producers, and managers. LLI organizes two seven-week semesters in the fall and spring, a four-week SummerFest in June, a four-week WinterFest in January, and other educational opportunities. Membership is open to adults on a space-available basis. This past year, 350 LLI members enrolled in more than 80 courses on the Bard campus and surrounding area. LLI strives to be an inclusive organization and welcomes applicants and members from all backgrounds.

Longy School of Music of Bard College

longy.edu

Because the world needs music now more than ever, Longy has reimagined conservatory education by centering music as social change, expanding students' understanding of what a life in music can mean. Longy prepares students to engage new audiences; teach anyone, anywhere; and make a difference with their music. The innovative graduate Catalyst Curriculum pairs musical excellence with the skills needed to become a professional musician in a rapidly changing musical landscape. At Longy, students discover many paths to make a meaningful life in music and become the musicians the world needs them to be.

Longy is a degree-granting conservatory in Cambridge, Massachusetts, founded in 1915 by renowned oboist Georges Longy. It offers a full spectrum of performance, composition, and teaching programs, including a master of music, master of music in music education (in person or online), and graduate diplomas in performance and composition. The school also offers professional development and specialized training programs in the summer term.

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.

Zora Neale Hurston Writing Fellowship

Bard welcomed the first cohort of Hurston Fellows to the College in summer 2022 for a three-week residency. Founded by Associate Research Professor of Literature and American Studies Donna Ford Grover, the Hurston Fellowship enables writers from all disciplines to develop their scholarship, and supports writers who are employed as adjuncts or visiting professors with terminal degrees who have not yet published a book-length work. The Fellowship recognizes the particular challenges that BIPOC women encounter in the academy and seeks to assist these underrepresented voices in the publication of their work. Fellows reside on the campus of Bard College at Simon's Rock in beautiful Great Barrington, Massachusetts, with housing and meals provided. They may participate in a program of workshops and meetings or work independently. In the past, the residency has included visits by literary agents and editors, as well as readings and lectures by established writers. For more information or to submit materials for 2024, email hurstonfellows@bard.edu.

International Partnerships

Bard believes that institutional change must be global in its orientation and reach, and that the task of creating open societies is integrally bound up with education and the involvement of citizens at home and abroad. The College has a long history of global outreach and innovative international programming, overseeing many established programs even as it seeks to explore new opportunities and build new partnerships.

Well-established collaborative ventures show Bard's commitment to engage in places that are undergoing significant social change, and demonstrate Bard's interest in the democratic institutional reforms associated with liberal arts education. The following affiliated campuses offer credit-bearing and degree-granting programs to local students, 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: 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.alquds.edu/en/about-aqb.

American University of Central Asia: 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 the opportunity to study Russian language and post-Soviet culture in a Russian-speaking location with peers from 25 different countries. Courses from across the AUCA curriculum are offered in English. To learn more, visit bard.edu/bardabroad/auca.

Bard College Berlin: A Liberal Arts University: 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 BCB for a semester, a year, or longer. For details, see bard.edu/bardabroad/berlin.

Parami University: Bard and Parami University, which has its roots in Burma (Myanmar), offer an online associate's degree to students in Burma and its neighboring regions. Students who complete this dual-degree program receive a Bard-accredited degree in addition to a degree from Parami (which is licensed by the District of Columbia Higher Education Licensure Commission). Approval of a dual BA degree, to be offered in the same format, is anticipated in academic year 2024–2025. For details, see parami.edu.mm.

In addition to these dual-degree programs, the College offers credit-bearing courses to refugee and displaced persons at refugee camps in Kenya and in Bangladesh; accredits courses taught at the American University of Afghanistan, with which Bard is finalizing a dual-degree program; and enjoys credit-exchange partnerships with colleges and universities in South America, Asia, Ghana, and central and western Europe.

LEVY ECONOMICS INSTITUTE OF BARD COLLEGE

levyinstitute.org

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, 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 policymakers; and conducts 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. An international group of resident scholars and outside research associates pursues these areas of study. Research is organized into the following program areas: the state of the US, European, and other economies; monetary policy and financial structure, including Modern Money Theory (MMT); distribution of income and wealth; gender equality and the economy; employment policy and labor markets; and economic policy for the 21st century.

The Institute's various programs give undergraduates and graduate students the opportunity to interact with the prominent figures who serve on its research staff and attend its conferences. Integrated activities of the Institute and Bard College include the Levy Economics Institute Prize, awarded annually to a graduating senior majoring in economics; annual scholarships for students majoring in economics; and an endowed professorship, the Jerome Levy Professor of Economics, currently held by Dimitri B. Papadimitriou, president emeritus of the Levy Institute.

The Levy Economics Institute Graduate Programs in Economic Theory and Policy offer innovative one- and two-year degree programs that draw on the extensive research and policy expertise of Institute scholars and select Bard College faculty. The MA and MS programs emphasize empirical and theoretical aspects of policy analysis through specialization in one of the Institute's research areas. The close ties between the curriculum and the Institute's research agenda allow students to experience graduate education as an application of economic theory to policy formulation. A 3+2 dual-degree option allows undergraduates to earn both their BA and MS degrees in five years. A 4+1 option leads to BA and MA degrees (see p. 301).

The Institute also sponsors conferences and other events that bring leading policymakers, economists, and analysts to Bard. In May 2024, the 31st Annual Levy Economics Institute Conference explored the topics of the economic prospects for the US economy, the challenges of an aging society, the revival of industrial policy, and the causes of inequality. The virtual event featured speakers from academia, financial institutions, international organizations, think tanks, and the media, as well as Levy Institute scholars. Presenters included Reda Cherif, International Monetary Fund; James K. Galbraith, LBJ School of Public Affairs and Levy Institute; Teresa Ghilarducci, New School for Social Research; Jan Hatzius, Goldman Sachs; Edward Lane, Lane Asset Management; Thomas Masterson, Levy Institute; Mariana Mazzucato, UCL Institute for Innovation and Public Purpose and University College London; Dimitri B. Papadimitriou, Levy Institute; Pavlina Tcherneva, Levy Institute; Richard Christopher Whalen, Whalen Global Advisors LLC; L. Randall Wray, Levy Institute; Ajit Zacharias, Levy Institute; and Gennaro Zezza, University of Cassino, Italy, and Levy Institute.

Other events included the Gender Equality and the Economy speaker series, with practitioners and scholars across disciplines presenting their research and discussing differing approaches to economic analyses through a gender lens. The series highlights the importance of taking an interdisciplinary approach to understanding the implications of how gender and economic inequalities intersect in history, policy, and the everyday.

To facilitate students' and researchers' access to the work of Distinguished Scholar Hyman Minsky (1919–96), 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 March 2024, there have been more than 245,000 total downloads from the archive. Also housed at Blithewood, since 2020, is the John Kenneth and Catherine Atwater Galbraith Library Collection, which is available to students and scholars in the Galbraith Reading Room.

The Levy Institute's outreach activities include its publications program, with more than 3,100 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.

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 US 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/topics/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 Distinguished Scholar Wynne Godley's (1926–2010) 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 eurozone countries that will reveal the effects of intracountry trade and financial flows. In addition to the US and Greek stock-flow models, a new model was recently constructed for Italy that follows and projects economic growth and employment outcomes of 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 economic deprivation 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 (LIMTIP) 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 received his PhD from Columbia University in 2004 and has taught Victorian novels and poetry at Columbia College, the New School, and Bard College. He has taught courses on Dickens, George Eliot, and Oscar Wilde, among other Victorian authors. His interests include the psychology and pedagogy of reading, and he founded the Bard Reading Initiative in 2018. A former theatrical producer, he is founding trustee of New York Theatre Workshop.

Bradford Morrow is a novelist, editor, and creative nonfiction writer. 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*; the poetry collections *Posthumes*, *The Preferences*, and *Danae's Progress*; and the children's books *A Bestiary* and *Didn't Didn't Do It* (with Gahan Wilson). Works in progress include *Meditations on a Shadow*, a collection of essays; and the novel *Forger's Requiem*. He is the founding editor of *Conjunctions*, the widely respected literary journal published at Bard (see page 317), and a professor of literature at the College.

Bard Fiction Prize

The Bard Fiction Prize, established in 2001, 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 provide them with an opportunity to work in a fertile intellectual

environment. Zain Khalid received the 2024 prize for his debut novel, *Brother Alive*. Past winners include Violet Kupersmith, Lindsey Drager, Akil Kumarasamy, 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 Monika Zurek, a senior researcher at Oxford University’s Environmental Change Institute, who spoke about the past, present, and future of food, and why food systems need to change; 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 (and who joined the Bard faculty in 2022); 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

Concert and Lecture Series

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. To learn more about BMF, see page 262 or visit fishercenter.bard.edu/bmf.

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 2024 June concerts kicked off with the quartet *Espressivo!* (featuring HVCMC artistic directors Jaime Laredo and Sharon Robinson), performing works by Felix Mendelssohn, Franz Schubert, and Ralph Vaughan Williams. The series also included performances by the Isidore String Quartet, winners of the 2022 Banff String Quartet Competition; and the Balourdet Quartet. For more information, visit hvcmc.org.

John Ashbery Poetry Series: 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.

Conjunctions

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. Founded and 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 2024 issue, *Conjunctions: 82, Works & Days*, includes poetry and prose that spans all myriad possible endeavors that occupy people from sunrise to sunset to sunrise again. The issue includes works by, among others, Joyce Carol Oates, Can Xue, Yxta Maya Murray, Julia Elliott, Rick Moody, Sandra Cisneros, and Robert Antoni. The fall 2023 issue, *Conjunctions: 81, Numina: The Enchantment Issue*, investigates the idea that the material world is inhabited by consciousness beyond the human realm, collecting fiction, poetry, and nonfiction that casts both objects and natural entities as enchanted, inspirited, and numinous beyond our analytic understanding. This issue's contributors include Elizabeth Hand, Shane McCrae, Melissa Pritchard, and Benjamin Percy, among many others.

Conjunctions publishes an award-winning weekly online magazine of new writing at conjunctions.com. Recent featured authors include Lindsay Turner, James Haug, Arthur Sze, and Aimee Bender. The website also houses an online multimedia vault of exclusive recordings of readings. The journal has a robust online following, with social communities at X and Instagram.

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, seventy percent of students received financial aid.

Financial aid is awarded on the basis of need, academic achievement, and promise. Financial need is determined annually by the US 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 applications annually. Applications 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 disability. Types of available financial aid are summarized below. More detailed information can be obtained from Student Financial Services or the Bard College website at bard.edu/financialaid.

Application for Financial Aid

The standard applications—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 preferably no later than early February. This can be done online at studentaid.gov/h/apply-for-aid/afsa. (For returning students the deadline is March 31.)

Students may submit the CSS Profile (Bard's code number is 2037) to the College Board beginning October 1. This can be done at cssprofile.collegeboard.org. Students should complete the CSS Profile no later than early February (no later than December 1 for early applicants). Students should forward any supplemental forms to Bard College as requested.

By filing the FAFSA, students are applying for federal and state aid, and by filing the CSS 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 Bard International Student Financial Aid Application. The application may be downloaded from the Bard College website at bard.edu/financialaid/international.

Financial information reported on the FAFSA and CSS Profile may be verified. The Financial Aid Direct Data Exchange, replacing the IRS Data Retrieval Tool starting with the 2024–25 FAFSA form, will transfer contributors’ federal tax information from the IRS directly into the FAFSA form. If a required contributor doesn’t provide consent and approval to have their federal tax information transferred into the FAFSA form, the student will not be eligible for federal student aid—even if the contributor manually enters tax information into the FAFSA form. Upon request, any documentation should be forwarded to Student Financial Services.

Families need to consider their ability to cover educational expenses for the full four years (or five years for Conservatory students) 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. Aid consideration 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 “independent” (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. 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, food and housing, 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 US Department of Education, CSS Profile, and Bard College. 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." Student Financial Services begins deliberation on "packaging" for new candidates in February. (Early admission applicants who have their applications 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 May.

Agency-Administered Funds

Federal Direct Parent Loan for Undergraduate Students (PLUS): PLUS loans enable parents with good credit histories to borrow from the US Department of Education up to the total cost of attendance, 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 will 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. Alternatively, parents may request a deferment, meaning they will not need to make payments while their child is enrolled at least half-time and for an additional six months after their child graduates, leaves school, or drops below half-time enrollment.

Federal Direct Loan Program: The US 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 they cease 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: 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 Title IV credit balance occurs whenever the amount of Title IV funds credited to a student's account for a payment period exceeds the amount assessed the student for allowable charges associated with that payment period. If Federal Student Aid (FSA) disbursements to a student's account at the school create an FSA credit balance, the school must pay the credit balance directly to the student or parent as soon as possible but *no later than 14 days after*:

- the first day of class of a payment period if the credit balance occurred on or before that day, or
- the balance occurred after the first day of class.

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 Student Financial Services Student Accounts team.

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 2024-25 award year, the maximum grant is \$7,395.

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. Allowing veterans to attend or participate in courses pending VA payment:

Background: Section 103 of Public Law (PL) 115-407, "Veterans Benefits and Transition Act of 2018," amends Title 38 US Code 3679 by adding a new subsection (e) that requires disapproval of courses of education, beginning August 1, 2019, at any educational institution that does not have a policy in place that will allow an individual to attend or participate in a course of education, pending VA payment, providing the individual submits a certificate of eligibility for entitlement to educational assistance under Chapter 31 or 33.

Pending Payment Compliance: In accordance with Title 38 US Code 3679(e), Bard College adopts the following additional provisions for any students using US Department of Veterans Affairs (VA) Post-9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from VA. Bard College will not:

- prevent the student's enrollment;
- assess a late penalty fee to the student;
- require the student to secure alternative or additional funding;

- deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students may be required to:

- produce the VA Certificate of Eligibility (COE) by the first day of class;
- provide a written request to be certified;
- provide additional information needed to properly certify the enrollment as described in other institutional policies

GI Bill® is a registered trademark of the US Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official US government website: benefits.va.gov/gibill.

Yellow Ribbon Program: The Yellow Ribbon Program can help pay for out-of-state, private, foreign, or graduate school tuition and fees that the Post-9/11 GI Bill doesn't cover. Bard College will fund up to five students with a maximum of \$15,000 per student, per year.

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. For the 2024-25 academic year, the awards range from \$1,000 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 US 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 \$2,000.) 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 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 typically range from \$5,000 to \$65,000 annually for full-time enrollment, and are made possible by various philanthropic sources. Scholarships do not adjust annually. 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 (for federal aid eligibility) and the CSS 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 food and housing

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 are awarded for up to 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. Scholarships do not adjust annually.

Distinguished Scientist Scholars (DSS) Program: Scholarships are awarded for up to four years of study, and are available for academically outstanding students who have demonstrated interest and strengths in biology, chemistry/biochemistry, physics, computer science, mathematics, or psychology in their educational careers to date. 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. Scholarships do not adjust annually.

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 Student Financial Services 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 Student Financial Services.

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 Student Financial Services.

Hudson Valley Community College Student Scholarship: 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 have written an outstanding college essay. Scholarships do not adjust annually.

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. Scholarships do not adjust annually.

Levy Economics Institute Scholarships: Scholarships are awarded for up to four years of study to academically outstanding students who have demonstrated interest and strength in economics during their educational careers to date. Renewal of the scholarship is contingent upon the student's maintaining a 3.3 or higher grade point average. Scholarships do not adjust annually.

Emerald Rose McKenzie '52 Scholarship: This scholarship is for the 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 Generation 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. Scholarships do not adjust annually.

Performing Arts Scholarship: Scholarships are awarded for up to four years of study to academically outstanding students who have demonstrated interest and strengths in dance, theater and performance, or music during their educational career to date. A student receiving a Performing Arts Scholarship must major in the Division of the Arts, maintain a 3.3 grade point average, and earn at least 32 credits per year. Scholarships do not adjust annually.

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. Scholarships do not adjust annually.

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.

Visual Arts Scholarship: Scholarships are awarded for up to four years of study to academically outstanding students who have demonstrated interest and strength in architecture, art history and visual culture, film and electronic arts, photography, or studio arts during their educational career to date. A student receiving a Visual Arts Scholarship must major in the Division of the Arts, maintain a 3.3 grade point average, and earn at least 32 credits per year. Scholarships do not adjust annually.

Other Types of Aid

The Posse Program: Bard College partners with the Posse Foundation to recruit talented young leaders from diverse backgrounds as Bard students. Posse Scholars receive full-tuition scholarships from Bard, where they attend as members of a team. Other supports include eight months of precollege training leading up to matriculation and faculty mentoring once enrolled. Bard Posse Scholars attend from Atlanta and Puerto Rico. bard.edu/oei/posse.

Golden Door Scholars: Bard College is a partner of Golden Door Scholars, an organization supporting access to college for undocumented students. Golden Door Scholars selects their student scholars through a rigorous selection process that takes place before students apply

to college. Golden Door Scholars who apply and are admitted to Bard receive financial and wrap-around support from both Golden Door Scholars and Bard College. Students who have not already been selected as Golden Door Scholars before applying to Bard are not eligible for this scholarship. goldendoorscholars.org.

Renewal of Scholarship after an Absence from the College

All the scholarships and grants listed above are awarded for four 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: Information about the annual comprehensive fee is provided below. Items included in the comprehensive fee (for fall and spring semesters) can also be seen in table format on Student Financial Services website: bard.edu/studentaccounts. Additional fees are described in the next section.

The \$65,614 tuition covers a full-time course load of up to 20 credits. There is an additional charge of \$2,050 for each credit over 20.

The health and counseling fee, which provides access to the health and counseling center, is required for all enrolled students.

All resident students are charged for housing and meals and are required to take the meal plan. All regular semester meal plans, which are included in the housing and meals charge, are the same cost.

All nonresident students are charged a facilities fee, which provides access to the campus facilities.

All students, including those eligible to live off campus who are attending the Language and Thinking or Orientation Workshop programs, are required to take the meal plan. An additional meal charge is applied for meals taken during the programs. With approval, students who are

eligible to live off campus during the regular academic semester and are attending the Language and Thinking or Orientation Workshop programs can opt to live on campus for the duration of the program. An additional \$300 housing charge is applied for each program.

All enrolled students are required to have health insurance coverage. Students are automatically enrolled in Bard's student health insurance plan at an additional cost unless the student and/or parent/guardian applies and is approved for a waiver. If the student begins the academic year in the fall semester, the full 12-month cost of \$3,660 is applied in the fall semester. If the student begins the academic year in the spring semester, the seven-month cost of \$2,138 is applied in the spring semester. Students who elect to have alternate private plans must submit proof of coverage that, upon review by the health plan administrator, is equivalent to the plan offered through Bard and provides all essential benefits, including nonemergency services without referral while on campus in New York. Charges for the student health insurance cannot be deducted until the required waiver information is received from the applicable company. Payment is expected as billed. Additional information regarding health insurance is available at hcw.bard.edu/health or through the Health Services Office.

All enrolled full-time students are charged for an optional tuition insurance refund plan through Bard at an additional cost. Students who elect to waive the tuition insurance must submit a waiver form online. Tuition Refund Insurance, provided by Dewar, can help refund the tuition, fees, and room and board charges if a student is unable to complete the semester due to a covered medical reason. This insurance program complements and enhances the College's refund policy. Dewar can help refund a percentage of costs that are not refunded under Bard's refund policy. If the student begins the academic year in the fall semester, the full cost of \$898 is applied in the fall semester. If the student begins the academic year in the spring semester, the half-year cost of \$449 is applied in the spring semester. Charges for the student tuition insurance cannot be deducted until the required waiver information is received from the applicable company. Payment is expected as billed.

Part-Time Students: Part-time resident or nonresident students who register for 9 credits or fewer are charged the tuition fee of \$2,050 per credit and are 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 both Student Financial Services and the Registrar's Office prior to the drop/add period so that the student's account can be billed appropriately for the semester. No refunds are made if Student Financial Services and the Registrar's Offices have not been officially notified in writing prior to the drop/add deadline.

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 \$2,050 per credit. Applications for this status must be approved by the Executive Committee.

Additional Fees

Enrollment and Security Deposit: Every first-year and transfer student is required to pay the nonrefundable enrollment deposit that is applied toward the semester of attendance. The enrollment deposit that an admitted student pays in May or January is 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. Each student is also required to pay a \$225 security deposit. Provided there are no outstanding charges, the security deposit is refunded at the completion of a student's course of study at the College.

Graduation: Every undergraduate graduating senior is charged a \$50 Commencement expense fee.

Programs: Students enrolled in certain academic programs may be charged an additional fee for special facilities. These fees are not refundable for courses dropped after the semester's drop/add period. The Music Program offers private instruction in vocal and instrumental performance for a fee of \$250 per course. The program secretary can provide details.

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 \$587 per credit is charged for each independent study project undertaken for credit during the January intersession or summer. Only one independent study project is allowed per session. The fee is payable when the student registers for the independent study project. The registrar will record academic credit for January intersession or summer projects only upon receipt of financial clearance from Student Financial Services. 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 \$295 per half of a credit is charged for each internship undertaken for credit during the January intersession or 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 Student Financial Services. No special registration fee is required when an internship is taken for credit during an academic semester.

Returned Payments: 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.

Billing and Payment

Billing: Account statements are available online approximately 18 days before each scheduled payment date and cover tuition and fees for the semester. Statements reflect balances due for comprehensive tuition and fees, including health insurance and tuition insurance.

Miscellaneous charges assessed by various College departments are also itemized on the statements, including but not limited to infirmary costs, dormitory charges and fines, key and ID card replacement costs, dormitory access charges, parking violations, graduation fees, photography and studio arts fees, and private music lesson fees.

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.

Financial aid credits reflect information that has been received and processed as of the date of the statement.

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. If a resident student arrives 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.

Academic and financial holds are placed on accounts not paid as due. These holds prevent registration confirmation and changes, as well as financial clearance.

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. Academic and financial holds are placed on accounts not in compliance. These holds prevent registration confirmation and changes, as well as financial clearance.

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 will be added to the balance in addition to attorney's fees. Once in collection, an account cannot be recalled nor can the collection or attorney's fees be waived.

Students are responsible for keeping Student Financial Services informed of their correct address, in writing.

Payment

Standard Payment Schedule: Payments are due as half by June 20 and half by July 19 for the fall semester, and as half by November 20 and half by December 20 for the spring semester.

Payment Plan: The College offers a full-service payment plan through the online student account provider Transact. This is an alternative payment system that allows student accounts to be paid in installments. The terms and provisions of the payment plan can be found at bard.edu/studentaccounts/bardbudgetplan.

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 \$262,456 (4 times the 2024–25 tuition of \$65,614) is due by June 20. If a student withdraws from the College before completing four years of study, the excess credit balance is refundable. The prepayment plan applies to tuition only; room, board, and fees are payable as due. Additional information is available at Student Financial Services.

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, have academic credits certified, be granted a leave of absence, or have a degree certified.

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.

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 Student Financial Services 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 to 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 Student Financial Services 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 the academic calendar and in correspondence sent 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. Students are encouraged to call Student Financial Services in advance of these dates to verify the financial clearance status of the account to avoid unexpected complications.

Refunds

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. 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. Students are still liable for any payments due after the date of withdrawal or leave.

For students not enrolled in the Language and Thinking or Orientation Workshop programs, 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; if within two weeks, 60 percent of the tuition is refunded; if within four weeks, 30 percent of the tuition is refunded. No tuition is refunded for withdrawal after four weeks. The official date of withdrawal is the date on which Student Financial Services receives written notification of withdrawal from the Dean of Student Affairs Office.

For students enrolled in the Language and Thinking or Orientation Workshop programs, the first day of this program is established as the first day of fall semester classes. The tuition refund schedule for students enrolled is as follows: if withdrawal or leave of absence occurs at any time during the program, 80 percent of the tuition is refunded; if within two weeks following the program, 30 percent is refunded. No tuition is refunded if withdrawal occurs more than two weeks after the program. Satisfactory completion of the Language and Thinking program is required. A student who fails to meet this requirement will be asked to take a one-year academic leave.

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. If a resident student arrives 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. 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 payment plan who withdraw are the same as for students not on the payment plan. 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 Student Financial Services. Students considering withdrawal should confer with Student Financial Services 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.

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 Student Financial Services and the Registrar's Office prior to the designated end date of the drop/add period. No refunds are made if Student Financial Services and the Registrar's Office have not been officially notified in writing prior to the drop/add deadline.

Students enrolled in private music lessons who change their enrollment status while the drop/add* period is in effect during the first two weeks of the semester may receive a refund of the course fee(s) if applicable, provided Student Financial Services and the Registrar's Office have been officially notified in writing prior to the designated end date of the drop/add period.

No refunds are made if both Student Financial Services and the Registrar's Offices have not been officially notified in writing prior to the drop/add* deadline.

*Drop/add occurs during the first two weeks of the semester and is different from late drop. Late drop is not applicable to this policy.

SCHOLARSHIPS, AWARDS, AND PRIZES

Scholarships

Scholarships are given to continuing Bard students. All undergraduate scholarships are given only to students who are eligible for financial aid.

George I. Alden Scholarship: An endowed scholarship providing annual support to deserving students

Alumni/ae Reunion Scholarship: Established with a gift from the alumni/ae reunion classes in 1950 and supported each reunion since, this scholarship is given to one or more students who demonstrate academic excellence and exemplary citizenship, and is awarded by the Bard College Alumni/ae Association.

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 in the Division of the Arts

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 a student or 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

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

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 its 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 a 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

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

Dr. Lee MacCormick Edwards Fellowship: Established by the Dr. Lee MacCormick Edwards Foundation and awarded to a Bard Graduate Center student with a preference for recipients focused on 18th- and 19th-century British and European subjects

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

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

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

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 Scholar for Independent Study in Europe: A scholarship awarded to a student in the Graduate School of the Arts demonstrating significant talent, to enable independent study in Europe and maintain a 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

AI Held Archive Fellowship: A fellowship for the creation and presentation of a site-responsive artwork or performance inspired by AI Held's archive, life, and practice at the artist's former home in Boiceville, New York

AI Held Scholarship: A scholarship honoring the legacy of the American artist and renowned abstract painter AI Held, awarded to a rising third-year student in any discipline

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

Stephen and Belinda Kaye Scholarship: Awarded to an outstanding piano student in the Bard College Conservatory of Music

Paul J. Kellner Scholarships: 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 partial fellowships for students who 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

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

Mark Loftin Scholarship: A scholarship established by the estate of Mark Loftin, a dedicated employee of the College for over 15 years, awarded to a talented and deserving student from the United States who shows outstanding academic promise

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 Thacher 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

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.

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" Scholarship: 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 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

Karen G. Olah '65 Scholarship: Established by the generosity of a devoted Bard alumna and former President of the Board of Governors, the Karen G. Olah '65 Scholarship extends financial aid to women studying economics at Bard with the ambition of pursuing a career in the finance industry

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

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 Foundation 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 established through the generosity of dedicated alumna and Director of Admission Mackie Siebens '12 and her husband, 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

Dr. Ingrid A. Spatt '69 Memorial Flute

Scholarship: A scholarship established in loving memory of Ingrid A. Spatt '69, awarded annually to a deserving Conservatory student with a passion for flute

Andreas te Boekhorst Scholarship:

A scholarship in honor of Andreas te Boekhorst, a Dutch diplomat, music historian and an avid pianist and cellist, established by his son, Olivier te Boekhorst '93, and given to a deserving and promising student who is double majoring in Music or Music Performance and another program at the College

I. Brewster Terry III '38 Memorial Scholarship:

A scholarship established and endowed in 1987 by the classmates, friends, and family of I. Brewster Terry III '38, in his name and memory, and awarded to students in the Upper College whose commitment to liberal learning manifests itself in distinguished work in both the classroom and the College community

Thomas Thompson Trust Scholarship:

An endowed scholarship established to provide support for students performing community service in Rhinebeck, New York

William E. Thorne Scholarship:

A scholarship named for its donor and awarded 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

Wendy J. Weldon '71 Scholarship: An endowed scholarship established through the generosity of dedicated alumna Wendy J. Weldon '71 to support a deserving student studying in the Studio Arts Program

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

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: Established by the Class of 1969 on the occasion of their 35th reunion, 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

Allice P. Doyle Award in Environmental Studies:

An award given annually to a student who shows outstanding potential in the field of environmental studies, particularly in exploring the social dimensions of environmental issues

Naomi Bellinson Feldman '53 Internship Award:

Given yearly to support a student internship, preferably related to music or social sciences

William Frauenfelder Award:

An award established in honor of William Frauenfelder, beloved professor of modern languages and literature for more than 30 years, and given to

a sophomore or junior excelling in the study of one or more foreign languages

Jean M. 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

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 and Indigenous Studies, Historical Studies, or Environmental 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

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

Passloff Award for Summer Study (PASS): Established in memory of Aileen Passloff (1931-2020), L. May Hawver and Wallace Benjamin Flint Professor Emeritus of Dance for more than 40 years, and awarded to two students annually for intensive summer internships in dance who, in the words of Aileen Passloff, are "strong and tireless and full of passion and [love] dancing as deeply as one could ever love anything."

Photography Advisory Board Scholar Award: An 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

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.

Christina R. Tarsell Athletics Award: An award given to commemorate the life and achievements of Chris Tarsell, a beautiful soul who is too soon gone. An award given to a female athlete who exemplifies the spirit of sportsmanship and service to the athletics

program, with a preference given to the tennis team.

Christina R. Tarsell Service Award: An award given to commemorate the life and achievements of Chris Tarsell, a beautiful soul who is too soon gone. The award is given to a moderated student who enriches the community through humanitarian service and bridge building.

Christina R. Tarsell Studio Arts Award: An award given to commemorate the life and achievements of Chris Tarsell, a beautiful soul who is too soon gone. The award is given to a talented junior or senior of integrity whose work exemplifies intellectual openness, humanism, and a passion for light and color.

Bernard Tieger Award in Labor, Community, and History: An award established in memory of Professor Emeritus of Sociology Bernard Tieger, by his family, friends, students, and colleagues, given to a student who has demonstrated outstanding scholarship in labor studies or in the study of communities and preferably a special interest in the Village of Tivoli

Harry Holbert Turney-High '22 Research Award: A research award established in memory of the distinguished anthropologist and sociologist Dr. Harry Holbert Turney-High '22 and endowed through gifts from faculty, friends, and his wife, Lucille Rohrer Turney-High

Clive Wainwright Award: Given annually to one or more Bard Graduate Center students for an outstanding master's thesis in the field of decorative arts, design history, and material culture that is noteworthy for its originality of concept, soundness of research, and clarity of presentation

Lindsay F. Watton III Memorial Essay Award: An award established by the 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 and 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

Bard Physics Prize: Awarded to the student or students who, in the judgment of the Bard Physics Program faculty, demonstrate a committed engagement to physics

Margaret and John Bard Scholar Prizes: Honorary prizes 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 studies that reflects Carson's determination to promote biocentric sensibility

Jennifer Day Memorial Prize: A prize in memory of Professor Jennifer Day, who believed strongly in the power of travel and cultural experience, awarded annually to provide financial assistance to a student enrolled in an intensive summer session to study Russian and who has a history of extraordinary 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: A prize 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

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.

Walter A. Johnston '02 Prize in Critical Theory: Awarded to the best Senior Project displaying a theoretical approach to literature, aesthetics, politics, or human rights

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: Established in 1927, 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 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 and Indigenous Studies: A prize honoring the student who has written the outstanding Senior Project in American and Indigenous Studies

Elizabeth Murray and Sol Lewitt Studio Arts Prize: A prize given annually to two deserving seniors whose work exemplifies dedication, commitment, and integrity

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 music majors 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

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

Studio Arts Prize: An award given annually to two deserving seniors whose work exemplifies dedication, commitment, and integrity

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

FACULTY

ARTS	The Arts
LANG/LIT	Languages and Literature
SCI	Science, Mathematics, and Computing
SST	Social Studies

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.*

Myra B. Young Armstead SST

BA, Cornell University; MA, PhD, University of Chicago. (1985–2024) *Senior Adviser to the President; Lyford Paterson Edwards and Helen Gray Edwards Professor Emeritus of Historical Studies.*

Thurman Barker ARTS

BA, SUNY Empire State; additional study at Roosevelt University and American Conservatory of Music. Jazz musician. (1993–2022) *Professor Emeritus of Music.*

Sanjib Baruah SST

BA, Cotton College, Guwahati, India; MA, University of Delhi, India; PhD, University of Chicago. (1983–2023) *Professor Emeritus of Political Studies.*

Laura Battle ARTS

BFA, Rhode Island School of Design; MFA, Yale University School of Art. (1986–2023) *Professor Emeritus of Studio Arts.*

Daniel Berthold SST

BA, MA, Johns Hopkins University; PhD, Yale University. (1984–2022) *Professor Emeritus of Philosophy.*

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.*

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.*

Richard H. Davis SST

BA, University of Chicago; MA, University of Toronto; PhD, University of Chicago. (1997–2022) *Professor Emeritus and Research Professor of Religion.*

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.*

Michèle D. Dominy SST

AB, Bryn Mawr College; MA, PhD, Cornell University. Dean of the College (2001–15). (1981–2023) *Professor Emeritus and Research Professor of Anthropology.*

Michael Donnelly SST

AB, Harvard College; PhD, Birkbeck College, University of London. (1999–2015) *Professor Emeritus of Sociology.*

Ellen Driscoll ARTS

BA, Wesleyan University; MFA, Columbia University. (2013–23) *Professor Emeritus of Studio Arts.*

Kris Feder SST

BA, University of Pennsylvania; PhD, Temple University. (1991–2023) *Associate Professor Emeritus of Economics.*

John Ferguson SCI

ScB, Brown University; MPhil, PhD, Yale University. (1977–2013) *Professor Emeritus of Biology.*

- William James Griffith** SST
 AB, cum laude, Claremont McKenna College;
 MA, PhD, Brown University. (1968–2013)
Professor Emeritus of Philosophy.
- Patricia Karetzky** ARTS
 (1988–2024) *Oskar Munsterberg Lecturer
 Emeritus in Art History, Bard College.*
- 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. (1961–2023) *Asher B.
 Edelman Professor Emeritus of Literature.*
- Franz R. Kempf** LANG/LIT
 MA, German, MA, Russian, University of Utah;
 PhD, Harvard University. (1985–2023) *Professor
 Emeritus of German.*
- 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.
- 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.*
- Joel Perlmann** SST
 BA, Hebrew University, Jerusalem; PhD,
 Harvard University. (1994–2024) *Levy Institute
 Research Professor Emeritus; Senior Scholar, Levy
 Economics Institute.*
- 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.*
- Lucy Sante** ARTS, LANG/LIT
 Author, translator, essayist, critic. (1999–2023)
Professor Emeritus of Writing and Photography.
- 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.*
- Jean Wagner** ARTS
 BA, Wesleyan University; MA, Smith College.
 (2000–23) *Emeritus Artist in Residence.*
- 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.*
- Tom Wolf** ARTS
 BA, University of California, Berkeley;
 MA, PhD, Institute of Fine Arts, New York
 University. (1971–2024) *Professor Emeritus of
 Art History and Visual Culture.*

Bard College Faculty

For complete biographies see

bard.edu/faculty

ARTS	The Arts
LANG/LIT	Languages and Literature
SCI	Science, Mathematics, and Computing
SST	Social Studies

Leon Botstein

President of the College; Chancellor, Open Society University Network

BA, University of Chicago; MA, PhD, Harvard University. Music director, American Symphony Orchestra (1992-) and The Orchestra Now (TÖN); conductor laureate and principal guest conductor, Jerusalem Symphony Orchestra/ Israel Broadcasting Authority. Guest conductor, Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra, Hessisches Staatstheater Wiesbaden, Taipei Symphony Orchestra, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas, among others. Recorded works by Shoenck, Honegger, Szymanowski, Hartmann, Dukas, Bruch, Foulds, Bruckner, Chausson, Richard Strauss, Mendelssohn, Popov, Shostakovich, Liszt, others. Founder and coartistic director, Bard Music Festival (1990-); artistic director, Grafenegg Campus and Academy, Austria. Author, *Jefferson's Children: Education and the Promise of American Culture* and *Judentum und Modernität: Essays zur Rolle der Juden in der deutschen und österreichischen Kultur, 1848-1938*; coeditor, *Jews and the City of Vienna, 1870-1938*; editor, *The Compleat Brahms* (Norton, 1999), *Musical Quarterly* (1992-), and numerous essays and chapters in books about art, education, history, and music, including the Cambridge Companions to Music series and *New Grove Dictionary of Music and Musicians*. Presented the 2010-11 Tanner Lectures at the University of California, Berkeley, on "The History of Listening." Trustee emeritus, Central European University (board chair, 2007-22; board member, 1991-22) and Foundation for Jewish Culture. Member, American Philosophical Society. Honors and awards: Carnegie Corporation Academic Leadership Award, American Academy of Arts

and Letters Award for Distinguished Service to the Arts, Centennial Medal from the Harvard Graduate School of Arts and Sciences, National Arts Club Gold Medal, Leonard Bernstein Award, Bruckner Society Medal of Honor, Alumni Medal from the University of Chicago, and Austrian Cross of Honour for Science and Art. (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 Communication Quarterly*, and *Slovo*, among others. (2001-) *Professor of Political Studies*.

Deirdre d'Alberty

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*; *Cambridge Companion to Victorian Women's Literature, 1830-1900*; *Afterlives of the Brontës: Biography, Fiction, and Literary Criticism*; *Other Mothers: Beyond the Maternal Ideal*, and *The Cambridge Companion to Elizabeth Gaskell*. Articles and reviews in *Nineteenth-Century Contexts*; *Victorian Studies*; *Studies in English Literature, 1500-1900*; and *Journal of the History of Sexuality*. President, Interdisciplinary Nineteenth-Century Studies. (1991-) *Professor of English*.

Christian Ayne 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, Mary Alice

and Philip Boucher Book Prize, French Colonial Historical Society (2015). Selected articles and chapters in *Early American Studies* (2016), *The William & Mary Quarterly* (2018), *The French Revolution as a Moment of Respatialization* (DeGruyter, 2019), *Panorama* (2021), *Beyond the Horizon* (Chicago, 2022). Fellowships and grants from the American Philosophical Society, John Carter Brown Library, Ford Foundation, Harvard University Hutchins Center for African and African-American Research, Massachusetts Historical Society, Mellon Foundation, Newberry Library, William L. Clements Library, and Yale Center for British Art. Member, Omohundro Institute Council (2018–22). Curatorial adviser, *Jeffrey Gibson: When Fire Is Applied to a Stone It Cracks* (Brooklyn Museum, 2020–21). Michèle Dominy Award for Teaching Excellence (2019). Teaching and research specialization in early modern Atlantic history, Native American and Indigenous studies, Atlantic slavery, empire, and visual and material culture. (2006–) *Professor of History and American and Indigenous Studies*.

Dror Abend-David LANG/LIT

BA, Tel Aviv University; MA, certificate of translation, SUNY Binghamton; PhD, New York University; certificate in TEFL, University of Toronto. (2023–) *Visiting Associate Professor of Hebrew*.

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–) *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*.

Jasmine Akiyama-Kim LANG/LIT

BA, University of Oregon; MA, PhD, University of California, Los Angeles. (2024–) *Visiting Assistant Professor of Classics*.

Kathryn Aldous

Visiting Associate Professor of Music

Richard Aldous SST

PhD, University of Cambridge. (2009–) *Eugene Meyer Distinguished Professor of History*.

Farah Alkhoury ARTS

BArch, American University of Sharjah; MS, Columbia University. (2024–) *Architecture Fellow*.

Craig Anderson SCI

BSc, MSc, University of Western Ontario; PhD, Université de Montréal. (2001–) *Wallace Benjamin Flint and L. May Hawver Professor of Chemistry; Director of Undergraduate Research, Division of Science, Mathematics, and Computing*.

Sven Anderson SCI

BA, University of Virginia; 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*.

Tyler Curtis Archer LANG/LIT

BA, certificate in Ancient Greek, MA, Rutgers University; MA, PhD, Princeton University. (2023–) *Postdoctoral Fellow in Classical Studies*.

Nathanael Aschenbrenner SST

BS, United States Naval Academy; MA, Georgetown University and King's College, London; PhD, Harvard University; postdoctoral research fellow, Princeton University. (2023–) *Assistant Professor of History*.

Ephraim Asili ARTS

BA, Temple University; MFA, Milton Avery Graduate School of the Arts, Bard College. (2015–) *Associate Professor of Film and Electronic Arts*.

Andrew Atwell SST

BA, Eckerd College; MA, University of Virginia; MAs, PhD, University of Chicago. (2024–) *Visiting Assistant Professor of Humanities and Social Sciences*.

Erin Atwell SST

BA, Loyola University Chicago; MA, Fordham University; MA, PhD, University of Chicago. (2024–) *Assistant Professor of Islamic Studies*.

Jordan Ayala SST

BBA, MA, Graduate Certificate in Geographic Information Systems, PhD, University of Missouri–Kansas City. (2022–) *Visiting Assistant Professor of Data Analytics and Environmental Studies.*

Souleymane Badolo ARTS

MFA, Bennington College. Dancer, choreographer, and founder of the Burkina Faso-based dance troupe Kongo Ba Téria. (2017–) *Assistant Professor of Dance.*

James Bagwell ARTS

BME, Birmingham-Southern College; MME, MMM, Florida State University; DM, Indiana University. (2000–) *Professor of Music; Codirector, Graduate Conducting Program; Academic Director, The Orchestra Now.*

Franco Baldasso LANG/LIT

Laurea in Lettere Moderne, Università degli Studi di Bologna; MA, PhD, New York University. (2015–) *Assistant Professor of Italian.*

Mara Baldwin ARTS

BFA, Wesleyan University; MFA, California College of the Arts. (2022–) *Visiting Artist in Residence, Studio Arts.*

Karen Barkey SST

BA, Bryn Mawr College; MA, University of Washington; PhD, University of Chicago. (2021–) *Charles Theodore Kellogg and Bertie K. Hawver Kellogg Chair of Sociology and Religion.*

Diane Barkstrom LANG/LIT

BA, SUNY Empire State College; MA coursework, SUNY New Paltz; also studied ASL-English interpreting at Deaf Adult Services in Buffalo, New York, and Northeastern University. (2023–) *Visiting Lecturer.*

Valerie Barr SCI

BA, Mount Holyoke College; MS, New York University; PhD, Rutgers University. (2022–) *Margaret Hamilton Distinguished Professor of Computer Science.*

Valérie T. Bart ARTS

BA, University of California, Los Angeles; MFA, Yale School of Drama. (2023–) *Visiting Artist in Residence, Theater and Performance.*

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.*

Ingrid Becker SST

BA, Boston University; MSt, University of Oxford; PhD, University of Chicago. (2022–) *Visiting Assistant Professor of Human Rights.*

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 348.

Youssef Ait Benasser SST

BA, Sciences Po Paris; MSc, École Polytechnique and Sciences Po Paris; PhD, University of Oregon. (2023–) *Assistant Professor of Economics.*

Rebecca Bengal ARTS

BA, University of North Carolina at Greensboro; MFA, Michener Center for Writers, University of Texas at Austin. (Fall 2024) *Visiting Artist in Residence of Photography.*

Alex Benson LANG/LIT

BA, PhD, University of California, Berkeley. (2012–) *Associate Professor of Literature.*

Roger Berkowitz SST

BA, Amherst College; JD, Berkeley Law; PhD, University of California, Berkeley. (2005–) *Professor of Political Studies and Human Rights; Academic Director, Hannah Arendt Center for Politics and Humanities.*

Amanda Bevan Zientek SCI

BS, Rutgers University; PhD, University of Northern Colorado. (Fall 2024) *Visiting Assistant Professor of Biology.*

Nayland Blake ARTS

BA, Bard College; MFA, California Institute of the Arts. (2021–) *Professor of Studio Arts.*

Lucas Blalock ARTS

BA, Bard College; MFA, California Institute of the Arts. (2021–) *Assistant Professor of Photography.*

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 and Visual Culture.*

Leon Botstein ARTS

President of the College; Leon Levy Professor in the Arts and Humanities. See page 348.

Maxim H. Botstein

BA, Princeton University; PhD, Harvard University. (2023-) *Fritz Stern Postdoctoral Fellow, Hannah Arendt Center for Politics and Humanities.*

Lukaza Branfman-Verissimo

Visting Artist in Residence of Studio Arts

Jonathan Brent

BA, Columbia University; MA, PhD, University of Chicago. (2004-) *Visiting Alger Hiss Professor of History and Literature.*

Teresa Buchholz ARTS

BM, University of Northern Iowa; MM, Indiana University; Artist Diploma, Vocal Performance, Yale University. (2012-) *Artist in Residence.*

John Burns LANG/LIT

BA, University of Maine–Orono; MA, PhD, University of Wisconsin–Madison. (2019-) *Associate Professor of Spanish.*

Ian Buruma SST

Studied at Leiden University, the Netherlands, and Nihon University, Tokyo; honorary PhD in theology, University of Groningen. (2003-) *Paul W. Williams Professor of Human Rights and Journalism.*

J. Andrew Bush SST

BA, James Madison University; MA, PhD, Johns Hopkins University. (2022-) *Assistant Professor of Anthropology.*

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.*

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.*

Rachel Cavell

B.A., Harvard University; J.D., Suffolk University. *Visiting Lecturer in the Humanities and faculty, Language and Thinking Program.*

Maria Sachiko Cecire LANG/LIT

BA, University of Chicago; MSt, DPhil, University of Oxford. (2010-) *Associate Professor of Literature.*

Luis Chávez

BA, MA, California State University, East Bay; PhD, University of California, Davis. (2022-) *Assistant Professor of Music and American and Indigenous Studies.*

Anne Hunnell Chen ARTS

BA, University of North Carolina, Chapel Hill; MA, MPhil, PhD, Columbia University. (2022-) *Assistant Professor of Art History and Visual Culture.*

Bruce Chilton SST

BA, Bard College; MDiv, General Theological Seminary, ordination to the diaconate and priesthood; PhD, University of Cambridge. (1987-) *Bernard Iddings Bell Professor of Philosophy and Religion; Director, Institute of Advanced Theology.*

Odile S. Chilton LANG/LIT

Licence ès Lettres, Maitrise ès Lettres, Université du Maine, Le Mans. (1987-) *Visiting Associate Professor of French.*

Robert Cioffi LANG/LIT

BA, Harvard University; MSt, University of Oxford; PhD, Harvard University. (2013; 2016-) *Associate Professor of Classics.*

Emanuele Citera SST

BS, MS, University of Bologna, Italy; MA, Collegio Carlo Alberto, Turin, Italy; MPhil, PhD, The New School for Social Research. (2024-) *Assistant Professor of Economics.*

Jack Clayton ARTS

BA, Harvard University. (2023-) *Director of Graduate Studies, Milton Avery Graduate School of the Arts; Assistant Professor of Studio Arts.*

Betsy Clifton ARTS

BFA, School of Visual Arts; postbaccalaureate program in architecture, Columbia University, Graduate School of Architecture, Planning, and Preservation; MArch, University of California, Berkeley. (2022-) *Lecturer of Architecture.*

Michael Robinson Cohen ARTS

BA, Brown University; MArch, Yale School of Architecture; MPhil, University of Cambridge. (2022-) *Visiting Lecturer of Architecture.*

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 Ayne Crouch SST

Dean of Graduate Studies; Professor of History and American and Indigenous Studies. See page 348.

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 and Asian Studies.*

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 Visual Culture and Photography; Faculty Director of Montgomery Place*

Justin Dainer-Best SCI

BA, Haverford College; predoctoral internship, University of Vermont; PhD, University of Texas at Austin. (2018-) *Associate Professor of Psychology.*

Deirdre d'Albertis LANG/LIT

Vice President and Dean of the College; Professor of English. See page 348.

Ziad Dallal LANG/LIT

BA, American University of Beirut; PhD, New York University. (2018-) *Assistant Professor of Arabic.*

Mark Danner SST

BA, Harvard College. Journalist. (2003-) *James Clarke Chace Professor of Foreign Affairs and the Humanities.*

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-) *Associate Professor of Literature.*

Sanjaya DeSilva SST

BA, Macalester College; MA, MPhil, PhD, Yale University. (2000-) *Associate Professor of Economics.*

Danielle Dobkin

Visiting Instructor of Music

Daniella Dooling ARTS

BFA, School of Visual Arts; MFA, Yale University School of Art. (2003-) *Professor of Studio Arts.*

Charles Doran SCI

AB, AM, PhD, Harvard University. (2022-) *Distinguished Visiting Professor of Mathematics and Physics.*

Jussara dos Santos Raxlen SST

BA, SUNY Empire State College; MA, MPhil, PhD, New School. (2022-) *Visiting Assistant Professor of Sociology.*

M. Elias Dueker SST

BA, Rhodes College; MA, MPhil, PhD, Columbia University. (2014-) *Associate Professor of Environmental and Urban Studies.*

Sarah Dunphy-Lelii SCI

BA, Pennsylvania State University; MA, PhD, University of Michigan. (2007-) *Associate Professor of Psychology.*

Tania El Khoury ARTS

BA, Institute of Fine Arts, Lebanese University; MA, Goldsmiths, University of London; PhD, Royal Holloway, University of London. (2019; 2020-) *Distinguished Artist in Residence.*

Jay Elliott SST

BA, New York University; PhD, University of Chicago. (2013-) *Associate Professor of Philosophy.*

Yuval Elmelech SST

BA, MA, Tel Aviv University; PhD, Columbia University. (2001-) *Associate Professor of Sociology; Research Associate, Levy Economics Institute.*

Omar G. Encarnación SST

BA, Bridgewater College; MA, University of Texas at Austin; PhD, Princeton University. (1998-) *Charles Flint Kellogg Professor in the Division of Social 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.*

Miriam Felton-Dansky ARTS

BA, Barnard College; MFA, DFA, Yale University School of Drama. (2012-) *Associate Professor of Theater and Performance.*

J. L. Feldman

BA, Amherst College; MA, PhD, Brown University. (2024-2025) *Klemens von Klemperer Hannah Arendt Center Teaching Fellow.*

Jack Ferver ARTS

Trained at Martha Graham Center of Contemporary Dance; Prague Center for Continuing Education. (2013-) *Assistant Professor of Theater and Performance.*

Peter Filkins LANG/LIT

BA, Williams College; MFA, Columbia University. (2007-) *Visiting Professor of Literature.*

Lucy Fitz Gibbon ARTS

See Bard College Conservatory of Music faculty.

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-) *Senior Artist in Residence.*

Yebel Gallegos ARTS

BFA, University of Texas at Austin and Escuela Profesional de Danza de Mazatlán, directed by the Delfos Dance Company. (2021-) *Assistant Professor of Dance.*

Claire Galloway ARTS

BA, Bard College; MAT, Boston University; MM, Peabody Institute, Johns Hopkins University. (2023-) *Artist in Residence of Music.*

Kyle Gann ARTS

BM, Oberlin Conservatory of Music; MM, DM, Northwestern University. (1997-) *Taylor Hawver and Frances Bortle Hawver Professor of Music.*

Antonio Gansley-Ortiz

BA, Bard College; MDiv, Yale Divinity School. (2023-) *Visiting Instructor in the Humanities.*

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 Visiting Writer.*

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; Coartistic Director, Bard Music Festival.*

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-) *Associate Professor of Political Studies.*

Joshua Glick ARTS

BA, Cornell University; MPhil, PhD, Yale University. (2022-) *Visiting Associate Professor of Film and Electronic Arts.*

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.*

Valentina Grasso SST

BA, University of Catania; MA, University of Naples; PhD, University of Cambridge. (2023-) *Assistant Professor of History.*

Dedrick Gray ARTS

BA, MFA, Florida State University; additional studies, Jacobs Pillow School of Dance. (2023-) *Visiting Artist in Residence.*

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.*

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.*

Seth Halvorson SST

BA, Macalester College; MA, Stanford University; PhD, Columbia University. (2022-) *Visiting Associate Professor of Philosophy; Faculty, Bard High School Early College Newark.*

Lloyd Hazvineyi SST

BA, MA, University of Zimbabwe; PhD, University of the Witwatersrand. (2023-) *Visiting Assistant Professor of History.*

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.*

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.*

Yarran Hominh SST

BA, LLB, LLM, University of Sydney; PhD, Columbia University. (2022-) *Assistant Professor of Philosophy.*

Hua Hsu LANG/LIT

BA, University of California, Berkeley; PhD, Harvard University. (2022-) *Professor of Literature.*

Kate Huffer SCI

BA, Dartmouth College; PhD, National Institutes of Health-Johns Hopkins University Graduate Partnerships Program. (2024-2026) *Assistant Director of Citizen Science, Visiting Assistant Professor of Biology.*

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.*

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-) *Associate Registrar, Visiting Assistant Professor of Biology.*

Jeffrey Jurgens SST

BA, Colorado College; MA, PhD, University of Michigan. (2017-) *Continuing Associate Professor of Anthropology.*

Wanjiru Kamuyu ARTS

MFA, Temple University. (Fall 2024) *Visiting Artist in Residence.*

Sucharita Kanjilal SST

BA, St. Xavier's College, Mumbai; MA, SOAS University of London; PhD, University of California, Los Angeles. (2023-) *Assistant Professor of Anthropology.*

Erica Kaufman

BA, Douglass College, Rutgers University; MFA, The New School; PhD, The Graduate Center, City University of New York. (2017-) *Writer in Residence; Director, Institute for Writing and Thinking; Interim Academic Director, Language and Thinking Program.*

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.*

Pınar Kemerli SST

BA, Bogaziçi University; MA, Goldsmiths, University of London; MA, PhD, Cornell University. (2013-15; 2021-26) *Assistant Professor of Political Studies.*

Deborah Keszenman

Visiting Faculty in Citizen Science

Laleh Khorramian ARTS

BFA, School of the Art Institute of Chicago; MFA, Columbia University; also studied at the Rhode Island School of Design. (2022-) *Visiting Artist in Residence.*

Erica Kieseewetter ARTS

Violinist. Graduate, The Juilliard School, where she studied with Ivan Galamian. (2010-) *Director of Orchestral Studies and Professor of Orchestral Practice; 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.*

Suzanne Kite

BFA, California Institute of the Arts; MFA, Milton Avery Graduate School of the Arts; PhD, Concordia University. (2023-) *Distinguished Artist in Residence*; Assistant Professor of *American and Indigenous Studies*.

Alex Kitnick ARTS

BA, Wesleyan University; MA, PhD, Princeton University. (2013-) *Assistant Professor of Art History and Visual Culture*.

Peter Klein SST

BA, Drew University; MA, PhD, Brown University. (2014-) *Associate 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-) *Associate Professor of Physics*.

Marina Kostalevsky LANG/LIT

MA, Leningrad State Conservatory; PhD, Yale University. (1996-) *Professor of Russian*.

Stephanie Kufner LANG/LIT

Teaching Diploma, Certification for English Language and Business Administration, University of Munich; Diplom-Handelslehrer, University of Munich; MA, PhD, SUNY Albany. (1990-) *Visiting Associate Professor of German*; *Academic Director, Center for Foreign Languages and Cultures*.

Laura Kuhn ARTS

PhD, University of California, Los Angeles. Director and cofounder, John Cage Trust. (2007-) *John Cage Professor of Performance Arts*.

Laura Kunreuther SST

BA, University of Pennsylvania; MA, PhD, University of Michigan. (2001-) *Associate Professor of Anthropology*.

Cecile E. Kuznitz SST

AB, Harvard University; MA, PhD, Stanford University. (2003-) *Patricia Ross Weis '52 Chair in Jewish History and Culture*.

Christopher N. LaFratta SCI

BS, University of Massachusetts; PhD, University of Maryland. (2010-) *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 ARTS/SST

Visiting Assistant Professor of Religion and Art History and Visual Culture

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.

Theresa Law SCI

BA, Vassar College; MS, PhD candidate, Tufts University. (2023-) *Assistant Professor of Computer Science*.

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*.

Soonyoung Lee LANG/LIT

BA, Korea University; MA, sociology, MA, literature, Seoul National University; PhD, University of California, Riverside. (2023-) *Visiting Assistant Professor of Korean Literature, Language, and Culture*.

Gideon Lester ARTS

BA, University of Oxford; Diploma in Dramaturgy, Harvard University. (2012-) *Professor of Theater and Performance*; *Artistic Director and Chief Executive, Fisher Center for the Performing Arts*; *Senior Curator, Center for Human Rights and the Arts*.

Caitlin Levenson 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.*
- Lindsey Liberatore** 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.*
- Beate Liepert** SCI
Diploma, Institute of Meteorology and Institute of Bioclimatology and Air Pollution Research, Ludwig-Maximilians University Munich; Doctor rer. nat., Institute of Meteorology, Department of Physics, Ludwig-Maximilians University; postdoctoral research scientist, Lamont-Doherty Earth Observatory of Columbia University; certificate program in fine arts, Parsons School of Design. (2022-) *Visiting Professor of Environmental and Urban Studies and Physics.*
- 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.*
- 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 Associate Professor of Dance; Dance Program Director.*
- 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-) *Asher B. Edelman Professor of Literature.*
- Jana Mader**
MA, PhD, University of Munich. (2021-) *Director of Academic Programs, Hannah Arendt Center for Politics and Humanities; Visiting Assistant Professor in Environmental Studies and the Humanities*
- Nabanjan Maitra** SST
BA, University of Virginia; MEd, George Washington University; AM, PhD, University of Chicago. (2022-) *Assistant Professor of the Interdisciplinary Study of Religions.*
- Tanya Marcuse** ARTS
AA, Bard College at Simon's Rock; BA, Oberlin College; MFA, Yale University School of Art. (2014-) *Associate Professor of Photography.*
- 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.*

Missy Mazzoli ARTS

BA, Boston University College of Fine Arts;
MM, Yale School of Music; additional studies,
Royal Conservatory of the Hague. (2022-)
Composer in Residence.

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.*

Christopher McIntosh SST

BA, University of Georgia; MA, Georgetown
University; MA, PhD, University of Chicago.
(2010-) *Associate Professor of Political Studies.*

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-) *Senior Adviser for
Faculty Institutional Grants; Associate Professor of
Chemistry.*

Mary E. McLaughlin LANG/LIT

BS, Marist College; additional studies
at Dutchess Community College and
Northwestern Connecticut Community
Technical College. (2023-) *Visiting Lecturer.*

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, BS, 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 University; PhD, Harvard
University. (2003-) *Associate Professor of Art
History and Visual Culture.*

Oleg Minin LANG/LIT

BA, University of Victoria; MA, University
of Waterloo; PhD, University of Southern
California. (2012-) *Continuing Associate
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.*

Azikiwe Mohammed ARTS

BFA, Bard College. (Fall 2024) *Visiting Artist in
Residence.*

Kyle Mohr SST

BA, University of California, Santa Cruz; MA,
PhD candidate, University of Missouri-Kansas
City. (2023-) *Visiting Instructor in Economics.*

Jessie Montgomery ARTS

BM, The Juilliard School; MM, New York
University; PhD candidate, Princeton
University. (2022-) *Composer 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.*

Rebecca Morgan ARTS

BA, Bloomsburg University; MFA, Pratt
Institute of Fine Arts. (2022-) *Artist in
Residence, Studio 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 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-) *Assistant Professor of Theater and Performance*.
- Rufus Müller** ARTS
BA, MA, University of Oxford. Tenor; performs internationally in operas, oratorios, and recitals. (2006-) *Professor of Music*.
- Ivan Munuera** ARTS
BA, MA, PhD, Universidad Complutense de Madrid; MA, Princeton University. *Assistant Professor of Architectural Studies*.
- 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*.
- Joshua D. Nelson** SCI
BA, Middlebury College; PhD, clinical psychology, Fordham University; Certificate in Psychoanalysis and Psychoanalytic Psychotherapy, New York University. (2023-) *Visiting Assistant Professor of Psychology*.
- Daniel Newsome** SCI
BA, Bard College; PhD, The Graduate Center, City University of New York. (2019-) *Visiting Assistant Professor of Mathematics*.
- Phuong Ngo** LANG/LIT
BA, Wellesley College; MA, MPhil, PhD, Columbia University. (2022-) *Assistant Professor of Japanese*.
- Alison Nguyen** ARTS
BA, Brown University; MFA, Columbia University. (2024-2025) *Visiting Assistant Professor of Film and Electronic Arts*.
- 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 and the Humanities*.
- Kerri-Ann Norton** SCI
BA, Bard College; PhD, Rutgers University; postdoctoral fellow, Johns Hopkins University School of Medicine. (2017-) *Assistant Professor of Computer Science*.
- Beto O'Byrne** ARTS
BA, Northwestern State University, Louisiana; MFA, University of Southern California. (2023-) *Visiting Artist in Residence, Theater and Performance*.
- 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-) *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-) *Senior Artist in Residence*.
- Fiona Otway** ARTS
BA, Hampshire College; MFA, Temple University. (2016-) *Visiting Artist in Residence, Film and Electronic Arts*.
- Dimitri B. Papadimitriou** SST
BA, Columbia University; MA, PhD, New School for Social Research. (1977-) *President Emeritus, 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 Writing, Reading, and Curricular Initiatives*

Bhavesht Patel ARTS

BA, Southern Illinois University; certificate, Royal Academy of Dramatic Art; MFA, New York University Tisch School of the Arts. (2021-) *Visiting Artist in Residence*.

Chiara Pavone LANG/LIT

BA, PhD, University of Bologna; MA, Ca' Foscari University, Venice; PhD, University of California, Los Angeles; also studied at Waseda University. (2023-) *Assistant Professor of Japanese*.

Gilles Peress ARTS, SST

Studies at Institut d'Études Politiques and Université de Vincennes, France. (2008-) *Distinguished Visiting Professor of Human Rights and Photography*.

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*.

Lucas Guimarães Pinheiro SST

BA, University of British Columbia; MPhil, University of Cambridge; MA, PhD, University of Chicago. (2022-) *Assistant Professor of Political Studies*.

Francine Prose LANG/LIT

BA, Radcliffe College. (2005-) *Distinguished Writer in Residence*.

Walid Raad ARTS

BFA, Rochester Institute of Technology; MA, PhD, University of Rochester. (2023-24) *Professor of Photography*.

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-) *Continuing Associate Professor of Human Rights and Middle Eastern Studies*.

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 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*.

Melissa Reardon ARTS

Artist in Residence, Music. See Conservatory listing.

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*.

Miles Rodríguez SST

BA, Rice University; MA, PhD, Harvard University. (2012-) *Associate Professor of History 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*.

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–) *Professor of Art History and Visual Culture.*
- Jonathan Rosenberg** ARTS
BA, University of Pennsylvania; MFA, New York University. (2005–) *Artist in Residence.*
- Peter Rosenblum** SST
AB, Columbia College; JD, Northwestern University Law School; LLM, Columbia Law School; DEA (Diplôme d'études approfondies), University of Paris 1 (Panthéon-Sorbonne). (2012–) *Professor of International Law and Human Rights.*
- John Ryle** SST
BA, MA, University of Oxford. Writer, filmmaker, anthropologist. Cofounder, Rift Valley Institute. (2005–) *Legrand Ramsey Professor of Anthropology.*
- Michael Sadowski**
BS, Northwestern University; EdM, EdD, Harvard University. *Associate Dean of the College.*
- Jomaira Salas Pujols** SST
AB, Bryn Mawr College; PhD, Rutgers University. (2021–) *Assistant Professor of Sociology.*
- Angelica Sanchez** ARTS
MM, William Paterson University. (2022–) *Assistant Professor of Music.*
- Lisa Sanditz** 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.*
- Louisana Sardu**
Visiting Assistant Professor of Italian
- Matt Sargent** ARTS
BA, St. Mary's College of Maryland; MM, Hart School, University of Hartford; PhD, SUNY Buffalo. (2014–) *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.*
- Jana Schmidt** LANG/LIT
MA, University of Pennsylvania; MA, PhD, SUNY Buffalo. (2023–) *Assistant Professor of German.*
- 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.*
- Tschabalala Self** ARTS
BA, Bard College; MFA, Yale School of Art. (2021–) *Visiting Artist in Residence.*
- Adam Shatz**
Visiting Professor of the Humanities
- 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; William Lensing Senior Lecturer in the Humanities.*
- Heeryoon Shin** ARTS
BA, MA, Seoul National University; PhD, Yale University. (2021–) *Assistant Professor of Art History and Visual Culture.*
- 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.*
- Masha Shpolberg** ARTS
BA, Princeton University; MA, Université Sorbonne Nouvelle-Paris 3; Diplôme, École Normale Supérieure; PhD, Yale University. (2022–) *Assistant Professor of Film and Electronic Arts.*
- Steven Simon** SCI
BA, Yale University; PhD, New York University. (2016–) *Associate 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*.

Maria Sonevytsky ARTS, SST

BA, Barnard College; MA, PhD, Columbia University. (2014–17; 2021–) *Associate Professor of Anthropology and Music*.

Georgy Souchette ARTS

Studied at Institut de Formation Professionnel Rick Odums and Centre National de la Danse. (Fall 2024) *Visiting Artist in Residence*.

Clara Sousa-Silva SCI

Integrated MPhys, University of Edinburgh; PhD, University College London. (2022–) *Assistant Professor of Physics*.

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. (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*.

Yuka Suzuki SST

BA, Cornell University; MPhil, PhD, Yale University. (2003–) *Associate Professor of Anthropology; Associate Dean of the College*

Julianne Swartz ARTS

BA, University of Arizona; MFA, Milton Avery Graduate School of the Arts, Bard College. (2006–) *Senior Artist in Residence*.

Erika Switzer ARTS

BM, MM, University of British Columbia; MM, Hochschule für Musik und Theater München; DM, The Juilliard School. (2010–) *Assistant Professor of Music*.

David Sytkowski ARTS

BM, University of Wisconsin–Madison. (2018–) *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*.

Ashley Tata ARTS

BA, Marymount Manhattan College; MFA, Columbia University; also studied at American Musical and Dramatic Academy. (2021–) *Visiting Assistant Professor of Theater and Performance*.

Pavlina R. Tcherneva SST

BA, Gettysburg College; MA, PhD, University of Missouri–Kansas City. (2006–08, 2012–) *Professor of Economics; President, 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*.

Rob Todd SCI

BS, Iowa State University; MS, University of Iowa; PhD, Creighton University. Faculty, Citizen Science. (2023–) *Assistant Professor of Biology*.

Olga Touloumi ARTS

BArch, Aristotle University of Thessaloniki; MSc, Massachusetts Institute of Technology; MA, PhD, Harvard University. (2014–) *Associate Professor of Architectural 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–) *Associate Professor of Religion*.

- Éric Trudel** LANG/LIT
BA, Concordia University, Montreal; MA, McGill University; PhD, Princeton University. (2002-) *Professor of French; William Fraunfelder Professor in the College.*
- George Tsontakis** ARTS
Studied composition with Roger Sessions at The Juilliard School and conducting with Jorge Mester. (2003-) *Distinguished Composer in Residence.*
- Nurgul Ukueva**
Visiting Associate Professor of Economics.
- David Ungvary** LANG/LIT
AB, Duke University; MSt, University of Oxford; PhD, Harvard University. (2018-) *Assistant Professor of Classics.*
- Jonathan VanDyke** ARTS
MFA, Milton Avery Graduate School of the Arts; additional studies at Glasgow School of Art, University of Glasgow, and Skowhegan School of Painting and Sculpture. (2022-) *Artist in Residence, Studio Arts.*
- Marina van Zuylen** LANG/LIT
AB, MA, PhD, Harvard University. (1997-) *Professor of French and Comparative Literature; Clemente Chair in the Humanities.*
- Roland Vazquez** ARTS
MM, Manhattan School of Music. (2020-) *Artist in Residence.*
- Tatjana Myoko von Prittitz und Gaffron**
BA, University of Saarland; MA, Center for Curatorial Studies, Bard College; PhD, University of Saarland. (2009-) *Artist and Scholar in Residence; Buddhist Chaplain.*
- Oiga Voronina** LANG/LIT
BA, MA, Herzen University, St. Petersburg, Russia; PhD, Harvard University. (2010-) *Associate Professor of Russian.*
- Julia Weist** ARTS
BFA, Cooper Union School of Art; MLIS, Pratt Institute. (2023-) *Visiting Artist in Residence, Studio Arts.*
- Robert Weston**
BA, University of Florida; MA, MPhil, Columbia University. (2005-) *Continuing Associate Professor of Humanities.*
- Thomas Wild** LANG/LIT
MA, Free University of Berlin; PhD, University of Munich. (2012-) *Professor of German; Research Director, Hannah Arendt Center for Politics and Humanities.*
- Daniel Benjamin Williams** LANG/LIT
AB, Harvard College; MPhil, University of Cambridge, Magdalene College; PhD, Harvard University. (2019-) *Assistant Professor of Literature.*
- Mary Grace Williams**
BA, Rutgers University; MA, Fordham University; MDiv, Yale Divinity School. (2016-) *Dean of Community Life; Chaplain of the College.*
- Thomas Chatterton Williams**
BA, Georgetown University; MA, New York University's Cultural Reporting and Criticism Program, Arthur L. Carter Journalism Institute. (2019-20; 23-) *Hannah Arendt Center Senior Fellow; Visiting Professor of Humanities.*
- Natalie Wittlin** sci
BA, Barnard College; MS, MPhil, PhD, Yale University. (2024-) *Assistant Professor of Psychology.*
- Japheth Wood** sci
BA, Washington University; MA, PhD, University of California, Berkeley. (2015-) *Continuing Associate Professor of Mathematics; Director of Quantitative Literacy.*
- Jenny Xie** LANG/LIT
BA, Princeton University; MFA, New York University. (2020-) *Assistant Professor of Written Arts.*
- Shuangting Xiong** LANG/LIT
BA, Renmin University, China; MA, PhD, University of Oregon. (2022-) *Assistant Professor of Chinese.*
- Stephanie Zimmerman** ARTS
BFA, Washington University in St. Louis; MFA, Rutgers University. (Fall 2024) *Visiting Artist in Residence.*
- Ruth Zisman** SST
BA, Vassar College; MA, PhD, New York University. (2011-) *Senior Lecturer in Philosophy; Associate Dean of Studies; Faculty Adviser, Bard Debate Union; Director, OSUN Global Debate Network.*

Conservatory Faculty

BCOM	Conservatory of Music
CMC	Master of Arts in Chinese Music and Culture
GCP	Graduate Conducting Program
IAP	Graduate Instrumental Arts Program
US-CHINA	US-China Music Institute
VAP	Graduate Vocal Arts Program

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, *Director of Chamber Music 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).

Rieko Aizawa BCOM

Piano. Studied with Mieczyslaw Horszowski, Curtis Institute; Seymour Lipkin and Peter Serkin, The Juilliard School. Faculty, Longy School of Music at Bard College.

Mariko Anraku BCOM

Harp. BM, MM, The Juilliard School; artist's diploma, Glenn Gould School, Toronto. Associate principal harpist, Metropolitan Opera 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.

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

President of the College; Leon Levy Professor in the Arts and Humanities; Music Director, The Orchestra Now; Codirector, Graduate Conducting Program; Codirector, Bard Music Festival. See undergraduate faculty listing.

Teresa Buchholz BCOM, GCP

Voice. Mezzo-soprano. *Artist in Residence, Bard College.* See undergraduate faculty listing.

Jindong Cai CMC, GCP, US-CHINA

Director, US-China Music Institute; Chair, Master of Arts in Chinese Music and Culture. Graduate studies, New England Conservatory and University of Cincinnati College-Conservatory of Music; studied with Leonard Bernstein at Tanglewood Music Center.

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.

Yan Chen US-CHINA

Erhu. BM, Shanghai Conservatory of Music; MM, Central Conservatory of Music, Beijing.

Richard Cox VAP

Voice. Graduate of Tennessee Technological University, Florida State University, and The Juilliard School.

Junzhi Cui US-CHINA

Konghou. Professor Emerita at the Central Conservatory of Music, China.

Robert J. Culp CMC

Professor of History and Asian Studies, Bard College. See undergraduate listing.

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

Harpichord, 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 BCOM

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. *Assistant Professor of Theater and Performance, Bard College.* See undergraduate listing.

Elaine Fitz Gibbon VAP

German Language and Translation. BA, University of Pennsylvania; MA, Princeton University; PhD candidate, historical musicology, Harvard University.

Lucy Fitz Gibbon VAP

Voice, 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, GCP

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).

Yazhi Guo US-CHINA, CMC

Suona. Graduate of Central Conservatory of Music, China; artist diploma, Berklee College of Music.

Jason Haaheim BCOM

Timpani. BA, Gustavus Adolphus College; MS, electrical engineering, University of California, Santa Barbara. Principal timpanist, Metropolitan Opera Orchestra.

Benjamin Hochman BCOM

Piano (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.

Brian Hong BCOM

Viola. BM, New England Conservatory of Music; MM, artist diploma, The Juilliard School.

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.

Erica Kiesewetter BCOM, GCP

Orchestral studies, violin. *Visiting Associate Professor of Music, Bard College.* See undergraduate 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.

Garry Kvistad BCOM

Percussion (adviser). BM, Oberlin Conservatory of Music; MM, Northern Illinois University.

Julie Landsman BCOM

Horn (master classes). Studied with James Chambers at The Juilliard School.

Nicholas Alton Lewis BCOM

Chamber music. BFA, MM, Carnegie Mellon University; MDiv, Yale Divinity School. *Associate Vice President for Academic Initiatives and Associate Dean, Bard College.*

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.

Renée Anne 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). Graduate of Central Conservatory of Music, China.

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.

Alec Mawrence BCOM

Tuba. BM, Northwestern University; MM, University of Michigan.

Missy Mazzoli BCOM

Composer in Residence, Bard College. See undergraduate listing.

Ryan MacEvoy McCullough BCOM, IAP, VAP

Music theory, vocal coach, pianist. BM, Humboldt State University; artist diploma, Colburn Conservatory and Glenn Gould School at the Royal Conservatory, Toronto; MM, University of Southern California; MFA, DMA, Cornell University.

Anthony McGill BCOM

Clarinet. Studied at Interlochen Arts Academy and the Curtis Institute of Music.

Blair McMillen BCOM

Chamber music. *Artist in Residence, Bard College.* See undergraduate faculty listing.

Jessie Montgomery BCOM

Composer in Residence, Bard College. See undergraduate listing.

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.

Satoshi Okamoto BCOM

Double bass. Master's from The Juilliard School, bachelor's from Tokyo University of Fine Arts.

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.
- Jia Qiao** US-CHINA
Chinese percussion. Professor, Central Conservatory of Music, China.
- 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.
- Sasha 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.
- Erika Switzer** BCOM, GCP, VAP
Director, Postgraduate Collaborative Piano Fellowship; Assistant Professor of Music, Bard College. See undergraduate listing.
- David Sytkowski** BCOM, VAP
Visiting Artist in Residence, Bard College. See undergraduate listing.
- 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.
- Hugo Valverde** BCOM
Horn. Studied at Shepherd School of Music, Rice University; Lynn University Conservatory of Music, Florida; and National Music Institute, Costa Rica.
- Ao Wang** CMC
Associate Chair for Academics, MA in Chinese Music and Culture; BA, Beijing University; MA, Washington University; PhD, Yale University.
- Mira Wang** BCOM, IAP
Violin, Artist in Residence. Graduate, Boston University; also studied at Central Conservatory of Music, Beijing.
- Zhou Wang** US-CHINA
Guzheng. Professor, Central Conservatory of Music, China; 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.
- Peter Wiley** BCOM
Cello. Attended Curtis Institute of Music at age 13, under the tutelage of David Soyer.

Terrence Wilson BCOM

Piano. BM, The Juilliard School. Has studied with Yoheved Kaplinsky and Zitta Zohar. Has appeared as soloist with the Royal Scottish National Orchestra and symphony orchestras of Atlanta, Baltimore, Cincinnati, Washington, DC (National Symphony), San Francisco, others.

Yang Xu US-CHINA

Ruan. Professor, doctoral supervisor, Central Conservatory of Music, China.

Mingmei Yip US-CHINA

Qin, Chinese music history. PhD, University of Paris, Sorbonne.

Hongmei Yu US-CHINA

Erhu. Professor, Chairwoman of University Council, Central Conservatory of Music, China. designated guest soloist, China National Traditional Orchestra.

Hongyan Zhang US-CHINA

Pipa. Professor, Director of the Traditional Instruments Department, Central Conservatory of Music, China; founder, National Orchestra of the Central Conservatory.

Qiang Zhang US-CHINA

Pipa. Director of String Instrument Division, Chinese Music Department, Central Conservatory of Music, China.

Jiazhen Zhao US-CHINA

Guqin. Graduate and professor emerita, Central Conservatory of Music, China.

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.

Deborah L. Krohn, *Chair of Academic Programs; Associate Professor; Coordinator for History and Theory of Museums*
AB, MFA, Princeton University; PhD, Harvard University.

Meredith B. Linn, *Director of Masters Studies; Assistant Professor*
BA, Swarthmore College; MA, University of Chicago; PhD, Columbia 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.

Kenneth L. Ames, *Professor Emeritus*
BA, Carleton College; MA, PhD, University of Pennsylvania.

Jeffrey L. Collins, *Professor*
BA, PhD, Yale University; BA, MA, University of Cambridge.

Hannah Duggan, *Cultural Heritage Science Fellow*
BS, Tufts University; MScR, University College London.

Ivan Gaskell, *Professor*
BA, University of Oxford; MA, University of London; PhD, University of Cambridge.

Aaron Glass, *Associate Chair of Research Programs; Professor*
BA, Reed College; BFA, Emily Carr Institute of Art and Design; MA, University of British Columbia; PhD, New York University.

Freyja Hartzell, *Associate 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.

François Louis, *Professor*
MA, PhD, University of Zurich.

Michele Majer, *Professor Emerita*
AB, Barnard College; MA, New York University.

Jennifer L. Mass, *Professor*
BA, Franklin & Marshall College; MS, PhD, Cornell University.

Caspar Meyer, *Professor; Editor, West 86th: A Journal of Decorative Arts, Design History, and Material Culture*
BA, King's College London; MS, PhD, University of Oxford.

Graduate Programs Faculty

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.

Andrew Morrall, *Professor*

BA, University of Oxford; MA, PhD, Courtauld Institute of Art, University of London.

Helen Polson, *Assistant Professor of Practice in Writing*

BA, MA, University of Otago, New Zealand; PhD, New York University.

Mei Mei Rado, *Assistant Professor*

BA, Nanjing University; MA, University of Chicago; PhD, Bard Graduate Center.

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.

Drew Thompson, *Associate Professor*

Associate Professor of Africana and Historical Studies, Bard College. See undergraduate listing.

Catherine Whalen, *Associate Professor*

BS, Cornell University; MA, Winterthur Program in Early American Culture, University of Delaware; PhD, Yale University.

Graduate Programs in Sustainability

For complete biographies see gps.bard.edu/our-people

MBA Program**Eban Goodstein**, *Director and Faculty*

BA, Williams College; PhD, University of Michigan. *Director, MS/MEd Programs.*

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.

Unique Brathwaite

BA, Barnard College; MA, Rutgers University.

Alejandro Crawford

BA, Cornell University; MBA, Tuck School of Business at Dartmouth College.

Nicholas DeGiacomo

BS, Manhattan College; MS, Columbia University.

Jacqueline Ebner

BS, SUNY Buffalo; MBA, University of Rochester; PhD, Rochester Institute of Technology.

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.

Lori Hoepner

BA, Barnard College; MPH, Tulane University; DPH, Columbia University.

John Holm

BA, University of Montana; MBA, Central European University.

Lauren Kiel

BA, Harvard University; MA, University College London.

Kristina Kohl

BA, University of Massachusetts Amherst; MBA, Wharton School, University of Pennsylvania.

David Korngold

BA, Amherst College.

Janice Lao

BSc, Ateneo De Manila University; MS, Oxford University; PhD, Prescott College.

Renay Loper

BS, MS, West Chester University of Pennsylvania.

Rochelle March

BA, New York University; MBA/MS, Bard College.

Gilles M. Mesrobian

BA, University of Toronto; MS, Boston University.

Charlotte Peyraud

BBA, James Madison University; MSc, Columbia University.

Laura Rainier

BS, University of Maryland; MBA, Columbia Business School.

Jennifer Russell

BES, University of Waterloo; MBA, University of Toronto; PhD, Rochester Institute of Technology.

Sandra Seru

BA, Harvard University; MBA, Columbia University.

Janice Shade

BS, Boston University; MBA, Yale School of Management; certificate, University of Oxford Saïd Business School.

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.

MS/MEd Programs**Eban Goodstein, Director**

Director, Bard MBA Program in Sustainability. See Bard MBA listing.

Caroline Ramaley, Associate Director and Faculty

BA, Middlebury College; PhD, University of Virginia.

Jordan Ayala

Visiting Assistant Professor of Data Analytics and Environmental Studies, Bard College. See undergraduate listing.

Erin Doran

BA, SUNY Geneseo; JD, University of Maryland Carey School of Law.

Scott Kellogg

BA, New College of California; MS, Johns Hopkins University; PhD, Rensselaer Polytechnic Institute.

Jennifer G. Phillips

BS, Hunter College; MS, PhD, Cornell University; postdoctoral research, NASA Goddard Institute for Space Studies.

Sebastian Pillitteri

BA, University of Massachusetts Amherst; MS, environmental policy, Bard Center for Environmental Policy.

Kale Roberts

BS, California State Polytechnic University, Humboldt; MS, climate science and policy, Bard Center for Environmental Policy.

Michael Sadowski

Associate Dean of the College; Director, Inclusive Pedagogy. See undergraduate faculty listing.

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

BS, Cornell University; MS, University of Vermont; PhD, University of California, Santa Barbara.

Dumaine Williams

Vice President for Student Affairs; Vice President and Dean of Early Colleges. See Bard Early Colleges faculty listing.

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; Faculty; Graduate Committee

BA, Oberlin College.

Ann E. Butler, Director of Library and Archives;

Faculty; Graduate Committee

BFA, School of the Art Institute of Chicago;

MLS, Rutgers University; MA, The New School.

Dawn Chan, Faculty; Graduate Committee

BA, Yale University.

Christoph Cox, Graduate Committee

BA, Brown University; PhD, University of California, Santa Cruz.

Lia Gangitano, Graduate Committee

BA, Boston College.

Liam Gillick, *Graduate Committee*

BA, Goldsmiths, University of London.

Candice Hopkins, *Faculty; Graduate Committee*

BFA, Alberta College of Art and Design; MA, CCS Bard.

Aimé Iglesias Lukin, *Graduate Committee*

MA, Institute of Fine Arts; PhD, Rutgers University.

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.

Lara Fresko Madra, *Assistant Professor and LUMA Fellow; Graduate Committee*

BA, Sabanci University; MA, Istanbul Bilgi University; PhD, Cornell University.

Kobena Mercer, *Charles P. Stevenson Chair in Art*

History and the Humanities

See undergraduate listing.

Alexander Provan, *Graduate Committee*

BA, Brown University.

Dina Ramadan, *Faculty*

Continuing Associate Professor of Human Rights and Middle Eastern Studies, Bard College.

See undergraduate listing.

Ian Sullivan, *Director of Exhibitions and Operations;*

Faculty

BA, University of Washington.

Evan Calder Williams, *Associate Professor;*

Graduate Committee

BA, Wesleyan University; PhD, University of California, Santa Cruz.

Levy Economics Institute Graduate Programs in Economic Theory and Policy

For complete biographies see

bard.edu/levygrad/faculty

Thomas Masterson, *Director of Graduate Programs*

PhD, University of Massachusetts Amherst.

Senior Scholar and Director of Applied

Micromodeling Program, Levy Economics Institute.

Rania Antonopoulos

PhD, New School for Social Research. *Senior Scholar and Director of Gender Equality and the Economy Program, Levy Economics Institute.*

Dimitri B. Papadimitriou

BA, Columbia University; MA, PhD, New School for Social Research. *President Emeritus, Levy Economics Institute; Jerome Levy Professor of Economics and Executive Vice President Emeritus, Bard College.*

Fernando Rios-Avila

Licenciatura en economía, Universidad Católica Boliviana, La Paz; advanced studies program certificate in international economics and policy research, Kiel University; PhD, Andrew Young School of Policy Studies, Georgia State University. *Research Scholar, Levy Economics Institute.*

Aashima Sinha

BA, University of Delhi; MA, Jawaharlal Nehru University; PhD, University of Utah. *Research Scholar, Levy Economics Institute.*

Pavlina R. Tcherneva

PhD, University of Missouri-Kansas City.

Associate Professor of Economics, Bard College;

President, Levy Economics Institute. See

undergraduate listing.

William Waller

BS, MA, Western Michigan University; PhD, University of New Mexico. *Senior Scholar, Levy Economics Institute and Professor of Economics, Hobart and William Smith Colleges.*

L. Randall Wray

PhD, Washington University, St. Louis. *Senior Scholar, Levy Economics Institute.*

Giuliano T. Yajima

BA, MS, PhD, La Sapienza University, Roma. *Research Scholar, State of the US and World Economics Program, Levy Economics Institute.*

Ajit Zacharias

MA, University of Bombay; PhD, New School for Social Research. *Senior Scholar and Director of Distribution of Income, Wealth, and Well-Being Program, Levy Economics Institute.*

Gennaro Zezza

Degree in economics, University of Naples, Italy. *Senior Scholar, Levy Economics Institute, and Professor, University of Cassino.*

Master of Arts in Human Rights and the Arts

For complete biographies see

chra.bard.edu/ma

Ziad Abu-Rish, *Director*

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 Program

For complete biographies see

bard.edu/mat/faculty

Derek Lance Furr, *Director and Faculty; Dean of*

Teacher Education, Bard College
BA, Wake Forest University; MEd, MA, PhD, University of Virginia.

Molly Albrecht, *Education*

BA, Fordham at Marymount; MAT, SUNY New Paltz.

Kimberly Alidio, *History*

Faculty member, Bard Prison Initiative and Bard Institute for Writing and Thinking. BA, Oberlin College; MFA, University of Arizona; PhD, University of Michigan.

Jaime Osterman Alves, *MAT Faculty Chair;*

Literature
BA, Brooklyn College; MA, PhD, University of Maryland, College Park.

Amy Frost Boyd, *History*

BA, Barnard College; MA, Fordham University; MAT, Hunter College.

Deirdre Branford, *History*

BA, Binghamton University; MAT, Bard College.

Nicole Caso, *Spanish*

Associate Professor of Spanish, Bard College. See undergraduate listing.

Sarah Cioffi, *English Language Learners*

BA, University of Vermont; MAT, Union College; New York State Certification in French and Spanish.

Lauren Collet-Gildard, *Education*

BA, SUNY New Paltz; MAT, Bard College; PhD, 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.

Mary C. Krembs, *Mathematics*

Director, Citizen Science, Bard College. BA, Marist College; MS, DPhil, Rensselaer Polytechnic Institute.

Patricia Lopez-Gay, *Spanish*

Associate Professor of Spanish, Bard College. See undergraduate listing.

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.

Cassandra Taylor, *Visiting Faculty, Teacher*

Opportunity Corps II Advisor
BSE, University of Wisconsin-Whitewater; MSE, secondary English education and secondary special education, SUNY New Paltz.

Michael Tibbetts, *Biology*

Professor of Biology, Bard College. See undergraduate listing.

Wendy Tronrud MAT '08, *Education*

Assistant Professor of English Education, Queens College. BA, Barnard College; MAT, Bard College; PhD, The Graduate Center, City University of New York.

Robert Tynes, *History*

Site Director and Director of Research, Bard Prison Initiative. BFA, New York University; MA, University of Washington; PhD, SUNY Albany.

Wendy Urban-Mead, *History*
BA, Carleton College; MA, SUNY Albany; PhD,
Columbia University.

Dumaine Williams, *Adjunct Faculty, STEM; Vice
President and Dean of Early Colleges, Bard
College*. See Bard Early Colleges listing.

Milton Avery Graduate School of the Arts

For complete biographies see
bard.edu/mfa/faculty

Graduate Committee

Hannah Barrett, *Executive Director and Chair of
Graduate Committee, ex officio*
BA, Wellesley College; MFA, Boston University.

Christian Ayne Crouch, *Dean of Graduate
Studies, ex officio*
See undergraduate listing.

Jace Clayton, *Director of Graduate Studies*
*Assistant Professor of Studio Arts, Bard
College*. See undergraduate listing.

Jess Arndt, *Cochair, Writing*
MFA, Milton Avery Graduate School of the Arts.

Michael Bell-Smith, *Cochair, Film/Video*
BA, Brown University; MFA, Milton Avery
Graduate School of the Arts.

Kabir Carter, *Cochair, Music/Sound*
MFA, Milton Avery Graduate School of the
Arts.

Bill Dietz, *Cochair, Music/Sound*
Studied composition at the New England
Conservatory and cultural studies at the
University of Minnesota.

Maryam Hoseini, *Cochair, Painting*
BFA, Sooreh Art University, Tehran; MFA,
School of the Art Institute of Chicago; MFA,
Milton Avery School of the Arts.

Shiv Kotecha, *Cochair, Writing*
PhD, New York University.

Caitlin MacBride, *Cochair, Painting*
BFA, Rhode Island School of Design; MFA,
Milton Avery Graduate School of the Arts.

Felipe Meres, *Cochair, Photography*
MFA, Milton Avery Graduate School of the
Arts; PhD, The New School.

Laura Huertas Millán, *Cochair, Film/Video*
PhD, PSL University (SACRe program) and
Harvard University (Sensory Ethnography Lab).

Megan Plunkett, *Cochair, Photography*
BFA, Pratt Institute; MFA, Milton Avery
Graduate School of the Arts.

Halsey Rodman, *Cochair, Sculpture*
BA, University of California, Santa Barbara;
MFA, Columbia University.

Matthew Schrader, *Cochair, Sculpture*
BFA, Rhode Island School of Design; MFA,
Milton Avery Graduate School of Arts.

Milton Avery Graduate School of the Arts
Hannah Barrett, Executive Director
Jace Clayton, Director of Graduate Studies
Lawre Stone MFA '89, Associate Director
Kelsey Sloane, Program Coordinator

The Orchestra Now

For complete biographies see
ton.bard.edu/about/faculty-staff

Leon Botstein, *Music Director*
President, Bard College. See undergraduate
listing.

James Bagwell, *Academic Director; Associate
Conductor*
*Professor of Music, Bard College; Director of
Performance Studies, Bard College Conservatory
of Music*. See undergraduate listing.

Jindong Cai, *Associate Conductor*
*Director, US-China Music Institute of Bard College
Conservatory of Music*. See Conservatory listing.

Zachary Schwartzman, *Resident Conductor*
Graduate degrees from Oberlin College, East
Asian studies, and Oberlin Conservatory, piano
performance; MM, orchestral conducting,
Moore School of Music, University of
Houston.

Andrés Rivas GCP '17, *Assistant Conductor*
Graduate Conducting Program, Bard College;
MM/MA, Royal Conservatoire of Scotland.

Erica Kiesewetter, *Director of Orchestral Studies*
*Visiting Associate Professor of Music,
Bard College*. See undergraduate listing.

Keisuke Ikuma, *Director of Chamber Music*
See Conservatory listing.

Principal Guest Conductors

Oleg Caetani

Conductor and artistic director of the Melbourne Symphony Orchestra (2005–09). Previously served as principal conductor of the Staatskapelle Weimar, first kapellmeister of the Frankfurt Opera, and general music director in Wiesbaden and Chemnitz.

Federico Cortese

Music director of the Boston Youth Symphony Orchestras since 1999 and the New England String Ensemble since 2005. Assistant conductor of the Boston Symphony Orchestra under Seiji Ozawa from 1998 to 2002.

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

Music director of Teatro Colón, Buenos Aires. Founder and artistic director of the Britten-Shostakovich Festival Orchestra since 2019. Previously music director of the Flanders Symphony Orchestra in Bruges, Belgium, and Filarmonica del Teatro Regio, Turin.

Marcelo Lehninger

Music director of the Grand Rapids Symphony since 2016. Previously music director of the New West Symphony in Los Angeles, and assistant and then associate conductor of the Boston Symphony Orchestra.

Fabio Luisi

Grammy-winning principal conductor of the Metropolitan Opera and general music director of the Zurich Opera.

Carlos Miguel Prieto

Musical America's 2019 Conductor of the Year. Music director and principal conductor of the Louisiana Philharmonic Orchestra, music director of North Carolina Symphony and Orquesta Sinfónica de Minería in Mexico, and music director of the Orchestra of the Americas.

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; and frequent guest conductor at venues throughout the world.

Chloé Van Soeterstède

Appointed the 2019–21 Taki Alsop Fellow by Marin Alsop and was a Dudamel Fellow with the LA Philharmonic in the 2021–22 season. Founder of the Arch Sinfonia, a chamber orchestra based in London. Has conducted orchestras across Europe, the UK, and the US, as well as Australia and New Zealand.

Naomi Woo

Assistant conductor and community ambassador of the Winnipeg Symphony Orchestra. Music director of the University of Manitoba Symphony Orchestra. Finalist for the position of artistic and music director of l'Orchestre Symphonique de l'Estuaire.

Joseph Young

Music director of the Berkeley Symphony, artistic director of ensembles at the Peabody Conservatory, and resident conductor of the National Youth Orchestra-USA at Carnegie Hall. Previously assistant conductor of the Atlanta Symphony and music director of the Atlanta Symphony Youth Orchestra.

Jean-Marie Zeitouni

Artistic director of the I Musici de Montréal Chamber Orchestra (2011–21); music director of the Colorado Music Festival (2014–19), Columbus Symphony (2010–15), and of the opera program at the Banff Center (2005–07); artistic partner of the Edmonton Symphony; assistant conductor and chorus director at the Opéra de Montréal; chorus director at the Orchestre symphonique de Québec and at the Opéra de Québec; and musical director of the orchestra and of the opera workshop at Laval University. In his 12 years of collaboration with Les Violons du Roy, he alternately held the positions of conductor in residence, assistant conductor, and principal guest conductor. Since 2022, he has been conducting the Orchestre symphonique du Conservatoire de musique de Montréal as well as the orchestra conducting class.

Faculty of the Affiliate Programs

Bard College Berlin

For complete biographies see

berlin.bard.edu/people/faculty

Florian Becker, *Managing Director*

PhD, Princeton University.

Catherine Toal, *Dean of the College; Literature*

PhD, Harvard University; research fellowship, University of Cambridge.

Kerry Bystrom, *Associate Dean; Literature and*

Human Rights

PhD, Princeton University.

Nassim AbiGhanem, *International Relations*

PhD, Central European University.

Ewa Atanassow, *Political Thought*

PhD, University of Chicago; postdoctoral fellow, Harvard University.

Ann-Kathrin Blankenberg, *Economics*

PhD, University of Kassel.

Jeffrey Champlin, *German Studies*

PhD, New York University.

Tracy Colony, *Philosophy*

PhD, University of Leuven.

Marion Detjen, *History*

PhD, Free University of Berlin.

Berit Ebert, *Politics*

PhD, Aachen University.

James Harker, *Literature, Rhetoric*

PhD, University of California, Berkeley.

David Hayes, *Greek Philosophy and Literature*

PhD, University of Chicago.

Matthias Hurst, *Literature, Film Studies*

PhD, Habilitation, University of Heidelberg.

Ahmad Ghani Khosrawi, *Humanities and Literature*

PhD, Jamia Millia Islamia University.

John Kleckner, *Visual Arts*

BFA, University of Iowa.

Kai Koddenbrock, *Politics*

Habilitation, political science, Goethe University Frankfurt.

Geoff Lehman, *Art History*

PhD, Columbia University.

Agata Lisiak, *Migration Studies*

PhD, Martin Luther University of Halle-Wittenberg.

Katalin Makkai, *Philosophy*

PhD, Harvard University.

Stephan Müller, *Economics*

PhD, University of Kassel.

Gale Raj-Reichert, *Politics*

PhD, University of Manchester.

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.

Hanan Toukan, *Middle East Studies*

PhD, SOAS, University of London.

Asli Vatanserver, *Sociology*

PhD, University of Hamburg.

Dorothea von Hantelmann, *Art History*

PhD, Free University of Berlin.

Boris Vormann, *Politics*

PhD, Free University of Berlin.

Ulrike Wagner, *German Studies*

PhD, Columbia University; Fulbright scholar, Johns Hopkins University.

Israel Waichman, *Economics*

PhD, University of Kiel.

Andreas Martin Widmann, *German Studies*

PhD, Johannes Gutenberg-Universität, Mainz.

Bard Early Colleges

For complete biographies see

bhsec.bard.edu

HUM	Humanities
LANG	Languages
LIT	Literature
MATH	Mathematics
PA	Performing Arts
PHYSED	Physical Education and Health
SCI	Biology, Chemistry, Physics
SPEECH	Speech/Language Pathology
SST	Social Studies
SPEC	Special Education
VA	Visual Arts

*Also teaches Bard Sequence

Network

Dumaine Williams SCI

Vice President for Student Affairs; Dean of Early Colleges. BA, Bard College; MA, Montclair State University; PhD, SUNY Stony Brook.

Baltimore

Christopher Batten VA

BFA College for Creative Studies, Detroit, MI;
MFA, Maryland Institute College of Art

Caroline Chavatel LIT

BA, Salisbury University; MFA, New Mexico State University; PhD, Georgia State University.

Helene Coccagna LIT

Principal. BA, Bryn Mawr College; PhD, Johns Hopkins University.

Benjamin Craig LIT

Dean of Studies. BA, Sonoma State University; MA, Texas A&M University; PhD, Southern Illinois University, Carbondale.

Mary Cushing SPEC

M.S. Ed. Johns Hopkins University

Julia de Leon LANG

BA, University of Valladolid, Spain; MA, Universidad Nacional a Distancia, Madrid; MA, University of Washington, Seattle; PhD, University of Kentucky

Brian Deller SST

BA, Ohio State University; MAT, Towson University.

Mary Fe MATH

BS, Philippine Normal College; MS, University of the City of Manila, Philippines; PhD, de la Salle University, Manila, Philippines

Marcel Dumas Gautreau SST

BA, Hofstra University; MA & PhD, George Mason University

Elliot Grabill MATH

BA & MA, University of Virginia; MA, New York University; MM, Peabody Conservatory

Richard Kurker SCI

BS, Providence College; PhD, University of Notre Dame.

Sherry Lin LANG

BS, National Changhua University of Education, Taiwan; MS, University of Pittsburgh

Andrew McKelvy LANG/LIT

BA, Grove City College; MA, Kent State University; PhD, American University.

Rushie McLeod LIT

BA, University of California, Los Angeles; MA, Southern New Hampshire University.

Nia McKenzie MATH

BS, Hampton University; BS, George Mason University; MS, Johns Hopkins University School of Education

Nathan Moore SST

BA, George Mason University; MA, George Mason University; PhD, American University

Chelsea Nakabayashi LANG

BA, University of Wisconsin–Madison; MA, Johns Hopkins University; MA, University of Massachusetts Amherst; PhD, Beijing Normal University.

Patrick Oray LIT

Assistant Dean of Academic Life. BA, University of Illinois at Urbana–Champaign; MA, PhD, University of Iowa.

Jeffrey Peters LIT

BA, St. Mary's College of Maryland; MA, St. John's College; MAT, Towson University; PhD, Catholic University of America.

James Povilonis MATH

BA, University of Toronto; MEd, Johns Hopkins University.

Rhea Ramakrishnan LIT

BS, University of Maryland; MFA, The University of New Mexico.

Bereket Sell PHYSED

BS, Morgan State University

Lyn Townes VA

BFA, Towson University; MFA, Pennsylvania Academy of the Fine Arts.

Brian Uthe SCI

PhD, University of Maryland, Baltimore County.

Catherine VanNetta MATH

BS, MEd, Towson University; PhD, University of Maryland, College Park.

Christine Winkler SCI

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.

Bronx**Andrew Alger** HIST

BA, MA, University of Chicago; PhD, CUNY Graduate Center.

Siska Brutsaert SCI

Principal. BA, Cornell University; MS, Kyoto University; PhD, Columbia University.

Colin Harte PA

BA, Bard College; Masters, University of Limerick, CUNY-Hunter College, CUNY-Lehman College; PhD, University of Florida.

Wynnter Millsaps LANG

BA and MAT, Bard College.

Andres Orejuela LANG/LIT

BA, Wesleyan University; MPhil, The Graduate Center, CUNY.

Sascha Russel SCI

BA, Brown University; MA, NYU; PhD, Harvard University.

Elizabeth Scheer LIT

BA, Haverford College; MA, Oxford University; PhD, University of Wisconsin-Madison.

Rosie Uyola* SST

BA, Rutgers University; MEd, New Jersey City University; PhD, Rutgers University.

Cleveland**Brandon Abood** LIT

BA, Miami University; MFA, University of Washington.

Christa Adams SST

BA, Youngstown State University; MA, John Carroll University; PhD, University of Akron.

Nicholas Altieri MATH

BA, Ohio State University; MA, PhD, Indiana University.

Craig Atzberger MATH

BA, Occidental College; MS, PhD, Case Western Reserve University.

Brett Baisch PHYSED

BS, University of Akron; MEd, Kent State University.

Kristin Collins SST

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.

Wren Haven SCI

BS, MS, M.Ed., Cleveland State University

John Hogue SST

BA, Kalamazoo College; MA, PhD, University of Wisconsin-Madison.

Daniel Kenworthy PA

BM, College of New Jersey; MA, Case Western Reserve University.

Gwendolyn Kinebrew SCI

BS, Arcadia University; MA, PhD, Temple University.

Christian Lehmann LIT

BA, Bard College, PhD, University of Southern California.

Evan McCormick LANG

BA, TESOL, Carroll College; MEd, MA, University of Kansas.

Amani Mende SPEC

BS, MEd, Cleveland State University.

Michael Parker LIT

BA, University of Pittsburgh; MA, PhD, Case Western Reserve University.

Lena Pogrebinsky MATH

MS, Kiev State University, Ukraine.

Guy Andre Risko LIT

Dean of Collegiate Studies. BA, University of Pittsburgh; MA, PhD, SUNY Binghamton; MA, Baldwin Wallace University

Ángel Rolón LANG

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 LANG

BA, California State University, Sacramento; MA, Middlebury College; MA, PhD, SUNY Albany.

Cory Steinbruner MATH

BS, MS, Cleveland State University.

Heidi Stoffer LIT

BA, Ashland University; MA, Cleveland State University; PhD, Kent State University.

Jennifer Sweeney LIT

BA, University of Pittsburgh; MA, PhD, SUNY Binghamton.

Christine Ticknor SCI

BA, Case Western Reserve University; MEd, John Carroll University; MPhil, PhD, Yale University.

Steven Wang SCI

BS, Tunghai University, Taiwan; PhD, University of Wisconsin-Madison; MEd, John Carroll University.

DC**Sulaiman Adeoye** MATH

BSc, University of Ilorin; MS Gallaudet University; MA, California State University; PhD University of North Carolina

K (Yawa) Agbemabiese* SST, SPEC

BA, Ohio State University; MA, PhD, Ohio University.

Victoria Bampoh* SCI

BSc, MPhil, University of Cape Coast; MS, PhD, Syracuse University.

Nyagoo Bayak SST

BS, Louisiana State University; MA, University of Southern California

Andrea Beaudoin-Valenzuela LANG

PhD, University of Cincinnati; Literacy Studies, Universidad Nacional de Colombia.

Eric Ofore Bekoe SST

BA, University of Ghana; MAs, University of Toledo; DA, St. John's University.

Virginia Butler LIT

BA, College of William and Mary; PhD, University of Maryland, College Park.

Liana Conyers PA

Associate Dean of Studies. BA, Bennington College; MFA, University of Oregon.

Alexander Dawson LIT

BA, Doane College; MA, PhD, University of Connecticut.

Yumin Deng LANG

BS, Zhejiang Chinese Medical University; MEd, Shenzhen University.

Vanessa dos Reis Falcao SCI

BS, PhD, University of São Paulo.

Yuan Gao LANG

BA, Yunnan Normal University, China; MA, University of Richmond; MA, Strayer University.

Khristian Harris MATH

BS, Virginia State University; MS, North Carolina Central University

Robert Jenkins PHYSED

BA, University of Mississippi; MA, Hampton University.

Parul Kashyap SCI

BA, MA, Hunter College; MS, PhD, St. John's University.

Milorad Lazic SST

BA, University of Belgrade; MA, Central Connecticut State University; PhD, George Washington University.

Pedro Rodrigo Marino-Lopez LANG

Literacy Studies, MFA, Universidad Nacional de Colombia; PhD, University of Cincinnati.

John Peasant Jr. PA

BME, Alabama State University; MM, University of Tennessee; PhD, University of Florida.

Alex Phelan HEALTH

BA, Bard College; MA, Maryland Institute for Integrative Health; MA, The New School.

Christopher Prosser ART

BFA, The University of the District of Columbia; MFA, Goddard College

Lijuan Shi LANG/LIT

BA, Tianjin Normal University; MA, Beijing Normal University, MA, PhD, University of Maryland, College Park.

Mohammed Shimal LIT

BA, MA, University of Al-Mustansiriyah; PhD,
University of Texas at San Antonio.

Michael Sigrist SST

BA, MA, Miami University; PhD, SUNY
Stony Brook.

Sam Slattery SST

BA, Bates College; MA, PhD, College of
William and Mary

Sebastian Stratan LIT

MA, University Complutense of Madrid; PhD,
UC Santa Barbara.

Daniel Williams SCI

BA, Rutgers University; PhD, Columbia
University.

Yining You SCI

BS, University of Science and Technology of
China; PhD, University of Florida.

Hudson Valley, NY**Margaret Becker** VA

BA, Bard College; MFA, California College of
the Arts.

Rachel Ephraim LIT

BS, Boston University; MFA, Columbia
University.

Tate Klacsmann VA

BA, Yale University; MA, University of
Glasgow; MFA, Northern Vermont University.

Antonio Ortiz HUM

BA, Bard College; Master of Divinity, Yale
Divinity School.

Jeff Roda LIT

Screenwriter. Studied at North Carolina State
University.

Michael Tibbetts SCI

*Professor of Biology, Bard College. See
undergraduate listing.*

Erika van der Velden SCI

BA, Bard College; MS, Antioch University;
MMEd, Longy School of Music of Bard College.

Mike Wood LIT

Dean of Students. MA, King's College London;
MAT, Bard College.

Matt Zembo SST

BA, SUNY Albany, MA, King's College London.

Manhattan**Adrian Agredo** LIT

BA, MAT, Bennington

Nasim Almontaser SPEECH

BA, MSED, Brooklyn College.

Carly Arpaio PHYSED

BS, CUNY Queens College; MA, Adelphi
University.

Ayse Aydemir SCI

BS, University of North Carolina, Chapel Hill;
PhD, Carnegie Mellon University.

Stewart Bachan SCI

BS, University of the West Indies, Trinidad;
MPhil, The Graduate Center, City University of
New York; PhD, Graduate Center CUNY and
Hunter College.

Kyung Cho LIT

BA, Vassar College; MFA, University of Iowa.

Rachel Cho SPEECH

BA, MA, St. John's University.

Edward Curran LANG

BA, Winthrop University; MA, University of
North Carolina at Charlotte; PhD, Cornell
University.

Chance Dean PA

BA, University of Southern California; MFA,
acting, Temple University.

Alayna Dorobek SCI

BA, Case Western Reserve University; MS,
Ohio State University; MA, Teachers College,
Columbia University.

Ursula N. Embola LIT

BA, University of Buea; MA, Manhattanville
College; MPhil, PhD, Drew University.

Daniel Freund SST

BA, Reed College; PhD, Columbia University.

Fang Fu LANG

AA, Fuzhou Teachers College, China; BA, MA,
MEd; Columbia University; MPhil, Teachers
College, Columbia University.

Denice Gamper SCI

BS, St. Joseph's College; MS, St. John's
University.

Jesse Garcés Kiley LIT

BA, University of Wisconsin-Madison; MFA,
Columbia University.

Joseph E. Gubbay LIT

BA, Tufts University; JD, New York University.

Julia Guerra LANG

BA, American University; MA University of
Maryland, College Park.

- Arturo Hale** SCI
BS, Universidad Autónoma Metropolitana, Mexico City; MA, Teachers College, Columbia University; PhD, University of Minnesota.
- William Hinrichs**
Dean of Academic Life. AB, Princeton University; PhD, Yale University.
- Zachary Holbrook** LIT
A, Bard College; PhD, New York University.
- Adeodat Ilboudo** SCI
Dean of Studies. BS, MA, University of Western Brittany, France; PhD, University of Rennes.
- Lee Johnson** LIT
BA, University of California, Berkeley; MPhil, Yale University.
- Michael Karelis** PHYSED
BA, Goucher College; MEd, Brooklyn College.
- Maureen Kelly** SST
BA, Cornell University; PhD, University of Chicago
- Michael Lerner**
Principal Emeritus. BA, Columbia University; PhD, New York University.
- Cindy Li** SPEC
BA, MA, New York University; MEd, Hunter College.
- Eva Li** SPEC
BA, Fordham University; MEd, Hunter College.
- Steven Mazie** SST
BA, Harvard College; PhD, University of Michigan.
- Drew Miller** PHYSED
BS, East Stroudsburg University; MEd, Widener University.
- Julie Mirwis** SPEC
BS, University of Maryland, College Park; MEd, Brooklyn College.
- Kinga Novak** LANG
BA, University of Washington; MA, New York University; PhD, University of California, Berkeley.
- Melanie Pflaum** MATH
AB, Bryn Mawr College; MA, MEd, Teachers College, Columbia University.
- Heidi Reich** MATH
AB, Dartmouth College; AM, Stanford University; PhD, Teachers College, Columbia University.
- Linnea Reyes-LaMon** MATH
AA, Bard High School Early College; BA, BS, Carnegie Mellon University; MAT, Bard College.
- Petra Riviere** SST
BA, Haverford College; MA, New York University.
- Sam Rosenbaum** MATH
BS, MA, Brooklyn College; MA, Pennsylvania State University; PhD, Rutgers University.
- Gabriel Rosenberg** MATH
BA, Rice University; MA, PhD, Columbia University.
- Brahim Rouabah**
BA Middlesex University; MSc. London School of Economics; MPhil, The Graduate Center, CUNY
- Alex Seoh** SCI
BA, Brown University; MAT, Relay Graduate School of Education.
- Kara Studwell** SPEC
Assistant Principal for Special Education and Instruction. BA, Tufts University; MEd, Hunter College.
- Christine Szeto** SPEC
BA, University of California, Berkeley; MEd, Long Island University.
- Melissa S. Turoff** SST
BA, Vassar College; MA, PhD, University of California, Berkeley.
- Verónica Vallejo** SST
BA, University of Scranton; MA, MPhil, Georgetown University.
- Ryan Vera** SPEC
BA, MA, MEd, Hunter College.
- Audrey Wallace** LANG
BA, Oberlin College; MA, PhD, Bryn Mawr College.
- Nicholas Weber** SPEC
BBA, Baruch College; MA, University of Cincinnati; MA, MPA, John Jay College of Criminal Justice; MEd, City College; MS, Mercy College. PhD, Johns Hopkins University.
- Samantha White** SPEC
BA, Lafayette College; MEd, Hunter College.
- Pablo Pérez Wilson** LANG
BA, Universidad ARCIS; MA, PhD, Cornell University.
- Matt Zimbelmann** PA
BA, SUNY Binghamton and Universidad de Sevilla; BA, City College of New York; MA, Aaron Copland School of Music, Queens College.

Newark

Walid Abushahba SCI

BS Rutgers University, Newark; MS
Ph.D. Rutgers University Newark.

Jayne Alves PHYSED

AS, Essex County College; BS, Kean University.

Celeste L. Andrews SST

ML University of St. Andrews, Scotland; MA,
Aberystwyth University, Wales, Ph.D. Harvard
University.

Christopher Baldi SCI

AS, County College of Morris; BS The Richard
Stockton College of New Jersey; Ph.D.
University of Medicine and Dentistry of NJ.

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.

Doris Brossard SST

BA Université Rennes 2, France; MA Ecole
Normale Supérieure de Lyon, France; (Ph.D)
October 2024, Rutgers University.

Straubel Cetoute MATH

BA, MA, Kean University.

Stephen Crane PHYSED

BS, MAT, Montclair State University.

David Cutts LIT

Principal. BA, University of Warwick, England;
MA, PhD, University of Miami.

David Dowling PHYSED

BS, Ithaca College; MA, Adelphi University.

Lara M. Friedman-Kats PA

BFA, Towson University; MFA Montclair State
University.

Elizabeth Goetz LIT

BA, University of Chicago; MA, MPhil, PhD,
Graduate Center, City University of New York.

Benjamin Hughes SCI

BA, Fisk University, Nashville, TN; Ph.D.
Meharry Medical College, Nashville, TN

James Igohe SPEC

BA Fairleigh Dickinson University, Teaneck, NJ;
MA Touro College, New York.

Mini Jayaprakash SCI

Vice Principal-Dean of Studies. BS, B.Ed.
University of Madras, India; MS, Cochin
University of Science and Technology, India;
PhD, University of Madras, India; Ed.S. Seton
Hall University.

Brett Laramée SCI

BS, Ramapo College of New Jersey; Ph.D. Clark
University

Rosa Lazzizzera MEDIA SPL

BA Kean University; MA New Jersey City
University.

Alison Mahone LANG

BA, Rutgers University; MEd, Saint Peter's
University.

Kamyar Malakuti MATH

MA, Kerman University, Iran; PhD, New Jersey
Institute of Technology.

John Martin PHYSED

BS, Montclair State University.

Reynaldo Martinez LANG

BA Montclair State University; MA Rutgers
University, Newark; MA Montclair State
University; M.Phil., Ph.D. City University of
New York, NY.

Anand Mhatre SCI

BS, Queens University; PhD, McGill University.

Behzad Mottahed MATH

BS University of Massachusetts; MS Tufts
University; DE Massachusetts Institute
of Technology; Ph.D. Stevens Institute of
Technology.

Michael Murray LIT

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.

Jazmín Puicón SST

BA, Union College; MA, New York University;
PhD, Rutgers University.

Gopakumar Ram SCI

MEd, Bharathiar University, India; MS,
Mahatma Gandhi (MG) University, India; EdD,
Murray State University.

Shana Russell LIT

BA, Florida Agricultural and Mechanical
University; MA, Simmons College; PhD,
Rutgers University.

Lekha Sekhar MATH

BEd, MS, MG University, India.

Tiffany R. Sims SCI

Department Chairperson for Mathematics; BS,
MS, New Jersey Institute of Technology; PhD,
Rutgers University and University of Medicine
and Dentistry of New Jersey.

Andrew J. Trevarrow LIT

BA, Western Michigan University; MA, Illinois State University; MA, PhD, Ohio State University.

Lubna Tumeh SCI

BS Yarmouk University, Irbid, Jordan; MS The University of Jordan, Amman, Jordan; Ph.D. Stevens Institute of New Jersey.

Betsy Wood SST

BA, Arkansas Tech University; MA, University of Arkansas; PhD, University of Chicago.

Biyuan Yang LANG

BA, Central University for Nationalities, Beijing; MS, University of Bridgeport; PhD, New York University.

Juan Yu LANG

BA, Huanggang Normal University, China; MA, Durham University, England.

New Orleans**Julia Carey Arendell** LIT*

BA, Loyola University, New Orleans; MFA, Louisiana State University.

Cynthia Brown SST/SCI*

BS, Southern University A&M; MS and PhD, Southern University A&M.

Sandra Bume LIT/HUM*

BA, University of Buea - Cameroon; MA, Johannes-Gutenberg University of Mainz; MS, Minnesota State University - Mankato; EdD, St. Cloud State University.

Amanda Burau HUM

BA, Villanova University; MS, Human University of Nebraska.

Candace Colbert HUM

BA, Northern Arizona University; MS, University of New Orleans.

Tucker Fuller PA

BA, Bard College; MA, Peabody Institute; DMA, University of Michigan.

Sabast Jalal Khoshnaw MATH/SCI

BA, Tishik International University; MAT, Bard College.

Rachel Kirk LANG

BA, Virginia Technical University; MA, Columbia University; PhD, Louisiana State University.

Tam Lee AMSS, SPEC*

BA, Spelman College; MA, University of Louisiana-Lafayette; PhD, Temple University.

Rachel Nelson HUM*

BA, Hollins University; MFA, University of Maine.

Isabel Owen HUM

BA, State University of New York at Geneseo; MA, Tulane University.

Ben Saxton LIT, HUM

BA, Lafayette College; PhD, Rice University.

Sophia Unterman HUM

BA, Tulane University; MFA, Columbia University.

Gabriella Valentino HUM

BA, MA, University of Illinois at Chicago.

Camera Whicker MATH

BS, University of New Orleans; MA, Relay Graduate School of Education.

Queens**María Ahmad Aparicio** LANG

MA, Universidad de Valencia Spain; MST, Universitat Autònoma de Barcelona; MST, Universidad Antonio de Nebrija Spain.

Jacqueline Allain SS

BA, New College at the University of Toronto; MA, Duke University; MEd, University of Virginia; PhD, Duke University.

James Antonaglia SCI

BS, University of Illinois at Urbana-Champaign; PhD, University of Michigan.

Graciela Báez LANG

BA, Fordham University; PhD, New York University.

Kate Bell PA

BA, Macalester College; MFA, University Of Michigan.

Dorota Caetano MATH

BA, MA, Hunter College.

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.

- Amadella Clarke** SPEC
BA, Brooklyn College. MA, Special Education, Students with Disabilities.
- Matthew Leonard Cohen** SST
BA, Bard College at Simon's Rock: The Early College; MA, PhD, University of Texas.
- Jean Marie Downey** SPEC
BS, Boston University; MA, Relay Graduate School of Education.
- Sandra D'Silva** SPEC
BS, BA, City College of New York; MST, Pace University.
- Benjamin Foley** SS
B.A., University of Michigan; MA University of Michigan, Education; MA New York University, Humanities and Social Thought; MA Rutgers University, Sociology; Ph.D. Rutgers University.
- Kent Freeman** MATH
BS, University of Cincinnati; MA, New York University; MS, PhD, applied mathematics, Harvard University; MA, mathematics education, New York University.
- Jack Gaffney** SPEC
BA, Middlebury College; MA, Middlebury College, English Literature.
- Martin Garcia-Bravo** PHYSED
BS, Queens College.
- Kavita Gaur** SCI
PhD, University of Puerto Rico.
- Karuna Giri** SCI
BA, Grinnell College; PhD, Mayo Clinic.
- John Grauwiler** SPEC
BA, Bard College; MA, Long Island University.
- Alan Greene** SST
BA, Johns Hopkins University; MA, PhD, University of Chicago.
- Winston Groman** LANG
AB, Brown University; MA, Harvard University.
- Michael Herrod** SPEC
BA, Columbia University; MEd, Hunter College.
- Tyler Hicks** MATH
ScB, Brown University; MA, mathematics of finance, Columbia University; MA, secondary mathematics education, City College of New York.
- Stephanie Kadison** SCI
BS, Brandeis University; PhD, Albert Einstein College of Medicine; Hartwell Fellow, University of Michigan; postdoctoral associate, Weill Cornell Medical College.
- Jennifer Kaplan** LIT
BA, University of California, Berkeley; MA, PhD, New York University.
- Katharina Kempf** LANG
BA, Bard College at Simon's Rock: The Early College; MA, New York University.
- Maria Khan** LIT
BSc, Kinnaird College for Women, Pakistan; BA, Bard College Berlin; MPhil, PhD, University of Cambridge.
- Irene Lam** LANG
BA, Hunter College; MS, City College of New York; MS, East China Normal University, Shanghai.
- Rosa Lee** MATH
BA, University of Washington; MEd, Boston College.
- Jon Leizman** PHYSED, SST
BA, St. John's College, Annapolis; MA, University of Pennsylvania; PhD, Union Graduate College.
- Shannon Leslie** LANG
BA, University of Oklahoma; MA, University of Cincinnati.
- Sara Machleder** SCI
BA, Goucher College; PhD, Albert Einstein College of Medicine.
- Joshua Marshall** SST
BA, PhD, Washington University in St. Louis.
- Melissa Marturano** LANG
BA, Boston University; PhD, Graduate Center, City University of New York.
- Peri Mason** SCI
BS, University of Georgia; PhD, Wesleyan University.
- Hannah McFadden** SPEC
BA, Binghamton University; MS, Brooklyn College.
- David Meskill** SST
AB, Harvard University; MA, Ruprecht-Karls-Universität, Heidelberg; PhD, Harvard University.
- Sean Mills** LIT
BA, Knox College; MFA, Sarah Lawrence College.
- June Morrison-Jones** SCI
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.

Joshua Mukhlall SCI

BS, University of Guyana; MA, Queens College; PhD, The Graduate Center, City University of New York.

Ezra Nielsen LIT

AA, Bard College at Simon's Rock; The Early College; BA, Sarah Lawrence College; MA, PhD, Rutgers University.

Suneeta Paroly SCI

BS, MS, Madras University, India; PhD, Wesleyan University.

Vinh Phu Pham LIT

BA, MA, Florida Atlantic University; PhD, Cornell University.

Zachariah Pickard LIT

BA, University of King's College, Halifax; MA, PhD, University of Toronto.

David Price MATH

BS, University of Chicago; MAT, Bard College.

Laura Schneider PA

BA, Carleton College; MA, New York University; MFA, City College of New York.

Suzanne Schulz SST

BA, Bard College; MA, PhD, University of Texas at Austin.

Jordan Shapiro SST

BA, Columbia College; MPA, Princeton University; PhD, University of Michigan; postdoctoral research, New York University.

William Sherman SCI

ScB, Brown University; PhD, University of Pennsylvania; postdoctoral studies, New York University.

Carrie Anne Tocci SPEC/ENL

BA, Fordham University; MA, City College; EdM Teachers College; MFA Georgia College; PhD, Fordham University.

Brittany Wanner SPEC

BA, Bucknell University; MS, LIU Brooklyn; MS, Hunter College.

Stefan Weisman PA

BA, Bard College; MM, Yale University; PhD, Princeton University.

Justine Wilson LIT

BA, SUNY College at Old Westbury; MA, Stony Brook University; PhD, St. John's University.

Michael Woodsworth SST

BA, McGill University; MA, New York University; PhD, Columbia University.

Marina Woronzoff LIT

BA, Smith College; MA, PhD, Yale University.

Regina Zheng PHYSED

BS, Queens College; MS, Lehman College.

Thomas Zhu MATH

BA, MA, Queens College.

Bard Sequence**K. (Yawa) Agbemabiese** SST

BA, Ohio State University; MA, PhD, Ohio University. Sequence Partner: The Next Step Public Charter School Washington DC.

Benjamin Bagoxious LIT

BA, Kenyon College; MFA, The New School; MA, PhD, Indiana University. Sequence partners: Thurgood Marshall Academy and IDEA Public Charter School, Washington, DC.

Thomas Kevin Doyle LIT

AA, Bard College at Simon's Rock; BS, Trinity College; MAT, Bard College. Sequence Partner Urban Assembly School for Music and Art.

Hany Eldeib MATH

BS, MS, Cairo University; MS, PhD, University of Virginia.

Paul Gilmore LIT

BA, University of Mississippi; MA, PhD, University of Chicago.

John Gunn SST

BA, Johns Hopkins University; MA, Queens College; PhD, The Graduate Center, The City University of New York. Sequence partner: South Bronx Community Charter High School, Bronx, NY.

Sweer Shah MATH

BS, University of Pune, India; MS, MEd, Cleveland State University.

Katie Singer SST

MFA, Fairleigh Dickinson University; PhD, Rutgers University.

Rosalie Uyola SST

BA, Rutgers University; MEd, New Jersey City University; PhD, Rutgers University. Sequence Partners: Explorations Academy High School/ Bronx Envision Academy Bronx, NY.

Andrew Worthington LIT

BA, Bard College; MS, City University of New York, Hunter College; MFA, City University of New York, City College of New York. Sequence partner: Orange High School, Orange, NJ.

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.

**Commencement Speaker*

Doctor of Civil Law

Rev. Martin Luther King Jr., 1962
*John Lewis, 2017
Paul Moore Jr., 2003
David E. Schwab II '52, 2004

Doctor of Divinity

Most Rev. John Maury Allin, 1985
Rev. Bernard Iddings Bell (posthumously), 1962
Rev. James E. Clarke '25, 1965
Rev. Vine Victor Deloria '26, 1954
Timothy Michael Cardinal Dolan, 2015
Rt. Rev. Horace W. B. Donegan '25, 1957
Rt. Rev. Herbert A. Donovan Jr., 2019
Rev. Lyford P. Edwards, 1947
Rev. John Heuss '29, 1953
Rev. Canon Clinton Robert Jones '38, 1966
Rev. Gordon Lee Kidd '21, 1986
Rt. Rev. Arthur C. Lichtenberger, DD, 1960
Rt. Rev. Charles W. MacLean '25, 1962
Rev. Chester E. McCahan, 1951
Father Joseph McShane SJ, 2022
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
El Anatsui, 2024
Laurie Anderson, 2020
Arthur Aviles '87, 2015
Harry Belafonte, 1993
Miriam Roskin Berger '56, 2021
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
Gao Xiaosong, 2020
Frank O. Gehry, 2002
Benny Goodman, 1986
John Guare, 2001
Helen Hayes, 1978
John Heliker, 1991
Steven Holl, 2019
James Ivory, 1996

Judith Jamison, 1995
Ruth Prawer Jhabvala, 1996
Bill T. Jones, 1996
Louis I. Kahn, 1970
Ellsworth Kelly, 1996
André Kertész, 1981
Tony Kushner, 2004
Roy Lichtenstein, 1989
Glenn Ligon, 2018
Maya Lin, 2000
Sidney Lumet, 1987
*Yo-Yo Ma, 1994
Brice Marden, 2017
Wynton Marsalis, 1998
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
Zeena Parkins '79, 2022
Donald Richie, 2004
Marcus Roberts, 2022
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
Anna Deavere Smith, 2023
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
Rachel Weisz, 2024

Doctor of Humane Letters

José Antonio Abreu, 2014
Imad Abu Kishek, 2024
V. Kofi Agawu, 2019
George A. Akerlof, 2003
Anthony J. Alvarado, 1999
Kwame Anthony Appiah, 2004
Hannah Arendt, 1959
Alaa Al Aswany, 2022
Alfred J. Ayer, 1983
*Bernard Bailyn, 1968
George Ball '73, 2023
David C. Banks, 2024
Salo W. Baron, 1979
William J. Baumol, 2005
James Phinney Baxter, 1960
Mary Beard, 2017
Caitlin Bernard, 2023
Robert L. Bernstein, 1998
Bruno Bettelheim, 1987
Jonathan Bingham, 1958
Alan S. Blinder, 2010
R. Howard Bloch, 2024
*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
John Carlos, 2023
Pablo Casals, 1958
James H. Case Jr., 1960
Noam Chomsky, 1971
Sandra Cisneros, 2023
*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
 Richard G. Frank '74, 2024
 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
 *Deb Haaland, 2022
 Elizabeth Blodgett Hall, 1986
 Michael Harrington, 1966
 Carla Hayden, 2024
 Alexander Heard, 1979
 *Fred M. Hechinger, 1956
 James J. Heckman, 2004
 Ernest F. Henderson III, 1976
 Catharine B. Hill, 2018
 Stefan Hirsch, 1961
 Oveta Culp Hobby, 1950
 Eric J. Hobsbawm, 1986
 Harold Holzer, 2009
 John C. Honey '39, 1992
 Henry G. Jarecki, 2010
 Randall Jarrell, 1961
 Martin E. Jay, 2018
 Cindy R. Jebb, 2017
 Linda E. Johnson, 2020
 William Chester Jordan, 2016
 William H. Jordy '39, 1968
 Robin D. G. Kelley, 2023
 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
 Jerome Kohn, 2022
 *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
 Desmond Meade, 2023
 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
 Eric Motley, 2022
 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
Orville Schell, 2023
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 Tewskbury, 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
*Raphael Warnock, 2023
Alice Waters, 2013
Thomas J. Watson Jr., 1985
*Faye Wattleton, 1991
Bethuel M. Webster, 1980
*Wei Jingsheng, 1998
*Richard D. Weigle, 1970
Barbara Wersba '54, 1977
Stef Wertheimer, 2009
Paul Whitcomb Williams, 1975
Roscoe L. Williams, 1969
Garry Wills, 2009
*William Julius Wilson, 1992
Janet L. Yellen, 2000

Doctor of Laws

*Ernest Angell, 1954
*Edward Ware Barrett, 1950
Elliott Vallance Bell, 1950
William Benton, 1951
Julian Bond, 1970
*Cory A. Booker, 2012
*Chester Bowles, 1957
William B. Bryant, 1984
Gerhard Casper, 2007
*William T. Coleman Jr., 1989
Howland S. Davis, 1960
*Paul H. Douglass, 1959
David Dubinsky, 1951
Cyrus Eaton, 1958
*Marian Wright Edelman, 1982
Christopher Edley Jr., 2011
Dwight D. Eisenhower, 1964
Brian S. Fischer, 2013
James Peter Fusscas '31, 1974
Kenneth Galbraith, 1958
Richard J. Goldstone, 2004
*Murray I. Gurfein, 1972
Edgar W. Hatfield '31, 1956
A. Leon Higginbotham Jr., 1991
*Lt. Col. William Roy Hodgson, 1947
Wayne L. Horvitz '42, 1979
*Sherrilyn Ifill, 2015
Irving M. Ives, 1942
*Jacob K. Javits, 1966
Nicholas deB. Katzenbach, 2000
Judith S. Kaye, 2009
Joseph Kovago, 1960
Herbert H. Lehman, 1952
Edward Hirsch Levi, 1975
W. Arthur Lewis, 1982
*Jack W. Lydman '36, 1973
Margaret H. Marshall, 2008
Ward Melville, 1950
Soia Mentschikoff, 1978
Eleanor Holmes Norton, 1971
Lennart Nylander, 1950
*David Paterson, 2009
Hon. Ferdinand Pecora '99, 1963
*Nancy Pelosi, 2014
Hon. Byron Price, 1950
*Charles B. Rangel, 2008
*Ogden Rogers Reid, 1969
*Abraham Ribicoff, 1961
Felix G. Rohatyn, 1976
*Eleanor Roosevelt, 1951

Bobby L. Rush, 2022
Kurt L. Schmoke, 1994
Elisabeth A. Semel '72, 2016
Theodore H. Silbert, 1972
Frank Snowden, 1957
*Bryan A. Stevenson, 2006
*Arthur Ochs Sulzberger, 1967
*Marietta Tree, 1965
Henry Wriston, 1958

Doctor of Letters

Edward Albee, 1987
*Margaret Atwood, 2010
Saul Bellow, 1963
Irma Brandeis, 1980
Harold Clurman, 1959
*Joan Didion, 1987
Margaret Drabble, 1983
Frederick Dupee, 1965
Ralph W. Ellison, 1978
Max Frisch, 1980
*Carlos Fuentes, 1988
*Ernest J. Gaines, 1985
Elizabeth Hardwick, 1989
Anthony Hecht '44, 1970
Ada Louise Huxtable, 1980
Jamaica Kincaid, 1997
Doris Lessing, 1994
Henry Noble MacCracken, 1955
Ajai Singh "Sonny" Mehta, 2008
Ved Mehta, 1982
*Toni Morrison, 1979
Azar Nafisi, 2007
Cynthia Ozick, 1991
Marjorie Perloff, 2008
Henri Peyre, 1957
David Remnick, 2005
Philip Roth, 1985
Richard H. Rovere '37, 1962
Mary Lee Settle, 1985
Robert B. Silvers, 2016
Isaac Bashevis Singer, 1974
*Charles Percy Snow, 1962
Wallace Stevens, 1951
Peter H. Stone '51, 1971
*Ordway Tead, 1953
John Updike, 1984
*Helen Vendler, 2005
Theodore Weiss, 1973
William Carlos Williams, 1950
Louis Zukofsky, 1977

Doctor of Science

Alexander Albert '32, 1961
David Baltimore, 1990
Cornelia Bargmann, 2015
László Z. Bitó '60, 2007
John Joseph Bittner '25, 1950
Elizabeth Helen Blackburn, 2004
Baruch S. Blumberg, 1985
David Botstein, 2011
John T. Cacioppo, 2004
Kenneth Campbell, 1956
Jennifer Tour Chayes, 2022
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
Barbara Liskov, 2023
Eduardo D. Maldonado '32, 1972
Michael E. Mann, 2021
Barbara McClintock, 1983
Siddhartha Mukherjee, 2021
Paul Nurse, 2005
*Naomi Oreskes, 2024
Mary L. Pardue, 1985
Gerard Piel, 1979
Lisa Randall, 2010
Jens Reich, 2012
Gardner M. Riley '31, 1959
George D. Rose '63, 2020
Oliver Sacks, 1992
Karen Saxe '82, 2017
Elie Alexis Shneour '47, 1969
C. Theodore Sottery, 1963
Abraham Spector '47, 1985

David Howard Spodick '47, 1975
*Shirley M. Tilghman, 2002
Yasuhisa Toyota, 2004
*Harold E. Varmus, 2001
William Vogt '25, 1952
James Dewey Watson, 1991
Frank H. Westheimer, 1983
Nancy S. Wexler, 1998
Edward Witten, 1998
Chien-Shiung Wu, 1974

Bard College Awards

Each year Bard College honors a number of distinguished men and women whose accomplishments exemplify the values and traditions that the College seeks to teach and preserve.

Mary McCarthy Award

The Mary McCarthy Award is given in recognition of engagement in the public sphere by an intellectual, artist, or writer. Mary McCarthy taught at Bard from 1946 to 1947 and again in the 1980s.

Previous recipients of the award, which honors the combination of political and cultural commitment exemplified by this fearless writer, include Elizabeth Hardwick, Susan Sontag, Jane Kramer, Janet Malcolm, Frances FitzGerald, Nadine Gordimer, Shirley Hazzard, Annie Proulx, Joan Didion, Cynthia Ozick, Joyce Carol Oates, Zadie Smith, Margaret Atwood, Ann Beattie, Deborah Eisenberg, Mona Simpson, Sharon Olds, Alice McDermott, Jorie Graham, Chimamanda Ngozi Adichie, Lorrie Moore, Judith Thurman, Carolyn Forché, Claudia Rankine, Mei-Mei Berssenbrugge, and Katherine Boo.

2024 Recipient: Karen Russell

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, Sherman Yellen '53, Mary Caponegro '78, Arthur Aviles '87, Joanna Haigood '79, Mitchell Korn '74, 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, Xaviera Simmons '05, Paul Chan MFA '03, R. H. Quaytman '83, and Layli Long Soldier MFA '14.

2024 Recipients: Adam Conover '04 and James Fuentes '98

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, Robert M. Rose '57, Yale Nemerson '53, Manon P. Charbonneau '65, Karen Saxe '82, Theodore Zanker '56, 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, Juliet Morrison '03, Brianna Norton '00, Chidi Chike Achebe '92, and Babacar Cisse '03.

2024 Recipients: Daniel Fulham O'Neill '79 and Andrew Zwicker '86

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, Gara LaMarche, 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, Matthew Taibbi '92, Nsikan Akpan '06, Michael Zach Korzyk MAT '07, Tom Begich '82, Anthony J. Annucci, and Ting Ting Cheng '02.

2024 Recipients: Erin J. Law '93 and Paul J. Thompson '93

László Z. Bitó Award for Humanitarian Service

The László Z. Bitó Award for Humanitarian Service recognizes extraordinary work by members of the Bard community on behalf of individuals threatened by injustice, violence, and tyranny. It honors László Z. Bitó '60 (1934–2021), a Hungarian freedom fighter who came to Bard in 1956 and graduated with a degree in biology. Bit was a scientist, author, and humanist devoted to the ideals of the liberal arts and a just society.

Previous recipients include Bryan Billings, Aselia Umetalieva, and Omar Waraich

2024 Recipients: Adam Khalil '11, Zack Khalil '14, Golden McCarthy '05

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, Anny 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, Emily Tow, Charles S. Johnson III '70, George F. Hamel, and Roland J. Augustine. 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.

2024 Recipients: Andrew M. L. Dietsche and Sandy Zane '80

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, Richard Teitelbaum (posthumously), Peggy Florin, Medrie MacPhee, Amie McEvoy, Marcia Acita, Thurman Barker, Norton Batkin, Daniel Berthold, Ken Buhler, Jean Churchill, Randy Clum Sr., Richard H. Davis, Joseph Santore, Sanjib Baruah, Laura Battle, Michèle D. Dominy, Ellen Driscoll, Robert Kelly, Michael Lerner, Lucy Sante, Jean Wagner, and Li-hua Ying.

2024 Recipients: Myra B. Young Armstead, Patricia Eichenbaum Karetzky, Joel Perlmann, Tom Wolf

BOARDS AND ADMINISTRATION

Bard College

Board of Trustees

James C. Chambers '81, *Chair*
Emily H. Fisher, *Vice Chair*
Brandon Weber '97, *Vice Chair; Alumni/ae Trustee*
Elizabeth Ely '65, *Secretary; Life Trustee*
Stanley A. Reichel '65, *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leon Botstein, *President of the College, ex officio*
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*
Kimberly Marteau Emerson
Barbara S. Grossman '73, *Alumni/ae Trustee*
Andrew S. Gundlach
Glendean Hamilton '09
Matina S. Horner, *ex officio*
Charles S. Johnson III '70
Mark N. Kaplan, *Life Trustee*
George A. Kellner
Fredric S. Maxik '86
Jo Frances Meyer, *ex officio*
Juliet Morrison '03
James H. Ottaway Jr., *Life Trustee*
Hilary Pennington
Martin Peretz, *Life Trustee*
Stewart Resnick, *Life Trustee*
David E. Schwab II '52, *Life Trustee*
Roger N. Scotland '93, *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz ShahMohammed '97
Jonathan Slone '84
James A. von Klemperer
Susan Weber
Patricia Ross Weis '52

Bard College Alumni/ae Association

Board of Governors

Mollie Meikle '03, *President*
Gerald Pambo-Awich '08, *Vice President*
Kristin Waters '73, *Secretary, Cochair Communications Committee*
Hannah Becker '11, *Young Alumnx Committee Cochair*
Connor Boehme '17
Michael Burgevin '10, *Strategic Planning Committee Chair*
Hannah Byrnes-Enoch '08
Matthew Cameron '04
Kathleya Chotiros '98, *Development Committee Cochair*
Charles Clancy III '69, *Past President*
Meghan Cochran '93
Peter Criswell '89, *Past President*
Caia Diepenbrock '15, *Events Committee Cochair*
Nolan English '13, *Young Alumnx Committee Cochair*
Randy Faerber '73, *Events Committee Cochair*
Tamar Faggen '23
Mark Feinsod '94
Andrew F. Fowler '95
Richard Frank '74
Eric Goldman '98
Boriana Handjiyska '02, *Career Connections Committee Cochair*
Nikkya Hargrove '05
Sonja Hood '90, *Nominations Committee Cochair*
Nicole Katz '02
Maud Kersnowski-Sachs '86, *Communications Committee Cochair*
Arthur Kilongo '20
Kenneth Kosakoff '81
Jacob Lester '20
Eric Macioce '15
Darren Mack '13
Peter F. McCabe '70, *Past President*
Emily Melendes TÖN '20
Ryan Mesina '06, *Nominations Committee Cochair*
Anne Morris-Stockton '68
Matloob Abdul Naweed '24

Anna Neverova '07, *Career Connections
Committee Cochair*
Karen G. Olah '65, *Past President*
Tracy Pollack '07
KC Serota '04, *Past President, Development
Committee Cochair*
Genya Shimkin '08,
George A. Smith '82, *Events Committee Cochair*
Thoko Soko '20
Geoffrey Stein '82
Paul Thompson '93
Max Toth '22,
Brandon Weber '97, *Past President*
Ato Williams '12
Juliette Zicot '23

Emeritus/a

Robert Amsterdam '53
Claire Angelozzi '74
Dr. Penny Axelrod '63
Dr. Miriam Roskin Berger '56
Cathaline Cantalupo '67
Arnold Davis '44, *Past President*
Michael DeWitt '65, *Past President*
Michelle Dunn Marsh '95, *Past President*
Robert Edmonds '68, *Past President*
Naomi Bellison Feldman '53, *Past President*
Barbara Grossman Flanagan '60, *Past President*
Diana Hirsch Friedman '68
Richard Gerber '71
R. Michael Glass '75
Charles Hollander '65
Maggie Hopp '67
Cynthia Hirsch Levy '65
William Lowe '66, *Past President*
Steven Miller '70
David E. Schwab II '52, *Past President*
Roger N. Scotland '93
Mackie Siebens '12, *Past President*
Walter Swett '96, *Past President*
Olivier te Boekhorst '93
Dr. Toni-Michelle C. Travis '69
Paul Weinstein '73, *Past President*
John Weisman '64, *Past President*
Barbara Crane Wigren '68

**Bard College Berlin:
A Liberal Arts University
Board of Governors**

Jens Reich, *Honorary Chair*
Kimberly Marteau Emerson, *Chair*
Christine Wallich, *First Vice Chair*
Susan H. Gillespie, *Second Vice Chair*
Roland J. Augustine
Florian Becker, *ex officio*
Leon Botstein, *ex officio*
Ronald A. Crutcher
Monika Grütters
Josef Joffe
Markus Klimmer
Ben Koerner
Alexander Papachristou
Ken Roth
Jacques Séguin
Michael Steinberg
Catherine Toal, *ex officio*
Taun Toay '05, *ex officio*
Marylea van Daalen, *Member Emerita*
Christiane von Hardenberg

Academic Advisory Board

Leon Botstein, *Chair*
Jonathan Becker
Deirdre d'Albertis
Gregory B. Moynahan
Jennifer Murray
Jens Reich
David Shein

**Bard College Conservatory of Music
Advisory Board**

Belinda Kaye, *Chair*
Gregory Drilling '16
Alan D. Hilliker
Susan B. Hirschhorn
Stephen Kaye
Y. S. Liu
Solange Merdinian VAP '09
Eric Wong

**Bard College at Simon's Rock:
The Early College
Board of Overseers**

James M. Clark Jr. '76, *Chair*
Jennifer Fan '99, *Vice Chair*
Sameer Agrawal '00, *Second Vice Chair*
Deanna Dement Myers, *Board Secretary*
John Thompson '76, *Financial Liaison*
Emily H. Fisher, *Chair Emerita*
Robert B. Strassler, *Chair Emeritus*

Honorable Loren L. AliKhan '99
Susan Beckerman
Leon Botstein, *President, Bard College, ex officio*
Christopher Derhammer Hill '86
Rufus E. Jones, Jr.
Dan Lipson '74
Allyson Sgro '01
Scott Shenker
Matt Strassler '81
Taun Toay '05, *Senior Vice President; Chief
Financial Officer, Bard College, ex officio*
John B. Weinstein, *Provost and Vice President,
Bard College at Simon's Rock, ex officio*

**Bard Globalization and International
Affairs Program
Alumni/ae Advisory Board**

Megan Naidoo, *President*
Rachel Van Horn, *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
Fiona Korwin-Pawlowski, BGIA Spring '05
Rachel Meyer '06, BGIA Spring '04
Diana Pitcher '12, BGIA Spring '11
Simone Salvo '13, Spring '12

**Bard Graduate Center
Board of Trustees**

Michele Beiny Harkins
Brandy S. Culp, BGC MA '04
Hélène David-Weill
Nancy Druckman
Helen W. Drutt English
Elizabeth English
Carol Grossman
Ana Horta Osório
Holly Hotchner
Fernanda Kellogg
Dr. Wolfram Koeppe
Dr. Sarah E. Lawrence
Dr. Arnold L. Lehman
Martin Levy
David Mann
Dr. Caryl McFarlane
Dr. Steven Nelson
Jennifer Olshin, BGC MA '98
Lisa Podos
Ann Pyne, BGC MA '07
Linda Roth
Sir Paul Ruddock
Emma Scully, BGC MA '14
Gregory Soros
Luke Syson
Dr. Charlotte Vignon
Shelby White
Mitchell Wolfson, Jr.
Philip L. Yang, Jr.
Leon Botstein, *ex officio*
Christian Ayne Crouch, *ex officio*
Susan Weber, *ex officio*

**Bard Music Festival
Board of Directors**

Denise S. Simon, *Chair*
Jamie Albright
Roger Alcaly
Leon Botstein, *ex officio*
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher, *Emerita*
Dr. Sanford J. Friedman
Christopher H. Gibbs, *ex officio*
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Vivien Liu
Thomas O. Maggs
Andrea Miron
Eileen Naughton
James H. Ottaway Jr.
Joseph M. Stopper
Felicitas S. Thorne

**Center for Civic Engagement
Board of Advisors**

Jim Ottaway Jr., *Chair*
David Becker
Jonathan Becker, *ex officio*
Christina Dawson
James Friedlich
Susan Gillespie
Harry A. Johnson Jr. '17
George A. Kellner
Jill Lundquist
Peter James O'Donnell
Alexander Papachristou
Nandini Ramanujam
Joel Rosenthal
Felicitas Thorne

**Center for Curatorial Studies
Board of Governors**

Martin Eisenberg, *Chairman*
Leon Botstein, *ex officio*
Amy Cappellazzo
Lori Chemla
John Garcia
Marielouise Hessel, *Founding Chairman*
Avery Willis Hoffman
Maja Hoffmann
Audrey Irmias, *Emeritus*
Ruth Keating Lockwood
Patrizia Sandretto Re Rebaudengo
Annabelle Selldorf
Lowery Stokes Sims
Melissa Schiff Soros
Michael Ward Stout

**Fisher Center
Advisory Board**

Jeanne Donovan Fisher, *Chair*
Carolyn Marks Blackwood
Leon Botstein, *ex officio*
Jason P. Drucker '93
Stefano Ferrari
Alan Fishman
Neil Gaiman
Nina Matis
Rebecca Gold Milikowsky
Anthony Napoli
Stephen Simcock
Denise S. Simon
Martin T. Sosnoff, *Emeritus*
Toni Sosnoff, *Emerita*
Felicitas S. Thorne, *Emerita*
Taun Toay '05, *ex officio*
Claire Wood

Hudson Valley Chamber Music Circle Board of Directors

Christopher Scholz, *President*
Marianne Wurlitzer, *Vice President*
Leslie Gershon, *Secretary*
William Holman, *Treasurer*
Vern Bergelin
Véronique Firkusny
Christopher H. Gibbs
Susan Hinkle Lindner
Robert Osborne
Zachary Snow

Jaime Laredo, *Artistic Director*
Sharon Robinson, *Artistic Director*
Joan Tower, *Advisory Director*

Levy Economics Institute of Bard College Board of Governors

Eric Breon, *Chairman*
James K. Galbraith, *Professor of Economics, Lyndon
B. Johnson School of Public Affairs, University of
Texas at Austin*
Dimitri B. Papadimitriou, *President Emeritus and
Senior Scholar, Levy Economics Institute; Jerome
Levy Professor of Economics, Bard College*
Pavlina Tcherneva, *President, Levy Economics
Institute; Professor of Economics, Bard College*
L. Randall Wray, *Senior Scholar, Levy Economics
Institute*

Longy School of Music of Bard College Board of Governors

Jo Frances Meyer, *Chair*
Garth Greimann, *Vice Chair*
Dwight Quayle, *Secretary*
Roland J. Augustine
Martha Bacigalupo
Dr. William C. Banfield
Leon Botstein, *President, Bard College, ex officio*
Wayman Chin
Gene D. Dahmen
Harriet E. Griesinger
Michael Guleserian
Matina Horner
Virginia Meany
Myran Parker-Brass
Donald W. Schroeder
Deborah Smith
Robert B. Straus

Jeannette H. Taylor
Taun Toay '05, *Senior Vice President and Chief
Financial Officer, Bard College, ex officio*
Ann Welch, *Chief Operating Officer, Longy School
of Music of Bard College, ex officio*
Karen Zorn, *President, Longy School of Music of
Bard College; Vice President, Bard College, ex
officio*

US-China Music Institute Artistic Council

Xavier Bouvier
Chen Yi
Han Mei
Marianne Jacobsen
Martha Liao
Robert Martin
Wu Man
Ye Xiaogang
Yu Long
Zhang Xian
Zhou Long

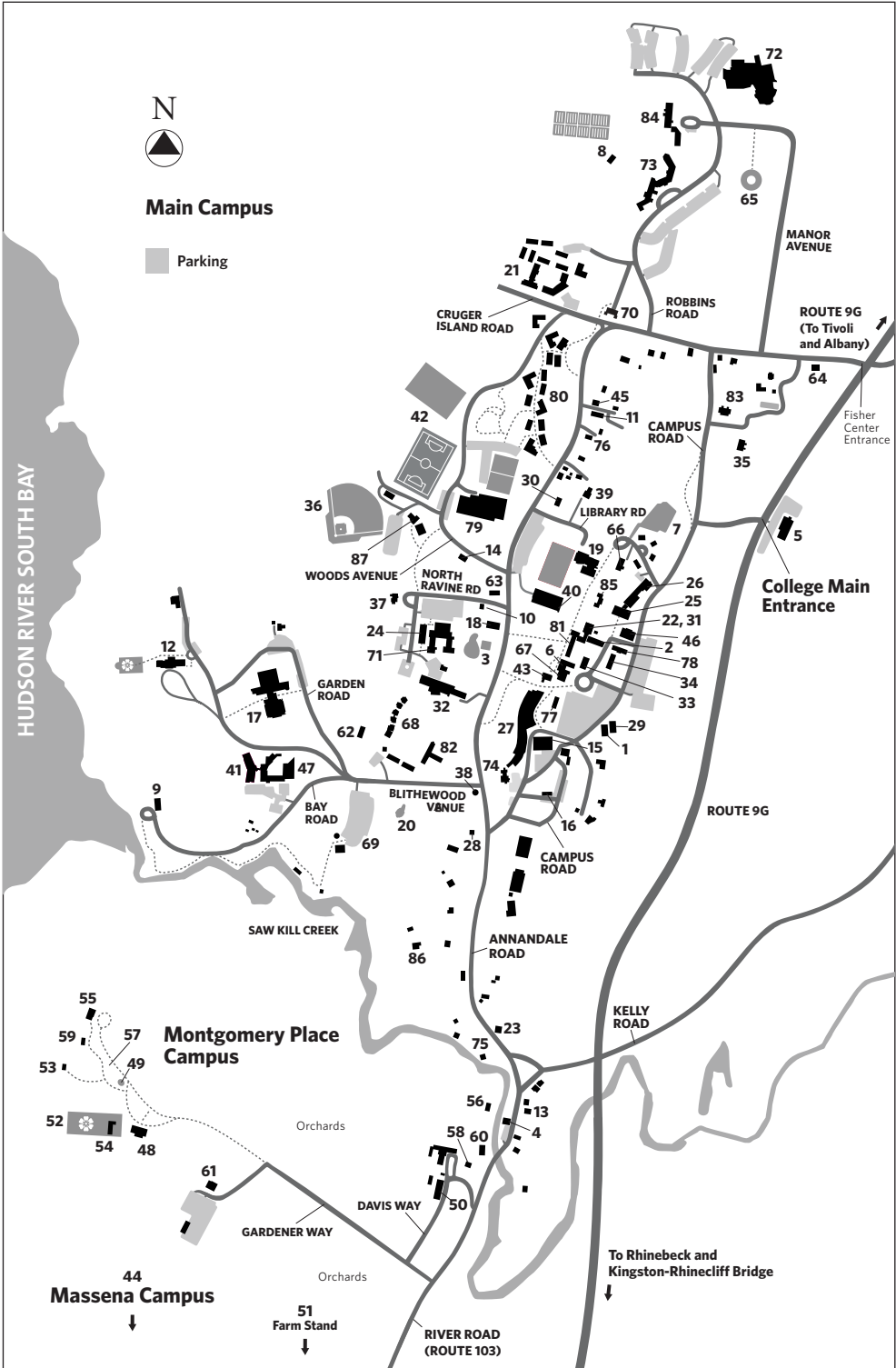
Senior Administration of Bard College

Leon Botstein, *President*
Coleen Murphy Alexander '00, *Vice President for
Administration*
Jonathan Becker, *Executive Vice President; Vice
President for Academic Affairs; Director, Center
for Civic Engagement*
Erin Cannan, *Vice President for Civic Engagement*
Deirdre d'Albertis, *Vice President; Dean of the
College*
Malia K. Du Mont '95, *Vice President for Strategy
and Policy; Chief of Staff*
Peter Gadsby, *Vice President for Enrollment
Management; Registrar*
Mark D. Halsey, *Vice President for Institutional
Research and Assessment*
Max Kenner '01, *Vice President; Executive Director,
Bard Prison Initiative*
Debra Pemstein, *Vice President for Development
and Alumni/ae Affairs*
Taun Toay '05, *Senior Vice President; Chief
Financial Officer*
Stephen Tremaine '07, *Vice President of Network
Education*
Dumaine Williams '03, *Vice President for Student
Affairs; Dean of Early Colleges*

BARD CAMPUS MAP

1. Achebe House (Graduate Programs in Sustainability/Bard Center for Environmental Policy, Office of Sustainability)
2. Albee Hall (classrooms, offices, La Voz, Chaplaincy Office)
3. Anna Jones Memorial Garden
4. Annandale Hotel (Publications and Public Relations Offices)
5. Anne Cox Chambers Alumni/ae Center and Bard MAT Building (Development, Alumni/ae Affairs, Bard MAT, Institute for Writing and Thinking, Language and Thinking Program)
6. Aspinwall (classrooms and faculty offices)
7. Bard College Cemetery
8. Bard College Farm
9. Bard College Field Station
10. Bard Hall (recital and rehearsal space)
11. Barringer House (Center for Civic Engagement, Central European University New York)
12. Blithewood (Levy Economics Institute)
13. Briggs House (residence hall)
14. Brook House (Student Financial Services)
15. Buildings and Grounds/Physical Plant (Shipping and Receiving)
16. Carriage House (Central Services print shop)
17. Center for Curatorial Studies (CCS Bard) and Hessel Museum of Art
18. Chapel of the Holy Innocents
19. Charles P. Stevenson Jr. Library
20. Community Garden
21. Cruger Village (residence halls): Bartlett, Cruger, Keen North, Keen South, Maple, Mulberry, Oberholzer, Sawkill, Spruce, Stephens, Sycamore
22. David Rose Science Laboratories
23. Feitler House (residence hall)
24. Fisher Annex (MFA Program offices)
25. Franklin W. Olin Humanities Building (Olin Hall) (Office of Disability Access Services)
26. F. W. Olin Language Center
27. Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation (Resnick Laboratories, Bitó Auditorium)
28. Gahagan House (offices)
29. Garcia-Renart House (Architecture Program)
30. Gilson Place (student-run space)
31. Hegeman Hall (classrooms, faculty offices, Office of Residence Life and Housing)
32. Heinz O. and Elizabeth C. "Lilo" Bertelsmann Campus Center (bookstore, mail room, Down the Road Café, Weis Cinema; and Career Development, Student Activities, and Trustee Leader Scholar program offices)
33. Henderson Computer Resources Center
34. Henderson Technology Laboratories (Annex)
35. Hirsch (residence hall)
36. Honey Field
37. Hopson Cottage (Admission Office)
38. Jim and Mary Ottaway Gatehouse for International Study (Bard Abroad, Institute for International Liberal Education)
39. Kappa House (Diversity, Equity, and Inclusion Office; International Student and Scholar Services)
40. Kline Commons (dining facility)
41. László Z. Bitó '60 Conservatory Building (Bard College Conservatory of Music offices)
42. Lorenzo Ferrari Soccer and Lacrosse Complex and Reichel '65 Family Press Box
43. Ludlow (administrative offices, Registrar's Office, Human Resources)
44. Massena Campus
45. McCarthy House (Hannah Arendt Center, Human Rights Project)
46. Memorial Hall (Safety and Security Office, student activity spaces)
47. Milton and Sally Avery Arts Center: Jim Ottaway Jr. Film Center (Film and Electronic Arts Program), Center for Moving Image Arts, Edith C. Blum Institute (Music Program, Bard College Conservatory of Music, US-China Music Institute offices)
48. *Montgomery Place Campus (48-61)*
 - 48 Coach House
 49. Ellipse Pool
 50. Farnhouse (private)
 51. Farm Stand
 52. Formal Gardens
 53. Gardener's Cottage (Bard Prison Initiative offices)
 54. Greenhouse
 55. Mansion House
 56. North Cottage (private)
 57. Rough Garden
 58. Spurr Cottage (private)
 59. Squash Court (Bard Prison Initiative offices and public restrooms)
 60. Swiss Cottage (private)
 61. Visitors Center (parking lot and public restrooms)
62. Music Practice Rooms
63. New Annandale House (Center for Experimental Humanities)
64. Nursery School (Abigail Lundquist Botstein Nursery School, Bard Community Children's Center)
65. *parliament of reality* by Olafur Eliasson
66. President's House
67. Preston Hall (classrooms, offices, Psychology Program facilities)
68. Residence Halls: Bluecher, Bourne, Honey, Leonard, Obreshkove, Rovere, Rueger, Shafer, Shelov, Steinyard, Wolff
69. Residence Halls: Catskill, Hudson, Shokan
70. Resnick Family Gatehouse (Center for Civic Engagement)
71. Richard B. and Emily H. Fisher Studio Arts Building
72. Richard B. Fisher Center for the Performing Arts: Sosnoff Theater, LUMA Theater, Felicitas S. Thorne Dance Studio, Stewart and Lynda Resnick Theater Studio (Theater and Performance Program, Dance Program)
73. Robbins House (residence hall, Student Health and Counseling Services)
74. Sands House (residence hall)
75. Shafer House (Written Arts Program)
76. Shea House (Center for Civic Engagement)
77. Sottery Hall (Center for Student Life and Advising and Dean of Studies Office, Office of Title IX and Nondiscrimination)
78. South Hall (residence hall)
79. Stevenson Athletic Center
80. Stewart and Lynda Resnick Commons: residence halls A-L, Brown, McCausland; Center for Spiritual Life
81. Stone Row (residence halls, Learning Commons): North Hoffman, South Hoffman, McVickar, Potter
82. Tewksbury Hall (residence hall)
83. Tremblay (residence hall)
84. Ward Manor (residence hall, Manor House Café, Bard Music Festival Office)
85. Warden's Hall (faculty and program offices): Fairbairn, Hopson, Seymour
86. Wilson House (John Cage Trust)
87. Woods Studio (Photography Program)

For full details of office and residence locations, see our website at bard.edu/visiting/directions.



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.



POLICIES AND PROCEDURES

Bard College Copyright and Fair Use Policy

Bard College is a liberal arts institution fully committed to the intellectual and creative endeavors of its faculty, staff, and students. As part of this commitment, Bard College recognizes the importance of balancing the use of copyrighted works for educational purposes with the need to protect such works in accordance with the applicable provisions of the law. This Copyright and Fair Use Policy (the "Policy") is intended to provide instruction regarding the use of copyrighted works at Bard College.

The copyright law of the United States is contained in Title 17 of the United States Code and serves the purpose of promoting "the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries," a mandate imposed on Congress by the United States Constitution. The Copyright Act of 1976 confers upon authors of copyrighted works the exclusive rights to do and authorize any of the following:

1. To reproduce the copyrighted work;
2. To prepare derivative works based on the copyrighted work;
3. To distribute copies of the copyrighted work to the public by sale or other transfer of ownership;
4. To perform the copyrighted work publicly; and
5. To display copyrighted work publicly.

Copyright protection is conferred as soon as an "original work of authorship is fixed in a tangible medium of expression." This means copyright protections apply as soon as the work can be shown to others, through visual (written) or audio means. However, many copyright owners also choose to register their works with the United States Copyright Office, which confers a number of protections, as well as the ability to sue for copyright infringement.

I. Applicability of This Policy

This policy applies to all full-time and part-time faculty, visiting faculty, staff, students, student employees, graduate students, as well as any individual using college resources and facilities (the "Bard College community"). All members of the Bard College community must comply with applicable copyright laws and obtain proper permissions from copyright owners as required.

II. Overview of Copyright Protection

Copyright protection is conferred automatically to expressive or creative works. Works subject to copyright protection include literary works, musical works (including accompanying words), dramatic works (including accompanying music), pictorial/graphic/sculptural works, choreography, motion pictures and other audio-visual works, sound recordings, architectural works, computer programs, and compilations and derivative works.

However, the following are examples of things not protected by copyright:

1. Ideas, procedures, principles, methods, systems, discoveries, and devices;
2. Titles, names, short phrases, slogans;
3. Works that are "unfixed," that is, not fixed in a tangible form of expression (for example, improvisational speeches or performances that have not been written or recorded);
4. Information that is common property with no original authorship (calendars, height and weight charts, rulers).

See Works Not Protected by Copyright, <https://www.copyright.gov/circs/circ33.pdf> (last accessed August 7, 2024).

III. Fair Use

Use of a copyrighted work by anyone other than the owner generally requires the explicit permission of that copyright owner. This should be in the form of a license agreement, or some other form of written agreement. However, permission is not required if the use falls within the Fair Use Doctrine, which provides a defense to copyright infringement.

Whether use of a copyrighted work constitutes “fair use” is determined by the specific facts of such use. There are four factors that must be considered when analyzing whether the use of a work is permissible under the Fair Use Doctrine. No single factor is determinative, but rather, the factors must be considered together:

1. The purpose and character of the use. For example, whether the use is commercial (weighing against a finding of fair use) or educational (weighing in favor of a finding of fair use).
2. The nature of the copyrighted work being used. For example, whether the work being used is of a highly creative nature (weighing against a finding of fair use).
3. The amount or substantiality of the portion of the work being used. For example, whether the entire copyrighted work being used (weighing against a finding of fair use) or just a small excerpt (weighing in favor of a finding of fair use).
4. The effect of the use on the market for, or value of, the work. For example, whether the use of the work being examined as part of the fair use analysis would have an impact on the sales of that work (weighing against a finding of fair use).

These factors must be balanced and weighed together when making an assessment of whether a use would fall under the Fair Use Doctrine. It is important to note that, while using copyrighted works for an educational purpose generally weighs in favor of a fair use finding, because all four factors must be considered, it is possible that a use is not permissible even in an educational setting.

All members of the Bard College community must make a good faith effort to understand the basis of the Fair Use Doctrine and to take reasonable efforts to assess whether Fair Use applies to their anticipated use of a copyrighted work.

The Bard College Fair Use Checklist, attached as Appendix A, should be completed as a guide by members of the Bard College community when making such a fair use analysis.

IV. Display/Performance of Films, Television Shows, and Music in the Classroom and on Social Media

A. Films and Television Shows

Under the Fair Use Doctrine, a legally purchased full-length movie may generally be shown in an in-person classroom setting for educational purposes. However, full-length movies cannot be shown in the classroom if the copy being shown has been “ripped” from a source such as a DVD, even if the source was legally purchased. “Ripping” even legally purchased digital copies of films is a violation of the Digital Millennium Copyright Act (DMCA).

Copyrighted movies or television shows may not be shown outside of the classroom or for noneducational purposes without having obtained permission from the copyright owner. Please be advised that the terms of many streaming services, such as Netflix and Hulu, generally prohibit the showing of content in the classroom, subject to very limited exceptions.

Student clubs and groups that wish to show a film or television program must obtain permission from the copyright owner.

B. Music

Music is also protected by copyright law, and services such as Apple Music and Spotify should not be used to promote events. Any member of the Bard College community that wishes to play or perform music at any college-sponsored event must obtain permission from the copyright owner.

There may be songs available to you for use under the College’s agreement with ASCAP. Please contact Frank Corliss, Director, Bard College Conservatory of Music, at corliss@bard.edu for more information.

C. Social Media

Copyrighted music or any other content protected by copyright should not be included in any social media postings. Permission from the copyright owner should be obtained prior to using copyrighted content in any such posting.

Individuals permitted to post to Bard College–owned and –affiliated social media accounts should also not share or repost any postings that contain potentially copyrighted content.

V. The TEACH Act and Online Learning

The 2002 Technology, Education and Copyright Harmonization Act (the "TEACH Act") addresses the use of copyrighted material in the virtual classroom setting.

In an online classroom setting, the TEACH Act permits:

1. The performance of nondramatic literary works or nondramatic musical works in their entirety (i.e., reading of books and poetry).
2. The showing of limited and reasonable portions of other works (i.e., clips of a movie).

However, under the TEACH Act, faculty teaching an online course are prohibited from performing or showing an entire dramatic literary or musical work (play, opera, musical, television show, movie, etc.).

Moreover, any content used in the online classroom setting must:

1. Be legally obtained;
2. Be limited in access to the instructor and students enrolled in the course;
3. Be displayed under the supervision of the course instructor as a regular aspect of instruction;
4. Be accompanied by a notice that the materials are under copyright protection and may not be distributed; and
5. Reasonable controls must be used to prevent dissemination and retention (i.e., streaming rather than allowing the download of a video).

VI. Copyright Exceptions for Persons with Disabilities

Section 121 of the Copyright Act (the Chafee Amendment) permits certain authorized entities (nonprofit organizations or governmental agencies that have a primary mission of providing specialized services relating to training, education, or adaptive reading or information access needs of blind or other persons with disabilities) to reproduce and distribute published literary or musical works in accessible formats for use exclusively by print-disabled persons. While there have been questions about whether colleges qualify as authorized entities, educational institutions argue they qualify due to their obligations under the Americans with Disabilities Act (ADA).

The Chafee Amendment does not apply to other types of accommodations (such as those to accommodate deaf persons) and thus, for all other instances of reproducing and distributing copyrighted materials for accessibility purposes (including the addition of captioning), the principles of fair use must be considered.

VII. Obtaining Copyright Permission

All members of the Bard College community are responsible for obtaining copyright permission when necessary. Circumstances that may require copyright permission include, but are not limited to the following: use of materials or digital media in an in-person classroom setting, online (remote) learning, for posting on any Bard College or course website, research, for use in on-campus club activities, or for any Bard College-affiliated social media account. If you need assistance locating the proper individual(s) or entities to contact for such permissions, please contact the Dean of Libraries. It is recommended that permission be sought as soon as the determination to use a copyrighted work is made, as such permission may take time to obtain.

VIII. Enforcement of this Policy

Members of the Bard College community who do not comply with this Policy or the applicable copyright laws or fail to act in good faith when making fair use determinations are liable for their own actions. Failure to comply with this Policy may result in disciplinary action.

IX. Interpreting and Implementing Authority

The Office of the Dean of Libraries and the Office of the Dean of the College will be jointly responsible for the interpretation and implementation of this Policy.

Appendix A

Fair Use Checklist

Name:
Project/Class:
Date:
Prepared by:

Introduction to the Checklist

The Fair Use Checklist and variations on it have been widely used for many years to help educators, librarians, lawyers, and many other users of copyrighted works determine whether their activities are within the limits of fair use under US copyright law (Section 107 of the US Copyright Act). The four factors form the structure of this checklist. Congress and courts have offered some insight into the specific meaning of the factors, and those interpretations are reflected in the details of this form.

Benefits of Using the Checklist

A proper use of this checklist should serve two purposes. First, it should help you to focus on factual circumstances that are important in your evaluation of fair use. The meaning and scope of fair use depends on the particular facts of a given situation, and changing one or more facts may alter the analysis. Second, the checklist can provide an important mechanism to document your decision-making process. Maintaining a record of your fair use analysis can be critical for establishing good faith; consider adding to the checklist the current date and notes about your project. Keep completed checklists on file for future reference.

The Checklist as a Road Map

As you use the checklist and apply it to your situations, you are likely to check more than one box in each column and even check boxes across columns. Some checked boxes will favor fair use and others may oppose fair use. A key issue is whether you are acting reasonably in checking any given box, with the ultimate question being whether the cumulative weight of the factors favors or turns you away from fair use. This is not an exercise in simply checking and counting boxes. Instead, you need to consider the relative persuasive strength of the circumstances and if the overall conditions lean most convincingly for or against fair use. Because you are most familiar with your project, you are probably best positioned to evaluate the facts and make the decision.

Caveat

This checklist is provided as a tool to assist you when undertaking a fair use analysis. The four factors listed in the Copyright Statute are only guidelines for making a determination as to whether a use is fair. Each factor should be given careful consideration in analyzing any specific use. There is no magic formula; an arithmetic approach to the application of the four factors should not be used. Depending on the specific facts of a case, it is possible that even if three of the factors would tend to favor a fair use finding, the fourth factor may be the most important one in that particular case, leading to a conclusion that the use may not be considered fair.

Purpose

Favoring Fair Use

- The use is for the purpose of teaching in a non-profit educational institution (including multiple classroom copies).
- Criticism, comment, news reporting, or parody or transforms the presentation or use.
- The use is necessary to achieve an intended educational purpose.
- Access restricted to students enrolled in course.

Opposing Fair Use

- The use is for commercial purposes.
- The use is non-transformative, verbatim/exact copy without criticism, comment, news reporting, or parody or transformation of presentation or use.
- The use is not necessary to achieve an intended educational purpose.
- Distribution is not limited or controlled.

Nature

Favoring Fair Use

- The work is published.
- The work is non-fictional or factual in nature and the author's voice does not dominate the work.
- The work is a "non-consumable" (published book or similar).
- Essential for learning objectives.

Opposing Fair Use

- The work is unpublished.
- The work is non-fictional in nature, and the author's voice dominates the work.
- The work is a consumable work (workbook or test).
- The work is a highly creative work (art, music, novels, films, plays).

Amount

Favoring Fair Use

- A small amount of the work is used (e.g., a single article, a chapter, or other excerpt less than 10% of the work taking into consideration the nature of the total work).
- Portion used is not central to entire work as a whole.
- Amount is appropriate to education purpose.

Opposing Fair Use

- Large portion or entire work.
- Portion used is central or the "heart" of the work.
- Includes more than necessary for education purposes.

Effect on Market

Favoring Fair Use

- User owns lawfully purchased or acquired copy of original work.
- One or few copies made/distributed.
- No significant effect on the market or potential market for copyrighted work.
- No similar product marketed by the copyright holder.
- Lack of licensing mechanism.

Opposing Fair Use

- Could replace sale of copyrighted work.
- Numerous copies made.
- Significantly impairs market or potential market for copyrighted work or derivative.
- Reasonably available and affordable licensing/permission mechanism available.
- It was made accessible via the Web or other public forum.
- Repeated or long-term use.

The Checklist and the preceding introduction are licensed by a Creative Commons Attribution License with attribution to the original creators of the checklist Kenneth D. Crews (formerly of Columbia University) and Dwayne K. Buttler (University of Louisville). *Creative Commons License*.

Appendix B

Copyright Notification and Potential Penalties for Infringement

The Higher Education Opportunity Act (HEOA) requires Bard College to make an annual disclosure informing students that the illegal distribution of copyrighted materials may lead to civil and/or criminal penalties.

Bard College strictly prohibits the unauthorized distribution of copyrighted material. This includes illegal downloading and peer-to-peer file sharing. The Bard College Student Handbook and the Bard College Computing Policies prohibit students from using Bard College computing resources to act in violation of applicable copyright laws. Violations include:

- Using peer-to-peer applications that violate copyright laws; and
- Making unauthorized copies of copyrighted files or software or violating any software licensing agreements or copyright laws.

Any violation of these policies may result in disciplinary action and/or the loss of the ability to use Bard College computing and technology resources. Violations may also result in employee disciplinary action and potentially the discharge of employment. Additionally, individuals who violate these policies may face criminal and civil liabilities, from Bard College, individuals or entities whose rights are infringed and/or harmed, and/or law enforcement officials or agencies.

Civil Penalties for Violation of Federal Copyright Laws

Copyright infringement occurs when a work protected by copyright is used in violation of the owner's exclusive rights under Section 106 of the Copyright Act (Title 17 of the United States Code). These include the unauthorized distribution and copying of a copyrighted work or downloading or uploading substantial parts of a copyrighted work without permission.

Copyright infringement may result in civil and criminal penalties. These include actual damages or statutory damages in an amount not less than \$750 and not more than \$30,000 per work infringed. If infringement is found to be "willful," the award may be up to \$150,000 per work infringed. An infringer may also be ordered to pay costs and attorneys' fees at a court's discretion. See Title 17, United States Code Sections 504 and 505 for further details.

Criminal penalties can be imposed in an amount of up to \$250,000 per offense, and imprisonment of up to five years.

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, US Department of Education, Washington, DC 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 an accredited institution and a member of the Middle States Commission on Higher Education (MSCHE or the Commission), msche.org. Bard College's accreditation status is Accreditation Re-affirmed. The Commission's most recent action on the institution's accreditation status in 2017 was to reaffirm accreditation. MSCHE is recognized by the US Secretary of Education to conduct accreditation and pre-accreditation (candidate status) activities for institutions of higher education including distance, correspondence education, and direct assessment programs offered at those institutions. The Commission's geographic area of accrediting activities is throughout the United States.

The courses of study leading to the BA, BM, and BS degrees at Bard are registered by the New York State Education Department. The programs of study leading to the MA, MAT, MFA, MBA, MM, MS, MEd, and PhD degrees are registered by the New York State Education Department, Office of Higher Education, Education Building Annex, Room 975, 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.



Bard College
Annandale-on-Hudson, New York
845-758-6822
bard.edu
admission@bard.edu