

Bard College at  
**SIMON'S ROCK**



**CATALOGUE 2021-2022**

# Table of Contents

---

Simon’s Rock: The First 50 Years	2	Physics	114
Learning at Simon’s Rock	3	Concentrations in Science, Mathematics & Computing	118
The Goals of the Academic Program	3	Division of Social Studies	129
Degree Requirements	4	Anthropology	129
Academic Policies	5	Economics	132
The Lower College Program	13	Geography	135
Sophomore Planning:		History	138
Moderation or Transfer	16	Philosophy	142
The Upper College Program	17	Politics	146
Upper College Concentrations	18	Psychology	153
Special Study Opportunities	19	Social Sciences	156
Study at Bard Annandale Campus	21	Sociology	158
Signature Programs	21	Concentrations in Social Studies	161
In-House	21	Interdivisional Studies	174
Domestic	23	African American and African Studies	174
International	24	Asian Studies	175
Division of the Arts	28	Communication	175
Art History	28	Environmental Studies	176
Arts	31	Gender Studies	179
Dance	32	Learning Resources	180
Film	33	Concentrations in Interdivisional Studies	185
Music	35	Special Programs at Simon’s Rock	195
Photography	41	Bard Academy at Simon’s Rock	195
Studio Arts	43	Young Writers Workshop	195
Theater	47	PACE Program	196
Concentrations in the Arts	54	MA Department of Higher Education and Veteran Affairs	197
Division of Languages and Literature	68	FY 2020 Schedule of Tuition and Fees	199
World Languages, Cultures, and Literatures	69	Faculty	
Linguistics	74	Faculty	200
Literature and Creative Writing	75	Adjunct Faculty	217
Concentrations in Languages and Literature	90	Applied Music Program Faculty	218
Division of Science, Mathematics, & Computing	100	Boards	
Biology	100	Board of Trustees	222
Chemistry	104	Board of Overseers	222
Computer Science	106	Academic Calendar	223
Mathematics	109	Index	224
Natural Sciences	113		

## Simon's Rock: the First 50 Years

---

At Bard College at Simon's Rock, age doesn't define intellect: our 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.

Since its founding in 1966, Simon's Rock has occupied a unique position in the educational landscape, enabling motivated students to break out of the conventional chronology and choose an education that encourages critical inquiry, adventurous expression, and active exploration of the self and the world.

In 1979, Simon's Rock joined the Bard College family, incorporating Writing and Thinking, First Year Seminar, Moderation, and the Senior Thesis into our curriculum. In 2001, with the support of Bard and its President Leon Botstein, Simon's Rock became the model for the Bard Early Colleges and the growing early college movement nation-wide.

Simon's Rock remains unique, nevertheless, as the nation's only four-year residential early college. In the company of peers who share their excitement for learning and led by pedagogically innovative, and accomplished faculty, students immerse themselves deeply into the ideas, fields, and questions that stir their curiosity and ambitions.

# Learning at Simon's Rock

---

## The Goals of the Academic Program

The academic program at Bard College at Simon's Rock is the intellectual embodiment of the College's mission. It combines a substantial and coherent required core curriculum in the liberal arts and sciences with extensive opportunities for students to pursue their own interests and talents through advanced courses and independent study.

The program is designed to engage students in the life of the mind by making them aware of both the Western cultural heritage and modes of thought from other cultures, introducing them to the spectrum of thought in the liberal arts and sciences, developing their intellectual curiosity, and empowering them to satisfy that curiosity by thinking and learning independently. At Simon's Rock, students are also encouraged to test theory in practice—in the laboratory, the studio, and the field, in rehearsal and performance—to develop a sense of themselves as thinkers and creators with individual voices and perspectives. To achieve these ends, the College offers a curriculum that provides every student with the opportunity to develop the following general knowledge and skills:

- The ability to speak and write with confidence, clarity, and precision;
- The ability to read and think critically—to recognize assumptions, weigh evidence, test assertions, examine the elements and merits of an argument—and, thus, the ability to learn and think independently;
- The ability to understand and interpret graphic and numerical data, to evaluate a statistical argument, and to use computers;
- Knowledge of the scientific method—of its approaches to inquiry, its strengths and limitations as a mode of analysis—and of the fundamental laws governing physical phenomena and the patterns of human behavior;
- Knowledge and understanding of several forms of artistic and literary expression, of the creative process, and of the disciplined use of imagination, formal structure, and aesthetic values;
- Knowledge of some of the most influential works of Western culture and a critical understanding of the values, assumptions, and ideologies that they express;
- Knowledge and appreciation of modes of thought of other cultures—including non-Western cultures and groups or societies that exist as distinct subcultures within Western culture—and the ability to understand and use a foreign language with reasonable facility;
- Knowledge of history—of ideas, movements, people, and events of the past—and of how our knowledge and understanding of the past is shaped and of how that understanding of the past shapes the present and the future;
- Knowledge of and sensitivity to the moral and ethical dimensions of thought and action, and the ability to make informed moral and ethical decisions.

An AA or BA degree from Simon's Rock certifies that a student has developed this general knowledge and these skills. Differences in the depth, breadth, and extent of students' knowledge and mastery of these skills are indicated by their grades, as well as by the level of the degree they are awarded. Receiving a BA degree from Simon's Rock also indicates that a student has gained the advanced knowledge and skills outlined in the description of the Upper College concentrations and requirements as well as the ability to use these skills in an extended individual project with a substantial written component.

## Degree Requirements

### THE ASSOCIATE OF ARTS DEGREE

The requirements for the AA degree are 60 credits of course work, including:

Writing and Thinking Workshop	0 credits
Seminar I and II	8 credits
Writing Intensive Seminar	3 credits
Cultural Perspectives	3 credits
Art	3 credits
Mathematics	3 credits
Natural Science	4 credits
Foreign Language	3–8 credits

AA candidates must earn at least 50 of the required 60 credits at Simon's Rock and must earn a cumulative GPA of at least 2.0. Required courses in the core AA curriculum must receive a passing letter grade, and thus may not be taken under the pass/fail option.

### THE BACHELOR OF ARTS DEGREE

The requirements for the BA degree are the successful completion of 120 credits of course work, including:

Simon's Rock AA degree or its equivalent	60 credits
Moderation	0 credits
BA Concentration	24 credits
Complement	16 credits
Four 300- or 400-level courses	16 credits
Tutorial, independent project, extended campus project, or course at Bard College or away during the junior year	3–4 credits
Senior Workshop	0 credits
Senior Thesis	8 credits

BA candidates must earn at least 60 of the required 120 credits at Simon's Rock, complete at least 50% of the credits toward the BA concentration(s) at Simon's Rock, earn a cumulative GPA of at least 2.0, and be in residence (i.e., full-time enrollment) during the senior year, excepting those in the Engineering Program.

Courses applied to the concentration and complement requirements must receive a passing letter grade, and thus may not be taken under the pass/fail option.

# Academic Policies

## **THE ACADEMIC YEAR**

The academic year at Bard College at Simon's Rock consists of two 14.5-week semesters, preceded in the fall by a week-long Writing and Thinking Workshop for newly admitted students. Each fall the Office of Academic Affairs publishes a list of important dates and deadlines for the academic year. Students are responsible for meeting these deadlines when implementing changes in their course schedules.

## **ACADEMIC ADVISING**

Each student has an academic advisor who is responsible for working with the student to design an academic program compatible with the student's interests, abilities, and goals that fulfills the College's program requirements. New students are assigned advisors and are required to meet with them weekly during their first semester, at least every other week during their second semester, and as needed and arranged by the student and advisor in the years following. A student may change advisors at any time by asking a faculty or staff member to be their new advisor and completing a Change of Advisor form at the Registrar's Office. When Moderating, students may want to change to an academic advisor whose expertise will be particularly helpful for guiding their work in the Upper College.

## **COURSE NUMBERING**

Courses at Simon's Rock are offered through four divisions: Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies. Some courses are interdivisional. 100-level courses are introductory and develop basic skills appropriate to the subject preparing students for intermediate and more advanced work. 200-level courses are intermediate-level assuming and building on skills and knowledge achieved in 100-level courses to deepen understanding of a subject. 300- and 400-level courses assume students' ability to work in depth and with increasing independence on more complex or advanced materials in a subject area. They include advanced courses, seminars, tutorials, and independent projects. Preference is generally given to Upper College students for enrollment in advanced courses.

## **COURSE LOAD**

Most courses meet for three hours per week. Courses at the 100- and 200-levels typically earn three credits; courses at the 300- and 400-levels earn four credits. Laboratory courses, accelerated beginning language classes, and 100- and 200-level general education seminars may also earn four credits because of the extra hours of class and/or lab time. The credits assigned to each course are noted in the course guide.

All Simon's Rock students who are working toward a degree are expected to be full-time, whether they live on or off campus. The minimum credit load to maintain full-time status is 12 credits per semester; the normal credit load to be on track to earn an AA in two years and a BA in four years is 15–16 credits per semester; the maximum credit load, without surcharge and permission from an Academic Dean, is 18 credits per semester.

The normal course load for Lower College students is four or five courses per semester. The normal course load for Upper College students is four courses per semester, one of which may be a Tutorial, Independent Project, Extended Campus Project, or Senior Thesis. Any junior or senior whose GPA falls below 2.5 may not register for a Tutorial, Independent Project, or Extended Campus Project.

Exceptions to these credit and course limits must be approved by the Committee on Standards and Procedures and the Dean of Studies. Students with permission to exceed the maximum number of credits may register for the additional course(s) during the Add period. There is an additional per-credit fee for these additional credits. Students who withdraw from a course, thereby reducing their course load to fewer than 12 credits, risk jeopardizing their ability to maintain Satisfactory Academic Progress, and thus their eligibility for financial aid (including for the current semester), may be suspended from the College. Petitions to carry more than 18 or fewer than 12 credits are available in the Office of Academic Affairs.

## **CREDIT HOUR**

Simon's Rock assumes that students in full-semester introductory (100-level) or intermediate (200-level) classes will spend 3 hours in class per week, and an average of 2.25 hours preparing for each contact hour, for a total of just over 140 hours of study per semester for a three-credit class. Classes with a laboratory component earn four credits because of the extra hours of lab each week and the related work outside of class. Advanced classes are worth four credits because the work outside of the 3 class hours is assumed to be more extensive; students in 300- and 400-level courses are expected to spend 3.25 hours in preparation for each contact hour. Modular (half semester) classes are also assigned two credits as they move at a slightly faster pace than full-semester classes, and students are expected to spend 3.25 hours in preparation for each contact hour. Some courses (e.g., music lessons) are worth 1 credit and are ungraded.

Students taking a normal full-time course load of 15 credits should be prepared to spend no fewer than 48 hours engaged in academic study (including in-class time and preparation for classes) each week. Students taking more credits should be prepared to spend more time engaged in academic study; e.g., taking 18 credits requires no fewer than 60 hours each of academic study.

## **COURSE CHANGES**

Students who wish to change, add, or drop courses must do so within the deadlines listed on the academic calendar published by the Office of Academic Affairs. Such changes are made only when students have completed the necessary forms, obtained the required signatures of instructors and advisors, and submitted the form to the Registrar.

Courses may be added only during the first two weeks of the semester, with consent of the instructor and the student's academic advisor.

Courses dropped by the end of the eleventh week of the semester will not appear on the student's academic record. A student may withdraw from a course with a grade of W until the end of the fourteenth week of the semester. After that time, a student may not withdraw from a course and will receive a grade. A student who attends a course without formally registering for it will not be awarded credit for the course; a student who ceases to attend a class without completing a drop or withdrawal form before the published deadlines will receive a final grade of F for that course.

## **GRADING SYSTEM**

Students receive written evaluations ("comments") on their performance at midterm and following the completion of courses. Letter grades are also assigned as an abbreviated indication of overall performance. Together, the grade and comment sheets make up the student's academic record. Final semester grades are recorded on the student's official transcript in one of two ways: Letter grades or *Pass/Fail* grades. Letter grades represent the following levels of academic achievement:

- A = performance with distinction
- B = good performance
- C = satisfactory performance
- D = minimally passing performance
- F = failure; no credit

A plus (+) attached to a letter grade indicates a higher achievement at the level of that letter grade; a minus (-) indicates a lower achievement at the level of that letter grade. Grades of A+ and D- are not used on academic records.

A grade of *Pass (P)* indicates acceptable performance and does not affect the GPA. A grade of *Fail (F)* indicates unacceptable performance and is calculated in a student's GPA as 0 points. *Pass/Fail* grades are awarded when the instructor wishes to distinguish only two different levels of accomplishment in a course or when an eligible student elects the *Pass/Fail* option.

*Pass/Fail* option: A student taking at least 14 credits in a given semester may elect to take one course on a *Pass/Fail* basis. This option is designed to encourage students to explore courses outside previously defined

areas of competence and is not available for required courses in the core curriculum or in the BA concentrations. The option exists even if some of the student's other courses are already designated by the instructor as *Pass/Fail* courses. Students who wish to select this option must do so within the deadlines listed on the dates and deadlines calendar published by the Office of Academic Affairs.

With consent of the instructor, a student in a *Pass/Fail* course may elect to receive a letter grade. The deadline for making this change is the end of the add period.

*Audit* option: A student may attend a class for no credit with the instructor's permission. It will not appear on the transcript.

The Senior Thesis is graded *High Honors (HH)*, *Honors (H)*, *Pass (P)*, *No Credit (NC)*, or *Fail (F)*. The grades of *High Honors*, *Honors*, and *No Credit* are used exclusively for theses and are not calculated into the GPA.

### **ACADEMIC AND CLASS STANDING**

To be in Good Academic Standing at the end of a semester, a student must earn at least 12 credits and have both a semester and a cumulative GPA of 2.0.

Letter grades are assigned the following GPA equivalents: A=4, B=3, C=2, D=1, and F=0. A plus (+) adds 0.3 and a minus (-) subtracts 0.3. For *Pass/Fail* courses, a *Pass* grade and the credits they represent are not included in the GPA; *Fail* grades are the same as Fs and are treated as such in the GPA.

Class standing is based on the total number of credits earned toward the degree:

First-year student	29 or fewer credits
Sophomore	30–59 credits
Junior	60–89 credits
Senior	90 credits or more

### **SATISFACTORY ACADEMIC PROGRESS**

To maintain eligibility for financial aid, students must make satisfactory academic progress (SAP) in accordance with federal, state, and Simon's Rock guidelines. This is, students must achieve at least a C (2.0) grade point average each year and accumulate credits toward a degree according to the following schedule:

Academic years completed	1	2	3	4
Credits successfully completed	24	48	72	96

Failure to meet these standards will result in a review of the financial aid awards. Federal aid eligibility is limited to a maximum of 6 years or 180 earned credits for students pursuing their BA degree; for AA students, the limits are 3 years or 90 credits, whichever comes first. Bard College at Simon's Rock Institutional Aid is limited to a maximum of four years.

If financial aid eligibility is suspended, it can only be renewed once the student has regained satisfactory progress as defined above. To appeal suspension from financial aid eligibility, a student may submit a letter explaining the circumstances surrounding the loss of credits or low GPA to the Dean of Academic Affairs who will review it in consultation with the Director of Financial Aid. Students are notified of the appeal decision in writing.

### **ACADEMIC WARNING, PROBATION, OR SUSPENSION**

Students who do not earn a semester GPA of at least 2.0 are not in Good Academic Standing and endanger their ability to earn a degree on schedule.

*Academic Warning*: Students whose cumulative GPA is above 2.0, but whose GPA in the most recent semester fell between 1.5 and 1.9 will receive an Academic Warning.

*Academic Probation*: Students whose semester and cumulative GPAs are between 1.5 and 1.9 are placed on

Academic Probation and are encouraged to make use of additional supports to improve their performance. A student who achieves a semester GPA and cumulative GPA of 2.0 or higher by the end of a semester on Academic Probation will be automatically restored to good academic standing.

If a student fails to achieve good academic standing after a semester on Academic Probation, the Deans will consult with the student's instructors and advisor to determine whether the student should continue at Simon's Rock and, if so, under what conditions.

**Academic Suspension:** Students who earn a semester and cumulative GPA below 1.5 are liable for suspension. Suspended students are encouraged to take time to address the issues that have prevented their academic success, and they may not enroll in Simon's Rock classes in the subsequent semester. Suspension requires at least a one-semester separation from the College. After one semester on academic suspension, students are entitled to apply for Readmission.

To be readmitted, they should involve themselves in activities that enhance study skills, self-discipline, and the ability to work within a structured academic setting. Suspended students who are readmitted to the College following suspension are not eligible to receive financial aid from the College until good academic standing has been reattained.

### **THE DEAN'S LIST**

The Dean's List recognizes academic excellence. Students taking 14 or more graded credits in a given semester who earn a semester GPA of 3.5 (or a semester GPA of 3.3 with no grade below a B) are named to the Dean's List. Thesis-carrying seniors may be named to the Dean's List with 12 graded credits (apart from the thesis) and a semester GPA of 3.5.

### **GRADUATION WITH HONORS**

A student earning the AA degree with a GPA of at least 3.5 graduates *with distinction*.

Honors are awarded to BA degree candidates as follows:

*cum laude*: a cumulative GPA of at least 3.3

*magna cum laude*: a cumulative GPA of at least 3.5

*summa cum laude*: a cumulative GPA of at least 3.7

Academic honors are bestowed based upon grades received prior to Commencement.

### **THESIS GRADES**

Thesis II is graded Pass, Honors, and High Honors. The Thesis II grade appears on the transcript, but is not a factor in Latin Honors.

### **INCOMPLETE GRADES**

A student who is unable to complete all work for a class by the end of the semester may request a grade of *Incomplete (I)* from the instructor. *Incomplete* is only an appropriate grade for students who have completed a significant amount of the coursework, and it is not awarded automatically. A student must submit the appropriate form signed by the instructor to the Registrar's Office by the last day of classes.

A student may request only one *Incomplete* per term except for serious medical reasons; Only the Dean of Studies, in consultation with the Wellness Center, can approve more than one *Incomplete* for a given semester.

In granting an *Incomplete*, the instructor sets a deadline by which all work must be submitted, usually one month from the last day of the semester, but no later than the Friday before the beginning of the following semester. The instructor then submits a revised grade to the Registrar. If no revised grade is received, the *Incomplete* becomes a final grade of F.

Students on academic probation are not eligible to receive an *Incomplete*. In the spring semester, AA and BA graduates are not eligible to receive an *Incomplete*.

## **GRADE CHANGES**

Faculty members may indicate in final comments that they are willing to change a student's grade based on the submission of additional work. Faculty members may set a deadline for the submission of this work no later than the Friday before the beginning of the following semester. Students may not submit additional work for a course after the beginning of the following semester.

Grade changes made after the deadline for "grades for graduates" cannot alter a student's graduation status or his/her Latin honors (e.g., *with distinction*, *cum laude*). A student who does not complete the degree requirements by the "grades for graduates" date cannot graduate that year retroactively—his/her graduation date for the relevant degree (AA or BA) will be that of the commencement following completion of the degree requirements.

## **REPEATED COURSES**

A student who earns a course grade of C- or lower may repeat the course at Simon's Rock. The new grade becomes the grade of record, and the grade used in calculating the GPA, although an indication that the course was repeated is retained (no additional or new credits are earned). Grades associated with transfer credits (credits received at other academic institutions) cannot replace a Simon's Rock grade.

## **TRANSFER CREDITS**

Students wishing to receive transfer credit at Simon's Rock for coursework at other accredited institutions and programs should seek pre-approval for this work by completing the *Transfer Credits Worksheet* in the Office of Academic Affairs before enrolling in such programs. Juniors who plan to study elsewhere during the academic year must file a form requesting Leave to Study Away with the Dean of Studies. Only liberal arts and sciences courses in which the student has earned a grade of C or better will be considered for transfer credits. A total of 10 transfer credits may be applied toward the AA degree; up to 60 credits may be applied toward the BA degree. Grades awarded by other institutions for courses accepted for transfer are not used in calculating a student's Simon's Rock GPA.

Official transcripts from other institutions must be sent to the Registrar at Simon's Rock. The Registrar evaluates the acceptability of the courses and determines the number of allowable credits. Students may also be required to provide a course description and syllabus. Final approval of transfer credit rests with the Dean of Studies.

A course approved for transfer credit may be used to satisfy a degree or concentration requirement only if the course is judged to be similar in content and scope to those used to satisfy the relevant requirement at Simon's Rock (the Registrar in consultation with the relevant faculty members, makes this judgment). In order for a transfer course to be approved as meeting one of the school's requirements, the student must follow the instructions on the *Transfer Credits Worksheet* prior to taking the course.

**Online Courses:** Because the College places great value on faculty-student and student-to-student discussion in a liberal arts education, no more than 6 online credits may be applied to the Simon's Rock AA and BA degree (combined across both degrees) and no online course will be considered as an advanced course (i.e., 300- or 400-level). Online courses may not be used to fulfill any of the AA general education requirements. No online course credits will transfer if earned during a semester when the student is enrolled full-time at Simon's Rock or in residence at another college or university.

## **DUAL ENROLLMENT**

College or early college courses completed while the student is still enrolled in high school will be evaluated for transfer credit to Simon's Rock by the Registrar and Dean of Studies. Questions relevant in the evaluation will include: Was the course taught by an instructor selected, supervised, and evaluated by the college or university awarding the credit? Is the college or university awarding credit an accredited institution? Does the course syllabus indicate a level of instruction and assessment consistent with post-secondary coursework? Does the instructor have demonstrated expertise in the subject area being taught?

### **ADVANCED STANDING**

Advanced standing for College Board Advanced Placement courses may be given at the discretion of the faculty in the appropriate discipline; a score of 5 is generally required for advanced standing. Bard College at Simon's Rock does not grant credits for AP courses or exams.

### **HIGH SCHOOL EQUIVALENCE**

Since most students enter Simon's Rock before completing high school, they do not normally have high school diplomas. Some high schools will award a diploma after a student has successfully completed one year of college study. Students who want to obtain the diploma should check with their former high school. Alternatively, a certificate of high school equivalence may be obtained by passing the High School Equivalency Test (HiSET) which is available to Simon's Rock students through Berkshire Community College.

### **ATTENDANCE POLICY**

Students are expected to attend all classes for which they are scheduled. Generally, an instructor's evaluation of a student's work depends in part on class participation; therefore, absence from class is viewed as an irrevocably lost opportunity for both the individual student and the class collectively. Classes immediately before and after vacations are as important as any other classes during a term; students are expected to attend them and to limit their vacations to the days prescribed in the College's academic calendar. Final exam days are part of the academic semester and students should plan on being on campus through the end of the exam period.

### **ABSENCE FOR RELIGIOUS OBSERVANCE**

Simon's Rock recognizes that the student body includes adherents of various faiths, and that observance of religious holidays is an important part of religious practice. Students may obtain an excused absence for such observance by informing their professors, in writing, of a planned absence at least two weeks in advance and making arrangements to complete any missed work. Absences for the observance of religious holidays are not counted toward maximum allowable absences.

### **STATUTE ON ABSENCES DUE TO RELIGIOUS BELIEFS**

Pursuant to the requirements of the law set forth in Chapter 151C, Section 2B of the General Laws of the Commonwealth of Massachusetts, a copy of this section is printed here in full: "Any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement and shall be provided with an opportunity to make up such examination, study or work requirement that he or she may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. The institution for making available to the said student such opportunity shall charge no fees of any kind. No adverse or prejudicial effects shall result to any student because of his or her availing him or herself of the provisions of this section."

### **OTHER ABSENCES**

Unavoidable circumstances do sometimes necessitate a student's missing class. The impact of absences will differ, depending on the course, material to be covered that day, the circumstances, and the student's attendance and performance in the course to date. Particular attendance requirements will be explained on each course syllabus. A student who is unable to attend class or submit assignments should communicate directly with the professor and should make every effort to catch up on what was missed as quickly as possible.

### **NOTICES OF CONCERN**

A professor who has concerns that a student's absences or missing work are having – or may have – a negative impact on the student's ability to succeed in a course will send a first Notice of Concern to alert the student, the advisor and residence director, and the parent or guardian about this concern.

A student who receives a Notice of Concern should talk with their academic advisor and the professor about steps to take to improve their standing in the course. A student who fails to respond to the Notice, to improve

attendance, or take steps to address the concerns indicated can expect to receive a second Notice of Concern, alerting them that their successful completion of the course is now at serious risk and that they should consider a drop or withdrawal. At this point, the student and advisor should discuss the best course of action to address the problem.

A student who decides to drop or withdraw from a course must submit the appropriate form to the Registrar by the deadline. If withdrawal is desirable, but would result in a course load below 12 credits, the student must meet with the Dean of Studies immediately.

### **EXTENDED ABSENCES**

In the event of a serious illness or other severe problem that necessitates missing several consecutive classes, the student, the parent or guardian, the advisor, or other college staff member working with the student may request assistance from the Dean of Studies to communicate with the faculty member and help determine the best course of action to, ideally, enable the student to complete the semester successfully. Where that is not possible, the student may request a Leave of Absence for up to one semester.

### **LEAVE TO STUDY AWAY**

Juniors who wish to spend a semester abroad or at another post-secondary institution or program must receive prior approval to assure that their programs of study are appropriate and that credits earned away will transfer. They must complete a *Leave to Study Away* application and submit it to the Office of Academic Affairs. Students must also complete the Leave to Study Away preparation course.

Students may apply courses taken at other institutions (e.g., as part of a Leave to Study Away) toward their BA concentration requirements. However, to be awarded a BA in a Simon's Rock concentration, at least 50% of the credits required for the concentration must be completed at Simon's Rock. Planning for courses that will be taken elsewhere and their relevance toward particular concentration(s) should be done in advance and in consultation with the student's moderation committee and the faculty in the relevant concentration. Ultimately, the evaluation of whether courses taken elsewhere fulfill the Simon's Rock concentration and program of study requirements is made by the academic advisor and the faculty in the relevant concentration. Students participating in one of the College's 3/2 or 3/1 programs must complete their third year of study (their first year in the BA program) at Simon's Rock.

### **ACADEMIC HONESTY**

Honesty and integrity in the performance of all academic assignments are expected of all students at Simon's Rock. Plagiarism; giving or receiving unauthorized assistance on any examination, quiz, lab or homework assignment, and falsifying data all are serious forms of academic dishonesty and will not be tolerated.

A student who submits, without acknowledgment, work that is not his or her own has committed plagiarism. An example of plagiarism is the submission of a paper with content that is wholly or partially taken from another's work, including that found on the Internet. Plagiarism occurs when even a single sentence, phrase or wording is copied without attribution. Special care should be taken when engaging in research on the Internet, as there are a vast number of sources that are designed to aid students in committing academic dishonesty, or that are otherwise unsuitable for academic pursuits.

Information about the proper use and acknowledgment of source material is available in the College library and from the faculty. The library has resources available to aid students in finding appropriate materials through Internet research. It is the student's responsibility to consult with the faculty member involved whenever there is a question about the appropriate way to handle the use of source material. An approved style manual also should be consulted to avoid unintentional plagiarism.

A first offense will usually result in a grade of F on the assignment or exam in question and may result in a semester grade of F for the course. The Dean of Studies will be notified of the incident by the professor and the Dean will arrange a meeting with the student to review the policy and to answer any questions. The student will receive a written warning (although nothing will go on the student's academic record) and parents or guardians will be notified. Any subsequent offense will become part of the student's record and will result in further consequences, which may include academic probation, revocation of scholarship, or

suspension from the College. Appeals of the consequences or a judgment of academic dishonesty (beyond a warning) may be made in writing to the Standards and Procedures Committee within 48 hours of the decision.

Further questions about the College's policy on academic dishonesty should be directed to the Office of Academic Affairs.

#### **THE STANDARDS AND PROCEDURES COMMITTEE**

The Standards and Procedures Committee, chaired by the Dean of Studies and staffed by members of the faculty, staff, students, and administration, reviews petitions for exceptions to the academic policies of Simon's Rock based on unusual circumstances. Petitions should be submitted to the Office of Academic Affairs.

#### **SELF-IDENTIFIED PREFERRED FIRST NAME AND SELF-IDENTIFIED GENDER OR GENDER-NEUTRAL PRONOUN**

Students, faculty, and staff should all be addressed by their preferred name and pronoun, regardless of the sex assigned at birth, anatomy, gender, medical history, appearance, or the sex indicated on identification documents or past academic record. It may be necessary for an individual to express this preference when interacting with people who may not have been informed of it, based on the student's Self-Identified Preferred First Name/Self-Identified Gender or Gender-Neutral Pronoun form. There are certain instances where the College must use a legal name and gender pronoun, and this is detailed on the above-mentioned form. The form is available at [my.simons-rock.edu/Academics](http://my.simons-rock.edu/Academics) under Forms & Manuals or from the Registrar's Office.

#### **FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT**

Bard College at Simon's Rock complies with the provisions of the Family Educational Rights and Privacy Act of 1974 (FERPA). This act assures students attending postsecondary educational institutions that they 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. The act protects students' rights to privacy by limiting transfer of these records without their consent, except in specific circumstances. Students also have the right to file complaints with the Family Educational Rights and Privacy Office, Department of Health and Human Services, 330 Independence Avenue SW, Washington, D.C. 20201. College policy on the maintenance of student records is available on request from the Registrar.

#### **STUDENT RECORDS RETENTION**

Records such as common name, pronoun choices; leaves of absence; permission to exceed or go under credit; add/drop/withdrawal forms; pass fail forms; moderation forms; tutorial and internship contracts; Dean's List letters; legal name changes are retained until the administrative need is satisfied.

Records such as transcripts and transcript releases, FERPA releases, final grades and comments; academic honesty violations, academic probation, suspension and expulsion letters; graduation checks; transfer credit transcripts; as well as records related to admission such as high school transcripts, standardized test scores, and acceptance letters are retained in the student permanent records.

# The Lower College Program

Because students at Bard College at Simon's Rock begin college at a younger than traditional age, the faculty is particularly conscious of its responsibility to ensure that the students are provided with the guidance necessary to assist them in developing the knowledge and skills previously outlined. Consequently, the Lower College (which leads to the AA degree) combines a required core curriculum in general education with ample opportunity to pursue particular interests through electives. The core curriculum comprises approximately half of students' academic load, and students are expected to complete it by the end of their second year. The elements of the core curriculum at Simon's Rock are:

- Writing and Thinking Workshop
- Book One Program
- Seminar I and II
- Writing Intensive Seminar
- Cultural Perspectives
- Arts
- Mathematics
- Natural Science
- World Language

## **WRITING AND THINKING WORKSHOP**

Entering students begin their education at Simon's Rock with the intensive, week-long Writing and Thinking Workshop held prior to the regular opening of the semester. A fundamental goal of the workshop is to demonstrate that clear writing is inseparable from clear thinking and that strong writing and thinking skills are required for successful college work in any discipline. Workshop sessions are devoted to the exploration of techniques for generating ideas, refining initial concepts, revising and editing, and asking critical questions. Sections are led by faculty members drawn from across the College's academic divisions and are characterized by highly personal instruction and collaborative work. The workshop is graded *Pass* or *No Credit*; a grade of *Pass* is required for graduation.

## **BOOK ONE PROGRAM**

Inaugurated in 2005, the Book One program asks the members of the incoming class to read the first book of the General Education program—and their college careers—over the summer. Each year, a book is selected based on excellence and suitability for promoting interdisciplinary conversations about the intersection of cultures. The author speaks during the Writing and Thinking Workshop week to enrich the students' appreciation of the book and to give incoming students, as well as the entire Simon's Rock community, the chance to ask questions of the author. The book, lecture, and supporting materials in the Writing and Thinking Workshop anthology are used as an occasion for discussion and writing throughout the Workshop and into the First-Year Seminar sequence. The Book One program makes connections between Writing and Thinking and the General Education Seminars, and enhances the diversity and interdisciplinary focus of the curriculum. The 2019 Book One is *Invisible* by Stephen L. Carter. Previous books include *Things Fall Apart*, by Chinua Achebe; *Cosmopolitanism: Ethics in a World of Strangers*, by Kwame Anthony Appiah; *Tasting the Sky: A Palestinian Childhood*, by Ibtisam Barakat; *Lose Your Mother: A Journey Along the Atlantic Slave Route*, by Saidiya Hartman; *Little Boys Come From the Stars*, by Emmanuel Dongala; *Sonata Mulattica*, by Rita Dove; *The Buddha in the Attic* by Julie Otsuka, *Open City* by Teju Cole; *Monstress: Stories* by Lysley Tenorio; *Geek Sublime: The Beauty of Code, the Code of Beauty* by Vikram Chandra; *Hardly War* by Don Mee Choi; *The Meaning of Michelle: 16 Writers on the Iconic First Lady and How Her Journey Inspires Our Own*, edited by Simon's Rock alumna Veronica Chambers; and *Air Traffic* by Gregory Pardlo.

## **GENERAL EDUCATION SEMINARS**

All incoming students are required to take the two-semester General Education Seminar sequence. These courses introduce students to the close reading of texts and the writing of substantive analytical essays that are the basis of much college work. Students examine differing treatments of common situations, emotions, conflicts, and questions that have engaged great writers, artists and scholars over the centuries.

Courses in the sequence draw from sources representing a variety of academic disciplines; they draw on and develop the methods introduced in the Writing and Thinking Workshop, fostering critical thinking and the effective articulation of ideas.

### **CULTURAL PERSPECTIVES**

In the interconnected global context in which we live, knowledge of diverse cultural traditions is imperative. The Cultural Perspectives (“CP”) course requirement aims to expand students’ knowledge and understanding of the history and context of cultural encounters. While CP courses vary in their specific topics, all address at least three of the following themes: (1) divergent ways of knowing (e.g. symbolic and aesthetic modes of representing and knowing the world and how power is associated with various social structures and cultural practices); (2) the nature of cross-cultural influence and exchange (e.g. the influences of diaspora or other forms of migration); (3) the histories of empire, colonialism, industrialism, capitalism, racism, globalization, etc.; and (4) conceptions of culture manifest through various means, including literature, art, music, language, ritual, religion, food, architecture, theater, cinema, or other cultural practices. All students are required to take one semester-long Intercultural Perspectives (“CP”) course—or no fewer than 3 graded credits—in order to earn the AA degree. Oversight for this requirement is the responsibility of the Committee on Policy and Program.

### **ARTS**

Students are required to demonstrate the artistic literacy expected of an educated person through successful completion of one arts course (or no fewer than three graded credits comprised of two modular courses, three graded music lessons, or a combination of these). All these courses introduce students to the creative processes, techniques, and modes of thought particular to the arts; and explore the relationships between art and society, art and the individual, and art and the medium.

### **MATHEMATICS**

Students are required to demonstrate the mathematical literacy expected of an informed citizen through successful completion of an approved college mathematics course. To help students plan an appropriate mathematics program at Simon’s Rock, a placement test is available online at the College website and should be taken before arriving at Simon’s Rock or during new student orientation. Students who need to develop the level of competency necessary to take college mathematics and science courses at Simon’s Rock are encouraged to take a course covering the necessary pre-collegiate material during the summer before they enter Simon’s Rock. Alternatively, they should register for Mathematics 099 in their first semester.

### **SCIENCES**

Students are required to demonstrate scientific literacy through completion of at least one lab-based course in the sciences. This requirement may be met by completing an approved course in biology, chemistry, environmental sciences, natural sciences, or physics.

### **WORLD LANGUAGE**

The language requirement reflects the faculty’s conviction that there is a particular value in engaging with another language and culture in an academic setting and in collaboration with other students. In order to be a true engagement not only with a set of skills but with a different mode of thought and expression, the exploration must be a protracted one, usually spanning at least two semesters, beginning at the student’s entry-level proficiency. Please see the Division of Languages and Literature section for information about placement. Consistent with the College’s other AA requirements, there is no placing out of the language requirement. The language requirement can be fulfilled in one of the following ways:

1. By completing two sequential semesters of Chinese, French, German, or Spanish at the 100–206 level (100–101, 101–204, 204–205, 205–206) at Simon’s Rock.
2. By completing one semester (at least 3 credits) of a foreign language beyond the Intermediate II level (206 or above) if eligible and when available.
3. By completing two sequential semesters of any one foreign language at another accredited college or university;\*
4. By completing an intensive language program providing the equivalent of two sequential semesters (and no fewer than 140 hours) of one foreign language;\*

5. By completing a study-abroad program in a foreign language;\*
6. Students who wish to fulfill the language requirement with a language not offered at Simon's Rock can do so through options 2, 3, or 4 above.  
*\*Preapproval must be obtained by faculty teaching the language in question. If a given language is not offered at Simon's Rock, preapproval may be obtained by petitioning the Standards and Procedures Committee.*
7. International Students whose first language is not English may fulfill this requirement by demonstrating they have completed formal academic study of their home language at the high school level or above.

## **ELECTIVES**

Immediately upon admission to the College, students are encouraged to combine the pursuit of their own interests and academic passions to explore new areas of knowledge to meet the requirements of the core curriculum. Many courses offered by each of the College's academic divisions are open to first-year students, and most students are able to devote about half of their course work in the Lower College—approximately 30 credits—to electives.

## **ACTIVE COMMUNITY ENGAGEMENT**

Bard College at Simon's Rock seeks to have our students be not only academically successful, but also physically and emotionally healthy citizens of the world. The Active Community Engagement requirement (or ACE requirement, for short) encourages students to balance academic pursuits with physical, emotional, and social activities promoting well-being, and teaches students to be active participants in their communities. The ACE program requires a student to devote 4–7 hours per semester within each of three programming areas: Wellness, Athletics, and Community Service. More details regarding the ACE requirement are available in the online *Student Handbook* on the College website.

# Sophomore Planning, Moderation, Transfer

The curriculum of the first two years at Simon's Rock enables students to gain a broad introduction to college work and to complete the requirements of the College's associate of arts degree. At that point, they should be well prepared to make thoughtful and considered decisions about the two remaining years of undergraduate study.

## **SOPHOMORE PLANNING**

All sophomores are expected to complete the Sophomore Planning process, exploring their options for completing their undergraduate education and the opportunities available to them at Simon's Rock and elsewhere. Sophomores should start the process by meeting with their academic advisors early in the sophomore year to discuss their progress toward the AA degree and any requirements still to be met, as well as their areas of interest and potential focus for the BA. These conversations also include review of the special requirements of the 3/2 programs in engineering, the pre-med major, and prerequisites for other BA options.

All sophomores should also schedule an individual meeting with the Academic Transitions Advisor Sara Mugridge to weigh their options for BA concentrations at Simon's Rock or Bard College, foreign study, signature programs, transfer, and other special opportunities. They may also wish to meet with the Director of Career Development to learn more about the desired preparation for different careers.

## **MODERATION into the BA PROGRAM**

All students interested in completing their BA at Simon's Rock undertake a process called Moderation. For the student, Moderation is an opportunity to explore options and seek advice; for the faculty committee, it is an opportunity to learn about the student's interests and plans and to assess the student's readiness to undertake the advanced course work of the Upper College, including a Senior Thesis.

Students initiate the Moderation process by speaking to their current academic advisor, and in consultation with that person, selecting one or two faculty members in their area(s) of interest to serve on their Moderation Committee. At Moderation, the student and faculty review work to date, discuss the student's interests and goals, explore Leave to Study Away options—including the College's Signature Programs—and plan a program of study that includes at least one of the College's Concentrations. Prior to the Moderation conference, the student prepares a written Moderation Statement and distributes it to all members of the committee. At the conclusion of the Moderation conference, the student may decide whether to change to an academic advisor in their BA area. Students must have completed the Moderation process before registering for courses for their junior year, applying for any of the merit scholarship designated to support work in the BA program, or requesting a Leave to Study Away.

## **TRANSFER**

Students considering transferring to complete their BA at another college or university are encouraged to begin to explore this option in the summer between their first and second year at the College. It is advisable to ask faculty in fields they are interested in pursuing for recommendations of strong programs, and to consult the information on those college websites about the major requirements at those schools. Historically, Simon's Rock students who have transferred have found themselves well prepared for the academic challenges at their new BA institutions, but sometimes need to meet specific prerequisites at the new school before being accepted into a major, so it is wise to learn all one can about particular programs before applying.

These 21 colleges have been the most frequent transfer choices of recent Simon's Rock AA graduates: Bard College, Brown University, Columbia University, Cornell University, Hampshire College, Hunter College, The New School University, New York University, Rutgers University, Smith College, Stanford University, SUNY Purchase, SUNY Stony Brook, Swarthmore College, University of Massachusetts Amherst, University of Chicago, University of Maryland, The University of Michigan, University of Wisconsin Madison, Warren Wilson College, and Wesleyan University.

# The Upper College Program

Students who moderate and are admitted to Bard College at Simon's Rock's Upper College pursue a curriculum for their last two years that leads to a Bachelor of Arts degree. This curriculum encourages a student to design a course of study for the junior and senior years that balances depth of specialization with breadth of interdisciplinary study. Working closely with a faculty committee, each student in the Upper College shapes a coherent, individual program that builds on the strong general education core of the Lower College and offers the opportunity for concentration in areas of particular interest.

One of the elements of the Upper College at Simon's Rock is a commitment to interdisciplinary study that embodies the faculty's convictions that the complexities of the world do not fall neatly within the conventional boundaries of academic disciplines. The faculty views the interdisciplinary emphasis of the Upper College as especially appropriate to the unique mission of Simon's Rock as an early college where students are best served by being encouraged to explore the breadth of the liberal arts and sciences as undergraduates. The faculty is also convinced that this is the best preparation that students can receive for any professional or career path that they may eventually choose.

Another is the small size of the program, designed to ensure that students have the opportunity to work closely with faculty members who know and care about their interests and goals. In the Upper College at Simon's Rock, students have extensive opportunities for advanced individual work with faculty members. Small classes and seminars, tutorials, and independent studies define its highly individualized character. Internships, extended campus projects, research, fellowships, and performance opportunities enable students to connect their classroom learning with the use of knowledge in the world.

A third element is that all Upper College students complete a Senior Thesis—by which Simon's Rock seniors demonstrate that they have developed the ability to think critically, to synthesize, plan, organize, and complete a major independent project, and to express themselves coherently and confidently in writing.

## **CONCENTRATIONS AND COMPLEMENTS**

During Moderation, a student designs a program of study consisting of an area of concentration that has been designed by the faculty at Simon's Rock. These concentrations (described in the next section) consist of at least 24 credits of intermediate and advanced study in a particular area of knowledge. Some concentrations fall within a single academic division or discipline, such as chemistry, psychology, and art history; others, such as African American studies and environmental studies are interdivisional; they bring information and perspectives from different fields to bear on a particular locale, population, or subject.

In addition to the concentration, students choose a complement to the concentration that gives evidence of interdisciplinary breadth. The complement is a group of courses in a liberal arts subject area that either: (a) fulfills the requirements of a second faculty-designed concentration; (b) constitutes a concentration designed by the student in consultation with his/her moderation committee; or (c) broadens the student's perspective on the chosen concentration in a meaningful fashion.

## **THE SENIOR THESIS**

The Senior Thesis is the capstone of the Simon's Rock BA program. It is a year-long project in which students demonstrate and integrate the skills and knowledge they have gained in the previous three years. The Senior Thesis is the focus of students' senior year. An eight-credit project, it offers seniors the opportunity to complete a significant, extended self-designed study that is the culmination of their baccalaureate work at Simon's Rock. Students are expected to work independently on the thesis projects they have defined and developed themselves, while drawing regularly on the resources of their faculty advisor and thesis committee. Students' projects differ in their modes of analysis and expression - some include performances, exhibitions or extensive research activities - they all result in a substantial written text that is bound and placed in the permanent collection of the College library.

Recent theses have taken many forms: Critical studies in literature, sociological research, exhibits of paintings or ceramics, musical compositions, novels, plays, translations, groups of poems or short stories,

scientific experiments, solutions to significant mathematical problems, choreography, creation and performance of dramatic works, economic and environmental impact studies, and combinations of many of these forms.

In preparation for writing the senior thesis, students submit a preliminary thesis proposal in the spring of their junior year. Just before the start of the fall semester of their senior year, rising seniors are required to participate in the Senior Thesis Workshop, a two-day orientation to the thesis writing process that presents thesis expectations, research and writing strategies, and an opportunity to work on the thesis proposal. The Senior Workshop concludes with a meeting between students and their respective thesis advisors. Throughout the year, thesis advisors and thesis committees meet regularly with students to evaluate progress and provide guidance.

## Upper College Concentrations

---

At Bard College at Simon's Rock, students can earn a bachelor of arts degree in one of more than 30 concentrations in the following academic divisions: The Arts; Languages and Literature; Science, Mathematics, and Computing; Social Studies; and Interdivisional Programs and Concentrations. They moderate into one of the concentrations listed below, and develop a complement or second concentrations, which may be self-designed, during the junior year.

### **THE ARTS**

Art History  
Dance  
Film and Digital Media Arts  
Music  
Studio Arts:  
    Ceramics  
    Drawing and Painting  
    Photography  
Theater Arts  
Visual Studies

### **LANGUAGES AND LITERATURE**

Creative Writing  
French and Francophone Studies  
German Studies  
Literary Studies  
Spanish and Latin American Studies

### **SCIENCE, MATHEMATICS AND COMPUTING**

Biology  
Chemistry  
Computer Science  
Mathematics  
Physics  
Pre-Engineering  
Pre-Medical Studies  
Quantitative Studies

### **SOCIAL STUDIES**

Critical Geography, Political Economy  
and Global Studies  
Cross-cultural Relations  
Economics  
Historical Studies  
Philosophical Studies  
Political Studies  
Psychology  
Social Action/Social Change  
Sociology

### **INTERDIVISIONAL STUDIES**

African American and African Studies  
Asian Studies  
Contemporary Critical Theory  
Education, Polity, Society  
Environmental Studies  
Food Studies  
Gender Studies  
Mind and Brain Studies

**Note:** In the concentration and course descriptions that follow, courses that meet the Cultural Perspectives requirement are denoted as CP; modular courses as m; and tutorials as T.

## Special Study Opportunities

---

Bard College at Simon's Rock provides advanced students—normally juniors or seniors who have demonstrated their intellectual maturity and ability to work independently—with the opportunity to pursue academic work outside the College's regularly scheduled course offerings. Such students may work with a faculty member to define an area of study and explore that area in depth through a tutorial or an independent project, arrange extended campus projects, and enroll in courses at Bard College. To qualify for special opportunities, juniors and seniors must have a cumulative grade point average (GPA) of at least 2.5. Sophomores may undertake a tutorial, independent project, or extended campus project if their academic record is superior (substantiated by a cumulative GPA of at least 3.3) and the need can be justified in terms of clearly defined, valid educational goals. First-year students are not usually eligible for tutorials, independent projects, or extended campus projects.

### **TUTORIALS**

A tutorial consists of academic work undertaken with a faculty member on an individual or small-group basis by a junior or senior in a subject central to the student's program of study. Tutorials may consist of a 300- or 400-level course listed in the catalogue but not offered in a given semester or year or a course of study that is not part of the College's regular curriculum offerings. The faculty tutor meets with the student at least once a week during the semester.

Tutorials typically earn four credits, and no student may take more than one tutorial in a given semester. Tutorials are generally reserved for juniors and seniors, although moderated sophomores with advanced technical expertise may appeal to the Standards and Procedures Committee for an exception to this policy. Eligible students apply by submitting a *Tutorial Registration Form* (available in the Office of Academic Affairs), including a syllabus with a proposed course of study, a week-by-week plan of readings and other assignments, criteria for evaluating the student's work, and a statement describing the importance of the tutorial for the student's program of study, to the Standards and Procedures Committee (S & P) by the deadline indicated on the Dates and Deadlines calendar. S & P's approval of a tutorial is based on a review of its academic coherence, its importance to the student's program of study, and its compatibility with faculty workload restrictions.

### **INDEPENDENT PROJECTS**

Independent projects consist of independent work by a junior or senior under the direction of a faculty member. Independent projects are directed towards the production of a unified product (e.g., a scientific poster, a mathematical result, an exhibition, a play, a series of poems, a longer academic paper suitable for an undergraduate conference presentation) central to the student's program of study. Independent projects must be preceded by relevant course work in the program of study. The student and faculty member meet periodically (less frequently than for Tutorials) to review and assess the student's progress towards completing the agreed-upon project.

Independent projects earn four credits, and no student may take more than three independent projects over the course of her or his BA studies. Independent projects are reserved for juniors and seniors. Eligible students apply by completing an *Independent Project Contract* (available in the Office of Academic Affairs), including a detailed description of the project, criteria for evaluating the student's work, and a statement describing the importance of the project for the student's program of study, to the Standards and Procedures Committee for approval by the deadline indicated on the Dates and Deadlines calendar. Proposals for summer independent projects must be accompanied by a written plan of the means and frequency of communication between the student and the faculty supervisor. S & P's approval of an independent project is based on a review of its academic coherence, its compatibility with faculty workload restrictions, and the student's preparation for undertaking it as demonstrated by prior coursework.

### **EXTENDED CAMPUS PROJECTS**

Extended Campus Projects (ECPs) allow Upper College (BA) students to engage in off-campus educational

activities related to their academic programs and, where appropriate, to earn credit for them. Independent projects that do not fall within the province of traditional academic disciplines may qualify as extended campus projects.

Students who wish to undertake extended campus projects must consult with their academic advisor to determine whether the proposed projects are consistent with their total academic programs. Once a project is formulated, the student draws up an *Extended Campus Project* contract (available from the Office of Academic Affairs), specifying the nature of the project, its goals, and the means by which it is to be evaluated. Final approval of ECP contracts, including the amount of credit to be awarded, is determined by the Dean of Studies and a faculty supervisor skilled in the specific area of the project.

Any changes in the program should be communicated to the Office of Academic Affairs and the faculty supervisor immediately. Upon completion of the project, the student's achievement is evaluated by the faculty supervisor to determine whether the requirements of the contract have been fulfilled. Extended campus project work is recorded with a description of the project and a grade of *Pass/Fail*. To receive a letter grade, the student must request it on the contract form prior to undertaking the project. Only students with a GPA of 3.3 or above may earn more than four credits for any extended campus project. Full-time projects, earning 12 credits, are reserved for juniors and seniors. No more than 20 percent of credits toward a Simon's Rock degree may be earned through extended campus projects.

### **INTERNSHIPS AND FIELD EXPERIENCE**

Students may acquire valuable learning through field experience that complements their academic pursuits and helps them to see the relation between their college studies and the world of work. Internships and field experiences are vehicles not only for career exploration, but also for broadening a student's perspective through interaction with adults and professionals outside the College community. Opportunities exist in the College vicinity for students to work in fields such as journalism, ecology and the environment, film production, local government, law, social services, mental health, and the arts. Students may also pursue summer- or semester-long internships with organizations outside of the local area, such as the Washington Center for Learning Alternatives or Amnesty International in Washington, D.C.

Internships have included summer on-campus research opportunities, projects in journalism, government, early childhood education, the judiciary, business, museums, publishing, and environmental policy, as well as projects with the Mexican-American Legal Defense Fund and the Feminist Majority. As part of the College's Internships Program, students have taught English and math in Thailand, Ecuador, and Kenya, worked at a biodynamic farm in France, volunteered at an orphanage in Honduras, and studied directing at Shakespeare & Company in Berkshire County.

### **LEAVE TO STUDY AWAY (LTSA)**

In addition to the Signature Programs listed above, students can also receive credit for participating in semester- or year-long programs offered by other colleges and universities as long as their participation in these programs is approved in advance by the Director of Career Development. Options in this category have included the International Partners for Service Learning, the School for Field Studies, Living Routes, Where There Be Dragons, and Global Routes, an international community service program.

Recently, Simon's Rock juniors studied at Oxford, the Sorbonne in Paris, University of St. Andrews in Scotland, Pondicherry University in India, Universidad de Chile, Queen Mary University in London, University of Edinburgh in Scotland, University of Puerto Rico, School of Oriental and African Studies in London, Ruprecht-Karls-Universität Heidelberg in Germany, Chinese University of Hong Kong, University of Otago in New Zealand, London Dramatic Academy, Sophia University in Japan, the Prague Center for Further Education Film School in Czech Republic, the School for Field Studies in Kenya, and Trinity College in Ireland.

In previous years, Simon's Rock juniors have studied at St. Catherine's College in Oxford; the National Theater Institute in Connecticut; the Universität Heidelberg in Germany; the Bard Globalization and International Affairs Program; the Instituto Lorenzo de' Medici in Italy; the University of St. Andrews in Scotland; the London Dramatic Academy in London; Bard College Berlin; The Prague Film School; the

Budapest Semester in Mathematics; Trinity College Dublin; Nagasaki University in Japan; and Ashesi University in Ghana.

A semester at a college or university in the United States can also be arranged: Students have enrolled as visiting students for a semester or a year at Bryn Mawr, Cornell, Smith, Mills College, Boston University, the University of Maine at Orono, and the New School for Social Research.

## Study at Bard Annandale Campus

### **MAIN CAMPUS**

Upper College students at Bard College at Simon's Rock are encouraged to take advantage of the facilities and resources of Bard College's main campus at Annandale-on-Hudson, which offers more than 800 courses each year. They may take classes, draw on the expertise of the faculty in the Moderation and Thesis processes, or arrange to spend a semester in residence.

### **Courses At Bard**

Upper College students in good academic and social standing may enroll in up to two courses per semester at the Annandale campus while in residence at Simon's Rock without additional charge. The College provides transportation to and from Annandale for a minimal fee for students who do not have their own vehicles.

Students must have the approval of their academic advisor, and must be admitted to a class or classes through the registration process at the Annandale campus.

### **Junior Semester At Bard**

Juniors in good academic and social standing who wish to take more than two courses at the Annandale campus can apply to spend the spring semester in residence. Availability of this opportunity is dependent on open housing spaces in a given spring semester. Applications to participate in this program are due by November 1. This program requires a cumulative GPA of 3.0 or above.

This option is recommended for students who wish to remain at Simon's Rock for their BA while pursuing a broader undergraduate experience and taking full advantage of courses and facilities of both the Annandale and Simon's Rock campuses.

### **Transfer To Bard**

Simon's Rock sophomores who apply for transfer to the Annandale campus are required to complete a transfer application—consisting of a common application, an essay describing why they are interested in studying at Annandale, and a recommendation from either their academic advisor, the Director of Academic and Career Resources, or other faculty member that addresses community involvement, academic ability, and performance—before March 15. An interview with an admissions representative is required.

Simon's Rock transfers are admitted as "unmoderated juniors" whether or not they choose to moderate at Simon's Rock. At the end of their first semester, they will be required to go through the Moderation process at Bard and be admitted by the faculty into a concentration.

## Signature Programs—In-House

### **SACRED LANDSCAPES AND NATURE CONSERVATION IN CHINA AND THE TIBETAN BORDERLANDS: TREKKING, RESEARCH, AND SERVICE-LEARNING**

This course introduces students to the physical and cultural diversity of the coastal plains, interior plateaus, and mountain ranges of China. Through readings, talks, personal observation, and service work, students gain an appreciation of the biogeography and culture history of the subtropical Southeast

Uplands, the Yellow River Valley, the loess plateau, the North China Plain, and the snow-capped Hengduan mountain region of the Sino-Tibetan borderlands. The course focuses on human-land relationships, nature conservation efforts, and the social geography of sacred sites in rural mountain regions.

We work from two bases: First the Meihuashan Nature Reserve, in Fujian Province, home of the South China Tiger Recovery Program (where conservation officials are training captive tigers for reintroduction to the wild); and second, the Diqing Tibetan Autonomous Prefecture of NW Yunnan Province, where Tibetans and other indigenous peoples are actively engaged in local and region-wide efforts to conserve nature and maintain distinctive cultural identities in the face of radical change, globalization, and commercialization. At both sites we work closely with village communities on projects initiated by our hosts, focusing on socio-economic development, environmental protection, or both.

En route to our main sites, we visit several major cities, including Hong Kong, Beijing, and Xi'an, where we observe pre-modern relicts in the urban landscape, the impacts of colonialism, and the changing urban morphologies associated with the post-reform period. We also pause for a two-day hike in Huashan, one of the five sacred mountains of Daoism. In Meihuashan villages, resident experts interpret the cultural landscapes associated with Feng shui and its sacred trees and forests. In Diqing Tibetan villages local people explain the relationship between everyday life and the God Mountains, sacred springs, and groves associated with a range of presiding deities. The course can also serve as a foundation for continuing research and writing for additional classes, tutorials, and independent studies. Prerequisites: One 200-level course in Asian studies and one 200-level course in social studies; and must be in extremely good physical condition. Additional charges apply.

#### **MONTSERRAT PROGRAM**

The Bard College at Simon's Rock Signature Program in Montserrat is an opportunity for students to engage both theoretically and practically in tropical ecology, conservation biology, and island and global sustainability issues. As home to the Soufriere Hills volcano, a recently active volcano in the Caribbean, Montserrat is a unique opportunity to study the impact of environmental disturbance and its impact on both the ecology and the culture of Montserrat. These include effects of climate change on the rainforest, coral reefs, and agricultural systems and water supplies, energy independence, and the development of sustainable tourism and education. Students study the island's ecology, including endangered and endemic species, receive training in ecological survey methods including snorkeling, and participate in one of several opportunities for community service.

#### **FOOD STUDIES PROGRAM**

Bard College at Simon's Rock recently launched The Center for Food Studies, a new program aimed at advancing the community's knowledge of food as a cultural force and awareness of our responsibilities as stewards of a sustainable food system. The Center provides a forum for collaboration, communication, and learning across a variety of food realms by integrating food studies into existing Simon's Rock programs; presenting non-credit workshops for personal and professional education; collaborating with community partners to sponsor lectures, conferences, and other educational events on campus and across the region; creating opportunities for students and local organizations to benefit from internships and other work/study arrangements; and partnering creatively on and off campus to develop awareness of critical local, regional and global issues related to food, leading to productive connections and action.

#### **VISITING ARTISTS PROGRAM**

With a concentrated emphasis on interdisciplinary work, the in-house Visiting Artists Program brings some of the country's renowned visual and performing artists to campus for residencies, workshops, and exhibitions. The guest artists take part in a weekly seminar, with a number of the artists offering master classes. Besides demonstrating connections between the arts, the seminar explores a specific theme each year. Visiting artists have included: The Tectonic Theater Project, Hilary Easton Dance Company, Tomas Kubinek, Frederic Chiu, Robert and Shana ParkeHarrison, Kristin Jones, Shahzad Ismaily, and Portia Munson. This program is open to students at all levels of study.

#### **PROSEMINAR IN THE SOCIAL SCIENTIFIC INQUIRY**

Through lectures, symposia, seminars, readings, discussions, excursions, and scholarly writing, the

Proseminar aims to nurture an intellectual community seeking to bridge scholarship and citizenship through critical engagement with problems that impede the development of a just and sustainable global civil society. The Proseminar seeks to promote forms of scholarship that stitch together different disciplinary fabrics in academic practice, as well as new forms of student and faculty engagement with issues that define our times. This Signature Program is for Upper College students whose concentrations entail significant work in the social sciences or cognate fields of inquiry, and is open to any junior with relevant expertise and interests, although students must apply and students who are able to demonstrate strong interests in the subject area and the ability to do such rigorous scholarship are given priority.

Through intellectual exchanges with social scientists and interdisciplinary scholars in a variety of settings, Proseminar students become acquainted with professional standards for scholarly work as practiced by their own teachers and by an array of guest lecturers and workshop leaders. Participants will be expected to think and write collaboratively, expansively, and rigorously, honing their methodological and research skills, en route to preparing papers for professional conferences, planning for senior theses, and contemplating post-baccalaureate life.

### **THE SIMON’S ROCK STUDIO IN COLLABORATIVE, TRANS-DISCIPLINARY, AND EXPERIMENTAL INQUIRY AND PRACTICE**

This Domestic Signature Program integrates rigorous interdisciplinary learning, creative scholarly endeavors, collaborative and practice-based inquiry, and experiential preparation for post-baccalaureate professional pathways. The Studio offers advanced undergraduate students the opportunity to work as co-creators of knowledge and practice in learning collaboratives where students from different experiential and academic backgrounds share ideas, questions, perspectives, and pursuits. Crafted purposively around shared and evolving trans-disciplinary themes, these learning collaboratives encourage civic engagement, public outreach, and practice in the world, shifting the line between what is conventionally deemed curricular and extra-curricular, the “classroom” and the “world.” They form a rich, confident, open-minded, and nuanced relation to existing and new professions beyond confined ideas of specialization and training, by virtue of this attunement to the world, to collectivity, to excellence, and to ethics. In the Studio, students engage with alumni successes in various fields and scholars throughout the Bard network and beyond in multi-stage and multi-layered preparation toward professional prospects tailored to their plans and interests. Admission to the Studio is by application before the start of the junior year.

## **Signature Programs—Domestic**

### **SIMON’S ROCK/COLUMBIA UNIVERSITY ENGINEERING PROGRAM**

The Simon’s Rock/Columbia University Engineering Program is an ambitious program that offers three years at Simon’s Rock, two years in the engineering school at Columbia University in New York City, and, at the end, a BA from Simon’s Rock and a BS from Columbia’s School of Engineering and Applied Science. Simon’s Rock also offers similar arrangements with the engineering school at Dartmouth College. For more information, see the pre-engineering concentration description.

### **SIMON’S ROCK/VERMONT LAW SCHOOL ENVIRONMENTAL POLICY PROGRAM**

Bard College at Simon’s Rock has established a partnership with Vermont Law School, one of the nation’s highest-rated environmental law schools, to create two accelerated bachelor’s/master’s degree programs. These programs allow students to accelerate to earn a Bachelor of Arts from Simon’s Rock and a Master in Environmental Law and Policy or Master of Energy Regulation and Law from Vermont Law within four years. The 3-1 BA/MELP and BA/MERL programs would permit completion of the requirements for both degrees in a shorter period of time than is usual (four years versus five years on the typical timeline).

### **BARD CENTER FOR ENVIRONMENTAL POLICY**

The Bard Center for Environmental Policy was established in 1999 to promote education, research, and public service on critical issues relating to the natural and built environments. Its primary goal is to improve environmental policies by facilitating the use of the best available scientific knowledge in the policy-making process at the local, regional, national, and international levels. The Center provides an

interdisciplinary program that emphasizes small classes, faculty advising, professional internships, and research opportunities. Simon's Rock students may participate in 3+2 programs at the Center, which allow students to complete a BA from Simon's Rock and an MS from Bard in environmental policy or in climate science and policy in five years. More information is available at <http://www.bard.edu/cep/academics/3+2>.

#### **BARD GLOBALIZATION AND INTERNATIONAL AFFAIRS (BGIA) PROGRAM**

Bard College's Globalization and International Affairs (BGIA) Program provides a unique opportunity for Simon's Rock students to spend a year, semester, or summer engaged in the study and practice of human rights, international law, political economy, global public health, ethics, and writing on international affairs. BGIA is a small and highly selective program. Students live in residence at BGIA in New York City. The program merges advanced coursework in international affairs with substantive professional experiences in the private, public, and nonprofit sectors, providing students insight into careers at organizations such as the Carnegie Council for Ethics in International Affairs, Human Rights Watch, Oxford Analytica, the Open Society Institute, CNN, Newsweek International, and many more. Classes are convened in the evening and are taught by leading practitioners and academics in a variety of fields of international affairs, offering students a unique lens through which to analyze the subject matter. Through the internship and coursework, the program ensures a deep understanding of not only international relations theory, but also its practical applications.

#### **EUGENE O'NEILL THEATER CENTER**

The National Theater Institute at the O'Neill in Waterford, CT provides a complement to a liberal arts education by exposing theater students to intensive, conservatory-based training and providing an introduction to the professional theater. NTI offers a wide-ranging series of classes and workshops in acting, directing, playwriting, movement, voice, and costume and scene design, as well as an Advanced Directing Semester for more advanced undergraduate theater students. In addition to its domestic program, NTI offers a fall semester program at the Moscow Art Theatre School (see Study Abroad, above).

#### **SUNY UPSTATE MEDICAL UNIVERSITY SUMMER RESEARCH FELLOWSHIP**

Bard College at Simon's Rock students have the opportunity in the summer between their junior and senior year to participate in the Summer Undergraduate Research Fellowship (SURF) program at the SUNY Upstate Medical University in Syracuse, NY. The Fellowship program is intended for students with exceptional academic records and who plan to enter graduate school to work towards a career in biomedical research. SUNY Upstate has agreed to reserve one SURF opening each year for a Simon's Rock student who meets the academic requirements. SUNY Upstate also holds one slot each year in its PhD program for a Simon's Rock BA graduate who meets the general admissions requirements and who has exceptional academic records and recommendations from Simon's Rock faculty.

#### **SUNY UPSTATE MEDICAL UNIVERSITY GUARANTEED ENTRANCE PROGRAM**

Through an agreement between Bard College at Simon's Rock and SUNY Upstate Medical University School of Medicine, up to 10 highly qualified students who have an exceptional GPA (>3.5), SAT scores of >1360 combined (CR & M) or ACT scores >29 Composite, documented extra-curricular activities in a healthcare setting, and have undergone moderation are eligible to be nominated for the Guaranteed Entrance Program. This program, after a successful interview with the Admissions Committee at SUNY Upstate, offers exclusive admission (i.e., binding) to the Doctor of Allopathic Medicine (M.D.) program at Upstate. These students will be exempted from the requirement of taking and submitting scores from the MCAT. For further details, please contact David Myers, Pre-Medical Advisor.

## **Signature Programs—International**

#### **SIMON'S ROCK SCHOLARS AT OXFORD**

Simon's Rock has an articulation agreement with Lincoln College, Oxford University, one of the oldest and most renowned of Oxford's colleges. The agreement provides for Simon's Rock students with exceptional academic records to spend their junior year in residence at Lincoln College with the full rights and responsibilities accorded Oxford students. This program is available in the disciplines of chemistry, history,

literature, mathematics, and philosophy, politics, and economics (PPE). Simon's Rock is also in the process of establishing a similar articulation agreement at St. Catherine's College, Oxford University. After a year in residence at Oxford University, Simon's Rock Scholars at Oxford return to Simon's Rock to complete their senior year.

#### **UNIVERSITY OF MANCHESTER—CENTRE FOR NEW WRITING**

An exciting opportunity exists for a select number of students concentrating in creative writing to spend a semester or full year studying at The Centre for New Writing at the University of Manchester. The Centre will develop and refine the creative and critical work of Simon's Rock students through advanced fiction and poetry workshops taught by distinguished writers from throughout the United Kingdom and Ireland, as well as the wide array of courses offered by Britain's largest university. Simon's Rock students in this program also have the opportunity to participate in the Leadership and Service Program, which allows students to explore key challenges facing 21st-century leaders and gain insight into British life and society through volunteer work with a local community project.

#### **QINGDAO UNIVERSITY, CHINA**

Bard College at Simon's Rock has established an articulation agreement with Qingdao University. The agreement facilitates Simon's Rock students spending a semester at Qingdao focusing on advanced Chinese language study. This may be combined with another semester of content-based study with faculty member Chris Coggins's summer Signature Program, *Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands: Trekking, Research, and Service Learning*, when offered. A summer intensive Chinese language program is also available.

#### **LONDON DRAMATIC ACADEMY**

Bard College at Simon's Rock has a longstanding relationship with the London Dramatic Academy, which offers an intensive theater program in London, England. Students attending this program experience British Classical theater training, and have frequent opportunities to meet and talk with theater professionals in master classes. An integral part of the program is that students at LDA see a wide variety of performances, including work by the National Theatre Company, the Royal Shakespeare Company (appearing at the Roundhouse), English National Opera, and the Royal Ballet.

#### **SPANISH STUDIES ABROAD: THE CENTER FOR CROSS-CULTURAL STUDY—SPAIN, ARGENTINA, CUBA, OR PUERTO RICO**

Simon's Rock has an articulation agreement with Spanish Studies Abroad in Amherst, MA. Students studying Spanish and Latin American Studies and/or Cultural Studies at Simon's Rock have the opportunity to spend a summer, semester, or year in residence in Seville or Alicante in Spain, at the University of Cordoba in Argentina, Havana, Cuba or in San Juan, Puerto Rico. The focus of the program is intensive study of the Spanish language in a setting that attracts students from across the globe. Internships are available in some locations.

#### **EAST CAROLINA UNIVERSITY ITALY INTENSIVES**

Simon's Rock students enrolled in the Italy Intensives, a unique study abroad experience located in the heart of Tuscany, birthplace of the Renaissance and one of the most beautiful and culturally rich areas of the world, may travel on fall and spring semester programs, or during three different summer sessions. Up to 6 credits can be earned during each summer session and 12-15 credits during each semester. Students may enroll in ECU programs in art, ceramics (at La Meridiana), theater, dance, journalism, public relations, communication, political science, business, economics, allied health sciences, education, psychology, and architecture.

#### **EUGENE O'NEILL THEATER CENTER**

The National Theater Institute at the O'Neill in Waterford, CT provides a complement to a liberal arts education by exposing theater students to intensive, conservatory-based training and providing an introduction to the professional theater. NTI offers a wide-ranging series of classes and workshops in acting, directing, playwriting, movement, voice, and costume and scene design, as well as an Advanced Directing Semester for more advanced undergraduate theater students. In addition to its domestic program, NTI offers a fall semester program at the Moscow Art Theatre School, focusing on the Stanislavsky

System, the Chekhov Technique, and movement classes (including biomechanics and ballet), which are complemented with voice, design, Russian language, and Russian theater history.

### **UMBRA INSTITUTE: CENTER FOR FOOD & SUSTAINABILITY STUDIES**

Study food systems, sustainability, and the environment in Perugia, Italy. The Umbra Institute is located in the historic center of Perugia on the grandiose Piazza IV Novembre. Umbra's Food Studies program offers courses in Food Studies and Environmental Studies & Sustainability. Each thematic course includes a series of co- and extra-curricular activities that are an integral part of the curriculum; they include guest lectures, site visits, field trips, culinary activities, research projects, and other hands-on experiences. These activities allow students to observe the concepts studied in the classroom and analyze issues surrounding food, sustainability, and the environment in an Italian and global context from varied perspectives. Courses are taught in English but students take an Italian class while in the program.

## **BARD STUDY ABROAD AND INTERNATIONAL PROGRAMS**

### **Bard College Berlin**

Bard College Berlin (formerly the European College of Liberal Arts of Bard) (was founded in Berlin, Germany in 1999, with the aim of creating a first-rate liberal arts institution in Europe. Over the years, it has established itself as an institution with an uncompromising profile, attracting excellent students from all over the world. Among German universities, Bard College Berlin is unique by virtue of its small size, intimate atmosphere, coherent and imaginative curriculum, and decidedly international composition (the student body includes citizens of more than 30 countries). Students work with faculty from different backgrounds on questions of ethics, politics, epistemology, religion, and aesthetics, with the understanding that such questions are naturally and deeply connected. English is the language of communication and instruction at Bard College Berlin.

### **Al-Quds Bard**

Al-Quds University in Jerusalem partnered with Bard College in 2009 to create a liberal arts college within the Honors College at Al-Quds University. The Al-Quds Bard program offers courses in American Studies, History, Media Studies, Philosophy, Computer Science, Economics and Finance, Human Rights, among other areas of study. The total enrollment at Al-Quds Bard is approximately 300 students. English is the language of instruction at Al-Quds Bard.

### **American University of Central Asia**

Located in Bishkek, Kyrgyz Republic, the American University of Central Asia was founded in 1998 and partnered with Bard College in 2009. AUCA offers courses in nine general areas of study: American Studies, Anthropology, Economics, European Studies, International and Comparative Politics, Journalism and Mass Communications, Psychology, Sociology, and Software Engineering. The campus has approximately 1300 students and instruction in English (and Russian).

### **Central European University in Budapest, Hungary**

CEU is an internationally recognized institution of postgraduate education in the social sciences and humanities that seeks to contribute to the development of open societies in Central and Eastern Europe and the former Soviet Union. More than 60 faculty members from nearly 30 countries teach courses in English at CEU, which attracts approximately 800 students each year from more than 40 nations. The program allows students from Simon's Rock and other undergraduate schools to take courses for credit at CEU. This program requires a GPA of 3.3 or above with sufficient coursework in the desired discipline. Upon completion of their undergraduate studies, students who qualify also have the option of matriculating in one of CEU's master's degree programs in the social sciences or humanities.

### **European Humanities University**

Located in Vilnius, Lithuania, since 2004 (originally located in Belarus), the European Humanities University was founded in 1992—and established an exchange program with Bard College. The primary language of instruction is Russian (some courses are in English). EHU offers courses in several general areas of study:

Media & Communication; Media and Visual Design; Political Science and European Studies; Sociology; Contemporary Art; World Politics & Economics; and Tourism/Cultural Heritage. The campus has approximately 1500 students.

#### **BARD INTENSIVE LANGUAGE PROGRAMS**

Most foreign languages taught at Bard can be studied in an intensive format that offers both an accelerated pace of learning at Bard and a one- or two-month summer or winter program in a country of the language under study. Current sites for these programs are Fez, Morocco; Florence, Italy; Haifa, Israel; Heidelberg, Germany; Kyoto, Japan; Oaxaca, Mexico; Qingdao, China; St. Petersburg, Russia; and Tours, France. 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 and Italian, is even more accelerated than the intensive format.

For more information on Bard College Study Abroad and International Programs, please consult the Bard College website at [www.bard.edu/globalstudies/](http://www.bard.edu/globalstudies/).

# Division of the Arts

---

Division Head: John Myers

Art History: John Myers

Dance: Kati Garcia-Renart

Film: Dien Vo

Music: Manon Hutton-DeWys, Ryan LaBoy\*, Anne Legêne\*, John Myers, Laurence Wallach

Photography: Dan Karp, Em Rooney

Studio Art: Jacob Fossum, Ben Krupka, Monk Schane-Lydon\*

Theater: Isabel Filkins\*, Aimée Michel, John Musall, George Veale, John Weinstein

Applied Music Program: Julia Britell, Jack Brown, Emily Daggett Smith, Judith Dansker-dePaolo, Allen Dean, Manon Hutton-DeWys, Kris Jensen, Anne Legêne\*, Aaron Likness, Teresa Mango, Eric Martin, Sharon Powers, Pete Sweeney, Gigi Teeley, Pete Toigo, David Wampler

*\*Adjunct Faculty*

The Arts Division is dedicated to serving our students by advocating an active role for the arts in society. The faculty in the division are all practicing professionals devoted to teaching that encourages the inward reflection and outward communication that are essential components of art training. Whether the arts become the student's central focus, or simply complement work in other areas, the skills and perspectives students are offered in our studios, classrooms, and tutorials foster valuable self-confidence and self-knowledge.

The special demands of the arts—performance, skilled work in various media, and historical analysis—are fundamental to a liberal arts education. The faculty in the division value and nurture creativity while helping younger scholars come to appreciate the need for disciplined creativity in producing and responding to art in its multiple forms. Encouraging students' love of the arts and their understanding of cultural history is, we believe, crucial in the education of informed, humane citizens.

All graded courses in the Division of the Arts offer credits toward the Arts requirement.

Arts Courses marked CP with the course number can offer credits toward *either* the Cultural Perspectives requirement or the Arts requirement, but not both.

## Art History

Visual arts courses allow students to integrate the practice and historical analysis of painting, sculpture, drawing, ceramics, prints, photographs, video, and other media. Art history courses provide a historical and theoretical grounding for studio courses. Studio arts courses enable students to experiment with various media, practicing techniques they learn about in both art history and the studio, and developing their own creative vision.

The art history program is designed for arts majors, and also for other students who want to increase their understanding of art, culture, and history. The introductory courses develop basic skills in art analysis and critical writing and introduce concepts and images fundamental to the issues considered in the upper-level courses. The 200-level courses explore topics in greater depth, both historical and aesthetic. The 300-level courses are designed for advanced students and offer the opportunity to study both art historical writing and art objects.

Western Art & the World 1400 to Today

*Art History 102*

*Staff*

*3 credits*

This course, the second half of the western art survey, considers developments in western art from the year 1400 to the present and the art that results from selected encounters with global cultures. We focus on the changing roles of art and the artist in society; on art as the expression of individual, social, political

and cultural values; on stylistic issues; and on the relationships between art and philosophy, history, and politics (both high politics and cultural politics). There are no prerequisites for this course; it is an excellent introduction to art history for students with no previous exposure.

#### History of Photography

*Art History 112*

*Staff*

*3 credits*

This course is a chronological and thematic survey of the history of photography from the 1830s to the present mainly in England, France, and the United States. We look carefully at the subject, style, and techniques of representative photos and place them in their social and political contexts. We analyze a range of photographs including early technical experiments, motion studies, popular portraits, avant-garde photos, landscapes, and documentary photography. Some of the issues we discuss include the status of photography as popular art and fine art; photography as a medium of personal and political expression; the relationship of photos to specific historical events; and the histories of women and black photographers. This course is one of a three-semester series in the history and analysis of photography. The courses can be taken independently of each other. No prerequisites. *This course is generally offered once every three or four years.*

#### Global Art: Africa and the Americas

*Art History 113 CP*

*Staff*

*3 credits*

This course surveys the art and architecture of three continents before and after colonization. We consider the role of material products in select examples of cultures from West and East Africa, the Nile, and Congo; from the high Pre-Columbian civilizations of Mesoamerica; and from North America, considering native peoples of the Northeast, Northwest Coast, Plains, the Arctic, and the Southwest. We look at baskets, textiles, ceramics, costume, masks, temples, beads, totem poles, prehistoric rock art, tools, weapons, funerary statuary, and caves and other dwellings, and relate these objects to social practices. The major goal is to situate the arts in their indigenous contexts of time, space, and function, considering their role in ritual celebration; worship; enhancing the hunt, the harvest, and birthing; constructing identity; worshipping ancestors; and maintaining or resisting gender and power relations. No prerequisites. *This course is generally offered once every two years.*

#### Global Art: Middle East and Asia

*Art History 114 CP*

*Staff*

*3 credits*

This course surveys the art and architecture of the Middle East and Asia from a variety of historical periods. We consider the role of material products in cultures as diverse as the Maghreb (northwestern coast of Africa) and the Ottoman Empire, China, India, Southeast Asia, and Japan. We explore the role of artworks as conduits of state ideology and other registers of power, including gender and class. We look at iconography in several media and relate these objects and their motifs to social and religious practices. This course's major goal is to situate the arts in their indigenous contexts of time, space, and function. No prerequisites. *This course is generally offered once every two years.*

#### Picasso's Art: Erotics and Politics

*Art History 211*

*Staff*

*3 credits*

This course explores the private and public worlds of Pablo Picasso and presumes that his art cannot be understood without considering both. The course begins with his early work affected by the anarchist movement in Barcelona and ends with his joining the French Communist Party in 1944. Students develop a visual familiarity with the most significant works done by Picasso starting from his youth, continuing through the Rose and Blue Periods, the highly innovative Cubist experiments, the Neoclassical phase, his Dada and Surrealism involvement, and ending with his monumental *Guernica* in 1937. Students are offered a method of critically analyzing his paintings, read art historical writing on them, and their relationships to political and biographical events in his life: the anarchist movement in Barcelona, WWI, the Spanish Civil War, and Picasso's complex relationships with several women. We consider how he devises political statements from erotic experience. Conversely, how are his relationships with women formulated by political and social factors, constituting a "sexual politics"? How does all this affect the meanings of his art? A major goal is to demythologize Picasso and to locate his progressive art within patriarchal culture. Thus, the course interrogates the connections between Picasso's art, politics, and personal life. No prerequisites. *This course is generally offered once every three or four years.*

## Theories of Photography

Art History 212

Staff

3 credits

In this course we think about what theory is and what it contributes to our understanding of photography. We read some of the most interesting and influential writing about photography, including the work of its classic theorists—Walter Benjamin, Roland Barthes, Susan Sontag—and critical poststructuralists writing today, scholars such as Abigail Solomon-Godeau and Jonathan Crary. We correlate theory to the analyses of specific photographs taken from the last 170 years of photo history. The course is based on the premise that no photograph simply captures reality and instead that all photos, like any other form of cultural representation, are subjective constructions of experience. As such, photos are imbued with conventions and social and political ideologies of the photographer and her/his times. In the second half of the semester, we read critics who have been influenced by the classic theorists and evaluate their case studies of individual photographs and broader issues in the history of photography. This course is one of a three-semester series in the history and analysis of photography; the courses can be taken independently. No prerequisites. *This course is generally offered once every three or four years.*

## Analyzing Television

Art History 213

Staff

3 credits

The focus of this course is perhaps the most pervasive element in the American popular cultural landscape: television. Since its inception, commercial TV has also been considered one of the primary means for inculcating social values and ideologies. The course provides critical, historical, and multi-disciplinary perspectives on viewing TV as ways to understand, rethink, appreciate, and resist the discourses television offers. It explores how TV contributes to the making of a “mainstream” that upholds the status quo, most evident in “the news” and commercials. We consider portrayals of gender, race, and sexualities, and we explore the topic of violence on TV. We consider the value of “elite” tools (postmodern, feminist, and queer critical theories) to analyze an accessible and “popular” medium. No prerequisites. *This course is generally offered once every three or four years.*

## Critical Issues in Contemporary Photography

Art History 218/318

Rooney

3/4 credits

This course looks at the work of contemporary photographers in the context of the critical discourse that both surrounds and fuels its creation. We will read theorists and critics who have influenced, and responded to, the changes in visual strategies used by contemporary photographers. Students in this seminar have the chance to be active critics, writing exhibition and book reviews, and conducting interviews with artists and curators. We will also be experimenting with using photographs as a springboard for creative writing. With permission from the instructor, students with the prerequisite of Photography (SART 102) may take this class at the 300-level for four credits and complete additional studio work as part of this course. While prior experience in the studio is not necessary, the work of students in the class who are active photographers will serve as a resource for dialogue and critique. No prerequisite for taking the course at the 200-level. *This course is generally offered every year (in the spring).*

## Feminist Art in America

Art History 228

Staff

3 credits

The Feminist Art movement in America presented a challenge to mainstream modernism that radically transformed the art world. This course investigates feminist art practice from the late 1960s to the present. We will examine the first feminist art education programs (e.g., at Fresno and CalArts); the legendary “Womanhouse” project (1972); the banner exhibition, “Woman Artists: 1550-1950” (1976); the backlash of the 1980s; the resurgence of women’s activism in the 1990s; third-wave Gen X feminism; Millennial feminism; the Year of the Woman in 2007; the landmark exhibitions “Global Feminisms” and “Wack”; Gaga Feminism; and fourth-wave/Gen Y+Z feminism. Other issues to be addressed include: “Central Core” imagery; pattern and decoration; performance art as a feminist practice; the “Body” as a political site; appropriation as a feminist strategy; the gaze; masquerade; abstraction; intersectionality; trans-feminism; #MeToo, among others. No prerequisites.

## Art History Tutorial

Art History 300T/400T

Staff

4 credits

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and

programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## Arts

### Introduction to Fashion and Styling

Arts 107m

Veale

2 credits

This course provides an introduction to the basic elements of fashion design including: sketchbooks, mood boards, photography, pattern design, and accessory design and styling. Students will learn about the history of fashion design and study the work of fashion designers who have been influential in the United States, focusing each week on a different decade from the 1960s to today. Students will be expected to draw on these topics and skills to style photo shoots and, for the final project, to create a fashion line and a full magazine spread to accompany the line. This course does fulfill the arts requirement. No prerequisites.

### Interactive Arts Workshop I and II

Arts 211/311

J. Myers

3/4 credits

After introductory individual projects, students will work on collaborative teams to create interactive programs using the Unity 3D authoring tool. Students will learn essential elements of interactivity—branching, control with mouse and/or keyboard, etc.—forming the building blocks of the more complex structures found in game development. Content will be created and edited by team members working in all of the primary digital arts creation tools, including work in 3D using Blender, the premier open source modeling and animation program. Class members, working as individuals and/or in small teams, will explore and create works that combine traditional arts disciplines and media (including performing and studio arts) with human interaction via the computer interface. In addition to becoming familiar with the technical aspects of interactive multimedia, the class will explore the aesthetic and conceptual dimensions. Open to all levels. *This course is generally offered once a year.*

### Imagining the Self: Autobiography and Biography in Creative Expression

Arts 212

Staff

3 credits

What is the self and how to describe it? In the postmodern age, the self is said to be nonexistent—elusive at best. Yet the current popularity of memoirs and “tell-all” biographies attests to an interest and belief in real selves that can be documented and explained. This course examines works by predominantly 20th-century Western visual artists, photographers, filmmakers, musicians, choreographers, and writers of drama, poetry, and fiction in order to explore how artists have attempted to portray either their own identities or those of others. Students will also compose their own works using a variety of art forms to explore how creative expression can capture personality and how each art form offers its own avenue to portraiture. No prerequisites. *This course is generally offered once every two years.*

### The Creative Process in the Arts

Arts 225

Staff

3 credits

This course explores how Western artists of all genres describe their own creative process and provides ample opportunities for students to observe their own making of art. Artists’ statements and works of art are the primary texts. A brief overview of the definitions and measurements of creativity in psychology and philosophy is included as well. Assignments also include creative projects done in and outside of class in a range of media. Some issues focused on in the readings and experimentation include the degree to which choice, chaos, and intuition enter into art making; personal and social impediments to creativity; sources of inspiration; and creative collaboration. No prerequisites. *This course is generally offered once every two years.*

## Dance

This program presents dance as the development of a technical skill, a creative experience that integrates feeling and movement, a performing opportunity, and as the subject of historical and aesthetic analysis. The curriculum, open to any interested student, includes modern dance, ballet, Chinese sword, and flamenco technique, improvisation, choreography, history, and dance in comparison to other art forms. Students are encouraged to combine dance training with work in theater, music, and art. Semiannual dance concerts provide opportunities for student performance and choreography.

### Modern Dance Technique

*Dance 101/102/201/202*

*Garcia-Renart*

*3 credits*

This multi-level class introduces a modern dance technique that develops expressiveness, proper alignment, efficient and clear movement, musicality, spatial awareness, coordination, flexibility, strength, and the ability to dance with others. Course material consists of warm-up exercises, dance combinations, anatomical information, and imagery. Short readings and film clips introduce students to past and current dancers and choreographers. Expectations are tailored to the student's specific level of proficiency. Students must have completed 2 semesters of 100 level technique in order to advance to the 200 level. *This course is generally offered once a year.*

### Dance Concert Workshop

*Dance 108*

*Garcia-Renart*

*1 p/f credit*

This course is a biweekly meeting during which student choreographers and performers present dance concert bound works in progress for constructive and guided feedback from faculty and peers. Participants may function as choreographers, dancers, composers, musicians, set designers, stage managers, technicians, etc. The process culminates in the final week of tech and dress rehearsal followed by two performances and a final meeting to reflect on the process and the concert experience. All students enrolled in dance composition are required to attend and will not receive extra credit for this class. All other students who participate will receive one pass/fail credit. Auditors are also welcome. *This course is offered every semester.*

### Ballet Technique

*Dance 114/116/214/216*

*Garcia-Renart*

*3 credits*

This multi-level course is designed for a beginning dance student interested in a traditional approach to ballet technique as well as for students with dance experience seeking to gain a deeper understanding of core technique in order to improve upon their own movement styles. In every class students will be working on coordination, flexibility, strengthening, musicality and ballet vocabulary through traditional ballet barre, center floor work and short movement combinations. Short readings and film clips introduce students to past and current ballet styles and choreography. Expectations are tailored to the student's specific level of proficiency. Students must have completed 2 semesters of 100 level technique in order to advance to the 200 level. *This course is generally offered once a year.*

### Dance Fundamentals

*Dance 121/122/221/222*

*Garcia-Renart*

*3 credits*

This course is designed for beginning dancers as well as more experienced dancers who want to concentrate on strengthening their understanding of the fundamentals of dance technique as well as to explore the history and aesthetics of dance. Through traditional ballet barre exercises, various modern dance techniques, improvisation and composition, students will focus on proper alignment, musicality, and phrasing, and will develop skills for learning choreography. Students will be offered a historical overview of the development of ballet and modern dance through readings as well as historical and contemporary dance footage. Students must have completed 2 semesters of 100 level dance technique in order to advance to the 200 level.

### Flamenco Dance Technique

*Dance 126/127/226/227*

*Garcia-Renart*

*2 credits*

Flamenco dance, which originated in nineteenth century Spain and is known for its emotional intensity,

expressive use of the arms and rhythmic stamping of the feet, has come into its own in the U.S in the past few decades. In this course students will become familiar with basic flamenco vocabulary, arm and hand movements (braceo), foot technique (taconeo), hand clapping (palmas) and specific rhythmic patterns and themes of flamenco (palos). The flamenco courses also provide a historical and cultural overview through discussion, texts, film, and research. *This course is generally offered every semester.*

#### Dance Composition

*Dance 130/131/230/231*

*Garcia-Renart*

*3 credits*

Movement is a powerful means of communication, ranging from literal gesture to abstract motion. This course explores strategies for movement invention and composition. Both improvisation—the spontaneous generation of movement that is ephemeral—and choreography—the setting of dances so they can be reconstructed—will be utilized. In this multi-level class, students are given tools which will allow them to develop basic principles of dance composition through themed improvisations, solo choreographies and group composition. Students learn to be critically aware of their own work and develop effective communication skills when analyzing and critiquing the work of others. Improvisation and choreography will take place in class and for homework. Supplemental readings, viewings, and attendance at on campus events are also required. Dance composition students are required to attend Dance Concert Workshop. *This course is generally offered every semester.*

#### Dance Tutorial

*Dance 300T/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs.

## Film

#### Introduction to Film Appreciation

*Film 105*

*Vo*

*3 credits*

This film studies course is an introduction to the history and appreciation of global cinema. We study a number significant filmmakers, movements, and genres, covering both domestic and international films. Students learn to analyze film form and content, and understand their relation to the medium's historical developments from the 1880s until the present. Discussions and screenings take place every class. No prerequisites.

#### Introduction to Film and Media Production

*Film 110*

*Vo*

*3 credits*

This hands-on course is an introduction to film and media production. Students produce original short films and learn the basics of project conceptualization, screenwriting, documentary production, camera operation, composition, lighting, sound recording, and editing. NOTE: all production in this course is done with digital equipment provided by the Division of the Arts. No prerequisites.

#### Audio Production and Storytelling

*Film 130*

*Vo*

*3 credits*

This production course is an introduction to creative sound recording and storytelling. We will study and practice using microphones, audio recorders, and sound editing software. Creative projects you'll produce include recording and designing sound for film, theater, radio, and music recordings; foley work and sound effects; sound walks; and short audio documentaries. Equal emphasis will be given to producing recordings in the studio, on location, and in the field. NOTE: MIDI and composition are not taught in this course. No prerequisites.

#### Survey of Documentary Film

*Film 226/326*

*Staff*

*3/4 credits*

This course charts the development of the documentary film genre, from the late 19th-century explorations of the Lumiere Brothers on up through the resurgence of the form in the early years of the 21st century, with such films as *The Fog of War*, *My Architect*, and *Capturing the Friedmans*. Some of the

filmmakers whose work is examined include Robert Flaherty, Dziga Vertov, Leni Riefenstahl, John Ford, the Maysles Brothers, Frederick Wiseman, Alain Resnais, Marcel Ophuls, Michael Moore, Errol Morris, and Barbara Kopple. Class time is devoted to viewing films, discussion/analysis of the film “texts,” and lectures on historical and technological aspects of documentary film. Homework includes readings of the textbook and assigned readings, weekly written responses, and two or three essays. No prerequisites.

#### Editing for Film and Video

*Film 228m1*

Vo

2 credits

In this production-focused course, students will study and practice advanced creative editing techniques for film and video projects. Students will also develop skills in post-production workflows, including online and offline editing, working with proxies, editing for 360 video and VR, color correction, and transcoding. Students should come to the course with film or video projects they would like to edit or re-edit. Permission of instructor required.

#### Avant-Garde and Arthouse Cinema

*Film 231/331*

Vo

3/4 credits

This course focuses on a number of representative works of avant-garde and arthouse cinema. We broadly cover the first wave of cinematic modernism emerging after World War I, the French New Wave following World War II, and the development of international “New Waves” afterwards. Additionally, we examine the social and historical concerns many of these films responded to, including their relationships with modernist movements in other art forms. Discussions and screenings take place in every class. Works and auteurs covered include Kieslowski, Resnais, Fellini, Wertmuller, Teshigahara, Akerman, Bergman, and others. Prerequisites: Any one Film course, any literature course, any course in art history/art appreciation.

#### Fiction Film 1–Screenwriting

*Film 240/340*

Vo

3/4 credits

This hybrid studies-production course is the first part of a two-class sequence in fiction filmmaking. We will study the works of a number of notable writer-director auteurs, the rules and conventions of screenwriting, and how to develop themes and story structure. Each student will produce two original scripts. After this course, students can direct and produce their screenplays in Fiction 2 – Directing for Film, offered in the following semester. Prerequisites: Intro to Film and Media Production, any Creative Writing course, or any two Literature courses. This course is generally offered every fall semester.

#### Fiction 2–Directing for Film

*Film 241/341*

Vo

3/4 credits

This hybrid studies-production course is the second half of a two-part sequence in fiction filmmaking. Students learn and employ practices of pre-production, art direction, script analysis, collaborating with actors, directing, and editing. We also study the techniques of a number of significant directors. Students should have an original script that could be the basis for a short film under 20 minutes. If your script was not produced in Fiction 1 – Screenwriting, see the course instructor for permission to join the class. Prerequisites: Film 240, any theater course, or any creative writing course.

#### Documentary Film/Video Production

*Film 245/345*

Vo

3/4 credits

This course is designed for students interested in documentary filmmaking. Students will learn how the production process differs from other modes of filmmaking, and will work in small groups to deliver one project each. Students will study and critique various styles of documentary film production and to adopt a specific approach that best suits the portrayal of the subject matter. Students will be asked to consider their ethical obligations to their subjects and form “ethical contracts”. Class work will be devoted to instruction in equipment and shooting techniques, understanding the legalities of non-fiction filmmaking, and viewing and discussion of documentaries (including student works). Class discussion will always be grounded in the responsibility that the filmmaker bears to their subjects. Prerequisite: Intro to Film and Media Production or permission of the instructor. *This course is generally offered once every two years.*

## Music

The music program at Simon's Rock combines a thorough grounding in essential musical skills with explorations of diverse musical languages, including the gamut of Western classical periods and styles, jazz, electronic music, and many "non-Western" forms of music. Students explore music's connections to other dimensions of human experience, expression, and inquiry.

The program offers historical, theoretical, comparative, and applied course sequences as well as performing opportunities. The historical sequence acquaints students with the trends and literature of Western music and with the stylistic development of jazz. The comparative musicology sequence (ethnomusicology) starts with *Music in World Cultures* and continues with various special courses (i.e., *Music of India*) that may tie in with subjects such as anthropology. The goal of this sequence is an understanding of music as a universal human activity.

The theory sequence moves through harmonic, contrapuntal, and analytic units. The composition courses may be seen as components of the theory sequence, which is equally relevant to all advanced-level courses and practical musical activities.

The applied sequence offers many opportunities for developing performing skills. Private instruction in piano, voice, string, brass, woodwinds, and percussion is available through the Community Music Program at an additional fee. Students may earn one credit for private instruction. Advanced students may earn one or two additional credits by preparing and performing the major portion of a solo recital. Advanced students planning to take three combined applied performance credits in a semester are also required to file an *Independent Music Project Contract* at the beginning of the semester, outlining their goals and strategies.

Other courses encourage students to pursue additional directions in the world of music, including electronic music using a state-of-the-art MIDI (Music Instrument Digital Interface) laboratory, jazz improvisation, and composition in which students creatively explore many forms, styles, and methods.

Simon's Rock is the home of South Berkshire Concerts, a series that brings distinguished professional artists to campus several times each semester.

### Applied Music Program/Private Musical Instruction

*Music 100/400*

*Applied Music Faculty*

*1 p/f credit*

Simon's Rock offers private lessons to its students and to residents of Berkshire County through the Applied Music Program. The music faculty also provides supplementary enrichment such as group classes and frequent performing opportunities. Qualified music students may work toward one academic credit per term by registering for Music 100/400. Music lessons are graded *Pass/Fail*. Advanced students who have taken lessons for at least one semester at Simon's Rock may take lessons on a graded basis by submitting a form to the Office of Academic Affairs. Students can earn additional credit for solo performances and advanced study. Instruction is regularly available in voice, guitar, oboe, violin, and piano; lessons on other wind, string, and percussion instruments may also be available. Lessons are arranged through contracts for 13 or 26 lessons, and are offered at an additional fee. To complete registration, a *Music Lesson Contract* must be submitted. Lesson schedules are arranged through the Office of Academic Affairs. No prerequisites.

### Musicianship

*Music 103*

*Hutton-DeWys*

*1 p/f credit*

Have you ever wanted to learn to read music or be able to write down what you hear? This class is your first step whether you want to sing, learn an instrument, compose, or improve your ear for melodies. This course covers music notation, ear training, sight singing, and the composition of simple pieces. By the end of the semester, you will have improved your skills in all aspects of music reading and will be familiar with the basics of scales and chords. Students without previous experience in music reading or those wishing to renew their acquaintance with musical fundamentals should register for this course. This course is

recommended for all students planning to take music lessons and participate in ensembles as well as those planning to take music theory or composition courses. No prerequisites.

#### Chorus

*Music 117* *LaBoy* *1 p/f credit*

The rehearsal and reading of works from part-song and choral literature from the Middle Ages to present. Chorus is open to all students and community members by audition. Previous singing experience and some music reading ability are desirable preparation. *This course is generally offered every semester.*

#### Independent Music Projects

*Music 201/401* *Staff* *2/4 credits*

Intensive private study is available through a limited number of independent music projects. These expanded lessons include an additional component, such as public performance, applied theoretical study, or repertory expansion. Prerequisite: High intermediate level of performing ability (minimum six years of lessons) and permission of the instructor.

#### Medieval Music

*Music 202m* *Wallach* *2 credits*

The music of the church (ca. 600–1400) in chants and early forms of harmony, the rich variety of secular forms that address the broad range of the medieval experience, the evolution of musical notation, the role of music in society: These topics are explored not only through recordings, readings, and discussions, but through performances by the members of the class. No prior experience is necessary, but those who do read musical notation can assist those who do not. *This course is generally offered once every three or four years.*

#### Renaissance Music

*Music 203m* *Wallach* *2 credits*

“Nothing worth listening to was written until forty years ago,” wrote Tinctoris, ca. 1500. At the apex of the aristocracy, unhindered by a fragmented church, individual creativity was released in a continuous celebration of human capacity and human experience by means of a newfound technical sophistication in the arts. Music underwent a profound transformation as musicians discovered the power of sensuously appealing tones to convey the intimacy and intensity of their private experiences. The course covers the period from 1450 to 1600. *This course is generally offered once every three or four years.*

#### Earlier Baroque Music

*Music 204m* *Wallach* *2 credits*

The modern musical era was born in a concentrated period of revolutionary activity focusing on the creation of opera and of freestanding instrumental forms. This module explores music written between the beginning of the 17th century and the birth of Bach (1685). In addition to opera and monody, it focuses on the creation of sonatas, fugues, concerti, and music built around the Lutheran chorale. Composers include Monteverdi, Gabrieli, and Schütz. No prerequisites, but some music-reading ability is useful. *This course is generally offered once every three or four years.*

#### Later Baroque Music (Bach and Handel)

*Music 205m* *Wallach* *2 credits*

This course focuses on the music of the later baroque period (ca. 1680–1750), which was dominated by the two contrasting German masters Johann Sebastian Bach and George Frederick Handel. We will become familiar with the musical languages, styles, genres, forms, and social functions of the music of this era; develop listening skills; and learn about the artistic standards and expectations of the times. This will be set against the background of the biographies of the two composers as well as of the other arts (literature, painting), philosophy, religion, science, technology, politics, and social life in contemporary Europe. No prerequisites, but some music-reading ability is useful. *This course is generally offered once every three or four years.*

### Theory I and II: Introduction to Tonal Harmony

*Music 206–207* Hutton-DeWys, J. Myers, Wallach 3 credits

Theory I introduces the tonal system through the composition and analysis of simple melodies. The course gradually builds the picture of harmonized melody by developing bass-lines and inner voices utilizing triads in all inversions. It also builds basic musical skills, emphasizing interval identification and minimal keyboard familiarity. Theory II introduces the use of dissonance in the form of suspension and seventh chords, and chromaticism in the form of secondary harmonies and modulatory progressions. Chromatic harmonies (Neapolitan and augmented sixth chords) and enharmonic relations complete the tonal picture. Short whole pieces from the Baroque period are used as first examples of whole-piece analysis. Prerequisites: Intermediate music-reading ability and permission of the instructor. *This course is generally offered once a year.*

### Composition

*Music 210/310* Wallach 3/4 credits

Students present original compositions for examination, discussion, and performance by the class. Course work includes writing for combinations of instruments or voices, with the possibility of public performance available. Exercises in counterpoint and arranging are included. Where relevant, contemporary compositions are studied through scores and recorded performances. Prerequisites: Completion of one semester of music theory, or equivalent. *This course is generally offered once a year.*

### Introduction to Electronic Music

*Music 211* Staff 3 credits

An introduction to the processes of sound synthesis and sound assembly through the structure of a computer workstation with sequencing, audio editing and notational software. The course covers digital and sampling synthesis, compositional structures that can be programmatically manipulated through editing and real-time intervention, and many other facets of creating music with the studio-as-instrument. Prerequisites: Musical background comparable to one semester of Theory and permission of the instructor. Enrollment is limited due to constraints on studio access. *This course is generally offered once a year.*

### The Music of South Asia

*Music 213/313 CP* J. Myers 3/4 credits

This course focuses on contemporary performance practice of Hindustani (North Indian) classical music and on the theoretical, historical, and philosophical background of this vital tradition. The class learns several ragas through representative compositions and develops improvisation techniques in alap and tan. Although each class member is required to develop a strong comprehension of musical material, semester projects may center on other aspects of the culture and history of the Indian subcontinent (including Pakistan and Bangladesh). By the end of the semester, musically advanced students do extensive systematic improvisation in at least one raga. Prerequisite: No previous musical experience is required for Music 213 CP. Music 313, which requires a previous CP Seminar in music or permission of the instructor, meets concurrently, and includes a substantial written, semester-long research project, and class presentation. *This course is generally offered once every three or four years.*

### Haydn and Mozart

*Music 214m* Wallach 2 credits

Emphasizing listening and the development of individual responses, this module explores the work of two pivotal figures in late 18th-century music, one of whom changed the direction of European music decisively toward instrumental forms (sonata, quartet, symphony), while the other mastered these forms with astonishing speed and also brought the older form of opera to its historical pinnacle. Individual works are examined in depth but with attention to the larger historical context. Student work includes response journals and one paper/project on a self-selected topic. Either an acquaintance with musical notation or some historical or literary background are suggested but not required. *This course is generally offered once every three or four years.*

### Beethoven and Schubert

*Music 215m* Wallach 2 credits

A continuation of Music 214m that can also be taken separately, this module explores the outcome of 18th-

century developments in the early 19th century through the works of two contrasting figures, Beethoven (1770–1827), a composer of concert music who worked in the public eye, and Schubert (1797–1828), whose most successful works were meant for homes and salons, and whose fame arrived several generations after his death. Both composers' innovations were built on the solid foundations of the classical forms and classical tonality, but each created a highly personal style. Individual works are examined in depth but with attention to the larger historical context. Student work includes response journals and one paper/project on a self-selected topic. Either an acquaintance with musical notation or some historical or literary background are suggested but not required. *This course is generally offered once every three or four years.*

#### Music of the Romantic Era

Music 216

Wallach

3 credits

Music developing in post-revolutionary Europe was influenced by both Napoleonic artistic politics and the rising middle class; it reflected a new flexibility of social class and social roles. It courted and sometimes won the mass public with a style that alternated erratically between the intimate, privileged space of the visionary and the inflated rhetoric of the virtuoso. Good taste and good marketing jockeyed for position; the outcome can be seen in the overwhelming influence of Wagner, affecting those who reacted against him even more than those who set out to follow him. All students are encouraged to love or hate any of the music we study as long as they have fun doing so and saying so. Prerequisite: Some music reading ability. *This course is generally offered once every three or four years.*

#### Music since World War I

Music 217/317

Wallach

3/4 credits

This course invites students to treat music written in the 20th century as an open text and to write their own histories of it based on their perceptual and aesthetic interactions with a wide variety of musical gestures while considering the views of such writers as Adorno, Benjamin, McLeary, Nattiez, and Attali. The class focuses especially on the "loose canon" of early 20th-century masters, particularly exploring the values influencing the continual reassessment of the works of Schoenberg. The issue of the relationship of music to audience is investigated. The class views videos of modern operas and attends a concert in New York or Boston. Students do listening/reading assignments and three self-generated investigations (paper/projects). Some music reading ability is recommended. *This course is generally offered once every two years.*

#### Jazz: An American Encounter

Music 218/318 CP

J. Myers

3/4 credits

This course explores the historical development, artistic traditions, and cultural meanings of jazz. Jazz is studied both as a musical phenomenon and as a vehicle for an ongoing cultural dialogue that continues to have a profound impact upon many dimensions of American life. The course is organized around the emergence and continuation of dynamic styles such as ragtime, New Orleans, swing, be-bop, polymodal, fusion, and free-form. Individual musicians are studied in the context of historical trends in music and culture. Course work includes listening assignments, readings, and research projects. Prerequisite: No previous musical experience is required for Music 218 CP. Music 318, which requires a previous CP Seminar in music or permission of the instructor, meets concurrently, and includes a substantial written, semester-long research project, and class presentation. *This course is generally offered once every three years.*

#### Jazz Improvisation Workshop I and II

Music 219/319

J. Myers

3/4 credits

This course develops essential skills in jazz, with particular focus on improvisation. Activities include application of melodic and harmonic concepts to a broad range of standard professional repertoire, harmonic analysis, and possible public performances. Prerequisite: Performing experience, music theory at the level of Musicianship (Music 103) or higher, or permission of the instructor. *This course is generally offered once every two years.*

#### Jazz Ensemble

Music 222

J. Myers

1 p/f credit

This course features the reading and rehearsal of jazz literature in a wide range of styles. It is open to all

students and community members by audition. Some ability to read music is required. *This course is generally offered every semester.*

#### Women in Music

*Music 234/334*

*Hutton-DeWys*

*3/4 credits*

Most talented and influential women in music reside in the shadows of history behind their better-known male contemporaries. Who performed Mozart's piano concertos? Who really wrote that piece by Mendelssohn? Who was Schumann's and Brahms' object of obsession? Who taught Aaron Copland? This survey of classical music written since 1750 will emphasize figures dramatically underrepresented in music scholarship: Women composers, performers, and patrons of classical music. We explore the lives, music, and socio-political milieu of these important women. Course work includes discussions and written responses to reading and listening assignments. Additionally, students research women composers and musicians for an oral presentation and term paper. Students acquire vocabulary for writing about music, and learn to generate clear, concise writing in an academic voice. No knowledge of music reading or prerequisite is required for 200-level. For 300-level: 2 modules of Western music history OR one CP music class OR moderation into music.

#### Music of East Asia

*Music 235/315*

*J. Myers*

*3/4 credit*

East Asian music will be explored as a constantly- changing cultural phenomenon by studying its four thousand years of musical history, and experienced directly through listening and participation. As a subject of philosophical or political significance, music has been discussed by figures from Confucius (6th cent. B.C.) to Mao Zedong, and is an important component of cultural identification, drawn in ever-widening circles to encompass interactions with elite Western traditions and international popular culture. The class explores many dimensions of East Asian music, including aesthetics, traditional instruments and musical forms as well as more recent genres. Activities include responses to text and multimedia assignments, in- class music making, and research projects. This interdisciplinary course welcomes students with a previous background in music and/ or Asian Studies.

#### Small Chamber Ensembles

*Music 236/336*

*Wallach*

*3/4 credits*

The work of this class consists of rehearsing and performing repertory from varied periods of classical music from 1600 to the present. In-class rehearsals will be coached by the instructor or self-directed by the members of the ensemble. Attention will focus on appropriate performance styles, development of a cohesive sense of ensemble, gaining contextual information relevant to each score, and understanding the particular characteristics of each instrument within the ensemble. Particular emphasis is placed on the development within each group of a productive and efficient rehearsal process. Groups will be structured so that the members are of approximately equal levels of ability. Members will maintain journals describing rehearsals and detailing the challenges and solutions encountered in each score. *This course is generally offered once every year.*

#### Music Performance Workshop

*Music 237/337*

*Hutton-DeWys*

*3/4 credits*

This course offers a two-part approach to examining the craft of performing and interpretation: the practical aspects of performing for an audience and honing an interpretation, and a consideration of the curious and often-neglected space performers inhabit in between the composition and reception of a piece of music. During class sessions, students receive coaching on interpretation and explore techniques for practicing for a performance, focusing onstage, managing nerves, and effectively transmitting musical expression. Discussions and written assignments respond to readings in performance theory, music memoirs, performance practice, sports psychology, and rudimentary musical analysis. The class culminates in a final recital by all members of the class. Music Performance Workshop is open to musicians of all levels of experience who have the ability to read music and a small repertoire of pieces to play. Any student wishing to become more comfortable playing in front of an audience will benefit from this class.

The Art of Song: Music and Lyrics, Medieval to Contemporary

Music 238

Wallach

3 credits

Song, a hybrid art form, plays a crucial role at the intersection of music and literature. This survey will focus on eight exemplary moments of song-writing spanning the past thousand years, including: medieval troubadours; early Renaissance Franco-Flemish composers; Elizabethan lute-song poet composers; Romantic song (Schubert, Fauré); modern American art and popular songs (Charles Ives, George Gershwin); the Beatles; and the works of contemporary singer-song-writers. For each we will ask a critical question: what are the relative roles of music and poetry (including voice and performance) in conveying an expressively powerful experience? Activities include listening, background reading, analysis, and in-class performance. Singers and players will have opportunities to perform; performing and non-performing students will bring their own experiences to their understandings of these repertoires, drawing on relevant backgrounds in history, literature, creative writing, and from their own experiences as music-listeners. Prerequisites: either 1. Music reading ability, or 2. Background in literature, poetry, creative writing, or 3. Background in European history, or 4. performing ability as singer or instrumentalist (piano, guitar).

Collegium

Music 278

staff

1 p/f credit

The Collegium (early music ensemble) explores early music through singing and playing period instruments such as recorders and viols. Guitarists, violinists, and cellists may also be accepted. Each semester will focus on music of a particular country or genre. Simon's Rock owns a tenor and bass recorder as well as treble, tenor, and bass viols, which are free to the users. Students wishing to play recorder should expect to bring their own soprano and/or alto recorders. Plastic recorders, which work very well, can be purchased very inexpensively. Rental instruments may be available for a modest fee. Music will usually be provided, with the caveat that during some semesters students may be required to buy a particular collection of music as part of specific studies. Participation in a final concert as well as regular class attendance is required for receiving credit and a *Pass/Fail* grade. Students will be expected to practice outside of classes. There is a class fee. *This course is offered when there is sufficient interest.*

Madrigal Group

Music 280

staff

1 p/f credit

This chamber choir of six to ten voices rehearses and performs a cappella vocal music concentrating on the vast repertoire of Renaissance madrigals and motets. It may also perform vocal music from the Middle Ages and contemporary a cappella madrigals. It is open to all students by audition. Previous choral experience and basic music reading skills are required. Prerequisite: Music 117, which may be taken concurrently. *This course is generally offered every semester.*

Chamber Ensemble

Music 289

Legêne

1 p/f credit

The chamber ensemble is engaged in the reading, rehearsal, and performance of classical and modern literature for larger chamber and smaller orchestral ensembles. It is open to students of intermediate to advanced skill on orchestral instruments (strings, woodwind, brass). Individual students may be selected to perform solo concertos with the ensemble. *This course is generally offered every semester.*

Counterpoint: The Essence of Western Musical Tradition

Music 308

J. Myers, Wallach

4 credits

This course offers an accelerated survey of species counterpoint, up to three parts in fifth species. The tonal segment of this course includes analysis based on Schenker's concepts of tonal layers, as studied in Theory II, integrated with the more rigorous description of dissonance treatment that emerges from the contrapuntal approach. The work of the second half of the semester culminates in the composition of an extended polyphonic work utilizing contrapuntal techniques. Prerequisites: Music 207 or equivalent. *This course is generally offered once a year.*

Theory IV: Analysis, Baroque Counterpoint, and Chromatic Harmony

Music 309

J. Myers, Wallach

4 credits

This course is a continuation of both Theory II and Theory III. It includes the analysis of 18th- and 19th-century works of increasing complexity (Mozart, Beethoven, Chopin, Brahms, Debussy) following the study

of form and chromaticism in Theory II, and it extends the contrapuntal exercises of Theory III to further work in tonal counterpoint through short student compositions in the baroque style. Prerequisite: Music 308. *This course is generally offered once a year.*

#### Theory V: Approaches to 20th-Century Music

*Music 311*

*Wallach*

*4 credits*

A rough chronological study of the posttonal languages of “art” music in the 20th century. The class considers theoretical writings by composers and theorists such as Schoenberg, Schenker (as adapted by Salzer), Forte, Perle, Yeston, Hindemith, Boulez, Cage, and Tenney. Attention is paid to the realignment of musical parameters (timbre, texture, rhythm) as architectural elements. Students do short analytic assignments, developing familiar graphic techniques and exploring alternative methods of visual presentation. Each student selects a composer or theorist for in-depth investigation and presentation of findings to the class. Prerequisite: Music 207 (minimum); Music 308 and Music 309 (recommended). *This course is generally offered once every three or four years.*

#### Electronic Music II

*Music 312*

*J. Myers*

*4 credits*

An introduction to the processes of sound synthesis and sound assembly through the structure of a computer-controlled MIDI studio with backup sequencing and notational software. The course covers digital and sampling synthesis, compositional structures that can be programmatically manipulated through editing and real-time intervention, and many other facets of creating music with the studio-as-instrument. Prerequisites: Musical background comparable to one semester of theory and permission of the instructor. Enrollment is limited due to constraints on studio access. *This course is generally offered once every year.*

#### Music Tutorial

*Music 300T/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## Photography

#### Darkroom

*Photography 101/201*

*Karp, Rooney*

*3 credits*

This course is designed to give students an introduction to a photographic/artistic practice, using a 35mm film camera, student experiences, and the darkroom as tools. It will teach students how to measure light, using their camera’s light meter (or an external meter) and how to meter appropriately for “correct” exposures. The class will focus on debunking the myths of what makes a “good” or a “bad” photograph, thinking about presentness, error, spontaneity, and eventually planning, posing, and positioning as tools to work with or against. The class is directed by four themes to assist in the development of a photograph eye. By looking at photographic artists, news and media images (as a means to situate contemporary photography, as well as its methods and uses, in a broader historical context) students in this class will not only practice photography, they will develop a critical and intuitive relationship to images and image making. The primary goal of this course is to encourage you to engage the medium of black and white photography in an active, personal, and creative way. Students are strongly encouraged to provide their own 35mm manual film cameras. Prerequisite: Photography 102 is required to take this course at the 200-level. This course has a lab and materials fee.

#### Photography Foundations

*Photography 102/200*

*Karp*

*3 credits*

In this primarily screen-based course students will use a digital single-lens reflex camera with manual controls and RAW capture to complete projects that emphasize the content and meaning of photographs. Color in photography will be explored on both technical and conceptual levels. Students will learn various techniques of making digital photographs with regard to the quality of light and color temperature. Weekly

photographic projects, writing exercises, demonstrations, field trips, and critiques further the students' understanding of photographic image making. At the end of this course students will produce a final portfolio consisting of ten digital inkjet prints. Students should have their own DSLR camera and a portable hard drive. No prerequisites. Course fee. *This course is offered every semester.*

#### Film and Digital Imaging and Post-Production

*Photography 203/403*

Rooney

3/4 credits

This course reinforces the understanding of camera functions, exposure, and workflow acquired in 100-level Photography classes. Students are invited to work at their desired level (200, 300, or 400) and in their desired medium; scanning color film and making digital prints, or using digital tools from start to finish. Film and digital students will critique together to practice, share and discuss, the skills necessary to make and evaluate their work with an acute attention to color, a bigger emphasis on print quality, image sequencing, and content. We will always be asking: Why make photographs? And for whom do we make them? The course will challenge students to concern themselves with the contemporary causes and effects of "the camera," and ask them how their work engages with larger concepts--clarifying while moving beyond notions of "the self." Photography itself is expanded in this class by including devices such as cell phones, scanners, and video cameras. This course supports the development of creative working methods by providing students with an understanding of digital capture, editing, and output. Students will be expected to work independently on self-driven projects over the course of the semester, in addition to reading, and discussing several texts pertaining to pixel-based and traditional photographic art-forms. Prerequisite: Photography 102. Studio fee. *This course is offered once a year (in the fall).*

#### Portrait/Studio Photography

*Photography 204/304*

Karp

3 credits

The impulse to portray one another and ourselves may be seen throughout the history of art. Photography in particular has explored the expressive, conceptual, and aesthetic possibilities of portraiture. This course will investigate all aspects of photographic portrait and self-portraiture, ranging from traditional approaches to more experimental methods. Slides and prints of historic and contemporary photographs will illustrate the creative possibilities of this genre. Throughout the semester, technical demonstrations in studio and on-location lighting will help students execute their vision. After completing a series of exploratory assignments during the first half of the course, each student will propose and produce a final body of photographic portraits and/or self-portraits that will culminate in an exhibition of student projects. Studio fee. Prerequisite: Photography 102. *This course is generally offered once every two years.*

#### Non-Linear Story-telling, Serial Image Making: Theory and practice

*Photography 205/305*

Rooney

3/4 credits

In this course, students practice and refine image making and image combining skills using various photographic methods. Throughout the semester they produce groupings of images using Black & White darkroom photography, scanned color negatives, digital photographs, and video. At the beginning of the semester, they practice, refresh, and refine their darkroom work. Then they are introduced to color film photography that they send away for development, scan, and edit. In the second half of the semester, students are introduced to the basics of digital photography and video editing software via Adobe Photoshop and Premiere. The class is both a material survey and an experimental narrative class. By studying four texts (one film, one video, one novella, one series of poems) students learn the ways metaphor, metonymy, and symbolism are created through images and non-linear story-telling. The class involves weekly assigned close readings and written responses, and monthly assignments to produce original serial images. Prerequisite: one dark-room photography course. Students should have their own 35 mm manual film camera and/or DSLR digital camera. *This course is generally offered once every two years.*

#### Documentary Photography: History and Practice

*Photography 207/407*

Karp

3/4 credits

This is both a studio art class and a photography history and theory course. The goal is to become immersed in the world of documentary photography in its broadest conception, both by examining its history and by making documentary images. We will make a thematic survey of documentary photography and read contemporary photographic criticism. At the same time students will work on visual assignments and exercises that will relate to topics discussed in class. These will include ideas of truth, fact and

memory, documentary photography and social change, issues of voyeurism, race and class, and the relationship between documentary, art photography and photojournalism. At the start of the semester students will work on assignments exploring different aspects of documentary photography. For the second half of the class students will propose and carry out an extended documentary project of their own. Prerequisites: one introductory course, either Photography 102 or Photography 103. *This course is generally offered once every two years.*

#### Large Format/Alternative Process

*Photography 302*

*Karp*

*4 credits*

This course is intended as an introduction to large format photography. The benefits of a larger negative will be explored through demonstrations, slide lectures, discussions, and critiques. Early assignments will focus on the operation and technical abilities of view cameras and later photographic work will make use of these techniques in a longer-term, self-determined project. Projects are designed to expand conceptions of the possibilities of the photographic medium by investigating alternative and experimental processes and image making. We will work with a range of non-silver techniques, including cyanotypes, salt, and albumen printing, darkroom techniques, including photograms and layered negatives. The course also introduces the techniques and possibilities through hybrid digital techniques. Each student presents a portfolio of selected prints at the conclusion of the semester. Most of the alternative printing materials will be covered by our course fee, and large format cameras will be available for student use, but it is recommended that students have their own digital camera, also students must supply their own film, printing paper, and related supplies. Studio fee. Prerequisite: Photography 102. *This course is generally offered once every two years.*

#### Photography III: Advanced Projects

*Photography 350/450*

*Staff*

*4 credits*

This class explores the conceptual underpinnings of extended photographic projects. Advanced photography students propose and carry out a semester-long project, which culminates in a cohesive portfolio and on-campus or off-site exhibition. Students will focus on developing and articulating the conceptual foundations of their projects both visually and in writing. Frequent critiques, process writing, and the study of historical and contemporary photography projects will serve as our primary method of investigation. This course is required for students working on a thesis in photography. Prerequisite: Studio Art 102 or Photography 102 and at least one other photography course. Students who are not working on a thesis in photography must meet with the instructor to get permission to register for this class. *This course is generally offered once two years.*

## Studio Arts

The introductory courses in the studio arts program allow students to explore basic studio areas through structured assignments. Students are encouraged to supplement their studio work with a range of art history courses. Intermediate and advanced studios allow students to continue to work in specific disciplines or visual directions independently and comprehensively.

Critiques, historical and critical lectures, technical demonstrations, and visits to art exhibits are integrated into the program. Advanced students work with faculty to prepare portfolios and exhibits of their work. The visual arts program presents professional art exhibits in the Alumni Library Atrium Gallery, the Daniel Arts Center, and other venues on campus.

### INTRODUCTORY COURSES

Certain introductory courses may be taken a second time at a 200-level (intermediate level). These courses are listed as 100/200. Assignments for these courses will be modified for the intermediate students.

#### Drawing from Observation

*Studio Art 103*

*Fossum*

*3 credits*

This class is founded on the idea that drawing is a "global" skill not unlike driving or reading that can be learned by accessing the hemisphere of your brain where our non-verbal and intuitive skills are developed.

This idea is based on two organizing principles and major aims: to teach the student five basic component skills of drawing and to provide the student with conditions that facilitate making cognitive shifts to the thinking/seeing mode of your brain for drawing. We will learn to perceive edges, spaces, relationships, lights and shadows and the gestalt or whole. This is an essential course for anyone wishing to learn how to draw, paint and perceive color more accurately. It is also a prerequisite for Drawing Studio. This course has a studio fee. No prerequisites. *This course is generally offered once a year.*

#### Introduction to Ceramics

*Studio Art 106/206*

*Krupka*

*3 credits*

Students in this course will learn the fundamentals of clay forming techniques as they produce bowls, mugs, vases, and lidded jars among other forms. The class will learn both hand-building and wheel throwing skills. A variety of glazing methods will be introduced. Structural integrity, function, and aesthetic issues will be considered equally. The class will be introduced to historical and contemporary trends and innovations in ceramics. Students will keep a sketchbook and participate in a field trip. No prerequisites. *This course is generally offered every semester.*

#### Color Theory in Painting

*Studio Art 113*

*Fossum*

*3 credits*

This class focuses on the idea that color only exists when it is observed making us as viewers essential to its existence. In this class we will begin to unravel the deep complexity of color to provide ourselves with a strong basic understanding of its qualities. We do this by learning how to see it, how to use it, and how to mix and combine hues to achieve harmony in color. We will also gain an understanding of the meaning, theories, and language of color while completing hands-on exercises to help clarify the language and theory. Ultimately, we will explore harmonious color combinations, the meaning and symbolism of colors and then explore ways that we can use this knowledge to incorporate the joy of color into our daily life. This course is essential for any student wishing to enroll in Painting Studio. This course has a studio fee. No prerequisites. *This course is generally offered once every two years.*

#### Drawing and Painting from Observation

*Studio Arts 114*

*Fossum*

*3 credits*

This course is designed for any student who wishes to advance more quickly into upper level two-dimensional studio classes or those who simply want to immerse themselves in the fundamentals of two-dimensional art. We will start out the semester by learning basic methods for drawing from observation and then move into color theory as it relates to painting with pigments. The object of this course is to provide you with the tools that will release you from stereotypic expression.

#### Introduction to Ikebana

*Studio Arts 115m*

*Staff*

*2 credits*

This studio art mod will introduce students to the practice and study of Ikenobo ikebana (Japanese flower arranging), the oldest and original school of ikebana, with a documented history going back to the 15th century. The course will investigate ikebana as a nexus of aesthetics, nature, and culture, querying these concepts through ikebana practice, reading, writing, drawing, discussion, and critique. There is a course fee.

#### 3D: Art and Design

*Studio Art 166/266*

*Krupka*

*3 credits*

This course will explore three-dimensional design theory through a series of assignments that encourage the student to focus on the conscious organization of visual space. We'll approach design from both a conceptual and formal starting point, while expanding our knowledge of the elements, principles, and dimensions of design. Studio work will involve individual projects that explore architecture; lighting; casting; paper-manipulation; collaborative outdoor, site-specific installations (earthworks); and engineering. Students will engage in class critiques and learn to present their work while communicating about concept, content and subject matter. There will be a field trip to a contemporary art museum. Students will build a portfolio presenting the artwork and writing produced in the class. No prerequisites. *This course is generally offered once a year (in the spring).*

## INTERMEDIATE AND ADVANCED COURSES

Intermediate (200-level, three credit) courses may be taken a second time as advanced (300-level, four credit) courses. Advanced (300-level, four credit) courses may be taken a second time as a 400-level, four credit course. The instructor will consult with each student taking these courses at an advanced level to devise a program that includes more challenging projects, additional written and reading assignments, and a more extensive final portfolio.

### Intermediate Wheel Throwing

*Studio Art 207*

*Krupka*

*3 credits*

This course will focus on advanced wheel throwing techniques and build upon the skills learned in Introduction to Ceramics. Emphasis will be on utility and aesthetics, while working in a series that encourages intense investigation into what makes for a visually interesting and well-crafted, functional pot. Students will learn to make their own clays and glazes, as well as learn to fire their own work in electric, gas, and wood kilns. Drinking vessels, bowls, plates, vases, pitchers, jars, teapots, and serving pieces will be explored. Through slides, lectures, and films, students will be exposed to a broader range of contemporary and historical ceramic art. The class will maintain a blog and students will learn to photograph their work, write about it, and post blog entries. Prerequisite: Studio Art 106. *This course is generally offered once a year.*

### Ceramic Sculpture Studio

*Studio Art 208*

*Krupka*

*3 credits*

This course will focus on advanced hand-building techniques and build upon the skills learned in Introduction to Ceramics. A series of assignments will be given that present design challenges encouraging a conceptual approach to learning new techniques. Large scale hand-built sculpture, mold making, slip casting, clay and glaze mixing, and kiln firing techniques (electric, gas, wood) will all be introduced in this course. An essential part of the course consists of questioning every aspect of the object and one's relationship to it and to oneself. Through slides, lectures, and films, students will be exposed to a broader range of contemporary and historical ceramic art. The class will maintain a blog, and students will learn to photograph their work, write about it, and post blog entries. Prerequisite: Studio Art 106. *This course is generally offered once a year.*

### Graphic Design: Web/ePub

*Studio Art 218/378*

*Schane-Lydon*

*3/4 credits*

This course is an introduction to the underlying principles of graphic design and the digital tools available to translate an artist's vision into a physical or digital product. Students will use the Adobe Creative Suite, as well as shareware software to create posters, logos and letterhead, and eventually a comprehensive website that will showcase projects from the semester. The purpose of this class is to achieve a proficiency in a set of imaging tools and to understand computer-aided graphic imaging. At the same time, students will engage in a discussion about design and how it relates to psychology and perception. Students will practice arranging text and images on a page in a clear and effective manner. Each student will create an 'identity' or a fictional endeavor that will frame your work throughout the semester. Prerequisite: To enroll in this course at the 300-level, students must have already completed the 100- and 200-levels of the *Graphic Design* course (Studio Art 124 and 222) prior to Fall 2012. *This course is generally offered once a year (in the fall).*

### Figure Painting and Drawing Studio

*Studio Art 231/431*

*Fossum*

*3/4 credits*

This course is designed for any student who has taken either SART 103 or SART 113 and who have a desire to further their studio practice within a community of their peers. The course focuses on establishing a personal studio practice through the communal exploration of the anatomy of the human figure and contemporary themes as it relates to the inception and creation of two-dimensional figurative art. Students will make anatomical studies of the human figure in their sketchbooks through drawing and participate in group critiques at the completion of each project. There will be one required field trip to NYC to visit artist's studios. Prerequisites: Studio Art 103, Studio Art 113, or permission of the instructor. This course has a studio fee.

### Painting and Drawing Studio

*Studio Art 234/434*

*Fossum*

*3/4 credits*

This course is designed for any student who has taken either SART 103 or SART 113 and who have a desire to further their studio practice within a community of their peers. The course will focus on establishing a personal studio practice through the communal exploration of contemporary themes as it relates to the inception and creation of two-dimensional art. Students will also be expected to practice process journaling within their sketchbooks through drawing and writing and to participate in group critiques at the completion of each project. There will be one required field trip to NYC to visit artists' studios. Prerequisites: Studio Art 103, Studio Art 113, or permission of the instructor. This course has a studio fee.

### Ceramic Studio

*Studio Art 267/467*

*Krupka*

*3/4 credits*

This course is for those who want to expand on the hand-building, wheel throwing, and glazing skills developed in Studio Art 106. Students may choose whether to throw, hand build, or combine techniques in order to fulfill assignments. Advanced glazing techniques will be explored. Kiln loading and firing methods as well as mold making will be introduced. We will view and discuss slides of historical and contemporary ceramics throughout the course. The class will involve keeping a sketchbook, a field trip, and a group show of work. Prerequisite: Studio Art 106. *This course is generally offered every semester.*

### Relief Printmaking

*Studio Art 270*

*Staff*

*3 credits*

Relief printing, in black-and-white and color, is explored through work with found objects, cardboard prints, linocuts, woodcuts, relief etchings, photo relief prints and other block printing media. Basic design issues are discussed and evaluated through a series of open-ended projects. Demonstrations, critiques, and presentations supplement studio work. Studio fee. No prerequisites.

### Figure Painting

*Studio Art 339*

*Fossum*

*4 credits*

In this course students further develop classical approaches to painting of the human figure and portraits. Students paint directly from life each week. In-class assignments focus on the model while homework focuses on portraiture. Lectures are designed to put the work in historical and contemporary perspective, and slide talks include particular painters and issues concerning the figure. In class activities will involve critiques of work done both in and outside of class. A minimum of six hours outside work is required each week. Prerequisites are SART 235 or SART 333 or permission of the instructor.

### Advanced Ceramic Studio

*Studio Art 367/467*

*Krupka*

*4 credits*

Through self-designed projects, serious students will have the opportunity to build upon the skills and concepts learned in Intermediate Wheel Throwing and Intermediate Hand-building. Emphasis will be on encouraging self-expression by more in depth exploration of experimental ideas with form, concept, and firing. Focus will be on working towards developing a personal aesthetic and body of work. Students will learn to develop and make their own clays and glazes and will focus more heavily on firing principles and techniques. Through slides, lectures, and films, students will be exposed to a broader range of contemporary and historical ceramic art. The class will maintain a blog and students will learn to photograph their work, write about it, and post blog entries. Prerequisite: Studio Art 207 and Studio Art 208. *This course is generally offered every semester.*

### Studio Art Tutorial

*Studio Art 300T/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## Theater

The theater program integrates classroom study with practical experience in productions. Students in the program develop familiarity with a body of representative plays, examine the theoretical and historical foundations of drama, and build skills that they test and refine in the rigors of performance.

The program is designed to serve both those who plan to pursue theater as a career—whether as professional actors, directors, designers, technicians, and writers, or as scholars and professors—and those simply interested in learning more about theater as part of their liberal arts education. To that end, the program offers the college and local community opportunities to experience unusual and adventurous live productions.

Work in the program begins with introductory courses that offer students the opportunity to explore aspects of performances and production. As they progress in the program, students are encouraged to continue to take courses that expand their familiarity with the entire field of theater, from writing and history of drama to lighting, set design, and costume.

Students may arrange independent studies, tutorials, internships, and extended campus projects with theater faculty members; these may include play readings and workshops with professional actors.

### ACTING COURSES

Viewpoints

*Theater 117*

*Michel*

*3 credits*

This course introduces the Viewpoints to actors of all levels. The Viewpoints are tools that allow the actor to become an active collaborator in the artistic process, empowering him/her to open his/her awareness during performance to the innumerable possibilities of each moment. Through a series of group and individual exercises actors will learn this technique and apply it to text. No prerequisites. This course is a prerequisite for most upper level theater courses. *This course is generally offered once a year.*

Devising Theater: Creating

*Theater 126m1/226m1*

*Staff*

*2 credits*

The techniques needed to create story, character and setting from improvisation are the focus of this module. The skills for creating as an improviser, a classical actor and a writer are all built on the same foundations: the ability to follow creative impulses without censorship. This module challenges performance concepts and develops the student's imagination, improvisational skills and ability to develop narrative in the medium of theater. We will devise theater from sources such as current events, visual image and personal experience. As these qualities are introduced they will be developed as techniques for performance, writing and analysis of the process of devising theater. This module includes several classes with visiting artists. No prerequisite. (This course is a prerequisite for upper level theater courses.)

Devising Theater: Performing

*Theater 126m2/226m2*

*Staff*

*2 credits*

Presenting one's work to an audience as the final step in the creative process is the focus of this module. Texts developed in Devising Theater: Creating will be refined and edited in workshop settings then performed at the end of the semester. We will focus on techniques for effective collaboration as writers, directors, producers and performers. Students will have the opportunity to experience all aspects of the process of creating original theater as they support each other's work, develop individual talents and develop their understanding of the complex art of theater. This module includes several classes with visiting artists. Prerequisite: Both Theater 126m1/226m1 courses or permission of instructor.

Listening, Analysis, and Characterization

*Theater 201*

*Staff*

*3 credits*

Text is the medium of the actor's art and must be thoroughly understood by the performer. A clear understanding is the result of careful analysis of the play as a whole: Finding clues to the character (the point of view), realizing the state of the character before and after the scene, and an understanding of how

each character contributes to the overall meaning of the play. Such analysis, along with the examination of acting theory developed after the turn of the century is the focus of this course. Prerequisite: Theater 126m2 or Theater 117, or permission of the instructor. *This course is generally offered once every two years.*

Voice: Resonating with Words

Theater 202

Staff

3 credits

Vocal exercises condition both mind and body, enabling the actor to express the visceral and intellectual potential of any text, whether classical or modern. In this course students learn actors' vocal warm-up techniques and the concept underlying each exercise in the progression. All contribute to breath control, since breath is germane to speaking and carries the impulse of thought and feeling into each word. Learning to understand the impact of character and the function of figures of speech in dramatic form are other aspects of the course; students build their skills by presenting poetry and prose to the class, and finally by preparing and performing two contrasting monologues (one classical and one modern) in a setting designed to mimic that of a professional audition. Prerequisite: Theater 126 M1 and M2 or Theater 117, or permission of the instructor. *This course is generally offered once every three or four years.*

Viewpoints II and Composition Work: Composing for the Stage

Theater 219/319

Michel

3/4 credits

This course builds on the Viewpoints tools introduced in Theater 117. Over the course of the semester, we will further develop our understanding and mastery of the physical viewpoints of time and space: Tempo, duration, kinesthetic response, repetition, shape, gesture, architecture, spatial relationship, and topography, and the vocal viewpoints. As we progress through the Viewpoints work, we will also learn compositional tools. During the course of the semester, students will compose original pieces for the stage using the Viewpoints and Compositional tools both individually and in groups to be presented in a final showing. Prerequisite: Theater 117. *This course is generally offered once every two years.*

Comic Acting

Theater 220/320

Staff

3/4 credits

Comic Acting provides students with the opportunity to investigate the theory of humor and the performance of comedy. Exercises in improvisation, movement, rhythm, and physical comedy will serve as the basis for the comic texts that will be performed at the end of the semester. Research will consist of studying comic theory and comic performances. The course will look at human folly in its many guises and by doing so reveal the joy and humanity at the heart of laughter. Prerequisites: For 200-level, Theater 126 M1 and M2 or Theater 117. For 300-level, Theater 126 M1 and M2 or Theater 117, and Theater 204, Theater 230, or permission of the instructor. *This course is generally offered once every two years.*

Playwrighting

Theater 227/427

Michel

3/4 credits

This course gives students the opportunity to explore their potential as playwrights. Designed for novices as well as those with writing experience, the course examines basic dramatic construction and offers students assignments designed to develop their skills. Each advanced student writes a play and is encouraged to have it performed for the Simon's Rock community. Prerequisite: Literature 150, a 100-level theater course, or permission of the instructor. *This course is generally offered once a year.*

20<sup>th</sup> and 21<sup>st</sup> Century Women Playwrights: Drama as Literature and Performance

Theater 232m

Michel

2 credits

This course focuses on the plays of women playwrights whose work spans the 20<sup>th</sup> and 21<sup>st</sup> century theater. We begin with an examination of the plays of early 20<sup>th</sup> century playwright, Susan Glaspell, followed by dramas from the 1930s and 40s by Lillian Hellman, plays from the post WWII period of the 1950s and 60s by Lorraine Hansberry, Adrienne Kennedy, Caryl Churchill, and Irene Maria Fornes, and conclude with the plays of contemporary women playwrights such as Timberlake Wertenbaker, Wendy Wasserstein, Ntozake Shange, Lynn Nottage, Suzan-Lori Parks and Annie Baker. Class discussions will address the historical moment when the plays were written as well as each playwright's use of language and literary style as we read and perform the work together. Prerequisite: Seminar II or permission of instructor. *This course is generally offered once two years.*

### Activism in Performance

Theater 236

Staff

3 credits

Activism is a necessary voice in society: a voice against the chorus. This course invites students from all disciplines to examine current events and explore writing through the arts. Effective activism will be selectively studied through the documentation of groups and individuals protesting current events since 1960. Students will write and perform their own work and/or research and create material for others to enact and/or create a statement through the visual arts. The course will culminate in a show created in form and content by the participants. The show will be rooted in a theme decided upon by the class. No prerequisite. *This course is generally offered once every three or four years.*

### Shakespearean Scene Study

Theater 237

Michel

3 credits

William Shakespeare is undoubtedly the most well-known and masterful playwright in the Western Canon. His characters and texts present exciting challenges to students of the theater, both actors and directors. Over the course of the semester, we will analyze soliloquies and scenes from several of Shakespeare's plays, taking them from the page to the stage. We will explore tools for working on Shakespearean text by working on our feet and by observing how other actors and directors have addressed and resolved the acting and directing challenges these great plays present. Prerequisite: Theater 126 M1 and M2 or Theater 117, or permission of the instructor. *This course is generally offered once every two years.*

### Advanced Acting Studio

Theater 303/403T

Michel

4 credits

This course allows intermediate and advanced students to benefit from each other's contributions in improvisation and text work and culminates with the in-depth exploration of a scene from Shakespeare. The focus is on expanding the actor's range and building demonstrated proficiency in a variety of styles. An audience is invited to view a performance prepared by course participants. Students have opportunities to work on College productions if they choose to do so. Minimal fee required for theater tickets. Prerequisite: Two 200-level theater courses or permission of the instructor. *This course is generally offered as a tutorial.*

## MOVEMENT COURSES

### Movement: Analysis of Expression

Theater 204

Staff

3 credits

This course—an introduction to movement as language—enables the performer to understand relationships between thought, feeling, and gesture. Students learn a series of exercises, analyze individual and group movement dynamics, keep journals, and participate in a final project with a practical and a written component. A text serves as a springboard for practical and philosophical investigation. Prerequisite: Two 100-level dance or theater courses or permission of the instructor. This course is a prerequisite for Theater 305. *This course is generally offered once every other year.*

### Mask and Movement

Theater 305

Staff

4 credits

This course examines personal experience in the creation of roles through the use of mask and movement. The class studies the difference between social and theatrical masks and examines the history of mask. The class explores premask exercises that integrate skills with instincts and allow the body to reflect the emotional life of a character. The course culminates in each student's creation of two masks, a full personal mask and a half character mask, one of which is used in a final performance. Prerequisite: Theater 204 or permission of the instructor. *This course is generally offered once every two years.*

### Creating Movement and Media-based Theater

Theater 345

Staff

4 credits

As technology advances, the lines between theater, dance, music and media are less rigidly defined and story telling in the medium of theater has become less linear. Technologically sophisticated audiences are better able to create meaning for themselves from physicalized abstract concepts and conceptual image collage. As theatrical expression includes more media as storytelling tools the need for a physicalized, flesh and blood anchor is imperative to bring human connection to the audience through the

story. Movement theater is thus crucial as a tool for theater studies and for anyone wishing to explore multi media expression. This course will expose student to exercises and assignments that create a framework for movement theater and multi media theater. Each week the students will present short original pieces to workshop and critique in class. The possibility exists to create a performance for Simon's Rock community at the end of the semester but the goal of the course is to consistently bring ideas to life theatrically.

## PRODUCTION COURSES

### Production Workshop

*Theater 104m*

*Staff*

*2 credits*

In this module, each student develops one or more roles, culminating in a black box production of a one-act play or a series of multiple short plays. By going through the production process from start to finish, students learn how to research, develop, rehearse, and perform a role in a play, balancing each individual's needs with those of the group. Through limited participation in technical and managerial aspects of the production, students gain a deeper awareness of the teamwork necessary for any theatrical endeavor. This module is intended for students who have not yet taken the 200-level Production course. Previous theater experience is recommended but not required. *This course is generally offered once a year.*

### Studies in Production: Performance

*Theater 107m*

*Staff*

*2 credits*

This module is concerned with the faculty-supervised, student-generated, dramatic endeavor. This project is realized with limited technical support and is intended to be an intensive interface between the student director, the student performers, and the faculty supervisor. The student actors and stage managers involved are introduced to the principles and elements of performance without the rigors of the faculty-directed, semester-long project. Generally, the content of the performance is equivalent to a one-act play. This course includes some basic research and readings pertaining to acting/directing theory and texts related to the performance material(s) themselves. A paper is due at the end of the module and all students are expected to fulfill their assigned duties and adhere to the rehearsal schedule. Almost all rehearsal occurs during class time, with the direct supervision of the faculty instructor. This module is intended as an introductory course in the theater program. It has no prerequisites for any participating student, except for the student director. The student director must have the instructor's permission. *This course is generally offered once every two years.*

### Costume and Prop Design and Execution

*Theater 108/208*

*Veale*

*3 credits*

This is a hands-on course where students will learn the process and general skills needed for theatrical costume and prop execution from inception to finished product. They will learn to assess a play for its needs, research time periods and places, and adapt them to a play. Strong emphasis will be placed on planning effectively in order to produce real costumes and props for a given play, as envisioned by a director, within a budget and a proscribed period of time. Some time will be spent on getting input from a director, actors, and other designers, using that information in a design concept, and getting final approval before starting. Along with methods of effective research and planning, students will be exposed to the rudimentary skills needed to find, purchase, adapt, and/or construct costumes and props. *This course is generally offered once a year.*

### Behind the Curtain: The Process of Production

*Theater 115*

*Musall, Veale*

*3 credits*

The purpose of this course is to introduce the student to the fundamentals of technical theater: The "backstage" work that goes into a theatrical production. This hands-on course looks at the general and specific skills necessary to help create the staging that, when combined with the work of actors, designers, and directors, results in the audience being transported by the play. The material presented supports individual interests, and should give students a basic working knowledge of the craft. No prerequisites. Because it is important that actors, technicians, and designers understand all elements of theater, this course is a prerequisite for Theater 206/406. *This course is generally offered once a year.*

### Stagecraft

Theater 118m

Musall

2 credits

This course will provide advanced knowledge in the theories of drafting, constructing, handling, and moving various types of stage scenery. The successful student will be able to demonstrate an understanding and appreciation of the advanced technology inherent in the theater. Students will be expected to develop problem-solving skills through the use of research, thought, discussion, and the use of standard theatrical conventions. Open discussions will provide opportunities for questions and exchanges of related topics. Prerequisite: Theater 115. *This course is generally offered once a year.*

### Tech Theater Practicum

Theater 125

Musall

1 p/f credits

In this course, students will have the opportunity to work alongside a professional designer in the process of conceptualizing and implementing either a scenic, sound, projection, or lighting design for the semester's theatre program production. Operating in conjunction with the semester theater production, this course will be based on a laboratory environment to foster greater understanding and comprehension of the theories of theatrical production and will culminate in the mounting of a fully staged production. Students will be graded on their successful and active participation in the design process.

### Programming for Theater: Lights, Sound, and Projections

Theater 127m

I. Filkins

2 credits

The field of modern performance is saturated with technology. As such, creative and effective programming has become essential to the successful development of and implementation of many modern technical designs. This course will provide students a comprehensive overview of the programs and techniques required to program lights, sound, and projections for modern theater. Topics covered will include patching, cueing, and control of both traditional and intelligent lighting fixtures. After taking this course, successful students will be well equipped to implement a variety of theatrical designs during the technical process. Through in class projects, students will have the opportunity to learn first hand the creative strategies involved in programming and to engage with the challenges of this process with their peers.

### The Director/Designer Collaboration

Theater 139/439

Michel

3/4 credits

Over the course of the semester we will explore the art of theater design, particularly as it relates to the collaboration with directors. We will look at the various forms of theater design: Set, costume, lighting, and sound and at how the director and the various designers of a production together create an organic, unified world in which the play can be revealed to the audience. The design team of our theater program production will be involved with the course as guest lecturers and the class will observe the director/designer collaboration of this production as it evolves. We will also study one classic and one modern text as we explore our own director/designer collaborations. No prerequisites. *This course is generally offered once every two years.*

### Lighting Production

Theater 151m

Musall

2 credits

This course introduces students to stage lighting with an emphasis on the acquisition of practical knowledge. Students develop experience in the installation and focus of stage lighting fixtures along with an understanding of the relevant physical, mechanical, and electrical processes involved in the successful execution of lighting design. Students are introduced to the practicalities of working with multiple types of instruments including traditional incandescent fixtures, moving lights, and LEDs, along with various lighting accessories. This course covers the basic functions of a lighting plot, control consoles, and dimming technology. Upon completion of this course, students are equipped to perform the basic functions of a stage electrician. No prerequisites.

### Lighting Design

Theater 152m

Musall

2 credits

This course introduces students to stage lighting with an emphasis on the design aspect of lighting for stage. This course presents theories and techniques of stage lighting, beginning from the formation of an initial design concept and ending with the responsibilities of the lighting designer to opening night.

Covered topics include the process of choosing lighting instruments and positions in the formation of a lighting plot, the influence of color choices on a design, and the relationships that exist between lighting design, costuming, and set. Upon completion of this course, students have a thorough understanding of the process undertaken by the lighting designer and are equipped to assist in lighting designs for student productions. No prerequisites.

#### Production

*Theater 206/406*

*Michel*

*3/4 credits*

Students of different experience and abilities learn about all aspects of theater by participating in the College's productions as actors, directors, technicians, carpenters, designers, costumers, and stage managers, as well as doing publicity and front-of-house management. Prerequisites: Theater 115, a 200-level theater course, and an audition. *This course is generally offered every semester.*

#### Directing for the Theater

*Theater 238/338*

*Michel*

*3/4 credits*

The art of directing is a relatively new art form in the theater, dating back only as far as the turn of the 20th century. Before directors emerged to lead companies of actors and interpret scripts, plays were directed by the playwrights or by the actors themselves. In the first part of this course, we will study the development of the art of directing from Stanislavski through Bertolt Brecht and Peter Brook, and ending with modern directors such as Anne Bogart. In the second part of the course students will direct each other in scenes, applying tools we have studied and discussed and working toward a creative method of their own that they can use in future projects. Prerequisite: Class in theater or instructor approval. *This course is generally offered once every two years.*

#### Sound Design

*Theater 243m*

*Musall*

*2 credits*

Sound is one of the powerful senses used to tell a story onstage. The narration, the score and the sound effects go hand in hand in storytelling. This course covers the basics in Sound Design and Live Sound reinforcement for the stage and film. Live mixing as well as creating in a studio environment is introduced in this 8 week MOD culminating in the creation of a radio drama.

#### History of Architecture and Décor

*Theater 255m*

*Musall*

*2 credits*

This course, consisting of two mods, follows the development of architecture and furnishings, or décor, over a period of 5000 years. The first mod examines building and furnishings styles from pre-history through Classical, Gothic and Renaissance periods. Architecture of this span in Egypt, Asia and the Americas will also be addressed. The second mod will cover early American, Dutch and French influences through contemporary global design. Upon completion of this course, students will be able to identify and further appreciate the development of basic housing design and building for civic and cultural purposes as it changes responding to growing social needs and engendered by new building techniques. Grading will depend on the student's ability to recognize and discuss various architectural and décor styles and how they developed through quizzes, journal responses, and a portfolio project.

#### Performance Practicum

*Theater 301/401*

*Michel*

*4 credits*

This course is designed for students of the theater who have completed the introductory courses. The technique of text analysis, physical and vocal characterization, ensemble playing, and emotional truth in playing will be synthesized in the performance of a faculty-directed play. This play will be performed in the middle of the semester. Prerequisites: Production for the 300-level course; Performance Practicum for the 400-level course. *This course is generally offered once every two years.*

### **OTHER THEATER COURSES**

#### Topics in Theater

*Theater 109/409*

*Staff*

*3/4 credits*

This course, taught as a seminar, is designed for directors, designers (lighting, set, costume and sound),

and playwrights/dramaturgs. However, anyone interested in how theater is created is welcome—including avid, passionate theater audience members. During the course of the semester we look at the design process involved in bringing a theater text from the page to the stage. We do this in two ways. First, the students in the course have the opportunity to observe the design process between the director and designers for the fall theater production in the McConnell Theater. The designers for this production will be guest lecturers in the course. Second, the students in the course research, explore, and discuss theater design. Through readings, field trips to local museums and theater productions, and practical application of design theory (e.g., collages and renderings for costumes, floor plans for sets, photos of lighting ideas, sample sound cues, etc.), students are introduced to an overall history of theater design as well as apply theory to dramatic texts that we will study. The goal of the course is to expose students to the creative process involved in the development of the overall production concept for a work of theater by the director and design team. Prerequisites: None for 100-level; above 100-level, permission of the instructor.

#### Theater through the Ages

*Theater 234/334*

*Michel*

*3/4 credits*

Did you know that “directors” never even existed in the theater until the 20th century? Or that early theater was performed in the open air or had open roofs using sunlight for lighting? Or that our modern Mardi Gras is related to the Medieval Mystery Plays? Designed for theater majors and non-majors—anyone interested in theater—this course traces the development of Western theater from Dionysian festivals to modern day Broadway. Beginning with the Greek theater we will explore the theatrical impulse through the ages. No prerequisites. *This course is generally offered once every three or four years.*

#### Theater Tutorial

*Theater 300T/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

# CONCENTRATIONS IN THE DIVISION OF THE ARTS

These are the concentrations in the Division of the Arts: Art History and Curatorial Studies; Dance; Film and Media Arts; Music; Studio Arts in Ceramics, Drawing and Painting, or Photography; Theater Arts; and Visual Studies.

## **Art History and Curatorial Studies**

How can an art object convey meaning? The Art History concentration invites students to analyze visual images in order to deepen their understanding of the roles images play in cultures, past and present. At the heart of the concentration is the critical examination of how art works take on meanings that have political, social and expressive dimensions. Students are encouraged to study paintings, sculptures, photographs, prints, television and advertising texts, for example. Within their program of study designed at moderation, students may choose to connect Art History to a second concentration. Or students may select Art History as a stand-alone concentration accompanied by complementary courses in a wide range of fields from studio arts to gender studies, politics to chemistry.

### **CURRICULUM**

To ensure sufficient breadth of exposure to past and present art within a variety of contexts, three full semesters of art history survey courses are required for students who choose a concentration in art history. One of these must be Art History 102 Encounters: Art of the West and the World. Students may choose the other two semesters of survey from: History of Photography or the Global Arts courses. To have sufficient depth of understanding on more specialized topics in art history, students must take two 300-level courses and one additional course at the 200-level or above. (Students may substitute a second 200-level course for one of the required semesters of survey courses.) In addition, students must take a course or a module in studio art, writing, or social studies as a way to gain skills necessary for serious art historical study.

Expected learning outcomes of the concentration include the following:

- Students will acquire a specialized vocabulary for describing visual works, the techniques artists used, and some common themes.
- Students will be able to crucial questions about the relationships between art works and their contexts.
- Students will be able to identify some of the key monuments in several chronological and geographical subfields of art history.
- Students will be able to draw connections between art history and other disciplines.
- Students will be able to produce a formal, academic research paper having key elements including a thesis and the use of visual and historical evidence while utilizing quality sources and citing them accurately.

Some of the secondary concentrations students have paired with Art History include: Studio Arts, Gender Studies, Literary Studies, Politics, Psychology and Chemistry.

### **REQUIRED COURSES**

- Two art history survey courses.
- One additional art history course at the 200-level or above.
- Two additional art history courses at the 300-level.
- One course or module in studio arts, writing, or social studies (between 2 and 4 credits).

Overall, a minimum of 24 credits are required for the Art History concentration, which may include up to two 100-level courses (3 credits each).

Art history is ineluctably interdisciplinary. Thus courses eligible to fulfill the requirement of one course being outside the core discipline of the concentration are numerous and varied; they will be determined at moderation in consultation with the student's moderation committee based on the student's interests and when specific courses will be offered.

## **INTRODUCTORY COURSES**

Before moderating a student must have successfully completed at least two Art History courses. They may be selected from this list of 100-level courses:

- Art History 102 Survey to Western Art: Renaissance to Postmodern
- Art History 112 History of Photography
- Art History 113 CP Global Art: Africa and the Americas
- Art History 114 CP Global Art: Middle East and Asia

## **INTERMEDIATE COURSES**

One additional art history course at the 200-level or above is required for the concentration. That course may be selected from this list of sample 200-level courses:

- Art History 211 Picasso's Art: Erotics & Politics
- Art History 213 Analyzing Television

Other intermediate courses in such disciplines as photography, film, writing, literature, theater, music, dance, visual art, philosophy or psychology, approved by the major advisor, may be substituted if they entail use of visual analysis, advance the student's particular mission, or help build skills and background.

## **ADVANCED COURSES**

Students concentrating in Art History must complete a minimum of two 300-level courses. This includes courses that are offered at the 200-level for which the student and the professor devise a plan whereby that course requires extra work to deepen the learning experience and is listed on the student's record as a 300-level course.

One course in music history, theater history or critical theory, approved by the major advisor, may be used to meet this requirement if it complements the student's own work.

## **METHODOLOGY**

The mode of inquiry used in the discipline is primarily object oriented, that is, students begin by looking closely at an art work and move toward gathering observations and other information about it to achieve an understanding of its political, psychological and economic aspects. Students learn vocabulary and skills to describe and analyze the artwork's salient features. Then they link the artwork to social or political conditions in order to understand the artwork's meanings at the time. These historical readings are compared to our own responses to artworks in the classroom. Any art history course meets the methodology requirement.

## **ADDITIONAL REQUIREMENTS**

An internship or study abroad experience is strongly encouraged, though not required, and students can earn such credits to be applied toward the concentration with permission of their professor.

## **LEAVE TO STUDY AWAY**

Typically a student leaves to study Art History away in either the first or second semester of the junior year. Students may study Art History or take related courses while on leave either at an accredited U.S. college or university of their choice, including Bard College in Annandale NY, or they may study abroad at one of many schools across the globe. Students have studied Art History at Bard Berlin, for example, Charles University in Prague, and The Courtauld Institute in London. Students are encouraged to consult with the college's study away advisor as well as the Art History faculty to locate a study away program suited to their needs and interests. A study away plan must be approved in advance in order for the credits to apply to the Art History concentration requirements.

## **INTERNSHIP OPPORTUNITIES**

Students concentrating in Art History at Simon's Rock have worked as interns at galleries and museums in Great Barrington, New York City, Chicago, Los Angeles and elsewhere. A student recently studied in Sotheby's Internship Program in London.

## **SAMPLE SENIOR THESES**

"Visualizing the Animal Multitude: Sixteenth- and Seventeenth- Century Hapsburg Painting and a Twenty-First Century Afterword."

"Luxuriant Withholding: Blackness and Concept in the Event of Charles Gaines."

"Comic Books and Graphic Novels in Popular and Elite Culture."

"Power and Public Image in Cultural Representations of Augustus in Ancient Roman Architecture and Sculpture."

"What the Folk?! Exploring First-Hand the Performance of Folklore in Asian and New England Communities."

"A Day in the Life: Through the Looking Glass of MAD MEN."

"The Image is the Poet's Pigment: Paradoxical Intersections between Word and Image."

**Faculty Contact** John Myers

## **Dance**

The Simon's Rock dance program encourages each student to understand movement as a form of personal expression, a kinesthetic experience, a cultural and historical phenomenon, and as a subject of aesthetic analysis. From their first semester, regardless of previous dance experience, students not only focus on dance technique, but also begin a guided study of the creative process through choreography and performance. The concentration is designed for students interested in exploring and analyzing dance from any of the following perspectives: as a creative performance art, a reflection of a culture and a historical period, as an exploration of physical movement, or in relation to and in combination with other arts. Students are required to take classes that foster creativity, expand movement vocabulary, improve technical skills, and provide tools with which to describe dance formally. At every level, students work on original work, whether their own or in collaboration with others. Dance Concert Workshop is the heart of the Bard College at Simon's Rock dance community. This weekly gathering offers all students a safe and productive environment in which to show and respond to works in progress with peers, faculty and staff. Dance concerts at the end of each semester in the Daniel Arts Center's McConnell Theater provide opportunities for choreographers, performers, composers, theater technicians, and costume and lighting designers. In addition, students may organize their own performances in the Dance Studio, the Liebowitz Black Box Theater, and the performance space in the Livingston Hall Student Union.

## **CURRICULUM**

A minimum of 26 credits is required to complete the dance concentration. Prior to moderation students must have completed or be in the process of completing Dance Fundamentals I which encompasses not only basic movement technique but also introduces students to dance history and culture. Additionally, students must take Dance Fundamentals II, a minimum of four semesters combined of Modern Dance Technique, Ballet Technique, and/or Flamenco Dance at the 200/300 level, three semesters of Dance Composition and one theater course. All students who have a concentration or compliment in dance must attend Dance Concert Workshop and they are expected to be major participants in at least four dance concerts.

### **INTRODUCTORY/FOUNDATIONAL COURSES (100-LEVEL)**

- Dance Fundamentals I and or II
- Beginning technique classes (Ballet, Modern or Flamenco)

### **INTERMEDIATE COURSES (200-LEVEL)**

- Beginning Dance Composition I
- Beginning Dance Composition II

Minimum of two courses in dance technique at the 200-level. Examples include:

- Advanced Beginning/Intermediate Ballet Technique
- Intermediate Modern Dance Technique
- Intermediate Flamenco Dance

One course in theater. Examples include:

- Viewpoints
- Movement: Analysis of Expression
- Lighting for Performance

#### **ADVANCED COURSEWORK (300- and 400-level)**

- Intermediate/Advanced Dance Composition
- Advanced Ballet/Modern or Flamenco technique
- ECP at Berkshire Pulse
- Advanced level course work at Bard College Annandale-on Hudson
- Dance Tutorials

#### **METHODOLOGY/PRACTICE**

All dance technique classes meet the Methodology requirement.

#### **ADDITIONAL REQUIREMENTS**

Dance Concert Workshop is mandatory for all students with a Dance Concentration as well as participation in at least four Dance Concerts as choreographer and performer.

#### **SENIOR THESES**

For the Senior Thesis in Dance students are expected to present in performance original choreographies as well as a written component (of at least 30 pages) consisting of research into a topic connected to the thesis. Additional written material may include commentary on one's creative process and a description of artistic goals. Visual recording of any performances must be included.

#### **SAMPLE SENIOR THESES**

"The Subtle Movements of Philip Morris: Study in the Corporate Sponsorship of Dance"

"Dancing My Generation: Performance Study and Perspective Exploration of Urban Hip-Hop and Street Dance"

"While You Were Watching: An Exploration of Accessibility and Objectification in Dance"

"Movement as Communication and Expression of Emotion as Utilized in Dance/Movement Therapy"

"Parabola: Study of Object-Oriented Performance"

"Once Upon A Thesis: An Original Fairy Tale and Dance Narrative"

"The Naked Venus and Harriet Tubman"

"Moving the Lines: Writing Performance and Dancing Words"

"A Physical Exploration of Non-Textual Narratives: Fuck You and Your Book"

For information about the facilities, auxiliary program, and studying abroad please visit <http://www.simons-rock.edu/academics/concentrations/dance>.

**Faculty Contact** Kati Garcia-Renart

## **Film and Media Arts**

This concentration provides a broad foundation in digital arts, including the creation of interactive environments, fiction and nonfiction video production and editing, computer graphics, electronic music, and the production of art using multiple media. Students in this concentration learn and apply key skills, gaining basic mastery of electronic tools useful for creating contemporary visual and performance art. They

also develop the ability to think and write analytically about the arts. The concentration provides an excellent starting point for students who want to begin serious exploration of digital technology and its application in any of a variety of art forms today. Students interested in this concentration should begin by gaining exposure both to the use of electronic media and to traditional techniques and aesthetic assumptions in the art forms of their choice; this can be accomplished by taking introductory courses in studio and performing arts, in addition to historical and cultural studies in the arts and literature.

## **CURRICULUM**

Work in the concentration includes at least two approved intermediate courses, two advanced courses, and two courses offering historical and critical perspectives for a total of at least 24 credits.

Prerequisite: Before moderation, students should take at least one introductory course related to their chosen art form, ideally two courses, one technical and one critical, analytical, or historical. Two appropriate courses at the 100-level may be counted in the 24 total credits required for the concentration.

For example, a student interested in film might take:

- Film 105 Introduction to Film Appreciation
- Film 110 Introduction to Film and Media Production
- Film 231/331 Fiction 2—Directing for Film
- Film 240/340 Screenwriting
- Film 245/345 Documentary Film/Video Production

## **INTERMEDIATE COURSES**

- Arts 211 Interactive Arts Workshop I
- Computer Science 312 Programming Languages
- Film 240 Screenwriting
- Film 245 Documentary Film/Video Production
- Literature 295 Doing Digital Media
- Music 211 Introduction to Electronic Music
- Physics 210 Analog and Digital Electronics
- Studio Art 218 Graphic Design
- Studio Art 273 Color Photography

Other intermediate courses in such disciplines as music, theater, dance, literature, photography, physics, writing, or visual art, approved by the major advisor, may be substituted if they entail use of electronic media, advance the student's particular mission, or help build skills and background.

## **HISTORICAL AND CRITICAL APPROACHES**

- Anthropology 212 CP Anthropology Goes to the Movies
- Art History 112 History of Photography
- Art History 212 Theories of Photography
- Art History 213 Analyzing Television
- Art History 218/318 Critical Issues in Contemporary Photography
- Dance 213 The Body in Multimedia Art
- Film 226/326 Survey of Documentary Film
- Literature 156 Art of Film
- Literature 288 Fiction Workshop
- Literature 295 Doing Digital Media
- Music 229 Music in Film

Other courses in art history, music history, theater history, or critical theory, approved by the major advisor, may be used to meet this requirement if they complement the student's creative work.

## **ADVANCED COURSES**

- Arts 311 Interactive Arts Workshop II
- Film 245/345 Documentary Film/Video Production
- Studio Art 303 Color Photography
- Studio Art 318/418 Computer Graphics Studio
- Studio Art 329/429 Bookbinding/Digital Book
- Studio Art 337/437 Illustration Studio

Other advanced courses in music composition, theater performance or production, dance, writing, or studio art, approved by the major advisor, may be used to meet this requirement if they provide a forum for developing appropriate advanced competency. Suitable courses at Bard College or internships may also be used.

## **SAMPLE SENIOR THESES**

“I broke up with Edison (I’ve had enough)”

“No Direction Home: An Experiment in Subjective Documentary”

“Subversive Cinema-The Workings of SUBCIN”

“Get Your Act Together”

“The Jellyfish Sky”

“Within a Forest: Film, Theory, and Process”

“Nobody Needs to Hear the Actors Anyway: The Theory and Practice of Theatrical Sound Design”

**Faculty Contacts** John Myers, Dien Vo

## **Music: Composition, Performance, and Music Literature**

The concentration in music is designed to encourage students to expand their abilities in all dimensions of music, allowing them to intensify their involvement in performance, composition, and/or musicology, while introducing them to a wider musical and cultural context. The student concentrating in music is expected to attain a level of proficiency in score reading and a basic understanding of theoretical concepts, as well as to develop a concrete grasp of a performance tradition through active participation on a musical instrument or voice. From this platform, the students explore their particular musical interests—intensively through a series of activities or courses that require increasingly sophisticated musical skill or intellectual insight, and extensively through exposure to varied repertory, materials, and approaches. Students are expected to choose a group of courses that broaden and diversify their concept of the field and that connect to related disciplines. Each student’s creativity and point of view is considered integral to endeavors in this concentration.

## **CURRICULUM**

Students who concentrate in music may explore and develop proficiency in five core areas: Performance, Composition, Electronic Music, Cultural and Historical Studies, and Theory. The minimum needed to fulfill the concentration requirements is 24 credits. At least one non-music course related to one of the core areas listed above is required. For example, students interested in music performance could take a performance course in theater or dance, students interested in musicology could take related courses in history or other social studies, and students interested in electronic music could take courses in digital media.

At least two upper-level (300- or 400-level) courses in music are required for the concentration.

## **MINIMUM REQUIREMENTS**

- Six credits for Theory I and Theory II (required of all concentrations) or the equivalent (students who are advanced in music theory may begin at higher levels with the permission of the instructor, and substitute other courses for the total 24 credits in music)
- Four credits for Theory III (required of all concentrations)

- Four credits of performing activity, including:
  - Private lessons for credit
  - Performing organizations: Chorus, Jazz Ensemble, Chamber Ensemble, Madrigal Group, Collegium
  - Performance classes: Chamber Music for Small Groups and Jazz Improvisation Workshop
- Three credits for a related non-music course
- Seven additional credits in music

### **MUSICOLOGY COURSES**

Euro-American Music History: The Art of Song, Medieval, Renaissance, Early and Later Baroque; Mozart and Haydn; Beethoven and Schubert; Romantic Music; Music since World War I; Music in Film; Women in Music  
 Modules: Charles Ives; The Piano  
 Music in World Cultures: Music of East India; The Music of India; Jazz: An American Encounter

### **COMPOSITION COURSES**

Introduction to Electronic Music  
 Advanced Electronic Music  
 Composition (200-level)  
 Composition (300-level)

### **ADVANCED THEORY CLASSES**

(That count toward the concentration)  
 Music 308 Theory III: Modal and Tonal Counterpoint (16<sup>th</sup> and 17<sup>th</sup> Centuries)  
 Music 309 Theory IV: Analysis, Baroque Counterpoint, and Chromatic Harmony  
 Music 311 Theory V: Approaches to 20<sup>th</sup>-Century Music

### **PERFORMANCE CLASSES**

Music 237/337 Music Performance Workshop  
 Music 236/336 Small Chamber Ensembles  
 Music 219/319 Jazz Improvisation Workshop I & II  
 Independent Music Project

### **PERFORMING ORGANIZATIONS**

Chorus  
 Jazz Ensemble  
 Chamber Ensemble  
 Madrigal Group  
 Collegium

### **SAMPLE SENIOR THESES**

“‘When You’re Going Southbound Out of Space and Time’: Contemporary American Folk Music and the Narrative of the Long Folk Revival”  
 “Les Sex: Profound Frivolity”  
 “Platinum Underground: Engaging the Music of DJ Screw”  
 “Noise as Music: A Study of Narrative and Aesthetics through ‘Noise Music’”  
 “The Musical Politics of 1920s Berlin”  
 “Flight 208 (an opera)”  
 “Song as Rendered Poetry: Vocality as Compositional Facility in Bob Dylan”  
 “Bi-Musicality: How to Eat Your Cake and Still Have it!”  
 “Analyzing Measures of Emotion in Response to Dissonance in Music”  
 “On Making a Record: A Story of Musical Realization”  
 “The Essences of Listening: Music Inspired by Varied Forms of Art”

**Faculty Contacts** Manon Hutton-DeWys, John Myers, Laurence Wallach

## Studio Arts

Each of the three areas within the studio arts concentration—Ceramics, Drawing and Painting, and Photography—has common studio foundation and art history requirements. It is recommended that a student should have completed (or be enrolled in) at least two of the studio foundations courses and one art history survey course at the time of moderation.

### STUDIO ARTS REQUIREMENTS

- Three 100-level classes. One in each area: painting/drawing, ceramics or sculpture, photography or lens-based arts like video. (These are the foundation courses that will be referenced later in the concentration descriptions.)
- Two 200-level courses in your area of concentration.
- Two 200-level courses in other studio arts concentrations. (For example: If your concentration is ceramics, these other two courses would be in photography or painting)\*.
- Two advanced courses at the 300- or 400-level in your area of concentration\*.
- Two Art History courses.
- Interdisciplinary Critique class.

### EXAMPLES OF FOUNDATION (OR CORE) COURSES

Drawing:

- Studio Art 103 Color Theory in Painting

3D Arts:

- Studio Art 106 Introduction to Ceramics
- Studio Art 166 Introduction to Sculpture Studio

Lens-Based Arts:

- Studio Art 102 Photography I: Black & White/Analog
- Studio Art 123 Video Production, Cinematically Speaking

Art History:

- Art History 102 Survey of Western Art: Renaissance to Postmodern
- Art History 112 History of Photography
- Art History 113 Global Art: Africa and the Americas
- Art History 114 Global Art: Middle East and Asia

Senior Thesis Exhibitions: Most Studio Arts thesis projects consist of a significant written component and thesis exhibition, which the student designs, installs, and documents, at one of the galleries on campus. For information about the program, galleries of student work, including thesis exhibitions, please visit:

- <http://www.simons-rock.edu/concentrations/ceramics-sculpture-3d>
- <http://www.simons-rock.edu/academics/concentrations/drawing-painting-printmaking>
- <http://www.simons-rock.edu/photography>

### STUDIO ARTS: CERAMICS

The Simon's Rock program in Ceramics emphasizes a community atmosphere where students are exposed to all angles of the creative process. The program explores the technical and conceptual sides of both functional and sculptural ceramics, while guiding students' search for personal expression through the medium. Instruction focuses on technical expertise, sound craftsmanship, aesthetic ideals, criticism, as well as historical background.

Students in the Ceramics concentration must complete—in addition to the foundation courses—two required ceramics courses at the intermediate level and one in a related studio arts discipline, and one Interdisciplinary Critique Class for a total of four intermediate level studio arts courses, and two advanced ceramics courses (usually the advanced studio courses) for a minimum of 20 credits beyond the core foundation. One of the 200-level studio arts courses or one of the 400-level courses will need to be an *Interdisciplinary Critique class*.

## **FOUNDATION (CORE) COURSES**

### Intermediate Courses (required):

- Studio Art 207 Intermediate Wheel Throwing
- Studio Art 208 Ceramics Sculpture Studio

### Advanced Courses (required):

- Studio Art 367 Advanced Ceramics Studio
- Studio Art 467 Advanced Ceramics Studio

### Elective Interdisciplinary Courses (minimum of 2):

- Studio Art 273 Photography II
- Studio Art 233 Figure Drawing
- Studio Art 239 Figure Painting
- Studio Art 312 Large Format Photo

Signature Program: Simon's Rock students may enroll in the Italy Intensives, a unique study abroad experience with East Carolina University. The program is located in the heart of Tuscany, and students may attend fall or spring semester programs, or during three different summer sessions. Up to 6 credits can be earned via during each summer session and 12-15 credits during each semester. Students may enroll in ECU programs in ceramics at La Meridiana.

## **SAMPLE SENIOR THESES**

Most theses in ceramics consist of a significant written element and a one-person exhibition, which the student designs, installs, and documents, at one of the galleries on campus. The completed project and description of the thesis process become important components in the student's portfolio. Recent theses include:

"Strange Fruit: An Exploration of Cultural Difference Through Figurative Ceramics"

"A Single Drop of Self in an Ocean of Illusion"

"Outdoor Sculpture"

"My Room: An Exploration of Non-Traditional Performance Art"

"Binary Nature: A Fusion of Botanical Illustration and Three-Dimensional Computer Graphics"

"Sticks and Stones: An Exploration of Wilderness in Visual Art"

**Faculty Contact** Ben Krupka

## **STUDIO ARTS: DRAWING AND PAINTING**

Drawing and Painting involve different studio skills and approaches but are closely interrelated areas of the visual arts. Students in this concentration begin their studies by completing the Foundation requirements listed above. They then move on to the intermediate and advanced curriculum, designed to foster a disciplined and technically informed approach to independent, self-generated upper-level studio work and investigation of a wide range of traditional and experimental approaches and areas of study. The program encourages students to develop interdisciplinary interests, to work with a wide range of media, and to explore a broad range of ideas.

Students in the Drawing and Painting concentration must complete—in addition to the foundation courses—two required ceramic courses at the intermediate level and one in a related studio arts discipline, and one Interdisciplinary Critique Class for a total of four intermediate level studio arts courses (usually the advanced studio courses) for a minimum of 20 credits beyond the core foundation. Students in the concentration interested in pursuing individual interests in depth may also elect tutorials and independent projects. One of the 200-level studio arts courses or one of the 400 level courses will need to be an *Interdisciplinary Critique* class.

## **Foundation (Core) Courses**

### Intermediate Course (required):

- Studio Art 231 Figure Painting and Drawing

### Intermediate Interdisciplinary Courses (minimum of 2):

- Studio Art 204 Portrait/Studio Photography
- Studio Art 207 Intermediate Wheel Throwing
- Studio Art 208 Ceramic Sculpture Studio
- Studio Art 221 Video Production II
- Studio Art 270 Relief Printmaking

### Advanced Course (required):

- Studio Art 334/434 Painting and Drawing Studio

## **SAMPLE SENIOR THESES**

Most drawing, painting, and printmaking theses consist of a significant written element and a one-person exhibition, which the student designs, installs, and documents at one of the galleries on campus. Recent theses in this area include:

“Dog Days: A Study of Aspects of Oil Painting”

“A Journey through the Painted Forest: Experiments in Multimedia”

“Procedures in Graphic Design”

“Paintings and Printouts”

“Exploring Woodcut, Monotype, Collagraph, and My Relationship to Work”

“Open Book: Stories in Words and Pictures”

“Happens in Threes: Illustrated Narratives”

“Awakening Elsewhere: An Exploration of Original Art, Reproductions, and Illustration”

“Davie and the Tigermaiden: Five Chinese Stories and a New American Fairytale”

**Faculty Contact** Jacob Fossum

## **STUDIO ARTS: PHOTOGRAPHY**

The Simon’s Rock program in photography focuses on developing the critical and analytical skills, visual curiosity, visual literacy, and technical knowledge of each student. The curriculum is designed to foster independent, self-generated work in each course, whether it is a core studio course, an advanced course or a Senior Thesis project. Students interested in this concentration should have successfully completed and/or be enrolled in the core foundation courses necessary for each of the disciplines within the studio art concentration (See Studio Arts Requirements above.) Students should take at least one of the three photo history classes: *History of Photography*, *Documentary Photography: History and Practice*, or *Critical Issues in Contemporary Photography* as one of the two art history courses mandatory to complete their Studio Arts major. All photography courses within the division may be considered, per professor approval, as prerequisites for film classes, and New Media Arts concentrations.

Students in the Photography concentration must complete—in addition to the three foundation or core courses—four 200-intermediate level courses, two in photography, two in other studio-arts areas, and two advanced level photography courses, for a minimum of 20 credits beyond the core foundation. One of the 200-level studio art courses or one of the 400-level photography courses will need to be the Interdisciplinary Critique class (see the course guide for details).

### Example of a Foundation (or Core) Course

- Photography 102 Photography Foundations

*This course is required for moderation into Studio Arts: Photography.*

### Examples of Intermediate Courses

- Photography 203 Film and Digital Imaging and Post-Production
- Photography 205 Non-Linear Story-telling, Serial Image Making: Theory and Practice

### Advanced Courses (required)

- Photography 350/450 Photography III: Advanced Projects

### Elective Courses (minimum of 2)

- Photography 204/304 Portrait/Studio Photography
- Photography 207/307 Documentary Photography: History and Practice
- Photography 312 Large Format/Alternative Process

Signature Program: Students participating in the Signature Program/Study Away at the International Center for Photography can transfer up to 32 of their credits from the SIT Certificate Program, but must complete 12 of their upper-level BA concentration credits at Simon's Rock. Students not studying away are encouraged to take one or two photography classes at the Annandale campus.

### **SAMPLE SENIOR THESES**

Most photography theses consist of a significant written component and thesis exhibition, which the student designs, installs, and documents, at one of the galleries on campus. Some recent theses in which photography was a significant component include:

"In the Greenhouse"

"Faceless: An Exploration of Coexistence in Israel from an Anthropological Perspective"

"Vanitas"

"And/Both"

"Burma in Agony"

"A Soulful Journey: Reflections on Being Young and Black in America"

"See What I See"

"My Nudes: 2k18"

**Faculty Contacts** Dan Karp, Em Rooney

## **Theater Arts**

Bard College at Simon's Rock's Theater program is limited only by the imaginations of the participants in any given year. Students in the program receive one-on-one instruction, a variety of opportunities to learn about all aspects of performance, and the encouragement to fashion their own programs of study in consultation with the faculty. All aspects of theater performance and production are covered across the two tracks: (1) Performance Creation and (2) Technical Creation and Design. Within a single year, a student may have the opportunity to act, assist designers, work backstage, and write and direct readings of their own plays.

The course sequences are carefully designed to build lasting skills and a refined aesthetic. This concentration fosters individual self-awareness, knowledge of theater aesthetics, and the dynamics associated with working in close collaboration toward a common goal with one's peers. Students are offered the skills fundamental to theatrical communication, the confidence born of effective performance, and an opportunity to interpret the human condition through drama.

The Theater program works closely with local professional theaters such as Shakespeare and Company and The Berkshire Theater Group, offering students many opportunities to work with guest artists in performance and design. Students are also encouraged to study abroad or away during their junior year. Former students have studied in London and at our Signature Program at the O'Neill Theater Institute (New London, CT) as well as devising their own programs of study in the USA or abroad. Foremost, our goal is to

develop unique, courageous, determined artists who are willing to create their own work, as well as being able to work in all theatrical media, including film.

Former students have continued their education in graduate programs, have created professional companies, and have been accepted as members of professional companies. The Berkshire Fringe Festival and State of Play (NYC) are both professional theater ensembles formed by graduates of the BCSR Theater program. Graduates have also gone on to study in programs such as the Moscow Art Theater Academy, UCLA and ACT in San Francisco.

### **CORE CURRICULUM**

Students interested in the Performance Creation track must take the following courses before moderating:

- Theater 115 Behind the Curtain: The Process of Production
- Theater 117 Viewpoints
- A Dance course

Students interested in the Technical Creation and Design track must take the following courses before moderating:

- Theater 115 Behind the Curtain: The Process of Production
- Theater 117 Viewpoints
- An Art History course or Theater 255m History of Architecture and Décor

### **PERFORMANCE CREATION TRACK**

To complete the Performance Creation track in the concentration, students must earn a total of 24 credits. Fifteen of these credits will be earned through the following required courses. The remaining **nine** may be chosen from the list of elective courses.

#### **REQUIRED COURSES**

- Theater 201 Listening, Analysis, and Characterization
- Theater 202 Voice: Resonating with Words
- Theater 204 Movement: Analysis of Expression
- Theater 219/319 Viewpoints and Composition: Composing for the Stage OR Theater 238/338 Directing for the Theater
- Theater 234/334 Theater through the Ages
- Theater 227/427 Playwrighting or Theater 232m 20<sup>th</sup> and 21<sup>st</sup> Century Women Playwrights: Drama as Literature and Performance

#### **ELECTIVE COURSES**

- Theater 206 Production (can only be taken once for credit towards concentration)
- Theater 237 Shakespearean Scene Study
- Theater 139/439 The Director/Designer Collaboration
- Theater 301/401 Performance Practicum
- Theater 303/403T Advanced Acting Studio
- Theater 305 Mask and Movement
- Theater 220/320 Comic Acting
- Theater 139/439 The Director/Designer Collaboration

### **TECHNICAL CREATION AND DESIGN TRACK**

To complete the Technical Creation and Design track in the concentration, students must earn a total of 24 credits. Fifteen of these credits will be earned through the following required courses. The remaining 9 may be chosen from the list of elective (with at least two advanced classes in production and design):

#### **REQUIRED COURSES**

- Theater 108 Introduction to Costume Design OR Theater 118 Stagecraft
- Theater 115 Behind the Curtain: The Process of Production
- Theater 234/334 Theater through the Ages

- Theater 139/439 The Director/Designer Collaboration
- A 300-level dramatic literature class

### **ELECTIVE COURSES**

- Theater 119 Lighting for Performance
- Theater 206/406 Production
- Theater 243m Sound Design
- A 300-level art history class or Theater 255m History of Architecture and Décor
- A second theater design class in your area of interest at the 300-level

We strongly recommend an internship in your area of interest with a professional organization either during a semester away or during the summer (three to six credits). Recent students have interned with Barrington Stage, Berkshire Theater Group, and Shakespeare and Company.

### **SAMPLE SENIOR THESES**

Theater students have written, directed, and performed in their own original works as part of the thesis process; others have performed in plays or written studies of an aspect of theater performance. The range of theses in theater is suggested by these titles:

“Opening the Channels: The Actor-Audience Connection”

“The Mendacious and The Misbegotten”

“Number 6 Goes Back to School: Two Episodes of ‘The Academy’, a Series inspired by Patrick McGoohan’s ‘The Prisoner’”

“My Views on Anna Christie: The Production”

“Directing Darkness: Exploring the Holocaust through Theater Production”

“Swimming In It: Approaching Lighting Design for Modern Dance”

“Neneug: Tales from the (Dis)enchanted”

“Historical Representation of the Ultras: The Story Behind Büchner’s and Brecht’s Revolutionary Characters”

“Le Petit Mort: A History of the Grand Guignol and Its Place in Entertainment”

“Miranda’s Dream: A Survey of ‘Carvers’ in William Shakespeare’s Plays”

For information on performance opportunities, workshop and internship opportunities, study abroad opportunities, and facilities, please visit the website: [www.simons-rock.edu](http://www.simons-rock.edu)

Current and past visiting faculty include Karen Allen (actress), Christine Adaire (director, voice teacher), Carlos Adinolfi (actor/ puppeteer/ set designer), Lauren Ambrose (actress), Stephen Earnhart (film director/ writer), Jim Frangione (actor), Shahzad Ismaily (composer/musician), Sara Katzoff (actor/director), Ken Lauber (musician/composer/sound designer), Govane Lohbauer (costume design), Corinna May (actress, voice teacher, and fight choreographer), Normi Noel (director, voice teacher), Elissa Myers (casting director), Arthur Penn (director), Giovanna Sardelli (director), Dan Scully (lighting design), Barbara Sim (actress), James Warwick (actor/director), Kaye Voyce (costume design), and Walton Wilson (Head, Yale Graduate Acting).

**Faculty Contact** Aimée Michel

## **Visual Studies**

A concentration in Visual Studies acknowledges the profound impact of visual texts in the past and the present around the globe. This concentration allows students to approach Visual Studies both creatively and critically. A student in this concentration will have the freedom to explore a full range of visual expression, from painting and sculpture through photography, graphics, film, and digital video. A student may give her or his attention to visual texts’ aesthetics, politics, technological production and reproduction, psychological and/or verbal associations, or their commodification, to name a few directions. In every case the student of Visual Studies will be expected to respond to visual texts by locating them within cultural and social values.

The Visual Studies concentration can be approached with a primary focus on either the production of visual texts in studio/practice or on their history and theory. Regardless of the student's choice of track, the concentration requires classroom exposure to both critical and creative experiences. Students in their first and second year who are intending to moderate into the production track are urged to take foundation level 2-D, 3-D, and lens-based courses, as their schedules and requirements permit.

## **CURRICULUM**

At moderation students will be expected to select a track within Visual Studies. The minimum number of courses at each level that are required are:

- Two 100-level introductory courses in Visual Studies, at least one in each track (6 credits)
- Three 200-level courses, two in the primary track (9 credits)
- Two 300-level courses in the primary track (8 credits)
- One 100/200/300-level approved course outside the Arts Division (3 or 4 credits)

Thus the concentration requires a minimum of 26 credits (including the 6 credits in foundation/survey level courses).

The senior thesis topic must be within the student's concentration or at least in one of the student's concentrations.

## **STUDIO PRACTICE/PRODUCTION TRACK**

In order to experience the issues in Visual Studies first-hand, students are encouraged to select courses at the 200- and 300-level from a wide range of options that include filmmaking and video production, printmaking, ceramics, sculpture, 3D design, photography, painting, drawing, dance, theater design, and computer arts.

## **HISTORY/THEORY TRACK**

In order to contextualize the field of Visual Studies within the methodologies of history and theory, students are invited to select courses from a wide range of courses that analyze the history of specific visual texts or theoretical courses that address visual texts often alongside other kinds of texts.

NOTE: Simon's Rock offers courses that blend the study of theory and practice of visual texts. The faculty who teach them will determine whether their courses are primarily practical or historical/theoretical or whether they indeed can be applied to fulfilling the requirement for either track.

Courses outside of the Arts Division that fulfill the requirement include:

- Anthropology 212 Anthropology Goes to the Movies
- Anthropology 317 Subjects and Objects: Engagements with Material Culture
- Geography 114/214 Introduction to Cultural Geography: Reading the Cultural Landscape
- Computer Science 240 Robotics
- Computer Science 242 Programming in C/C++
- Physics 210 Analog and Digital Electronics
- Literature 197/297 Doing Digital Media
- Literature 206 Art of Film
- Literature 237 Home on the Range: Western Films and Fictions
- Politics 215/314 The Politics of Cultural Forms: Timescapes and Topographies of the Post/Colony
- Politics 226 (Twilight of the) American Idols: Haunts and Haunting in U.S. Political Thought
- Psychology 100 Introduction to Psychology

Courses within the Arts Division that fulfill the requirement include all Art History and all Studio Arts, plus:

- Music 211 Introduction to Electronic Music

**Faculty Contacts** Jacob Fossum, Ben Krupka

# Division of Languages and Literature

---

Division Head: Jennifer Browdy

Chinese: Christopher Coggins, Sophia Ying Wang, John Weinstein

Creative Writing: Peter Filkins, Brendan Mathews

French: David Franco, Maryann Tebben, Colette van Kerckvoorde

German: Colette van Kerckvoorde

Linguistics: Nancy Bonvillain, Mark Hopkins, Colette van Kerckvoorde

Literature: Jennifer Browdy, Peter Filkins, Daniel Giraldo-Wonders, Jamie Hutchinson (emeritus), Felix Kaputu, Brendan Mathews, Kristy McMorris, John Morrell, Mileta Roe, Maryann Tebben, Colette van Kerckvoorde, Jane Wanninger

Spanish: David Franco, Daniel Giraldo-Wonders, Kate Pichard, Mileta Roe

The Division of Languages and Literature encompasses the study and appreciation of a number of foreign languages and the cultures they represent; the study of literature, film, and media in those languages, in English, and in translation; the art of creative writing (fiction, nonfiction, and poetry); and the study of linguistics. Nearly all faculty offer courses in literature, often employing interdisciplinary perspectives and contexts. Cultural studies, theories of literature and the other arts, and comparative studies of literature are frequently part of the curriculum. Courses in this division support a number of concentrations, including creative writing, linguistics, literary studies, and contemporary critical theory. Students are also encouraged to develop interdisciplinary concentrations and explore area studies such as African American studies, Asian studies, French and Francophone studies, gender studies, German studies, modern studies, and Spanish and Latin American studies.

Courses marked CP with the course number offer credits towards the Cultural Perspectives requirement. Language courses marked CP with the course number can offer credits toward *either* the Cultural Perspectives requirement or the Language requirement, but not both. Courses marked W with the course number emphasize writing and satisfy the requirement that students take one writing intensive course. Courses marked W and CP satisfy either requirement but not both.

World Languages, Cultures, and Literatures

The ability to understand other cultures is essential to a liberal education. Language, which both conditions and expresses a culture's way of thinking, is a fundamental aspect of such understanding. Indeed, the stated goals of the academic program at Simon's Rock include developing knowledge and appreciation of modes of thought of other cultures and gaining the ability to understand and use a foreign language. Please see page 9 for further explanation of fulfilling the language requirement. For all languages, students must gain permission before registering for any course above 100:

1. For French, German, and Spanish, students must complete placement self-tests available on the College website before registering for a course. Once the score is obtained, students follow directions on the website to determine placement. For students wishing to enroll in an advanced course, an additional written or oral evaluation may be necessary.
2. For Chinese, all students must consult with instructor before registering for any course above 100. An oral interview, and in some cases a written test, will be part of the placement.
3. Students who place into advanced courses (206 or higher) have the opportunity to complete the language requirement in one semester. Language faculty will help those students determine an appropriate course of study.

## CHINESE

Chinese Language and Context I and II

*Chinese 100–101*

*Wang*

*4 credits*

This accelerated course is designed for students with little or no previous language background of Chinese. It provides a systematic and efficient study of Chinese grammar, vocabulary, oral/aural skills, and reading and writing Chinese characters. The goal of the course is to enable the students to function successfully in most of the basic communicative situations with a native Chinese. Students are also exposed at the same time to Chinese cultural traditions through such activities as viewing Chinese movies, listening to Chinese music, and tasting Chinese cuisine. The class meets four times per week. No prerequisites. *This sequence is offered every year.*

Intermediate Chinese I/Intermediate Chinese II

*Chinese 204–205 CP*

*Wang*

*3 credits*

This course continues to develop the four skills—speaking, listening, writing, and reading—of Mandarin Chinese. By the end of the intermediate sequence, students will be familiar with all major grammatical concepts and able to converse comfortably on a wide range of subjects. Students will be able to write and recognize nearly 2,000 characters in traditional and/or simplified forms. In addition to the linguistic components, each student will select one or more research topics within Chinese culture for oral, written, and web-based projects. Prerequisite: Chinese 101 or permission of the instructor. *This sequence is generally offered every year.*

Advanced Chinese I

*Chinese 305*

*Wang*

*4 credits*

As a continuation of Chinese 205, this course is designed to promote competency in the oral use of the language and to increase fluency by reinforcing previously learned structures and by expanding vocabulary and idiomatic expressions. The course emphasizes the practical application of the language, not grammar acquisition or review. All students are expected to participate in discussions, and the use of English is prohibited in this course. Prerequisite: Chinese 205. *This course is generally offered once every four years.*

Advanced Chinese II

*Chinese 306*

*Wang*

*4 credits*

As a continuation of Chinese 305, this course is designed to promote competency in the oral use of the language and to increase fluency by reinforcing previously learned structures and by expanding vocabulary and idiomatic expressions. The course emphasizes the practical application of the language, not grammar acquisition or review. All students are expected to participate in discussions, and the use of English is prohibited in this course. Prerequisite: Chinese 305. *This course is generally offered once every four years.*

## FRENCH

French Language and Context I and II

*French 100–101*

*Tebben, van Kerckvoorde*

*4 credits*

This accelerated course is designed for students with little or no previous experience of French. It enables them to fulfill the College's language requirement in one year and prepares them for entry into upper-level courses. The class meets five hours per week. *This sequence is offered every year.*

Intermediate French I and II

*French 204–205*

*Tebben, van Kerckvoorde*

*3 credits*

In Intermediate French, students build on the skills that they have acquired in their beginning classes, either at Simon's Rock or elsewhere. The course is taught immersion-style and provides a thorough review and an expansion of grammatical structures, while paying attention to the development of oral fluency through role-play, group presentations, and work in pairs. Various homework assignments aim to improve the written command of the language, both in creative approaches and in more directed tasks. In doing so, students naturally increase their knowledge of vocabulary and idiomatic expressions. In addition, they learn about the customs and various cultures of the French-speaking world, in Europe and on other

continents. Prerequisite: French 101 or permission of the instructor based on placement test results. *This sequence is offered every year.*

#### French Grammar and Composition

*French 206*

*Tebben*

*3 credits*

A transition from language courses to more advanced courses in literature and culture, French 206 offers a thorough review of grammar (including compound tenses, conditional forms, and the subjunctive) and readings intended to stimulate discussion, writing, critical thinking, and oral presentations in French. The course includes practice in textual analysis, translation exercises, and an introduction to literature. Prerequisite: French 205 or appropriate score on the French placement test.

#### Reading the World in French

*French 210*

*Tebben*

*3 credits*

By 2050, the International Organization of La Francophonie predicts that 85% of French speakers will live outside of France. FREN 210 gives students a chance to apply their speaking and writing skills in French while exploring the diversity of literatures and cultures in French beyond France. The aim of this course is to improve students' reading comprehension, speaking skills, vocabulary, and writing in French. Each week, students will discuss a topical event in class taken from news stories in major French-language outlets such as Le Monde, Liberation, Jeune Afrique, Slate Afrique, etc. Subjects may include science, sports, politics, arts and literature. In addition, students will read excerpts from French-language literature to gain an understanding of the cultures of the French-speaking world. Readings will prompt open discussions, writing practice, and critical thinking in French. The course includes grammar review, textual analysis, translation exercises, oral presentations and an introduction to literature. Prereq: FREN 205 or permission. Students may coenroll in FREN 205 and FREN 210.

#### French Literature of Conversation

*French 215/315*

*Tebben*

*3/4 credits*

This course explores written works that bear the imprint of oral conversation in some way. Texts from the early modern period (the Renaissance and the 17th century) incorporate conversations wholly into fictional works, while later works illustrate the evolution of conversation in literature and society as the conversational form is transformed into letters, epistolary novels, and the modern novel. To be discussed: What form does conversation take in a "written conversation"? Is "dialogue" the same as "conversation" in these works? How is the novel rooted in conversation? Is the concept of a "written conversation" consistent across these works and across history? This course is conducted entirely in French. A 300-level tutorial component may be offered in conjunction with this course for those students who are qualified. These students will meet with the instructor outside of class to discuss additional readings, such as articles by Carolyn Lougee, Elizabeth Goldsmith, Joan DeJean, and Maryann Tebben; Racine's *Andromaque* or *Phèdre*; Castiglione's *Book of the Courtier* and/or Boccaccio's *Decameron*. These students will also be required to write longer papers and include a research component in their written work. Prerequisites: French 205 or equivalent or permission of the instructor. *This course is generally offered once every three or four years.*

#### French Food, Culture, and Literature

*French 216*

*Tebben*

*3 credits*

French cuisine is an essential part of the French identity; this course will foster an appreciation of French food and will investigate why in France, according to one contemporary critic, "la cuisine est et ne cessera jamais d'être un art." Students will work toward advanced language abilities through the reading, discussion, and analysis of authentic texts both literary and factual. The course will place special emphasis on speaking and writing practice, and will include oral presentations and a final project as well as a systematic grammar review linked to the texts. Students may choose to prepare French dishes as part of their presentations or the final project, but no cooking skills are required for the course. The course is conducted entirely in French. Prerequisite: French 205 or equivalent or permission of the instructor. *This course is generally offered once every two years.*

### Paris on the Page

*French 217*

*Tebben*

*3 credits*

This course will explore the city of Paris as the center of French culture and as a world capital. Course materials will investigate the physical and cultural essence of Paris, its history and architecture, its literary portrait, and its relevance in the present day. The course will cover Parisian history from the Middle Ages to the present, including images of Paris from Victor Hugo's *Notre Dame* and Louis XIV's Versailles to Haussmann's reconception of the city. Students will read excerpts from works of French literature, history, and journalism, and will view films having Paris as a central character. In addition, students will prepare oral presentations detailing the visual character of Paris in architecture, art, maps, and films. The course is organized around reading/viewing and discussion of primary texts. Students will be required to complete daily written responses, oral presentations, two short papers, two exams, and a final project. This course is taught entirely in French. Prerequisite: French 205 or equivalent or permission of the instructor. *This course is generally offered once every two years.*

### Modern French Theater

*French 321*

*Tebben*

*4 credits*

In this course we will examine the diversity of themes and contexts in French and Francophone theatre of the 20th and 21st centuries, interpreted by various authors both canonical and contemporary including Samuel Beckett, Marguerite Duras, Jean-Paul Sartre, Yasmina Reza, and Wajdi Mouawad, among others. We will discuss the significance of the play format as a particular kind of text: a venue for entertainment, social commentary, political engagement, representation, and a reflection of its moment. Beginning with the concept of "littérature-monde" and the awareness of the role of the French language for these writers, we will seek to discover the "before and after" of each of these works in the social space of the French-speaking world. Prerequisites: FREN 205 or sufficient placement score and permission of the instructor.

### Female Writers in French Literature

*French 323*

*Tebben*

*4 credits*

This course explores works of notable female writers of French literature, philosophy, and theory since the Middle Ages, examining them in light of the concept of *l'écriture féminine*. Students will be asked to consider how women's writing is defined and how this definition evolved. The course will focus on two main themes: What women do with and for authorship, and how far the designation of "female writer" can be stretched. Do women writers employ "female writing" exclusively? Can male authors act as "female writers"? The historical and cultural context of each work will be considered. The course will include texts from such authors as Christine de Pisan, Pernelle du Guillet, Labé, Lafayette, Sévigné, Staël, Sand, Mariama Bâ, Beauvoir, Duras, Cixous, Scudéry, and Wittig. Prerequisites: French 206 or higher. *This course is generally offered once every three or four years.*

### French Tutorial

*French 300T/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## GERMAN

### German Language and Context I and II

*German 100-101*

*van Kerckvoorde*

*4 credits*

This accelerated course is designed for students with little or no background in German. It enables them to fulfill the language requirement in one year and introduces students to German grammar and basic vocabulary. Conversational German is stressed. Students also acquire reading skills through exposure to short stories by such authors as Bichsel, Hesse, and Borchert, and view contemporary short films. The class meets four times per week. *This sequence is offered every year.*

### Intermediate German I and II

*German 204–205*

*van Kerckvoorde*

*3 credits*

The primary goal of this course is to increase students' knowledge of the German-speaking world, with a focus on its cultures, diversity, and major cities. Students work with authentic texts and media and focus on topics such as the Vienna Opera Ball, the Leipzig Book Fair, the Semper Opera House in Dresden, etc. They learn more about well-known public figures such as Sigmund Freud, Johannes Brahms, Anne Frank, Bettina von Arnim, Leonhard Euler, etc. In addition, they explore some contemporary popular culture icons, such as Die Toten Hosen, Heidi Klum, etc. This results in an expansion of active vocabulary, learned in context. A systematic review of German grammar points is also offered, so that students may achieve higher levels of accuracy. Prerequisite: Permission of the instructor. *This sequence is generally offered every year.*

### German Tutorial

*German 300T/400T*

*van Kerckvoorde*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## SPANISH

### Spanish Language and Context I and II

*Spanish 100–101*

*Franco, Giraldo-Wonders, Pichard, Roe*

*4 credits*

Spanish 100 and 101 form an intensive introduction to basic Spanish that incorporates a task-oriented approach to language learning. The course has been designed to help students develop fluency in understanding, speaking, reading, and writing Spanish. It also aims to prepare the student to acquire a deeper understanding of the civilization of the Spanish-speaking world. The class is conducted in Spanish and meets five hours per week. No prerequisites. *This sequence is offered every semester.*

### Intermediate Spanish I and II

*Spanish 204–205*

*Franco, Giraldo-Wonders, Roe*

*3 credits*

This course, conducted in Spanish, highlights a particular aspect of Spanish-speaking culture (e.g., music, politics, literature, film). Topics vary by semester and instructor. Building on what students have learned in Spanish 100–101 this course also enhances students' communication skills through oral and written practice and grammatical refinement. This course fulfills the language requirement in one year for students with sufficient background. Prerequisite: Spanish 101 or appropriate score on the placement exam. *This sequence is offered every semester.*

### Intermediate Spanish III: Language Through Literature

*Spanish 206*

*Roe*

*3 credits*

This course is designed to improve oral and written proficiency through the reading and analysis of works by modern Spanish and Latin American authors. The principal points of grammar and syntax are reviewed. Prerequisite: Spanish 205 or permission of the instructor. *This course is generally offered once every two years.*

### 20<sup>th</sup>-Century Latin American Short Story

*Spanish 211*

*Giraldo-Wonders*

*3 credits*

Some of the most influential Latin American writers of this century have cultivated the short story as a preferred genre. The most notable are probably the Argentinians Jorge Luis Borges and Julio Cortázar, but other well-known writers such as the Colombian Gabriel García Márquez and the Mexican Juan Rulfo have also made important contributions to the art of the short story. This course gives special consideration to the use of fantasy and the supernatural, to psychological and social themes, and to political and philosophical issues. This course is taught entirely in Spanish. Prerequisite: Spanish 205 or above, or permission of the instructor.

Latin American Novellas: Love and Other Demons

*Spanish 212 CP*

*Roe*

*3 credits*

Designed for students with a significant foundation in Spanish, this course features short novels and novellas by such authors as García Márquez, Sabato, Donoso, Carpentier, Sepulveda, Peri Rossi, Castellanos, and Puig. The authors selected are representative of innovative experimental writing, including magical realism. The works explore dreams, myth, legends, questions of power and identity, love, and death. Intended to acquaint the student with the artistic representation of Latin American culture, the course should prepare students to read full-length masterpieces. Prerequisites: Spanish 205 or equivalent or permission of the instructor. *This course is generally offered once every two years.*

Passion, Trickery, and Revenge: Latin American Detective Novels

*Spanish 213 CP*

*Roe*

*3 credits*

Latin American writers have created a number of significant literary sleuths who challenge and change the detective fiction that began in Europe and the United States. Why? What does it mean to parody Poe? To make a detective political? Course readings traverse the rich tradition of *la novela detectivesca* in Latin American letters. In an array of detective stories and novellas, we see the influence of dime novels and popular culture, an “upside down” form in which the state is criminal, the aesthetics of a labyrinthine plot, and nods to Poe and writers from Europe. All readings and discussions in Spanish. Prerequisites: Spanish 205 or equivalent or permission of the instructor. *This course is generally offered once every two years.*

Luis Buñuel: Spanish Surrealist

*Spanish 216m*

*Roe*

*2 credits*

Considered by many to be the father of surrealist cinema, Spanish-Mexican filmmaker Luis Buñuel created a body of work that continues both to inspire and confound viewers. Through analysis of some of his twenty films, we will endeavor to situate his oeuvre within the changing artistic and politicized contexts in which he lived and worked. From his early days in the company of Dalí, García Lorca, and Breton, to his exile in Mexico during the Spanish Civil War, to his shifting interests in the avant-garde, Communism, and the commercialized film industry, we will confront the questions—related to artistic form and social critique, unconscious vs. rational meaning, realism and objectivity—that his work and life provoked. Prerequisite: Spanish 205 or permission of instructor.

Spanish Conversation: The Good, the Bad, and the Melodrama—Art and Popular Culture in Latin America

*Spanish 219/319*

*Giraldo-Wonders, Roe*

*3/4 credits*

This course emphasizes and develops speaking skills through the discussion of cultural and political topics. Attention is given to national and regional variations in Spanish as well as to effective strategies for communication. Students are expected to assist in generating topics and in researching them outside of class. All readings and discussion are in Spanish. Prerequisite: Spanish 204; permission of the instructor (if taken without 204 completed, an additional Spanish language class is needed to fulfill the requirement. *This course is generally offered once two years.*

Between Sin and Sickness: A Journey Through Latin American “Queer” Literature

*Spanish 227/327*

*Giraldo-Wonders*

*3/4 credits*

The Latin American literary tradition has a “queer” facet that has been hidden and distorted by critics and institutions of power for more than 300 years. The purpose of this course is to examine some of the most important texts of this tradition. We confront these texts in chronological order, and analyze the particular contexts in which they were conceived. Theoretical concepts and constructs from Queer and Gender Studies are also used to help decode and illuminate the primary, literary texts. This exploration seeks to expose how the authors, the texts, and their reception have been conditioned by religious, medical, legal and academic discourses for the last three centuries. Prerequisites: 200-level: SPAN 205 or permission of instructor; 300-level: 1 course in Spanish above 205 or permission of instructor.

Spanish Tutorial

*Spanish 300T/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any

semester. Recent tutorials have included: Contemporary Fiction from Latin America, Women Writers from Spain, and Indigenous Literature and Culture of Latin America.

## Linguistics

Introduction to Linguistics

*Linguistics 100* *Bonvillain* *3 credits*

This course presents an overview of the field of linguistics, introducing basic concepts, topics, and analytic methods. It includes study of the structure of language (systems of sound, structure, and meaning), nonverbal communication, historical and comparative linguistics, and language acquisition. No prerequisites. *This course is generally offered once a year.*

English Grammar

*Linguistics 101m* *Bonvillain* *2 credits*

This course centers on a linguistic analysis of the rules and formative processes of English grammar. Topics include analyses of word-formation and clausal and sentence structure. In addition to readings about English grammar, students will do grammatical exercises, learning and applying the techniques of sentence analysis. No prerequisites. *This course is generally offered once every two years.*

Exploring the English Language through Word Origins

*Linguistics 105m* *Pichard* *2 credits*

Much can be learned about the history of English simply by looking at the words it has acquired over the centuries. Beginning with an examination of where English falls within the family of Indo-European languages, we then look at the different developmental stages of English while concurrently studying the historical context. Topics include doublets from Old Norse and Old English (e.g. Skirt vs. Shirt) and from Norman French and later French (e.g. Warden vs. Guardian). We also look at the Greek and Latin roots of English by examining the etymological origins of thematic groups including medicine, politics, and government—an important topic, given that in the sciences, over 90% of the words have Greek or Latin roots.

Language and Power

*Linguistics 216m* *Bonvillain* *2 credits*

This course examines interconnections between language and power relations. Language form and linguistic usage are shown to be influenced by contextual features of inequalities in the social power of participants. Linguistic usage is informed by such parameters as class, gender, race, ethnicity, and social status as demonstrated by casual and formal interactions in everyday contexts as well as in institutional settings such as medicine and law. The role that language in the media plays in solidifying and furthering social and political power relations will also be studied. Prerequisites: One course in social studies or linguistics. *This course is generally offered once every two years.*

Language and Gender

*Linguistics 218* *Bonvillain* *3 credits*

This course examines relationships between language and gender. Specifically, how and to what extent are gender differences manifested in language? Do women and men employ alternatives of pronunciation, vocabulary, and grammatical structure? Are men's and women's conversational strategies significantly different? Do languages encode divergent cultural messages about women and men through the ways in which they label or talk about people? Although the majority of data considered is derived from English, linguistic and cultural evidence from other societies is also explored. Prerequisites: One course in social studies or linguistics. *This course is generally offered once every two years.*

History of the English Language

*Linguistics 280* *van Kerckvoorde* *3 credits*

This course looks at the history and linguistics of the English language. We emphasize social, political, and economic historical events that influenced the language over the course of time, but also look at the changes in the internal structure of the language. We start by looking at the English language as a member

of the Indo European languages, then focus on the typical Germanic aspects of the language before turning our attention to the first evidence of a Germanic language on the British Isles, i.e., Old English. We then touch on the development of the grammar and vocabulary of the language and demonstrate how historical events can affect the language we speak. We examine various linguistic samples from different time periods and focus on evidence of change in these samples. We provide answers to questions such as: Why does English have so many irregular verbs? Why is English spelling so difficult? Why is English an analytic language? Why does English have so many words in common with French? What are the different regional varieties of the English language?

#### Native American Languages

*Linguistics 304 CP*

*Bonvillain*

*4 credits*

This course examines the structures of Native American languages. It consists of readings that present the phonological, morphological, syntactic, and semantic systems of languages representing each of the language families indigenous to North America. Prerequisite: Linguistics 100 or equivalent. *This course is generally offered once every two years.*

#### Topics in Syntax and Morphology

*Linguistics 305*

*Bonvillain*

*4 credits*

This course presents readings in theories and methods of morphological and syntactic analysis. Readings and analytic problems acquaint students with principles of analyzing word formation patterns (morphology) and of phrasal and sentence construction (syntax). Structural and generative theories will be explored. Data will be drawn from indigenous, non-European, and European languages. Prerequisite: Linguistics 100 or its equivalent. *This course is generally offered once every two years.*

#### Discourse Analysis

*Linguistics 306*

*Bonvillain*

*4 credits*

This course presents theories and methods of discourse analysis. Readings and analytic exercises acquaint students with principles of analyzing, contextualizing, and understanding discourse (connected speech). We examine the linguistic, contextual, and cultural markers that interconnect discourse and discourse types. Conversation, narratives, and speech genres are explored. Prerequisite: one course in linguistics or social studies.

## Literature and Creative Writing

### INTRODUCTORY COURSES

Introductory courses serve as an entry into literature and writing. "Art of" courses introduce genres, close reading, and textual analysis. One "Art of" course (LIT 201-206) is required for the Literary Studies concentration.

#### Guest Writers

*Literature 100*

*Filkins, Mathews*

*2 p/f credits*

This course gives students the opportunity to get to know the work of the authors who are visiting campus as part of the Poetry and Fiction series in a given semester. Course work includes attending the authors' four public readings, as well as the afternoon master classes offered by each writer, and one preparatory session on each writer, for which students read one of the writer's works. Students write responses to each of these sessions and complete a final project, which might be a review for the newspaper, an analytical paper, or a story, personal essay, or poem in imitation of one of the writers. No prerequisites. *This course is generally offered once a year.*

#### Nature Writing/Writing Nature

*Literature 101m*

*Hutchinson*

*2 credits*

This course offers students the opportunity to write personal essays about the natural world while also studying some classic and contemporary nature writers. Regular writing assignments and activities will be complemented by discussion of selected readings by classic and contemporary nature writers. In the tradition of many nature writers, we will occasionally make use of our own "backyard" (in this case, the

College campus) as a source for observation, writing, and reflection. At the end of the module, students will submit a portfolio of their work that includes both the informal and formal writing done during the course, a nature journal, a major revision of an earlier piece, and a substantial self-evaluation. Students interested in the sciences as well as the humanities are encouraged to enroll. No prerequisites. *This course is generally offered once every three or four years.*

#### Creative Nonfiction

*Literature 106m*

*Hutchinson*

*2 credits*

Creative nonfiction is sometimes called “the fourth genre,” or the literature of reality. It includes various forms of writing based upon personal experience, including personal narratives, personal essays, memoirs, literary journalism, and more experimental lyric or hybrid essays. During the term, students write a series of working drafts, which are then read and discussed in class. In addition, students read and discuss the work of published authors in the field and engage in informal exercises that help to expand their awareness of style, content, structure, and point of view. At the end of the module, students submit a portfolio of their work that includes all of the working drafts, a major revision of one of these drafts, a write-up of an oral presentation on at least one of the assigned writers, a writer’s journal, and a substantial self-evaluation. No prerequisites. *This course is generally offered once every three or four years.*

#### Introduction to Creative Writing

*Literature 150*

*Filkins, Mathews*

*3 credits*

The course will explore the possibilities offered by different forms of creative expression, especially, but not limited to, fiction, poetry, and essays. Students will be introduced to the repertoire of strategies—voice, irony, metaphor, style—available to creative writers as they choose a medium in which to express themselves. By looking at selections of contemporary writing in a variety of genres, the students will deepen their critical abilities as well as sharpen their own skills as writers. Unlike more advanced workshops, this course is open to all students, and does not require submission of writing samples. *This course is generally offered once a year.*

#### Modes of Making

*Literature 151*

*Filkins*

*3 credits*

This is a creative writing workshop that uses some of the techniques and strategies of translation to provide students with a unique means of generating material for their writing. While students with at least a year of foreign language study will be encouraged to work directly from the original, no prior knowledge of a foreign language is required. Exercises will include the adaptation of a classical poem to a more contemporary idiom, work on new versions of previously translated poems or stories, the alteration of a text’s voice and imagery to affect its dramatic context, and the creation of original works through imitation. Specific emphasis will be given to stylistic and tonal choices made in the translation process. Completion of the course serves as a prerequisite for advanced writing workshops. No prerequisites.

#### Art of the Short Story

*Literature 152*

*Mathews*

*3 credits*

Frank O’Connor once wrote that an inferior writer could still be a great novelist, but that no inferior writer could ever be a great storyteller. In this course, we focus on the work of major storytellers (a.k.a. short story writers) of the 19th through 21st centuries, exploring their contributions to the ongoing evolution of this literary genre. Writers studied include Poe, Chekhov, Joyce, Kafka, Hurston, and Oates—along with contemporary masters Lydia Davis, Jhumpa Lahiri, and ZZ Packer. Although this is a literature course and not a course in writing fiction, students planning to major in creative writing will benefit from the discussions of literary craft and exposure to the broad range of writers and stories. No prerequisites. *This course is generally offered once every two years.*

#### Art of the Novel

*Literature 153*

*Mathews*

*3 credits*

Novelists help us understand the social, political, intellectual, and emotional frameworks shaping the world, and at the same time their work can imagine a different past or a new future. This course examines novels from the 18th to the 21st centuries that embody their authors’ individual visions of what the novel



up for us as both readers and writers, and to use that to deepen our understanding of the nuances of language and art. No prerequisites.

## **INTERMEDIATE COURSES**

Intermediate courses expose students to a larger set of questions or texts. The primary aim of these courses is breadth. These courses serve either as preparation for advanced courses for concentrators in literary studies or as general courses in literature for non-concentrators.

### Climate Fictions

*Literature 201* *Morrell* *3 credits*

In the context of climate change, the popular distinction between fact and fiction oversimplifies both terms. The science of climate change is in part a narrative endeavor, and it is the shape of this narrative that is contested in debates over climate change and how to frame global warming concerns. Thinking about climate change is an imaginative project, and novelists and filmmakers hold a special position in shaping our imagination of the future. This course offers a survey of the emerging genre of climate fiction, or "cli-fi." Students will explore novels and films that imagine climate change scenarios, reading them alongside scientific literature and public policy documents. Centrally, we will ask, what are the limits of fiction in imagining climate change? What is the relationship between narrative and science? Between narrative and policy? What can fiction do that science cannot? No prerequisites.

### Experimental Narrative Forms

*Literature 202* *Mathews* *3 credits*

What does it mean to experiment in literature? Every story is a kind of experiment, but here we will focus on work that explodes the conventional forms of storytelling. From mid-century metafiction to contemporary stories employing digital technology, our readings will guide us toward our own efforts to write boundary-pushing, genre-defying stories. Like much of the work that we will encounter, this course will be a hybrid: part creative writing workshop, part literature course, part group exploration of new possibilities. Readings will include work by Jorge Luis Borges, Lydia Davis, Claudia Rankine, Joy Williams, Osama Alomar, and Carmen Maria Machado.

### Science Fiction

*Literature 203* *Morrell* *3 credits*

Long relegated to the margins of literary criticism, science fiction is arguably the dominant genre of the 21st century. In a world marked by rapid changes in technology, climate, and culture, science fiction offers an important lens through which authors explore the significance of these changes and a laboratory in which they speculate about possible futures. This course offers a survey of science fiction written in English, from the 19th century to the present. We will attend to shifts in the genre's status from pulp to literary fiction, as well as examining various SF subgenres (cyberpunk, "hard" science fiction, speculative fiction, etc.). Topics include time travel, technology, race, gender, and sexuality, embodiment and disembodiment, and posthumanism. Readings include SF (or pre-SF) short stories by authors from H.G. Wells and D.H. Lawrence to Octavia Butler and William Gibson, as well as novels by Ursula Le Guin, Philip K. Dick, Margaret Atwood, and Paolo Bacigalupi, among others. In addition to novels and short stories, the class will also explore science fiction in other media, such as film, television, and graphic novels.

### Children's Literature

*Literature 204* *Wanninger* *3 credits*

From nursery rhymes and fairy tales to coming-of-age novels, the written word plays a central role in the imaginative world of childhood. This course offers an introduction to children's literature as a scholarly field of study, surveying the development of the genres and forms associated with young readers and considering them in their cultural and historical contexts. By examining classic works of European and American children's literature such as *Peter Pan*, *Where the Wild Things Are*, and *The Giver* in relation to philosophical and sociological theories of childhood, we will pursue a range of intersecting questions. For instance, what assumptions and beliefs about childhood are reflected in these texts? How do works of children's literature make challenging topics accessible to children, and what ideologies around those topics do individual texts express? Who is the real audience for children's literature, and what is its artistic and social function? No prerequisites.

### Ghost Stories

Literature 205

Filkins

3 credits

Chilling our flesh and haunting our dreams, ghost stories have been told and written for as long as humankind has been around. This course looks at the evolution of the ghost story over time, as well as its employment in drama, the novel, the short story, poetry, and film. Rather than just scare us, how do ghost stories help us mediate the unknown, see the invisible, and stimulate the imagination? Works will include Shakespeare's *Macbeth*, Poe's "The Telltale Heart," Henry James' *The Turn of the Screw*, Meyrink's *The Golem*, Shirley Jackson's *The Haunting of Hill House*, Toni Morrison's *Beloved*, Stanley Kubrick's film *The Shining*, Jordan Peele's film *Get Out!*, and George Saunders' *Lincoln in the Bardo*. No prerequisites.

### Graphic Novels, Comics, and Sequential Art

Literature 207

Mathews

3 credits

Since its birth in broadsheet newspapers and action-adventure comic books, the comics form has been adapted for a range of narratives, from subversive superhero epics to long-form journalism, meditations on contemporary culture, and coming-of-age memoirs - as well as works that combine or defy genre boundaries. By examining a field that so readily participates in and comments upon popular culture, this course raises questions about the conversation between art and society, and explores specific concerns about representations of history, memory, and identity. The graphic novels, comics, webcomics, and other forms of sequential art are drawn from a range of writers and artists, including Art Spiegelman, Marjane Satrapi, Chris Ware, Alison Bechdel, Lynda Barry, and others. *This course is generally offered once every three or four years.*

### Berkshire Writers

Literature 208m

Morrell

2 credits

The Berkshires have long inspired the imagination, and many writers and artists have called them home. Nathaniel Hawthorne wrote *House of the Seven Gables* in Lenox; Melville looked out on Mt. Greylock while he was writing *Moby Dick*; W.E.B. DuBois spent his formative years in Great Barrington. This course explores the literary history of the Berkshires, focusing on authors who spent time in and around the Berkshires, including Hawthorne, Melville, DuBois, Edith Wharton, and James Weldon Johnson, among others. Readings include poetry, fiction, and nonfiction ranging from the 18th century to the present. No prerequisites.

### Utopia and Dystopia in Literature

Literature 209

Morrell

3 credits

Etymologically, utopia means "no place," and for centuries, writers have responded to social problems by using utopian vision to imagine hypothetical, idealized societies. Dystopia, or "bad place," features the opposite approach, depicting societies broken by authoritarian regimes, environmental catastrophe, and/or economic, racial, and gender oppression. In literature, the concepts of utopia and dystopia often work together; writers imagine alternate pasts and possible futures in order to illuminate the social and systemic dynamics of the world around them, to interrogate the nature of power, and to explore possibilities for resistance. In exploring the dynamics of power in and cultural contexts of these texts, the course explores the dystopian threats-and utopian possibilities—of a range of current political and cultural moments—not least our own. Prospective texts include: *Utopia* (More), *1984* (Orwell), *The Parable of the Sower* (Butler), and *The Handmaid's Tale* (Atwood).

### History and Identity in Caribbean Literature

Literature 213 CP

McMorris

3 credits

This interdisciplinary course surveys the historical development of the Caribbean from the early modern period to the present. Our studies begin with an exploration of the Caribbean world before and during the European Age of Discovery. As we consider the relationship between explorers and natives, we use this encounter as a foundation for our study of the region. We also focus on the reconstruction of the region through the development of the plantation system. Ultimately, we read 20th and 21st century texts to engage the post-plantation imaginary of the Caribbean and its diaspora.

### Shakespeare's Problem Plays

Literature 214m

Wanninger

2 credits

Some of Shakespeare's plays are relatively easy to categorize: Hamlet, tragedy; As You Like It, comedy. Others are a bit harder to sort, and these plays, which defy genre conventions and reflect persistent moral and thematic ambiguity, tend to be called Shakespeare's "problem plays." This mod takes a closer look at what it might mean to address a play as a problem and expands the definition of the term to encompass other thorny issues with interpreting Shakespeare's works today. Topics will include genre, authorship, and Shakespeare's treatment of issues such as domestic violence and anti-Semitism. Prospective texts include *Measure for Measure*, *Pericles*, *The Taming of the Shrew*, and *The Merchant of Venice*.

### Focus

Literature 216m

Staff

2 credits

Offered periodically, depending on student and faculty interest, each of these modules invites students to spend six weeks focusing intensively on the major works of a single writer. Courses may treat literature in English, or another language, or may allow qualified students to read texts in either. Recent modules have focused on Albert Camus, Ralph Ellison, Anton Chekhov, and James Joyce's *Ulysses*. No prerequisites.

### Shakespeare's Comedies

Literature 218m

Wanninger

2 credits

One of the many remarkable things about Shakespeare as a playwright is his range—over the course of his career, he excelled across genres, and his greatest hits span tragedy, comedy, history, and romance. This mod focuses in particular on perhaps the first genre that Shakespeare tackled: comedy. We will explore how his plays blend humor and pathos as they navigate—and problematize—the genre. With their emphasis on romance and marriage, identity and disguise, and social disorder, Shakespeare's comedies raise questions of gender, agency, and politics that we will probe throughout the course. In our analyses, we will approach the plays as both literary texts and texts for performance. Prospective texts include *Comedy of Errors*, *Much Ado About Nothing*, *Twelfth Night*, and *All's Well That Ends Well*.

### Secrets and Lies in 19th Century English Literature

Literature 219m

Wanninger

2 credits

This module explores a trio of Victorian novels linked by their shared interest in secrets and lies, gossip and scandal, and the complex relationship between private and public identities. Spanning over 50 years of Victoria's reign, these texts, Anne Brontë's *The Tenant of Wildfell Hall*, Wilkie Collins's *The Woman in White*, and Oscar Wilde's *The Picture of Dorian Gray*, help illustrate key movements in the form during the period, including the social problem novel, the rise of sensation and detective fiction, and the advent of modernism. This course explores these novels in terms of their social and literary contexts while also exploring how each uses deception and intrigue to explore issues of identity, gender, class, and power. With an additional pre-20th century modular course, this course counts toward that requirement in the literary studies concentration.

### Revolutionary Ireland!

Literature 225

Mathews

3 credits

Over the past 100 years, Ireland has been the site of artistic, cultural, and political revolutions—from the struggle to end colonial rule through civil war, cycles of poverty and prosperity, sectarian violence, and the fight for women's rights in a country long dominated by the Church. In this course, we read the work of writers driving and responding to these changes at key moments in recent Irish history. Early works range from James Joyce's *Ulysses* and the poetry of W.B. Yeats to Edna O'Brien's *Country Girls*—a novel considered so scandalous that it was burned in the streets of her hometown. We will look at some of Ireland's founding documents, including the Easter 1916 Proclamation and the preamble to the 1937 Constitution, for clues about shifting social mores, and read poetry that explores The Troubles in Northern Ireland. Finally, we'll consider the rising generation of Irish writers—Eimear McBride, Sally Rooney, Kevin Barry, and others—whose innovative storytelling has drawn worldwide acclaim.

Poetry and Prophecy: Ginsberg, Blake, Whitman

Literature 226

Hutchinson

3 credits

The figure of the poet as seer-prophet can be traced back to ancient times, but was also a central element in the Romantic movement. Shelley's claim that "Poets are the unacknowledged legislators of the world" and Emerson's description of poets as "liberating gods" are among the better known expressions of this tradition. The poet is seen as one who possesses visionary insight into the hidden realities of the world, as well as one who argues for and helps bring about changes to the social order. This course provides students with an introduction to this tradition through the examination of three revolutionary and influential poetic voices, spanning the period from 1788 to the 1990s: William Blake, Walt Whitman, and Allen Ginsberg (Ginsberg, in fact, frequently pointed to Whitman and Blake as his literary ancestors). Taken together, they help reveal the nature and significance of the prophetic tradition in literature. No prerequisites. *This course is generally offered once every four years.*

Hamlet and its Afterlives

Literature 227m

Wanninger

2 credits

Among the most famous literary texts in the English speaking world (and beyond), Hamlet has been puzzling and captivating audiences and inspiring writers and artists for more than 400 years. This module will delve deeply into Shakespeare's most celebrated play, exploring its rich poetry and the range of interpretive possibilities it offers as a text for performance. Alongside study of the play itself, we will also trace its many "afterlives"-- the array of texts and cultural artifacts that Hamlet has inspired, ranging from Tom Stoppard's 1966 play *Rosencrantz and Guildenstern are Dead* to Vishal Bhardwaj's 2014 film *Haider* to Disney's *The Lion King*. No prerequisites.

American Drama: Moderns and Contemporaries

Literature 231

Staff

3 credits

This course offers a survey of American dramatists of the past century. The focus will be on reading several plays by each of a handful of writers and examining these plays as individual works, as part of the playwright's oeuvre, and as representative of broader trends in modern and contemporary drama and culture. Writers and works will vary each time the course is taught. Recently, they have included O'Neill, Wilder, Hellman, Williams, Miller, Hansberry, Albee, Shepard, Mamet, Wasserstein, Wilson, and Kushner. No prerequisites. *This course is generally offered once every three or four years.*

The Harlem Renaissance

Literature 232

Staff

3 credits

In Harlem, during the decade separating the end of World War I and the beginning of the Depression, a generation of black artists and writers born around the turn of the century emerged as a self-conscious movement, flourished, and then dispersed. They described themselves as part of a "New Negro Renaissance"; cultural historians describe them as participants in the Harlem Renaissance. In this course, students will survey the literature, culture, and politics of the Renaissance by examining essays, memoirs, fiction, poetry, art, and music of the period. Readings will include works by W.E.B. Du Bois, Marcus Garvey, Charles S. Johnson, James Weldon Johnson, Walter White, Alain Locke, George Schuyler, and Rudolph Fisher; Countee Cullen, Claude McKay, Langston Hughes, and Sterling Brown; Arna Bontemps, Jean Toomer, Jessie Redmon Fauset, Nella Larsen, Wallace Thurman, and Zora Neale Hurston. The course will also consider the work of artists and musicians of the period. No prerequisites. *This course is generally offered once every three or four years.*

Crossing the Water: Contemporary U.S. & U.K. Poetry

Literature 239 CP

Filkins

3 credits

Throughout the last two centuries there has been a rich exchange and influence at work between poets of America and the United Kingdom countries. This course will look closely at the work of six American poets – Robert Lowell, Sylvia Plath, Elizabeth Bishop, Theodore Roethke, John Ashbery, and Rita Dove – in tandem with six United Kingdom poets – Philip Larkin, Ted Hughes, Seamus Heaney, Derek Walcott, John Kinsella, and Carol Ann Duffy – in order to draw comparisons and distinctions between poetry on both sides of the Atlantic, as well as to consider the global developments of poetry written in English over the last fifty years in Australia, the Caribbean, England, and Northern Ireland. In addition, students will read and respond to twelve other U.S. and U.K. poets, whose poems will be placed on electronic reserve, in order to provide

themselves with a fuller picture of the wide range of poetics that have developed in each of these regions. Themes to be explored will include the uses of autobiography, the uses of nature, cultural history, gender, national identity, and evolutions in language and formal approaches. Through papers and journals, students will also hone their critical skills in reading and celebrating the richness of contemporary poetry in English throughout the world. No prerequisites.

#### Tales of the Fantastic in the Hispanophone World

Literature 243

Franco

3 credits

This course explores different conceptions of "reality" and its literary and cinematic representations in the Hispanophone world. Hispanic narratives have long displayed literary styles that don't fit the definitions of "realism". García Márquez's "magical realism" is the most prominent example. But there are many others, including the "marvelous real" (Carpentier), the "neo-fantastic" (Borges, Bioy-Cáseres), the "fantastic" (Cortázar, Fuentes), or "the oneiric" (Cervantes, Becker). We ask: why does fiction in the Hispanic world rely so often upon the fantastical in order to represent the "real"? Is there something about "reality" in the Hispanic world that is better communicated through fantastical representations? What are the characteristics of fantastical and magical narratives? In exploring these questions, students will read novels, short stories and watch movies from some of the most important artists in the Hispanophone world, from the days of La Conquista to the present day. This course is offered in translation. Students who have completed SPAN 205 or who have received an advanced score on the Spanish Placement Exam may request to receive Spanish credit for this class by completing the readings and written assignments in Spanish.

#### Shakespeare's Rivals: English Renaissance Drama

Literature 245

Wanninger

3 credits

Today, Shakespeare occupies a central role in our cultural canon, but in his own time, he was one of many playwrights competing for attention in a crowded literary market. Writing plays animated by murder and revenge, romance and infidelity, cross-dressing and disguise, magic, witchcraft, and more, authors such as Ben Jonson, Christopher Marlowe, and John Webster were instrumental in creating theater as a popular secular cultural production in the English literary renaissance. This course explores the drama of Shakespeare's contemporaries, seeking to understand their works in their historical, cultural, and literary contexts. Prospective texts include *Volpone* (Jonson), *The Jew of Malta* (Marlowe), *The Spanish Tragedy* (Kyd), *The Duchess of Malfi* (Webster), and *The Witch of Edmonton* (Dekker et. al.).

#### Shakespeare and Politics

Literature 249

Staff

3 credits

This course focuses on eight of Shakespeare's plays in order to demonstrate how the power of the state is gained, enforced, undermined, and lost through the actions of individuals. One of the reasons for Shakespeare's continued cultural presence throughout the world is that his plays speak to the political realities of the present. No matter how power is exercised and abused globally, we can learn much from Shakespeare's dramatization of the public fate of nations through the personal motivations that drive human behavior. The goal of this course is to engage students in the political relevance of the themes in Shakespeare's plays to the realities of the 21st Century, by experiencing the language of his plays as alive in the present. No prerequisites. *This course is generally offered once every year.*

#### The 19th-Century Novel: Inventing Reality

Literature 258

Staff

3 credits

This course examines major works of realism and naturalism by 19th-century European and Russian novelists in their social and political contexts. Novels are selected from the works of writers such as Austen, Balzac, Conrad, Dickens, Dostoevsky, Eliot, Flaubert, Gogol, Stendhal, Tolstoy, Turgenev, and Zola. No prerequisites. *This course is offered every four years.*

#### History, Politics, and the Novel

Literature 260

Staff

3 credits

This course examines post-World War II works in which writers have used the novel as a means of confronting fundamental public, historical, and political issues. Set in the United States, Europe, Africa, India, and the Caribbean, these novels employ techniques ranging from allegory and fable to historic

reconstruction and fantastic reinvention. The most recent reading list included Camus' *The Plague*, Achebe's *Things Fall Apart*, Grass's *The Tin Drum*, Solzhenitsyn's *One Day in the Life of Ivan Denisovich*, Rhys's *Wide Sargasso Sea*, Bellow's *Mr. Sammler's Planet*, Coetzee's *Waiting for the Barbarians*, Rushdie's *Midnight's Children*, Kundera's *The Unbearable Lightness of Being*, Atwood's *The Handmaid's Tale*, Morrison's *Beloved*, Pamuk's *Snow*, and Roth's *The Plot Against America*. No prerequisites. *This course is generally offered once every three or four years.*

#### Contemporary African Literature

Literature 261 CP

Mathews

3 credits

Over the past 60 years, African writers have produced a range of novels and other works examining the continent's colonial legacy; its struggle for independence; the competing claims of tradition and modernity; the nature of the family; the presence of conflict; and the relationship of the people, their countries, and continent to the West. The project of many of these writers has been to define (or redefine) Africa and its people on their own terms and in their own voice after centuries in which both the land and its inhabitants were defined from without. In this course, we will read novels, plays, poems, essays and other works in order to probe the current state of African writing and to examine the picture of Africa that emerges from the efforts of a broad array of its writers. No prerequisites.

#### Nature and Literature

Literature 264

Hutchinson

3 credits

This course examines various literary responses to the natural world, both as works of art and as expressions of different cultural beliefs and values (e.g., Buddhist, Zen Buddhist, Laguna Pueblo, Blackfeet, American Transcendentalist, Christian). Among the writers typically studied are Leslie Marmon Silko, James Welch, Matsuo Basho, William Shakespeare, Ralph Waldo Emerson, Henry David Thoreau, William Faulkner, Annie Dillard, Peter Matthiessen, Margaret Atwood, and Mary Oliver. Students have the opportunity to do some of their own nature writing in addition to pursuing critical explorations of writers and issues. No prerequisites. *This course is generally offered once every three or four years.*

#### 21st-Century Fiction

Literature 265

Mathews

3 credits

This course focuses on a range of literary works published in the past 15 years. As we read, we will ask how and why these works caught the attention of readers and critics: Is there such a thing as a "timeless classic," or does everything depend on the context out of which a work arises, and into which it appears? Among the issues discussed are the intersections of personal and political history, familial relationships, and the ways in which writers revisit the past in order to achieve insight into the present. Writers include Alison Bechdel, Junot Diaz, Deborah Eisenberg, Aleksandar Hemon, Edward P. Jones, David Mazzucchelli, Marilynne Robinson, Zadie Smith, Colson Whitehead, and others. No prerequisites. *This course is generally offered once every three or four years.*

#### Women Writing Resistance in the Caribbean

Literature 269m CP

Browdy

2 credits

Since colonial times, Caribbean women have been struggling to negotiate the complex hierarchy of race/class/gender oppressions and to carve out autonomous spaces and independent voices for themselves. This interdisciplinary modular course will draw on the discourses of history, politics, sociology, and economics, as well as a blend of feminist, postcolonial and literary theory, to explore a series of non-canonical works, including novels, poetry and essays by contemporary women writers of the Caribbean. Special attention will be paid to the themes of exile and homelessness, racism, decolonization and nationalism, and the ways each author meshes politics and aesthetics in her work. Students will come away from this course with an introduction to the most pressing questions for women from any postcolonial, under-developed region, and a sense of some of the answers that have been posed by a series of important contemporary Caribbean women writers, including Maryse Conde, Aurora Levins Morales, Edwidge Danticat, and Jamaica Kincaid. No prerequisites. *This course is generally offered once every three or four years.*

The Beheaded Angel: Postwar German Literature

Literature 268

Filkins

3 credits

This course examines developments in German literature following World War II. Topics considered include the various ways that writers and film directors dealt with the historical atrocities of the war itself, the issues attached to both the guilt and suffering of the Holocaust, the increased industrialization brought on by the German "economic miracle" of the 1950's, the separation of the two Germanys, and the forwarding of philosophical and aesthetic approaches to poetry and the novel in the contemporary work of West Germany, East Germany, Austria, and Switzerland, and the reunited Germany. Writers discussed will include Günter Grass, Heinrich Böll, Ingeborg Bachmann, Paul Celan, Friedrich Dürrenmatt, Wolfgang Koeppen, Thomas Bernhard, Christa Wolf, W.G. Sebald, and H.G. Adler. In addition, we will look at films by Rainer Maria Fassbinder, Volker Schlöndorff, and Florian Henckel von Donnersmarck. No prerequisites.

Latin American Women Writing Resistance

Literature 270m CP

Browdy

2 credits

Since colonial times, Latin American and Caribbean women have been struggling to negotiate the complex hierarchy of race/class/gender oppressions and to carve out autonomous spaces and independent voices for themselves. This interdisciplinary modular course draws on the discourses of history, politics, sociology, and economics, as well as a blend of feminist, postcolonial and literary theory, to explore a series of non-canonical works, including testimonials, novels, poetry and essays, by contemporary women writers of Latin America, including Rigoberta Menchu, Gloria Anzaldúa, Helena María Viramontes and others excerpted in the anthology *Women Writing Resistance: Essays on Latin America and the Caribbean*, edited by Dr. Browdy de Hernandez. Special attention will be paid to the themes of political and economic disenfranchisement, the intertwining of racism, sexism, elitism and imperialism, environmental justice, and the ways each author meshes politics and aesthetics in her work. No prerequisites. *This course is generally offered once every three or four years.*

African Women Writing Resistance

Literature 274m CP

Browdy

2 credits

This course will open a window onto the issues and concerns of contemporary African women writers. The primary text will be the 2011 anthology edited by J. Browdy de Hernandez, Pauline Dongala, Omotayo Jolaosho, and Anne Serafin, which brings together women's writing from all over the African continent in a variety of genres including personal essays, poetry, fiction, and scholarly articles, on topics including women's gender role constraints; sexuality and health issues; the effect of armed conflict and globalized resource extraction on women; and women as agents of positive social change. In addition to this anthology, we will read selections from the 2005 anthology *African Gender Studies*, edited by Oyeronke Oyewumi, and possibly one full novel, depending on time constraints. We will also see selections from several documentary films. No prerequisites. *This course is generally offered once every three or four years.*

Women Writing Resistance in the Middle East

Literature 276m CP

Browdy

2 credits

This two-credit course will focus on the history and contemporary experiences of women in the Middle Eastern countries through the lenses of various contemporary women writers. Topics to be discussed include Shari'ah law and other religious-based gender role constraints; honor killings; the history of feminism in the region; the effect on women of violence (domestic, civil, and international); and women's strategies of resistance in various specific national contexts. Required readings may include: Zainab Salbi, *Between Two Worlds* (Iraq); Nawal El Sadaawi, selected essays (Egypt); Saira Shah, *The Storyteller's Daughter* (Afghanistan); Shirin Ebadi, *Iran Awakening* (Iran); and selected essays from *Israeli Women's Studies: A Reader*, ed. Esther Fuchs. We will also see the films *Enemies of Happiness* (Afghanistan) and *Beyond Borders: Arab Feminists Talk about Their Lives*. No prerequisites. *This course is generally offered once every three or four years.*

Virtual Communities: Storytelling in the Americas

Literature 279 CP

Roe

3 credits

In the Americas, the long history of cultures-in-contact has given rise to a variety of storytelling traditions that reflect those varied communities. Told stories have given way to other forms— narratives that

combine aspects of oral, visual, and written cultures, of native, ancient, and contemporary stories, and narratives that question the credibility of the written word even while they try to create new communities of readers. Reading a selection of North American, South American, and Caribbean works in translation, this class aims to understand the at times critical, at times hopeful messages of these unusual texts and other media. This course intends to question notions of literariness and the authority of writing as well as to consider cultural transmission, ownership, and how concepts of fiction are changing. Secondary readings will provide a theoretical framework and investigate the historical, anthropological, mythical, and political underpinnings of these stories and their complicated relationship to self, tradition, and artistry.

All the Single Ladies: British Women Writers pre-1900

*Literature 280*

*Wanninger*

*3 credits*

In her 1929 essay on female authorship, Virginia Woolf famously declared that “A woman must have money and a room of her own” in order to write. Historically, this level of independence has been difficult for women to obtain, and perhaps as a result the British literary canon has—from Chaucer to Shakespeare to Joyce—tended to be dominated by men. This course surveys the terrain of British literature before 1900 through the eyes of female authors, probing the dynamics of agency and authorship raised by women who were able to forge their own paths in the literary landscape. In doing so, we will trace the development of British literature from the Middle Ages to the Renaissance, and up to the rise of the novel in the 19th century. Authors studied will include medieval mystic Julian of Norwich, Queen Elizabeth I, playwright and spy Aphra Behn, proto-feminist Mary Wollstonecraft, Jane Austen, and Charlotte Bronte. No prerequisites.

Women Write the World I: Human Rights and Social Justice

*Literature 283m CP*

*Browdy*

*2 credits*

This half-semester course introduces students to a series of contemporary women writers from around the world who have used their writing as a way to strengthen and manifest their political ideals, specifically in the areas of human rights and social justice. Drawn from different countries, cultural backgrounds, and languages; representing various facets of the interconnected global struggles for social and environmental justice; and working in a range of literary genres (fiction, essay, testimonial), these writers provide inspirational models of the ways in which women activists have melded together their art and their politics into effective rhetorical strategies. Authors include, but are not limited to, Malala Yousefzai, Rigoberta Menchu, Zainab Salbi, and Helena Maria Viramontes. In addition to these primary texts, we will also consider shorter readings (essays, articles and poetry), as well as other media women have used as activist texts (for example, music, art, film, and theater). Required coursework will include response journals, a turn at leading discussion, and a final project with process notes. No prerequisites. *This course is generally offered once every year.*

Women Write the World II: Nature and Environmental Justice

*Literature 284m CP*

*Browdy*

*2 credits*

This half-semester course introduces students to a series of contemporary women writers from around the world who have used their writing as a way to strengthen and manifest their political ideals, specifically in the areas of environmental justice. Drawn from different countries, cultural backgrounds, and languages; representing various facets of the interconnected global struggles for social and environmental justice; and working in a range of literary genres (fiction, essay, testimonial), these writers provide inspirational models of the ways in which women activists have melded together their art and their politics into effective rhetorical strategies. Authors include, but are not limited to, Julia Butterfly Hill, Naomi Klein, Vandana Shiva, Wangari Maathai and Terry Tempest Williams. In addition to these primary texts, we will also consider shorter readings (essays, articles and poetry) as well as other media women have used as activist texts (for example, music, art, film, and theater). Required coursework will include response journals, a turn at leading discussion, and a final project with process notes. No prerequisites. *This course is generally offered once every year.*

The Personal Essay

*Literature 287/487*

*Hutchinson*

*3/4 credits*

This course offers students the opportunity to write in an informal style and personal voice about a wide range of topics. The personal essay typically combines elements of storytelling and description with reflective exploration. By locating the writer’s personal experience within a larger context of ideas, the

personal essay draws the reader into situations and settings that address questions of more universal relevance. Over the course of the term, students experiment with different ways of achieving the essay's mixture of rendering and reflection. Students produce some new writing every two weeks, both on assigned topics as well as ones of their own choosing, and must write and revise two extended essays during the course of the term. Class time is spent discussing students' writing and the work of published essayists, as well as occasionally engaging in informal writing activities. Prerequisite: Literature 150 or permission of the instructor. *This course is generally offered once every two years.*

#### Fiction Workshop

Literature 288/388

Mathews

3/4 credits

For students who have some experience in writing short fiction and want to give and receive helpful criticism in a workshop atmosphere, this course combines structure and freedom: Structure in the form of assigned exercises drawing attention to the elements and techniques of fiction and freedom in the form of longer, independently conceived stories. Some time is spent each week discussing short fiction by contemporary writers as well as that of students in the workshop, with the goal of sharpening our abilities as writers, editors, and critics. Prerequisite: Literature 150 or 151, or permission of the instructor. Admission to the course is selective; candidates who have not fulfilled the prerequisite must submit samples of their writing to the instructor before registration. *This course is generally offered once a year.*

#### Poetry Workshop

Literature 289/489

Filkins

3/4 credits

The workshop is intended for students willing to make their own writing a means of learning about poetry, poetic devices, and techniques, and the discipline of making and revising works of art. Class time is divided between a consideration of the students' work and the work of modern British and American poets, but the central concern of the course is the students' own writing, along with the articulation, both private and shared, of response to it. Prerequisite: Literature 150 or 151. *This course is generally offered once a year.*

#### Gender and Power in Shakespearean Drama

Literature 292

Wanninger

3 credits

In Shakespeare's plays, women appear as witches and lovers, servants and queens; men are warriors and villains, fathers and fools; male actors played female part - and female characters impersonate men. This course will explore how Shakespeare's plays relate gender to power through study of major texts reflecting his broad range of dramatic modes and the chronological span of his career. These dramas constantly remind us that the meaning of gender cannot be taken for granted, and the plots illuminate a complex array of intersections between gender and power, animated by issues such as performance, language, embodiment, violence, marriage, and inheritance. This course will explore this terrain in light of the broader cultural and literary context of early modern drama and a range of critical approaches in contemporary Shakespeare studies. No prerequisites.

#### Doing Digital Media: From Mainstream to LiveStream

Literature 297

Browdy

3 credits

In this media studies practicum course, we will explore the current state today of the media in the U.S. and the world today, asking questions such as: What impact has the widespread use of social media platforms such as YouTube, Facebook, Twitter etc. had on the business and practice of journalism, as well as on our political system and all aspects of daily life? How is media being used most effectively for various purposes, including social justice and environmental advocacy, business, education, entertainment and communication? How has the saturation of our lives by the media affected the ways we perceive each other and the world around us? Much of the class will be spent in hands-on exploration and collaboration, since media workers today must be versatile and nimble, learning new skills and platforms on the fly. We will work on basic journalistic techniques such as interviewing, sourcing, writing, and structuring various kinds of stories across various media platforms, including blogs, podcasts, short videos and infographics. There is a moderate course fee. No prerequisites. *This course is generally offered once every two years.*

## ADVANCED COURSES

Advanced courses deepen experience in literature; a major goal is depth. Advanced courses build on the introductory and intermediate courses and prepare students to write a thesis in literature. In these courses, students are asked to problematize ideas, give more detailed analysis of texts, and demonstrate “independent foraging” for critical material. Critical readings are assigned by the professor, but students are also expected to find their own critical material and apply criticism regularly in their papers, presentations, and discussions.

Dante Illustrated: Poetry, Anime, Art, and Graphic Novels of *The Divine Comedy*

Literature 303

Filkins

4 credits

Dante's *Divine Comedy* is one of the most influential works ever written and remains a major source of inspiration to writers and artists to this day. Along with a thorough reading of Dante's epic poem, this course will consider modern and contemporary re-workings of his journey through Hell, Purgatory, and Paradise toward his beloved Beatrice. These will include Peter Greenaway's 1989 *A TV Dante*, the 2010 film *Dante's Inferno: An Animated Epic*, Giuseppe de Liguoro's 1911 silent film *L'Inferno*, Gary Panter's 2004 punk art graphic novel *Jimbo in Purgatory*, Seymour Chwast's 2010 graphic novel *Dante's Divine Comedy: A Graphic Adaptation*, Go Nagai's 2004 anime *Demon Lord Dante*, Sandro Botticelli's, William Blake's, Gustave Doré's, Salvador Dalí's, and Robert Rauschenberg's illustrations of the *Inferno*, Seamus Heaney's conjuration of a modern Irish pilgrimage, *Station Island*, and T.S. Eliot's "The Love Song of J. Alfred Prufrock." Prerequisite: 100-level Literature course or permission of the instructor.

Kafka and The Kafkan

Literature 304

Filkins

4 credits

Along with Kafka's novels, *The Trial*, *Amerika*, and *The Castle*, and several of his short stories, the course will explore what is meant by the idea of "The Kafkan," a term posited by Milan Kundera. We will then trace this element, as well as Kafka's influence, in novels ranging across a number of cultures and eras of the twentieth and twenty-first century. Works considered will include Samuel Beckett's *Molloy and Malone Dies*, Vladimir Nabokov's *Invitation to a Beheading*, J.M. Coetzee's *The Life and Times of Michael K.*, H.G. Adler's *The Journey*, stories by Jorge Luis Borges, W.G. Sebald's *Vertigo*, and Haruki Murakami's *Kafka on the Shore*. Prerequisite: 100-level Literature course or permission of the instructor.

Poe, Hawthorne, and Melville

Literature 306

Morrell

4 credits

Edgar Allen Poe, Nathaniel Hawthorne, and Herman Melville emerged as distinctive and influential voices in American poetry and prose during the first half of the 19th century. This course examines some of their major works: Poe's poetry, fiction, and literary theory; Hawthorne's tales and romances; and Melville's short stories and novels. In different ways, all three writers engage in a critique of American life and character that is sharply at odds with the more optimistic attitudes expressed by such contemporaries as Emerson, and Whitman. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor. *This course is generally offered once every three or four years.*

Queer Theory

Literature 309

Giraldo-Wonders

4 credits

Masculinity, Femininity, Gender, Performativity, Normativity, Power, Queer, etc. How can we make sense of a set of words whose meaning is constantly changing? How can we understand a fluid term such as queer that functions as an umbrella for numerous expressions of identity? What are the preconceptions that QT problematizes? What are the foundational ideas that form QT? How did these ideas become part of the current field of study? How can we assess the applicability of these ideas to western and non-western societies? This course will undertake these doubts—and others—through key texts produced before and after the birth of Queer Studies as an academic discipline. This course will also approach these texts within their own historical and cultural contexts, and hopefully encourage you to adopt a critical position to the texts based on your own social and personal experiences. Prerequisite: At least one 200-level Literature or Social Studies course.

### Modern Poetry: Modernists and Misfits

Literature 310

Filkins

4 credits

When we think of Modern Poetry, names like T.S. Eliot, W.B. Yeats, Wallace Stevens, Gertrud Stein, and Ezra Pound immediately come to mind. However, literary movements are not forged by just a handful of writers, nor do all writers in a given time think and write alike. That is to say, some Modernists did not know they were modernists, others did claim the moniker, and still others were working simultaneously in entirely different, but important ways. Hence, alongside a consideration of iconic Modernists, we will also consider poems of lesser-known poets, such as Jean Toomer, Edna St. Vincent Millay, Mina Loy, Lorine Niedecker, and D.H. Lawrence, as well as better-known writers such as Robert Frost, Thomas Hardy, William Carlos Williams, Hart Crane, and Langston Hughes, who countered or adapted modernist poetic techniques in ways that may not seem modern, but were nevertheless part of the times. The roles of convention and innovation in modern verse will also be explored, as will the philosophies and poetics manifest in the work of the poets chosen for study. Prerequisite: 100-level Literature course or permission of the instructor.

### American Modernism: Making it New

Literature 311

Staff

4 credits

This course is a detailed examination of the literature of American modernism in its intellectual and historical contexts. Students read Pound's "Hugh Selwyn Mauberly," Eliot's "The Waste Land," Stein's *Three Lives*, Fitzgerald's *The Great Gatsby*, Hemingway's *In Our Time*, Faulkner's *The Sound and the Fury*, Toomer's *Cane*, and Cather's *My Antonia*. They also study selected poems by Cullen, Cummings, Eliot, Frost, H.D., Hughes, Amy Lowell, Masters, McKay, Moore, Pound, Robinson, Sandburg, Stevens, W.C. Williams, and others. Topics discussed include the movements (imagism, vorticism, symbolism, cubism, futurism, the Harlem Renaissance), the attitudes (the postwar temper, the revolt against the village), the tenets (the tradition of the new, the impersonality of poetry, the avant-garde role of the artist), the centers (Chicago, Paris, London, New York), and the little magazines and papers (*Poetry*, *Little Review*, *Blast*, *Others*, *The Crisis*) that helped to define and shape the writing of the period. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor. *This course is generally offered once every three or four years.*

### Literary Theory

Literature 321

Wanninger

4 credits

This course considers some of the major arguments in modern literary theory. It begins by discussing the advent of English as an academic discipline. Next, students consider some of the major schools of modern literary theory, beginning with Structuralism and concluding with Postmodernism. Texts include works by Saussure, Jakobson, Foucault, Kristeva, and Derrida. Each student's research project involves a presentation to the class and a term paper. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor. *This course is generally offered once every two years.*

### Literary Reinvention

Literature 324

Mathews

4 credits

What is the connection between *Beowulf* — composed more than 1,000 years ago — and George A. Romero's *Night of the Living Dead*? How have Angela Carter and Helen Oyeyemi remade classic fairy tales to explore the complexities of race, sexuality, and personal agency? In this course, we explore literary works that have been reimagined in later centuries and discuss how these works examine and upend notions of tradition, originality, identity, and the natural world. Texts include *Beowulf*; *Sir Gawain & the Green Knight*; folk and fairy tales from the Brothers Grimm; stories by Angela Carter and Kelly Link; novels by Colson Whitehead, Helen Oyeyemi, Albert Camus, and Kamel Daoud; and the film *Night of the Living Dead*.

### Compelling Forms: Early Modern English Literature and the Body

Literature 326

Wanninger

4 credits

This course explores early modern (15th-17th century) English literature with a particular focus on how it engages, illuminates, and problematizes questions of embodiment. In texts from this period, the body emerges as a site of critical and creative fascination--a locus of medical and magical thought, a political metaphor, and an emblem of diverse developing literary forms. This course probes that complex interplay, analyzing historical and theoretical constructions of embodiment and taking them as lenses through which

to engage a range of texts from the English literary renaissance. As course texts demonstrate, the body is an insistently compelling form, at once metaphorical and material, insistently changeable, and a source of both power and vulnerability. Prospective texts include: *Sir Gawain and the Green Knight*, Spenser's *The Faerie Queen*, Golding's translation of Ovid's *Metamorphoses*, Shakespeare's *King Lear*, Webster's *The Duchess of Malfi*, and poetry by Sir Philip Sidney and John Donne. Prerequisite: Sophomore standing and a 200-level literature course or permission of instructor.

#### The Inklings

*Literature 330*

*Hutchinson*

*4 credits*

C.S. Lewis, Charles Williams, J.R.R. Tolkien, and Owen Barfield are the best-known members of the loosely knit group of writers and thinkers known as the Inklings. Along with others, they met in Oxford in the years before and after WW II to share their writing and their perspectives on various philosophical and religious issues. Although they are not generally seen as belonging to the mainstream of twentieth century thought, they are increasingly being recognized for their literary achievements, as well as their contributions to Romantic philosophy and Christian theology. This course focuses on their lives, their relationships with one another, and their literary, religious, and philosophical writings. Works studied include Lewis's theological and philosophical essays, along with the novels *Perelandra* and *Till We Have Faces*; Williams's theological writings, along with the novels *The Greater Trumps*, *Descent Into Hell*, and *All Hallows Eve*; Tolkien's discussions of fantasy and the imagination, two of his short stories, and *The Lord of The Rings* trilogy; and Barfield's studies of language and consciousness, along with his verse play *Orpheus*. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor. *This course is generally offered once every three or four years.*

#### Literature and Law

*Literature 354*

*Morrell*

*4 credits*

Interpretation is central to both legal and literary activity, and the tools of literary analysis are also the tools of legal scholarship. This course offers a survey of the growing field of literature and law, examining theories of interpretation as they inform both literary and legal analysis. We will explore law in literature, examining literary texts that depict legal institutions and processes, and we will also consider law as literature, examining legal texts through the lens of literary analysis. Prerequisites: 200 level course in literature or social studies.

#### Literature Tutorial

*Literature 300T/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their interests and programmatic needs, which may be either literary or creative. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## CONCENTRATIONS IN THE DIVISION OF LANGUAGES AND LITERATURE

These are the concentrations in the Division of Languages and Literature: Creative Writing; French & Francophone Studies; German Studies; Linguistics; Literary Studies; and Spanish & Latin American Studies.

### Creative Writing

The concentration in creative writing offers students the opportunity to explore an array of writing styles and genres, thereby helping them discover and develop their own voices. Beyond the introductory course in which students write fiction, poetry, and creative nonfiction, students take specialized workshops offered each term, as well as tutorials and independent studies. A number of Simon's Rock graduates have gone on to great success in graduate programs in writing, and have published their own stories, poems, essays, novels, and biographies. However, the concentration is intended to assist all students who wish to make creative writing a part of their course of study, rather than only those students interested in writing as a profession. Because the concentration affords students the opportunity to explore writing as a means of knowing, it is frequently paired with a second concentration in literary studies, theater, visual arts, or the social sciences. Creative writing can help students become better readers of their own work, of themselves, and of the world around them.

### CURRICULUM

Students in this concentration balance time spent on their own writing with literature courses in which they develop familiarity with literary genres and the works of published writers. As they progress through the concentration, students will produce creative works of increasing sophistication. They will also demonstrate a greater awareness of their own creative practice – and become more astute critics of works in progress – by engaging in sustained critiques of their peers' writing and by developing strategies for revising their own work. Through intense study in their literature courses, students will further sharpen their abilities as readers and critics, and will learn to approach major works from a variety of periods and genres as sources of both inspiration and instruction.

To achieve these aims, all students are required to undertake coursework in creative writing workshops and in literature classes. The minimum number of credits necessary to satisfy the concentration is 25.

The workshop component (11 credits) includes:

- Literature 150 Introduction to Creative Writing or Literature 151 Modes of Making
- A minimum of 6 additional credits in writing workshops (see list). These courses satisfy the College's methodology and/or practice requirement
- Literature 100 Guest Writers

The literature component (14 credits) includes:

- One of the College's foundational "Art of" genre courses (see list)
- Two courses at the 300-level or above
- One additional course in literature

Students are encouraged to select literature courses that link up with and forward their writing interests, and to take courses in other disciplines that enrich their work in creative writing.

### WRITING WORKSHOPS

Students must take one of the following:

- Literature 150 Introduction to Creative Writing
- Literature 151 Modes of Making

Students must complete a minimum of 6 credits of writing workshops from the list below:

- Literature 101m Nature Writing/Writing Nature
- Literature 106m Creative Nonfiction

- Literature 287/387 The Personal Essay
- Literature 288/388 Fiction Workshop
- Literature 289/389 Poetry Workshop
- Theater 227/427 Playwriting

Workshops may be taken at the 300- or 400-level by students who have already taken them once at the 200-level. Such students are expected to complete additional work.

In addition, students must complete one semester of Literature 100 Guest Writers, a course offered each fall in conjunction with the Poetry and Fiction Reading Series. Guest Writers invites contemporary writers to campus to discuss one of their books with the class.

### **LITERATURE COURSES**

Students must complete one foundational “Art of” course selected from the list below:

- Literature 152 Art of the Short Story
- Literature 153 Art of the Novel
- Literature 154 Art of Literary Analysis
- Literature 155 Art of Autobiography
- Literature 156 Art of Film
- Literature 157 Art of Drama
- Literature 158 Art of Poetry

Students are also required to take one intermediate course at the 200-level and two advanced courses at the 300-level. Students are encouraged to select 300-level literature courses that best complement their writing interests. For example, poets might take Modern Poetry; fiction writers might take Poe, Hawthorne, or Melville.

### **INTERMEDIATE COURSES (SELECTED):**

- Literature 225 Revolutionary Ireland!
- Literature 239 Crossing the Water: Contemporary Poets of the US & UK
- Literature 265 21<sup>st</sup> Century Fiction
- Literature 268 Postwar German Literature
- Literature 269m Women Writing Resistance in the Caribbean
- Literature 280 All the Single Ladies: British Women Writers pre-1900
- Literature 292 Gender and Power in Shakespearean Drama

### **ADVANCED COURSES (SELECTED):**

- Literature 304 Kafka and the Kafkan
- Literature 306 Poe, Hawthorne, Melville
- Literature 310 Modern Poetry
- Literature 321 Literary Theory
- Literature 324 Literary Reinvention

A complete list of intermediate and advanced courses is available in the catalogue.

### **LEAVE TO STUDY-AWAY OPPORTUNITIES**

Students concentrating in creative writing are encouraged to include opportunities to study away in their overall plan of study. These experiences serve to broaden the scope of a student’s academic and creative interests, and bring younger writers into contact with diverse approaches to the study and writing of literature. The Signature Program in Creative Writing allows creative writing concentrators to spend a semester or a year at the University of Manchester’s Centre for New Writing (see page 12 for more information), where they can take workshops in poetry or fiction, as well as pursue coursework in other areas. Students can also take literature and creative writing courses at Bard College in Annandale as a complement to their work at Simon’s Rock.

## **SAMPLE SENIOR THESES**

“To Boldly Go: Reading Younger American Poets”

“Textual Harassment: The Use of Images in Text”

“Anthropology in an Imagined World: Life in the City of Valari”

“The Worm in the Apple: Stories”

“Black Words, White Pages: Challenging American Socialization through Creative, Cortical, and Introspective Writing”

**Faculty Contacts** Peter Filkins, Brendan Mathews

## **French and Francophone Studies**

Along with their study of French language, students in this concentration study the literature, culture, history, and politics of the Francophone world. The concentration in French and Francophone studies can help prepare students for graduate study in French or comparative literature, or careers in a variety of fields, including international relations, business, journalism, political science, and foreign service. Students who complete this concentration will acquire strong communicative skills in the language (listening, speaking, reading, and writing). In addition, they will be able to function efficiently in a French-speaking environment and gain insight into the cultures and customs of the Francophone world.

The choice of electives will be determined in part by the student’s particular focus and goals in studying French. Students with a linguistic focus might complement their work in French with study in a second world language to the intermediate or advanced level. Those interested in cross-cultural studies might take Anthropology or Politics courses to explore the complex landscape of colonialism and the areas where French influence persists, such as in Africa, the Caribbean and South America, and North America including Québec.

The Department of Language and Literature at Bard-Annandale offers a number of intermediate and advanced French courses open to our students, including a Translation course. Students should strongly consider complementing their French courses at Simon’s Rock with courses at Bard-Annandale, particularly in modern literature and literary theory. Students who pursue the French Studies concentration are encouraged to spend at least a semester at an institution of higher learning in a French-speaking country. Students may wish to pursue studies through Academic Year Abroad-Paris, enrolling in courses in the Université de Paris system, or programs through SIT in Senegal or another francophone country. Summer study is possible via the Bard-Simon’s Rock program in Tours, France. The French Studies concentration may be effectively combined with Cross-cultural Relations, Anthropology, Politics, Linguistics, Literary Studies, or another world language.

## **CURRICULUM**

### **INTRODUCTORY/FOUNDATIONAL COURSES**

French Language and Context I and II\* (8 credits)

### **INTERMEDIATE COURSES**

Intermediate French I and II\* (6 credits)

Intermediate elective (FREN 206 or higher)^ (3 credits)

Course from a related discipline (3-4 credits)

(LIT, POLS, ANTH, ARTH)^

### **ADVANCED COURSEWORK**

300-level courses (at least two required)^ (8 credits)

Study-away credits, per semester (9-12 credits)

### **METHODOLOGY/PRACTICE**

Intro to Linguistics or Translation^ (3-4 credits)

Study-Abroad Preparation (1 credit)

Study-Abroad Reflection (1 credit)

### **Total 26-37 credits**

\*Students who place into a higher level of French upon arrival at Simon's Rock apply a larger number of upper-level credits towards the concentration.

^Required for the concentration.

### **LEAVE TO STUDY-AWAY OPPORTUNITIES**

Center for University Programs Abroad (<https://cupa.paris.edu>)

SIT (<http://studyabroad.sit.edu/>)

Bard/Simon's Rock Summer Study Program in Tours (<http://simons-rock.campusguides.com/frenchintours>)

### **SAMPLE SENIOR THESES**

Students may elect to write a critical thesis in English, a comparative thesis, or a work of translation with a critical component.

"The Legacy of French Colonization in Côte d'Ivoire"

"On Albertine: Confinement, Observation, and Subjectivity in Proust's *La Prisonnière*"

"The Works of René Girard: Mimesis and Violence"

"An Analysis of Gustave Flaubert's 'Un Coeur simple'"

"Translation and Interpretation of Emmanuel Dongala's *Jazz et Vin de Palme*"

**Faculty Contacts** David Franco, Maryann Tebben

## **German Studies**

The German Studies concentration considers the language, history, cultures, art, and philosophy of the German-speaking people. We encourage students to approach this concentration from an interdivisional point of view and to select relevant courses in the arts and in social studies, in addition to the required courses below. This is especially desirable if a student is already familiar with German before coming to Simon's Rock. Students who elect the German Studies concentration typically enroll at an institution of higher learning in one of the German-speaking countries: Bard College in Berlin ([www.berlin.bard.edu](http://www.berlin.bard.edu)) offers an opportunity to take some classes in English while being immersed in a German-speaking environment and receiving formal instruction in the German language. Students can also participate in the study-abroad programs such as those run by the University of Massachusetts in the Southwest of Germany (Baden Württemberg) or by the Philipps-Universität Marburg (Hessen). At these institutions, students take German as a Second Language classes (DaF, i.e., Deutsch als Fremdsprache) and/or classes conducted entirely in German, selecting subjects such as literature, music, architecture, chemistry, physics, etc. Students interested in the Munich School of Business are encouraged to consider this concentration. The German Studies concentration may be effectively combined with one in cross-cultural relations, linguistics, literary studies, or another world language.

### **CURRICULUM**

#### **INTRODUCTORY/FOUNDATIONAL COURSES**

German Language and Context I and II\* (8 credits)

#### **INTERMEDIATE COURSES**

Intermediate German I and II\* (6 credits)

### **ADVANCED COURSEWORK (13-16 CREDITS)**

Tutorial or Independent Study (4 credits)

Study-away credits (9-12 credits)

- Four credits must be advanced
- One course must be from a related discipline

### **METHODOLOGY/PRACTICE (5 CREDITS)**

Any course in linguistics (3 credits)

Study-Abroad Preparation (1 credit)

Study-Abroad Reflection (1 credit)

### **Total 27-35 credits**

\*Frequently, students with an interest in this concentration have already developed some proficiency in German prior to enrolling at Simon's Rock and place into Intermediate German I. For these students, a lower number of credits is required, i.e., 19-27 credits.

### **LEAVE TO STUDY-AWAY OPPORTUNITIES**

Bard College Berlin ([www.berlin.bard.edu](http://www.berlin.bard.edu))

Philipps Universität Marburg

University of Massachusetts' Baden-Württemberg program

Munich School of Business signature program

### **SENIOR THESIS**

Students may elect to write a critical thesis in English. They may opt, for example, to reflect on their experience abroad, to select one particular aspect of the culture of the German-speaking world or a part of it, and to explore this topic in depth. Students may also wish to focus on one particular aspect of language acquisition and to reflect critically on their own language acquisition process.

### **SAMPLE SENIOR THESES**

"Seeking the Unknown; An Encounter in Intercultural Experience"

"Roots of the German Festival of *Fastnacht*"

"*Rosenstrasse*: Successful resistance in the Third Reich"

"The Study-Abroad Experience"

"*Kiezdeutsch*: A Multicultural Ethnolect"

"Comparing Three Translations of Heinrich von Kleist's *Das Erdbeben in Chili*"

"The Visionary Writings of Hildegard of Bingen and Elisabeth of Schonau"

**Faculty Contact** Colette van Kerckvoorde

## **Linguistics**

Linguistics is the study of language. Studying language enables us to understand the ways in which people encode their experience, communicate their sense of the world, transmit knowledge, and interact with each other. Linguistics investigates the range of patterning found in systems of sound, structure, and meaning in languages. The goal of linguistic study is both specific and general: Linguists attempt to describe the structure of specific languages in order to generate theories about universal characteristics of human language and to gain insight into the functioning of the human mind. Although linguistics is not the study of any particular language or language family, knowledge of or familiarity with particular languages informs the understanding of the possibilities of linguistic form and meaning. Subdisciplines within the field focus on such issues as the history of a language or language family; cultural assumptions coded in words and texts; language variation within a community based on region, gender, class, race/ethnicity; and language acquisition and language teaching.

The concentration in linguistics acquaints students with theories of language, techniques of linguistic analysis, and applications of linguistic knowledge and method to cultural, social, and pedagogical issues.

Courses that are included in the concentration focus on topics in theoretical linguistics; philosophy of the mind; historical linguistics; analysis of language in its social, cultural, and political contexts; and the practical application of linguistic findings in teaching language and in the acquisition of native and foreign languages. The linguistics concentration is ideally complemented by existing courses in foreign languages, anthropology, sociology, and literature like American studies, Asian studies, creative writing, cross-cultural relations, European studies, French and Francophone studies, German studies, literary studies, Russian studies, and Spanish and Latin American studies.

## **CURRICULUM**

To begin the exploration of linguistic theory and methods, students are required to take Linguistics 100 Introduction to Linguistics. The course also acquaints them with disciplines within the field such as historical linguistics, socio-linguistics, and language acquisition. The concentration requires a minimum total of 24 credits including the introductory course, Linguistics 100. Two courses must be at the 300-level or above, taken either as existing courses or as tutorials. Within the 24 credit minimum, 6 or 8 credits must be in cognate courses, chosen to reflect students' interests. These may include languages (Chinese, French, German, Latin, and Spanish or other languages studied elsewhere), cognitive neuroscience, or related courses in anthropology and other social science disciplines. In addition to the courses listed below, students may design tutorials, with the guidance of the faculty, to pursue their specialized interests.

Although the concentration focuses on the discipline of linguistics, its theoretical assumptions, and its methodology, students are required to supplement linguistics courses with interdisciplinary work in languages, relevant social sciences, and relevant studies in cognition and development. Students concentrating in linguistics are strongly encouraged to take three to four credits in languages above the minimum requirement for the AA degree (which can be fulfilled the either with language courses or with demonstrated proficiency). These credits may be taken by continuing language study at the intermediate or advanced level or by adding more languages.

The linguistics concentration prepares students for advanced work in languages and in linguistics. Through their coursework, students will become familiar with the research methodologies and analytic techniques central to the discipline. These include both work within descriptive and theoretical linguistics as well as work in sociolinguistics to understand language production and interpretation as embedded in sociocultural contexts and meanings.

Additional relevant programs of study can be discussed at Moderation to respond to specific student interests.

## **INTRODUCTORY/FOUNDATIONAL COURSE**

- Linguistics 100 Introduction to Linguistics

## **INTERMEDIATE COURSES**

- Anthropology 202 Language and Culture
- Linguistics 101m English Grammar
- Linguistics 216m Language and Power
- Linguistics 218 Language and Gender
- Linguistics 280 History of the English Language

## **ADVANCED COURSES**

- Linguistics 304 CP Native American Languages
- Linguistics 305 Topics in Morphology and Syntax
- Linguistics 306 Discourse Analysis

## **COURSES IN ANALYTIC METHODOLOGIES**

- Linguistics 100 Introduction to Linguistics
- Linguistics 101m English Grammar
- Linguistics 216m Language and Power

- Linguistics 218 Language and Gender
- Linguistics 305 Topics in Morphology and Syntax
- Linguistics 306 Discourse Analysis

### **SAMPLE SENIOR THESES**

“Spain and Euskera: A Study of Basque Cultural Identification and the Question of Bilingualism”  
 “Brigit Buadach: Studies Toward an English Edition of the Early Lives of Saint Brigit”  
 “Music as Language: a Study of Meaning, Grammar, and Mind”  
 “Yiddish Language Maintenance”  
 “The Development of the English Present Perfect”  
 “Imperial Linguistics, Colonial Discourses: Strategies of Domination and Resistance”  
 “Motivation in a Monolingual Milieu: Foreign Language Learning in the United States”  
 “...In Other Words: A Study in Rereading and Rewriting”  
 “The Time Course of Lexical Access”  
 “Language Contact and Linguistic Restructuring: A Grammatical Survey of Pidgin and Creole Languages”

**Faculty Contacts** Nancy Bonvillain, Colette van Kerckvoorde

## **Literary Studies**

“A word after a word after a word is power,” according to the contemporary Canadian writer Margaret Atwood. Appreciation of the power of language as an artistic medium is the goal of the literary studies concentration. The requirements of the concentration are designed to foster students’ skills as interpreters of literature and as writers, while also instilling appreciation of form and knowledge about literature and its relationship to social and political contexts. The Simon’s Rock literature program is decidedly comparative, allowing students to study British and American literature as well as French, Spanish, German, Russian, Chinese, Arabic, Czech, and other literatures, in the original language or in translation. In keeping with the College’s commitment to interdisciplinary study, students choosing this concentration are encouraged to engage in complementary study in other areas, including Asian studies and gender studies, or fields other than literature. In the past, students have combined work in literary theory and women’s studies, political theory, and children’s literature, and the history of science with autobiography. The Division’s course offerings each semester represent a wide variety of literary approaches and contexts. The concentration requires a minimum of eight courses (26 credits) in literature. Except for Foundational courses, these courses may be in English or in another language.

Based on their work in the concentration, students develop the skills needed to 1) engage in the close reading and analysis of literary texts in a variety of genres; 2) write thoughtful interpretive essays on a variety of literary topics; 3) understand and articulate the distinguishing characteristics of the literary genres of fiction, poetry, essay, and drama; 4) interpret literary works in light of relevant biographical, historical, social, political, and cultural contexts; 5) find and make effective use in their interpretive writing of relevant and reliable scholarly resources in a range of print and electronic media.

## **CURRICULUM**

### **INTRODUCTORY/FOUNDATIONAL COURSES (100-LEVEL)**

One foundational “Art of” course (e.g., Literature 158 Art of Poetry; Literature 152 Art of the Short Story, Literature 153 Art of the Novel; Literature 154 Art of Literary Analysis; Literature 155 Art of Autobiography; Literature 156 Art of Film; Literature 157 Art of Drama; Literature 159 Art of Narrative. At least one of these courses must be completed by the end of the sophomore year.

### **INTERMEDIATE AND ADVANCED COURSES (200-LEVEL AND ABOVE)**

Seven Intermediate or Advanced courses are required, including two 300-level courses, in the following areas:

1. Two courses in pre-20th-century literature, at least one of which must be in pre-19th-century literature

(e.g., Literature 292 Gender and Power in Shakespearean Drama; Literature 280 All the Single Ladies: British Women Writers pre-1900);

2. Two courses in different literary genres (e.g., Literature 303 Dante Illustrated; Literature 310 Modern Poetry: Modernists and Misfits; Literature 265 21st-Century Literature);

3. Two courses that relate literature to a locale or a political or cultural context, one of which must be a literature course in translation or a 300-level course in another language (e.g., Literature 268 Postwar German Literature; Literature 304 Kafka and the Kafkan).

In addition to regular 300-level courses, independent projects, tutorials, and internships can count toward fulfilling the requirement of two advanced level courses.

### **COMPLEMENTARY COURSE WORK**

Students may choose to do their complementary course work in almost any discipline, from psychology to gender studies to theater to art history to creative writing. Appropriate courses will be determined in consultation with the student's Moderation Committee.

### **METHODOLOGY/PRACTICE**

This requirement is automatically satisfied by taking the required foundational course (e.g., Art of the Short Story, Art of the Novel, etc.).

### **LEAVE TO STUDY AWAY OPPORTUNITIES**

Students with strong academic records have the opportunity to spend a year studying in England at St Catherine's College, Oxford. Upper-level students may also enroll in courses at Bard. In the past, students have also spent a semester or year as non-matriculated students studying at colleges in both the U.S. and Canada (e.g., McGill).

### **INTERNSHIP OPPORTUNITIES**

Students are encouraged to contact the Career Services office for information about internships in areas related to their work in Literary Studies.

### **SAMPLE SENIOR THESES**

"False Printed": Textual Corruption and Authorial Construction in the Works of Katherine Philips and Margaret Cavendish"

"'At the black margin of the wood': Natural Imagery in the Poetry of W.B. Yeats and A.E. Housman"

"On Mountain Lions and Desert Rats: A Thematic Analysis of the Works of Edward Abbey"

"'Abjectly True': Science in the Writings of Gertrude Stein and Henry Adams"

"Books About Nothing: The Construction of Female Characters in Modernist Fiction"

"No Turning Back: Studies of Paul Bowles's Novel, *The Sheltering Sky*"

"The Beheading Game: An Examination of the Story of the Death and Resurrection of the Year God in Arthurian Romance, Celtic Myth, and British Folklore"

"You Shall Know The Truth and The Truth Shall Make You Odd: Christian Concerns in The Works of Emily Dickinson and Flannery O'Connor"

"Literary Revisions: Analysis and Art"

"'What a vision of loneliness and riot...': Byronic Relationships and the Female Self"

**Faculty Contacts** Peter Filkins, Brendan Mathews, Jane Wanninger

## **Spanish and Latin American Studies**

The Spanish and Latin American Studies concentration involves study of the Spanish language as well as the literature, culture, history, and politics of Spain and Latin America with a threefold emphasis—on advanced verbal and written communication, research skills and analysis, and broad knowledge of diverse Spanish-speaking cultures. In conjunction with other studies, the Spanish and Latin American Studies concentration

prepares students for graduate study or careers in a variety of areas, including business, economics, journalism, history, international relations, comparative literature, law, library science, medicine, political science, social services, and diplomatic service.

Many students pair this concentration with another concentration or a group of complementary courses (in other disciplines) that touch on aspects of the Spanish-speaking world. The selection of an additional concentration or electives will be determined in part by the student's academic focus or long-term goals in studying Spanish. Students with a linguistic focus, for example, might complement their work in Spanish with courses in linguistics or in another world language at the intermediate or advanced level. A partial list of other concentrations that may be effectively combined with Spanish and Latin American Studies includes: cultural studies, creative writing, cross-cultural relations, historical studies, linguistics, literary studies, pre-med, political studies, psychology, social action/social change, theater, visual studies, or another world language.

Most students will spend all or part of their junior year studying abroad through our Signature Program (see Spanish Studies Abroad below) or through another university. Students may also wish to explore relevant courses offered at Bard College in Annandale-on-Hudson during their junior and senior years.

### **CURRICULUM**

Requirements:

- 24+ credits, with a minimum of 11 credits in Spanish above Spanish 205
- Two 300-level classes in Spanish, one of which must be completed at Simon's Rock or within the Bard College system
- One methodology/practice course: any course in Linguistics
- One related course outside the Division of Languages and Literature; additional courses may also qualify, subject to approval
- Study-abroad Preparation and Reflection modules (if applicable)

### **INTRODUCTORY COURSES**

Spanish 100/101 Spanish Language and Context I and II\*

### **INTERMEDIATE COURSES**

Spanish 204 Intermediate Spanish I: Perspectives of Latin America\*

Spanish 205 Intermediate Spanish II: Spain and Its Culture\*

### **ADVANCED COURSES**

Literature 279 Storytelling in the Americas

Spanish 211 20<sup>th</sup>-Century Latin American Short Story

Spanish 212 Love and Other Demons: Latin American Novellas

Spanish 213 Latin Am Detective Fiction

Spanish 216m Luis Buñuel: Spanish Surrealist

Spanish 219/319 Spanish Conversation

Spanish 227/327 Between Sin and Sickness: A Journey Through Latin American "Queer"

Spanish 313 Latin American Boom and Beyond (4 credits)

Spanish 300T Tutorials in Advanced Topics in Spanish

### **METHODOLOGY/PRACTICE COURSE**

One course in Linguistics

### **ADDITIONAL REQUIREMENTS**

Study-Abroad Preparation, if applicable

Study-Abroad Reflection, if applicable

Study-Away courses

One related course outside the Division of Languages and Literature

\*Students who, upon arrival at Simon's Rock, place into a Spanish class above Spanish 205 apply a larger

number of advanced or study-away credits toward the concentration than those who begin their Spanish study in lower-level courses.

### **LEAVE TO STUDY AWAY OPPORTUNITIES**

Simon's Rock Signature Program: Spanish Studies Abroad ([www.SpanishStudies.org](http://www.SpanishStudies.org))

- Semester and Summer Programs are offered in Spain (Alicante, Barcelona, Sevilla); Havana, Cuba; Córdoba, Argentina; and San Juan, Puerto Rico
- January Term Program (4-5 credits) with Simon's Rock faculty in Sevilla

### Other Recommended Programs:

- Academic Programs International (API)
- Academic Year Abroad (AYA)
- Instituto Cultural Oaxaca ([www.icomexico.com](http://www.icomexico.com))

### **SAMPLE SENIOR THESES**

Students may elect to write (in Spanish or English) a critical thesis, a comparative thesis, or a work of translation with a critical component.

“Arguedas’ *Los ríos profundos*: Land and Indigenous Identity in Perú”

“Hearts in Conflict: Three Women in El Salvador’s Uncivil War”

“Latin American Dictator Novel”

“Revolutionary Change within the Indian Community of Guatemala”

“Analyzing Experience: Women’s Status Among the Mapuche”

**Faculty Contacts** Daniel Giraldo-Wonders, Mileta Roe

# Division of Science, Mathematics, and Computing

---

Division Head: David Myers

Biology: Donald McClelland, Susan Mechanic-Meyers, Amy Smith, Sarah Snyder

Chemistry: David Myers, Jessica Robbins

Computer Science: Harold Hastings\*, Michael Zitolo\*

Environmental Science: Thomas Coote, Donald McClelland

Mathematics: Miha Habič, Kenneth Knox, Amanda Landi, Kaethe Minden, Robert Putz, Timothy Susse

Physics: Michael Bergman, Eric Kramer

\**Adjunct Faculty*

The science program teaches the scientific method, the approaches the sciences take to inquiry, and the fundamental laws governing physical phenomena. The program includes introductory and advanced courses in biology, chemistry, and physics, as well as research opportunities for accomplished students.

The mathematics program develops students' ability to apply mathematics as a scientific tool, and helps them appreciate mathematics as an art. A given course may emphasize only a part of the story (pure or applied, historical or modern, theoretical or computational), but taken in combination, the courses show what mathematics is, how it has developed, and what its application to real problems can accomplish.

Computer science is both an abstract and applied discipline that involves the study of algorithmic processes and methods for managing representational and algorithmic complexity.

All courses in biology, chemistry, environmental studies (see Interdivisional Studies), natural sciences, or physics offer credits toward the Science requirement, except when the course description explicitly states otherwise. Courses marked CP with the course number can offer credits toward *either* the Cultural Perspectives requirement or the Science requirement, but not both. All courses in mathematics at the 100-level or above offer credits toward the Mathematics requirement.

## Biology

INTRODUCTORY COURSES focus on content and skills that are fundamental to understanding biological systems. Introductory Biology (BIO 100) satisfies the science requirement, is a prerequisite for all 200-level Biology classes, and is required for the Biology concentration. Students looking to satisfy the science requirement may also wish to consider similar introductory courses offered in Environmental Studies (ENVS 100) and Natural Sciences (NATS 112 Introduction to Geology; NATS 116 Forensic Science; NATS 130 Astronomy). While modular classes do not satisfy the science requirement, students interested in learning more about specific and/or applied topics in Biology may be interested in BIO 105 (Berkshire Butterflies), ENVS 112 (Apiculture), ENVS 107 (Agroecology) or ENVS 110 (Sweet History).

Introduction to Biology

*Biology 100*

*Smith, Snyder*

*4 credits*

This course provides a comprehensive overview of the fundamental concepts, methods of observation, and major currents of thinking in the life sciences today, laying the groundwork for both the theoretical knowledge and the skills necessary for a deeper understanding of the biological sciences. The three major topics covered are the molecular basis of cellular function, organismal life strategies and evolution, and the flow of matter and energy in the biosphere. Students will also build their observational skills as well as skills in scientific literacy, experimental design, data analysis and scientific writing. Students enrolled in this course must participate in the laboratory, and there is a laboratory fee. No prerequisites. *This course is generally offered every semester.*

Field Studies of Berkshire Butterflies

*Biology 105m*

*Snyder*

*2 credits*

This course is designed to familiarize students with the general biology of lepidopterans (butterflies and

moths), including aspects of their ecology and morphology. Field trips will expose students to butterflies and moths found in the Berkshires and by the end of the course students will be able to identify local species. Students will also learn how to preserve butterflies for scientific collections by spreading and pinning specimens and will collect new specimens to be deposited in the Simon's Rock Natural History Collection. Throughout the course, students will keep a field notebook in which they will record observations made in the field. No prerequisites. *This course is generally offered once every two years in the fall. Does not count toward science credit.*

INTERMEDIATE COURSES provide students with more specialized content and skills in three general areas of biological knowledge: Cell & Molecular Biology, Organismal Biology, and Ecology. These courses build on and reinforce the theoretical foundations and skills introduced in Introductory Biology, such as scientific literacy, observation, experimental design, data analysis and scientific writing. Students concentrating in Biology must take at least two 'core' intermediate level courses (lecture and lab), each from a different "Group".

Area A: Cellular and Molecular Biology. All life on Earth is surprisingly similar in the structure and composition of its cells. The single Area A course explores the boundary between the physical (chemistry and energetics) and the biological, and lays a solid foundation to understanding the molecular machinery and functions common to all organisms.

#### Cell and Molecular Biology

*Biology 201*

*staff*

*4 credits*

To truly understand biological phenomena, such as how food becomes energy, how muscles contract, and how organisms reproduce, one must look closely at the machinery and functions within a single cell. Cell & Molecular Biology introduces the chemical and molecular basis of cells, focusing on how cells store, copy and use information, acquire resources and energy, and communicate with each other, with the ultimate goal of understanding how these processes go awry in the formation of cancer. In laboratory, students will explore topics related to course content using the tools and techniques of molecular biology while also practicing experimental design, data analysis and scientific writing. Prerequisites: Biology 100 and one semester of college-level chemistry. *This course is generally offered once a year (in the spring).*

Area B: Organismal Biology. While Area A focuses on the molecular mechanisms of life, these processes are occurring within a larger context, that of the whole organism. Courses in Area B focus on the study of structure, function, ecology and evolution at the level of the organism, linking biology at a very 'small' scale (molecules and cells) to that at a very 'large' scale (ecology and evolution).

#### General Botany

*Biology 200*

*McClelland*

*4 credits*

This course is an introduction to the plant kingdom, emphasizing major evolutionary trends and the relationship between form and function in plants. Elements of economic botany, plant ecology, physiology, and ecology are incorporated. Prerequisite: Biology 100. *This course is generally offered every other year (in the fall).*

#### Mycology

*Biology 207*

*McClelland*

*4 credits*

Mycology is the study of the kingdom Fungi. To many people, fungi are mysterious and paradoxical organisms. Mushrooms seem to materialize overnight, and some are rare delicacies while others are deadly. In this course, we will explore the fungal kingdom and discover that from zombie ants to glow-in-the-dark mushrooms, fungi are fascinating. This course consists of two major components, a broad overview of fungal biology and an examination of the influence of fungi on human society. We will examine the diversity of major fungal groups including the rusts, smuts, yeasts, molds, ascomycetes, and basidiomycetes, and we will learn about the ecological importance of fungi as decomposers, parasites, and symbionts. Humans use fungi to leaven bread, to ferment sugar into alcohol, for religious ceremonies, and as medicine. We will explore these important practices and the science behind them in order to understand how fungi have helped shape human history. This course will be supplemented by laboratory exercises

including collection and identification of macrofungi and cultivation of edible mushrooms. Prerequisites: Biology 100. *This course is generally offered every other year (in the fall).*

#### Animal Physiology

Biology 276

Snyder

4 credits

This course explores the study of animal form and function from a physiological perspective. Humans and other animals will be used as models to compare physiological processes across the animal kingdom. We will explore how animals function by investigating homeostatic mechanisms. Topics discussed will include the digestive system, energetics, the nervous system, muscle activity, gas exchange and material transport, water balance and the excretory system, the endocrine system, and reproduction. Prerequisites: Biology 100. *This course is generally offered once a year (in the spring).*

Area C: Ecology. Area C courses explore how organisms interact with each other and their physical environment to understand large-scale patterns and phenomena observed in the natural world. These courses put the organisms explored in Area B courses into a broader context. Courses investigate how relationships among organisms change over time and how humans impact ecosystems.

#### Ecology

ENVS 200

Snyder

4 credits

*See description under Environmental Studies.*

#### Marine Biology

Biology 223

Staff

3 credits

This course will introduce you to the concepts of marine biology as well as the tools of scientific investigation. We will begin with an introduction to oceanography and biology, and then continue with a more detailed description of groups of marine organisms. We will then discuss the biology and ecology of different marine habitats (salt marshes, coral reefs, deep sea, etc). Finally, we will cover human interaction with and impact on the marine ecosystem. Prerequisite: Biology 100 or Environmental Studies 100. *This course is generally offered once every two years (in fall).*

#### Marine Biology Trip

Biology 223L

Staff

1 credit

The Marine Biology Field Trip will be a 6-7 daylong excursion to Wellfleet, on Cape Cod. Wellfleet has a variety of coastal habitats and organisms that we will explore. The field trip will consist of a number of pre-arranged programs run by the Audubon facility at Wellfleet as well as a number of additional activities run by one or more of the faculty/staff coordinating the trip. The programs and activities may include, among other things, sampling for organisms in saltmarshes, taking part in a terrapin mark-recapture study, observing coastal bird species and participating in the collection of lobster pots. Co-requisite: Enrollment in Biology 223 Marine Biology (lecture). *This course is generally offered once every two years (in fall).*

*Non-core intermediate courses: focus on specific subjects within Biology and have course goals that do not necessarily match those in the description of the "core" courses, above. Students may also be interested in intermediate course offerings in Environmental Studies, Natural Sciences, Geography or Chemistry.*

#### Basic Human Anatomy

Biology 221

Mechanic-Meyers

4 credits

This course seeks to examine and understand the structure and basic functions of the human body and its organ systems. We will explore the functional anatomy of the human body through gross examination using computer software, and dissection of a model mammalian organism. We will focus on the skeletal and muscular systems primarily, but will also cover the circulatory, respiratory, and gastrointestinal systems. We will also investigate disease pathologies affecting normal body function. This course is especially useful for students interested in the health care professions, dancers, athletes or anyone with an interest in gaining a basic understanding of human anatomy. Three hours lecture, three hours lab per week. Some independent lab work may be required. Prerequisite: Biology 100 or equivalent. *This course is generally offered once every two years.*

ADVANCED COURSES build on knowledge and skills gained in intermediate courses and require students to design and conduct experiments and/or read and discuss primary research articles. Each 300-level course has at least one 200-level course as a prerequisite. Students may also be interested in advanced course offerings in Environmental Studies, Natural Sciences, Geography or Chemistry.

#### Biotechnology

*Biology 301*

*Mechanic-Meyers*

*4 credits*

This is primarily a laboratory course designed to give students a working knowledge of techniques currently used in recombinant DNA technology. Laboratory exercises will include investigating nucleosome structure, restriction endonuclease mapping, sequence analysis, DNA hybridization, PCR, and a semester long cloning project. In addition, the current literature in this dynamic field will be reviewed with emphasis on analyzing research methods. This course will equip students to undertake more complex laboratory projects in molecular biology and will prepare them for advanced or graduate study in the field. Four hour lab, one hour lecture per week. Prerequisites: Biology 201, Chemistry 100 or higher. *This course is generally offered once every two years.*

#### Introduction to Bioinformatics

*Biology 303*

*Coote*

*4 credits*

This course follows the current offering of Bio 201 (Cell & Molecular Biology) and is designed to introduce the basic concepts and methods used in Bioinformatics. Starting with a review of basic genetics, the course utilizes published DNA sequences to explore computer-based analysis of genetic data, including the various types of programs, models, analysis, and outputs. Specific topics covered include sequence analysis and editing, pairwise and multiple sequence alignment, tree building and network analysis, and statistical modeling (e.g. AMOVAs, and Mantel tests). Topics that students may choose to explore are broad, ranging from conservation biology to global pandemics. At the end of this course students should be able to demonstrate competency in the program applications, research and develop their own dataset, and produce appropriate analyses and outputs. Prerequisite: At least one 200-level biology course or permission from the instructor. *This course is generally offered once every two years.*

#### Animal Behavior

*Biology 309*

*Snyder*

*4 credits*

This course, involving both lectures and field experience, takes an ethological approach to animal behavior, examining the physiological, ontogenetic, and evolutionary bases of behavior. Topics include sensory capacities, orientation, motivation, instinct, learning, communication, social behavior, and the evolution of behavior. Prerequisites: Either (1) Biology 100 and Psychology 100; or (2) any 200-level (or above) course in Biology or Psychology. *This course is generally offered once every two years (in the fall).*

#### Evolution

*Biology 310*

*McClelland*

*4 credits*

This course covers the concepts and consequences of organic evolution. Topics include the history of the concept of evolution, nature of variation in species and populations, origin of species, and the process of speciation. Also covered are such topics as the origin and history of life on Earth, theories of evolution such as punctuated equilibrium and nonequilibrium thermodynamics, and phylogenetic methods for reconstructing historical relationships. Prerequisite: At least one 200-level biology course. *This course is generally offered once every two years.*

#### Histology

*Biology 316*

*Mechanic-Meyers*

*4 credits*

Histology is the study of the microscopic anatomy of cells. This course is designed to prepare students who are interested in careers in the health sciences with a rudimentary working knowledge of the cellular organization of human tissues and organs. This Histology course will primarily emphasize the structural aspects of mammalian cells, tissues and organs. It will also covers the basic functions of these structures. The laboratory portion of this course provides the student with the opportunity to use the light microscope to study stained and mounted sections of mammalian tissues, which they will prepare. Students will learn how to fix, embed, and section tissue blocks. In addition, we will learn about and use different staining

techniques. Active participation in the laboratory part of the course should provide students with a basic, contemporary understanding of the material presented in lecture. Prerequisite: Biology 201.

### Immunology

*Biology 319*

*Staff*

*4 credits*

In this course we look in detail at the normal functioning of the vertebrate immune system, how this function can be disrupted, and how that disruption impacts the overall organism. This course looks in detail at how the vertebrate immune system works. Topics include an exploration of the molecules, cells, and organs involved in innate and acquired immunity. The normal function of the immune system will be explored in depth, as will challenges facing the immune system such as disease (viral and bacterial), vaccination, tissue rejection, autoimmunity and hypersensitivity. In addition to using a standard immunology textbook, we also read current literature related to class topics, and students have the opportunity to explore topics of interest in more depth. Prerequisite: Biology 201, or permission of the instructor. *This course is generally offered every other year (in the spring).*

### Herpetology

*Biology 330*

*Snyder*

*4 credits*

This course is designed to provide a general overview of the biology of amphibians and reptiles including aspects of their evolutionary history, taxonomy, anatomy, physiology, ecology, behavior, conservation, and natural history. Students will design and conduct a substantial experiment in lab. Field trips will acquaint students with local species and field techniques. Prerequisite: At least one 200-level course in Biology. *This course is generally offered once every two years (in the fall).*

### Neurobiology

*Biology 331*

*Staff*

*4 credits*

An examination of the fundamentals of nervous system function, this course begins with the cell biology of neurons, and expands into an exploration of how nerves function as part of larger neural circuits. We discuss sensory systems for vision, pain, taste, sound and balance. We also discuss the integration of nerve inputs in the motor system. Finally, we cover topics of higher brain function, including topics such as emotion, memory, behavior, and language. We explore current literature on important neurobiological topics including neurological damage and disease and neurological and psychiatric disorders. Prerequisites: Biology 201 and/or Biology 276, or permission of the instructor. *This course is generally offered every other year (in the spring).*

### Biology Tutorial

*Biology 300/400*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

### Independent Projects in Biology

*Biology 300/400*

*Staff*

*4 credits*

Students may arrange independent projects with biology faculty members. Independent projects are often a continuation of work started within a class or align with faculty research interests. Students should consult prospective faculty members about proposed ideas or independent study opportunities.

## Chemistry

### Chemistry I

*Chemistry 100*

*D. Myers, Robbins*

*4 credits*

This course is designed to cover the basic principles of chemistry and to prepare the student to take further chemistry classes. Topics include writing and dealing with chemical equations, an understanding of chemical relations and reactions, stoichiometry, oxidation-reduction, gas laws, chemical bonding, the atomic theory, a smattering of quantum theory, and the consequences of that quantum theory. The

required concurrent laboratory deals with the safe handling of chemicals, the apparatus of chemistry and the chemical lab, the quantification of data, and chemical identifications based on these data; many laboratory exercises demonstrate and exemplify lecture concepts. Laboratory fee. Prerequisite: Completion of Mathematics 109 or higher. *This course is generally offered once a year (in the fall).*

#### Chemistry II

##### *Chemistry 101*

*D. Myers, Robbins*

*4 credits*

This course is a continuation of Chemistry 100. Topics covered include solutions, acid/base theory, kinetics, equilibria, thermodynamics of chemical reactions, electrochemistry, and nuclear chemistry. The laboratory experiments mostly deal with classic qualitative inorganic analysis; other experiments illustrate and magnify lecture topics. Laboratory fee. Prerequisite: Completion of Chemistry 100 (with a grade of C or higher). *This course is generally offered once a year (in the spring).*

#### Organic Chemistry I

##### *Chemistry 302*

*D. Myers, Robbins*

*4 credits*

The course deals with the theoretical and practical aspects of the chemistry of carbon compounds. Topics include bonding, classification of functional groups, organic chemical nomenclature, electron delocalization, stereochemistry, beginning of reaction mechanisms, equilibrium, spectroscopy, and simple chemical syntheses. The laboratory experiments address the skills and techniques of organic chemistry labs, including syntheses, separations, and extractions and are designed to parallel many lecture topics. Laboratory fee. Prerequisites: Chemistry 100 and 101 (with grades of C or higher in both courses). *This course is generally offered once a year (in the fall).*

#### Organic Chemistry II

##### *Chemistry 303*

*D. Myers, Robbins*

*4 credits*

This course is a continuation of Chemistry 302. Topics include reactions of radicals, conjugation, aromaticity, aromatic substitution reactions, carbonyl compounds and their addition reactions, acids and acid derivatives (amides, esters, anhydrides). If time permits, special topics such as: carbohydrates, proteins, lipids, and pericyclic reactions will be covered. All topics are aimed toward synthesis, and an understanding of the reaction mechanisms, both of and utilizing the compounds of interest. The laboratory experiments will deal with guided organic analysis, culminating in classical qualitative organic analysis. Laboratory fee. Prerequisite: Chemistry 302 (with a grade of C or higher), and all of its prerequisites. This course is generally offered once a year (in the spring.)

#### Inorganic Chemistry

##### *Chemistry 306*

*D. Myers*

*4 credits*

This course examines in detail the chemistry of the main group and transition metal elements, examining the effects of electron configuration in the determination of the geometry and spin-state of inorganic complexes. Students also examine how the size of an atom and the charge on it affect the compounds it forms and study the applications of group theory to chemistry. This lays the base for further studies both in organometallic chemistry and coordination chemistry. Prerequisite: Chemistry 101 and Mathematics 211 or higher (with a grade of C or higher) or permission of the instructor. *This course is generally offered once every two years in the spring of odd years.*

#### Instrumental Methods of Analysis in Chemistry

##### *Chemistry 310T*

*D. Myers*

*4 credits*

Much of the physical data about the structure and composition of compounds is obtained from the highly specific and known ways in which compounds interact with radiant energy. Instrumentation to measure such interactions is a powerful tool routinely used in analysis. This course investigates both the theoretical basis of these methods and the practical use of the data in the determination of structure and composition. The course investigates electronic spectroscopy (atomic absorption, ultraviolet), vibrational spectroscopy (infrared, Raman), and other excitation spectroscopies (nuclear magnetic resonance, circular dichroism, optical rotatory dispersion). In addition, some instrumental methods of purification and assessing purity (gas chromatography, high-performance liquid chromatography) are studied. The course is

focused almost exclusively on learning how to interpret these spectral data. Prerequisites: Chemistry 101 and 303, Physics 101 (can be taken concurrently), and Mathematics 211 or higher. *This course is generally offered as a tutorial.*

#### Introduction to Computational Methods in Chemistry

*Chemistry 311m*

*D. Myers*

*2 credits*

This course will deal with the various computational methods employed in chemistry (from molecular mechanics to high-level density functional theory). Particular consideration will be given to the advantages and disadvantages of these methods as well as what these techniques can and cannot tell chemists about the molecules of interest. Upon completion of the course, the student should be more comfortable reading the chemical literature, which is increasing including computational results. Prerequisites: Completion (with a C or better) of: CHEM 101 or above; PHYS 101 (or above), MATH 221 (or above). Completion of, or concurrent enrollment in CHEM 302 desirable. *This course is offered once every two or three years, usually in the fall.*

#### Biochemistry

*Chemistry 312*

*D. Myers, Robbins*

*4 credits*

This course is designed to demonstrate how the chemistry of living systems is a natural extension of the basic principles of inorganic and organic chemistry. Recent advances in biochemical research will be incorporated with background from the text and papers of fundamental value to the field. Topics include: Biosynthesis of proteins, nucleic acids, lipids, steroids, carbohydrates; protein structure and enzyme catalysis; bioenergetics and metabolic pathways; and biochemical evolution. Prerequisites: Chemistry 303 and Biology 201, or permission of the instructor. *This course is generally offered once every two years in the spring term of even years.*

#### Chemistry Tutorial

*Chemistry 300/400*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group.

## Computer Science

#### Introduction to Computer Science

*Computer Science 100*

*Staff*

*4 credits*

This course provides an introduction to fundamental concepts of computer science, both as a prelude to further study in the discipline and to serve broader educational goals. The course uses Python, a high-level, portable, and well-constructed computer programming language to demonstrate these concepts. The focus is on data types and control structures, functions, recursion, and iteration. The course is accompanied by the lab work, where students apply the concepts learned in class to solving real-life problems.

No prerequisites. *This course is offered every semester.*

#### Java Projects

*Computer Science 200*

*Staff*

*3 credits*

The course introduces the student to software design and development concepts and to professional tools such as a fully-featured IDE and a version control system. We also learn Java, a statically-typed programming language. We compare salient features of Python and Java, and we investigate Java's memory model, scoping facilities, and object-oriented structures in depth. Prerequisite: CMPT 100. *This course is offered once a year (in the spring).*

#### Programming Languages

*Computer Science 212*

*Staff*

*3 credits*

An examination of the design and implementation of modern programming languages, covering such paradigms as imperative languages, object-oriented languages, functional languages, and logic-oriented

languages. Topics will include syntax, semantics, pragmatics, grammars, parse trees, types, bindings, scope, parameter passing, and control structures. Prerequisite: CMPT 100, and at least one of CMPT 200 or CMPT 242. *This course is generally offered once every two years.*

#### Robotics

Computer Science 240

Bergman

3 credits

This course gives an introduction to the background and theory of robotics, as well as to the practical electronic, mechanical, and programming aspects of building and controlling robots. Topics include sensors, feedback, control, and mechanical construction. For ease of prototyping we use an off the shelf robot controller, the Handy Board, an 8-bit microprocessor that can run Interactive C, and the LEGO Technic system. Along with a variety of sensors, these materials will allow the class to work through a series of projects that introduces robotics. In a broader sense, this course serves as an introduction to solving engineering problems. Prerequisite: Permission of the instructor. No previous programming or robotics experience is required. *This course is offered every other year.*

#### Programming in C/C++

Computer Science 242

Staff

3 credits

This course serves as a deep inspection of modern C++ programming language. The course starts with a brief review of C and C++ basic syntax, leading to a discussion about pointers and computer memory architecture. Important topics include concepts of object-oriented programming, such as class inheritance and polymorphism, as well as the use of templates. At the end of the course, students should be able to understand modern C++ standards and to complete software projects using advanced programming techniques. Prerequisites: CMPT 100 or equivalent knowledge of programming basics. *This course is offered once every two years.*

#### Algorithms and Data Structures

Computer Science 243

Staff

3 credits

This course introduces students to the theory and application of algorithms and data structures. Students learn the fundamental tools for algorithm design including greedy, divide-and-conquer, and dynamic programming approaches, and the benefits of using data structures such as stacks, queues, lists, heaps and hash tables. By the end of the course students are expected to estimate the algorithm complexity and implement algorithmic solutions to real-life problems in the programming language of their choice. Common application areas are considered including sorting, algorithms on graphs, and string searching algorithms. Prerequisite: CMPT 100 and CMPT 252. *This course is offered once a year (in the spring).*

#### Assembly Language

Computer Science 245

Staff

3 credits

This course provides an introduction to machine-level code, which is different from usual high-level programming languages such as C/C++ and Java. Students will learn basic processor architectures of modern computers (especially Intel processors), and write programs that directly manipulate data and perform calculations on a machine level. This course is an important building block for subsequent courses such as Computer Organization, Computer Architecture, and Operating Systems. Prerequisite: CMPT 100. *This course is generally offered every other year.*

#### Computer Organization

Computer Science 250

Staff

3 credits

This course introduces the low-level organization and structure of computer systems, including Boolean logic and digital circuits, forms of numeric representation and computer arithmetic, instruction sets and assembly language programming, basic CPU design, and more advanced architecture topics such as pipelining and memory management. Prerequisite: Computer Science 245. *This course is generally offered every other year.*

#### Discrete Mathematics

Computer Science 252

Susse

3 credits

The mathematical foundations of computer science, including propositional and predicate logic, sets, mathematical induction and recursion, permutations and combinations, discrete probability, order

relations, graphs, trees, algorithm types and asymptotic analysis. Prerequisite: Mathematics 210. *This course is offered once a year in the fall.*

#### Scientific Computing

Computer Science 260/360

Hastings, Kramer

3/4 credits

The course covers computer algorithms commonly used in the physical and biological sciences: minimizing a function, special functions, Fast Fourier Transforms, numerical solution to differential equations, etc. The end of the semester is devoted to an independent project, with a topic chosen by the student and subject to approval of the instructor. In recent years these projects have ranged from bioinformatics to quantum mechanics. Requirements: The student should have a laptop with compiler installed (one may be available as a loan from ITS, though the student is responsible for this arrangement). The student should already be fluent in a programming language (a prior programming course is not required). The student should be taking or have completed vector calculus (Mathematics 221). *This course is generally offered once a year.*

#### Theory of Computation

Computer Science 320

Habič

4 credits

This course begins by studying increasingly complex models of computation and their associated formal languages, including regular and context-free languages, as well as finite automata and pushdown automata. A significant amount of time is devoted to Turing machines, and practical and philosophical arguments for their status as the de facto model of computation, via the Church-Turing thesis. We also spend some time exploring limitations to computability, the halting problem, and many-one and Turing degrees. The course finishes with a survey of computational complexity, both in the time and space domains, as well as notions of hardness and completeness. Prerequisite: CMPT 243. *This course is generally offered every other year.*

#### Introduction to Databases

Computer Science 321

Staff

4 credits

The course presents an introduction to database management systems (DBMS), with an emphasis on using the system for modeling and querying information. The main focus is on data models and database design, relational algebra and SQL, and data analytics, with a short introduction to the internals of relational database engines. The course includes a project, which involves developing an embedded database application. Prerequisite: CMPT 100 and at least one additional programming course. *This course is generally offered once every two years.*

#### Algorithms for Bioinformatics

Computer Science 353

Staff

4 credits

This advanced algorithmic course concentrates on problems in the domain of biological sequence analysis. Its main focus is on string algorithms, which are used to extract new knowledge from biological sequences - the abstractions of ordered information encoded in macromolecules (nucleic acids and proteins). The algorithmic techniques include discrete algorithms on strings, Burrows-Wheeler transform - BWT, FM-indexes, dynamic programming, hidden Markov models, and algorithms for generating phylogenetic trees. Prerequisites: CMPT 243. *This course is generally offered once every two years.*

#### Artificial Intelligence

Computer Science 364

Hastings

4 credits

This course takes the point of view that artificial intelligence is the analysis and construction of agents which respond rationally within and to an environment. We begin by modeling problems using graph search, including uninformed and informed graph search algorithms such as A\* search. Then we study constraint satisfaction problems and consider backtracking with forward checking, the generalized arc consistency algorithm, local search, genetic programming, and optimization. We also consider problems that can be modeled using knowledge bases, and 2-player games that can be solved using minimax strategies. Throughout the course students will model problems and implement programs to solve them. Prerequisites: CMPT 243 and at least one additional Computer Science course. *This course is offered once every two years.*

### Topics in Machine Learning

*Computer Science 370*

*Hastings, Landi*

*4 credits*

This course explores selected topics in machine learning, an area of broad application of mathematics and computer science to technology, health sciences, internet, and science, engineering and business in general. Different topics may be covered every time, and the course can be taken more than once. Students will learn approaches to both supervised and unsupervised learning, as well as how to apply their knowledge to develop a solution to a problem amenable to machine learning techniques. Students will also make written and oral presentations of their final project. Prerequisites: Students are expected to have some mathematical and programming maturity. Therefore, at least two of the following Computer Science classes are required for admission into the class: CMPT 100, CMPT 242, CMPT 243, and one or more Mathematics courses: MATH 220, MATH 330, or permission of the instructor. *This course is generally offered once a year.*

## Mathematics

### Algebra Workshop

*Mathematics 099*

*Staff*

*1 p/f credit*

Intended for students who need extra support while taking their first college-level mathematics course, this course provides a review of the algebra used in math, science, and social science courses. It is also open on an audit basis to students who would like to improve their skills while taking a mathematics course. Topics include linear equations and their graphs, quadratic equations, fractions, rational expressions, and exponents. This course is graded Pass/Fail and does not satisfy the Mathematics requirement for the AA degree. *This course is generally offered once a year.*

### Mathematics and Its Applications

*Mathematics 101*

*all Math faculty*

*3 credits*

This course develops the mathematical and quantitative skills required of an effective citizen in our complex society. The emphasis is on the interpretation of material utilizing mathematics, as opposed to the development of simple numerical skills. Possible topics include the application of elementary algebra to common practical problems; exponential growth, with applications to financial and social issues; an introduction to probability and statistics; and the presentation and interpretation of graphically presented information. Instruction in the uses of a scientific calculator and of a computer to facilitate calculations is an integral part of the course. Prerequisites: Adequate performance on the mathematics placement exam, otherwise, co-requisite: MATH 099. *This course is generally offered every semester.*

### Elementary Functions

*Mathematics 109*

*all Math faculty*

*3 credits*

A transition from secondary school to college-level mathematics in both style and content, this course explores the elementary functions. Topics include polynomial, exponential, logarithmic, and trigonometric functions; graphing; inequalities; data analysis; and the use of a graphing calculator and/or computer. The course meets the College's mathematics requirement and also prepares students for calculus. Prerequisite: Mathematics 101, or at least two years of high school mathematics and adequate performance on the mathematics placement exam. *This course is generally offered every semester.*

### Introduction to Statistics

*Mathematics 110*

*all Math faculty*

*3 credits*

This course offers an introduction to statistical methods for the collection, organization, analysis, and interpretation of numerical data. Topics include probability, binomial and normal distributions, sampling, hypothesis testing, confidence limits, regression and correlation, and introductory analysis of variance. The course is oriented toward the increasingly important applications of statistics in the social sciences. Prerequisite: Adequate performance on the mathematics placement exam, otherwise, co-requisite: MATH 099. *This course is generally offered every semester.*

## Logic

*Mathematics 113*

*Minden*

*3 credits*

Logic clarifies the structure of everyday and mathematical reasoning. At the same time, it brings with it paradox and controversy. We will explore sentential, predicate, multi-valued, modal, and paraconsistent logic as well as elementary set theory, informal argumentation, debating, basic probability theory, formal linguistics, infinity, paradoxes, and some philosophical implications of logical theory. No prerequisites.

## Calculus I

*Mathematics 210*

*all Math faculty*

*3 credits*

A course in differential and integral calculus in one variable. Topics include an introduction to limits and continuity, the derivative and its applications to max-min and related rate problems, the mean value theorem, the definite integral, and the Fundamental Theorem of Calculus. Prerequisite: Mathematics 109 or adequate performance on the mathematics placement exam. *This course is generally offered every semester.*

## Calculus II

*Mathematics 211*

*all Math faculty*

*3 credits*

This course is a continuation of Calculus I. Topics include techniques of integration, numerical integration, applications of the definite integral, Taylor approximations, infinite series, and an introduction to differential equations. Prerequisite: Mathematics 210. *This course is generally offered every semester.*

## Introduction to Mathematical Proof

*Mathematics 217m*

*all Math faculty*

*2 credits*

Mathematics is a structure going from basic facts and assumptions to complicated truths expressed as theorems. The different levels of this structure are connected by layers of mathematical argument and proof, and the whole edifice is only as solid as its weakest link. Mathematicians have developed a number of methods of valid argumentation, and specialized vocabulary to be able to communicate these arguments and ideas. This course will explore various common techniques of mathematical proof, such as direct proofs, proof by contradiction, mathematical induction, and epsilon-delta arguments. All methods will be illustrated by proving statements in elementary number theory, set theory, and calculus (and other topics, depending on student interest). There will also be a focus on reading, understanding, and writing mathematical proofs using the proper style and vocabulary. While this course is not a prerequisite, it is recommended for students interested in further studies in mathematics. Prerequisites: MATH 210 or permission of instructor.

## Linear Algebra

*Mathematics 220*

*all Math faculty*

*3 credits*

This course deals with linear mathematics, including the geometry and algebra of linear equations, the mathematics of matrices, and vector spaces. The course provides an important foundation for the mathematical representation of phenomena in the social sciences and physical sciences, as well as for more advanced analysis and algebra courses. Prerequisite: Mathematics 211 or permission of the instructor. *This course is generally offered once a year.*

## Vector Calculus

*Mathematics 221*

*all Math faculty*

*3 credits*

This course deals with multivariable calculus and vector analysis. Topics include differentiation of vector functions, multiple integrals, line and surface integrals, vector fields, and the theorems of Stokes and Green. Applications to geometry and physics are considered as time permits. Prerequisites: MATH 211 and MATH 220 or permission of instructor. *This course is generally offered once a year.*

## Complex Analysis

*Mathematics 310*

*Habič, Knox, Susse*

*4 credits*

This course in functions of one complex variable covers the Cauchy-Riemann equations, power series and analytic functions, the inverse and open mapping theorems, Cauchy's Theorem, Cauchy's Integral formula,

isolated singularities and the calculus of residues, conformal mappings, and the Riemann Mapping Theorem. Prerequisite: MATH 221 or permission of the instructor. *This course is offered when there is sufficient student interest.*

#### Analysis I

*Mathematics 312* *all Math faculty* *4 credits*

This course provides a firm foundation for calculus. Topics include a rigorous definition of the real numbers, Cauchy sequences, and definition of limit, along with proofs of the theorems of calculus, sequences of functions, uniform convergence, and continuity. Prerequisites: MATH 220 and MATH 221. *This course is generally offered once every two years.*

#### Analysis II

*Mathematics 313* *Habič, Knox, Landi* *4 credits*

This course is a continuation of Mathematics 312. Topics include series, the integral in one variable, Dirac sequences, Fourier series, improper integrals, and Fourier transforms. Prerequisite: MATH 312. *This course is generally offered once every two years.*

#### Modern Algebra I

*Mathematics 320* *all Math faculty* *4 credits*

The fundamental structures of algebra play a unifying role in much of modern mathematics and its applications. This course is an introduction to some of the fundamental structures. Topics depend on the interests of students and may include groups, rings, fields, vector spaces, and Boolean algebras. Prerequisite: MATH 220. *This course is generally offered once every two years.*

#### Modern Algebra II

*Mathematics 321* *Knox, Susse* *4 credits*

This course is a continuation of Modern Algebra I. Topics include the theory of fields and Galois Theory and the theory of linear groups. Prerequisite: MATH 320. *This course is generally offered once every two years.*

#### Number Theory

*Mathematics 324T* *Knox, Susse* *4 credits*

An introduction to algebraic number theory, this course covers linear diophantine equations, congruences and  $\mathbb{Z}/n\mathbb{Z}$ , polynomials, the group of units of  $\mathbb{Z}/n\mathbb{Z}$ , quadratic reciprocity, quadratic number fields, and Fermat's Last Theorem. Prerequisite: MATH 220. *This course is offered when there is sufficient student interest.*

#### Algebraic Geometry

*Mathematics 326T* *Knox* *4 credits*

This course is an introduction to commutative algebra and algebraic geometry. Commutative algebra topics include algebras, ideals, Noetherian rings, tensor products, localization, direct limits, the Hilbert basis theorem, and Hilbert's Nullstellensatz. Algebraic geometry topics include affine algebraic varieties, finite maps and the principal ideal theorem, projective varieties and Bezout's theorem, Grassmannians, tangent spaces to algebraic varieties, dimension theory, curves, divisors, and the Riemann-Roch theorem. Prerequisite: MATH 320. *This course is generally offered as a tutorial.*

#### Statistics I

*Mathematics 330* *Knox, Landi* *4 credits*

This course provides the mathematical foundations underlying statistical inference. Topics include random variables, both discrete and continuous; basic sampling theory, including limit theorems; and an introduction to confidence intervals. Prerequisite: MATH 221 or permission of instructor. *This course is generally offered once every two years.*

#### Statistics II

*Mathematics 331* *Landi* *4 credits*

This course is a continuation of Mathematics 330. Topics include estimation, tests of statistical hypotheses, chi-square tests, analysis of variance, regression, and applications. Case studies are examined as time

permits. Prerequisite: Mathematics 220 and MATH 330. *This course is generally offered once every two years.*

#### Set Theory

*Mathematics 335*

*Habič, Minden*

*4 credits*

Set theory lies at the foundation of modern mathematics, and it involves the study of infinity and the behavior of infinite objects. The class will blend theory and connections with other parts of mathematics to understand the place of set theory in a wider context. Beginning from the Zermelo-Fraenkel axioms, the goal is to develop the theory of ordinal and cardinal numbers and their arithmetic, with applications to analysis, topology, and combinatorics. We will discuss different sizes of infinite sets, infinite trees, mathematical games, Baire space, and the combinatorics of uncountable sets. Prerequisite: MATH 220 or permission of the instructor.

#### Mathematical Finance

*Mathematics 340*

*Putz*

*4 credits*

The course will introduce the modern structures and principal results in mathematical finance including: financial instruments, Markowitz portfolio optimization and the Capital Asset Pricing Model, Black-Scholes option pricing, and the term structure of interest rates. The course will also look at critiques of the fundamental assumptions of modern finance. Prerequisites: MATH 220, MATH 221, MATH 330, or approval of the instructor.

#### Differential Geometry I

*Mathematics 350T*

*Knox*

*4 credits*

An introduction to the applications of calculus to geometry, this course is the basis for many theoretical physics courses. Topics include an abstract introduction to tangent spaces and differential forms; the Frenet Formulas for moving frames on curves in space; and the rudiments of the theory of surfaces, both embedded and abstract. Prerequisites: MATH 220 and MATH 221, or permission of the instructor. *This course is generally offered as a tutorial.*

#### Differential Geometry II

*Mathematics 351T*

*Knox*

*4 credits*

This course is a continuation of Mathematics 350. Topics include the shape operator of a surface, Gaussian and normal curvature, geodesics and principal curves, topology of surfaces, the covariant derivative, and the Gauss-Bonnet Theorem. Prerequisite: MATH 350. *This course is generally offered as a tutorial.*

#### Topology I

*Mathematics 354*

*all Math faculty*

*4 credits*

An introduction to topology—the study of properties preserved under continuous deformation. Topics include a brief introduction to set theory; open, closed, connected, and compact subsets of Euclidean space; and the classification of surfaces. Prerequisite: MATH 221 or permission of the instructor. *This course is generally offered once every three or four years.*

#### Topology II

*Mathematics 355*

*Knox, Susse*

*4 credits*

This course is a continuation of Math 354. The main topic is the theory of knots, the study of which involves many different combinatorial, algebraic, and geometric techniques. In particular, the fundamental group is discussed in detail. Each student chooses a topic and produces a major paper. Prerequisite: MATH 354. *This course is generally offered once every three or four years.*

#### Ordinary Differential Equations

*Mathematics 364*

*Knox, Landi*

*4 credits*

This is an introductory course on ordinary differential equations. Topics include first-order equations, second order linear equations, harmonic oscillators, qualitative properties of solutions, power series methods, Laplace transforms, and existence and uniqueness theorems. Both the theory and applications are studied, including several problems of historical importance. Prerequisite: MATH 221 or permission of the instructor. *This course is generally offered once a year.*

### Partial Differential Equations

*Mathematics 365T*

*Landi*

*4 credits*

This course offers an introduction to Fourier series and boundary value problems. Topics include the partial differential equations of physics, superposition of solutions, orthogonal sets of functions, Fourier series, Fourier integrals, boundary value problems, Bessel functions, Legendre polynomials, and uniqueness of solutions. Prerequisites: MATH 364 and one of the following: MATH 217, MATH 312, MATH 320, MATH 354. *This course is generally offered as a tutorial.*

### Mathematics Tutorial

*Mathematics 300/400*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

### Topics in Group Theory

*Mathematics 400T*

*Susse*

*4 credits*

This course is an introduction to advanced and current topics in Group Theory. The focus will be on algorithmic, geometric and combinatorial properties of finitely presented groups. In the first half of the semester, students will study the basics of combinatorial and geometric group theory. Students will then choose a topic to explore in more depth. Options include: computational problems and computability in groups (a background in Computer Science is strongly recommended), hyperbolic & non-positively curved groups, decompositions of groups as graphs of groups, mapping class groups (MATH 354 strongly recommended), right-angled Artin/Coxeter groups, and others. Prerequisite: MATH 320.

## Natural Sciences

### Introduction to Geology

*Natural Science 112*

*Bergman*

*4 credits*

This course explores how the paradigm of plate tectonics organizes a study of the Earth. Earth scientists see the world as ever changing, and we will adopt that outlook. Thus, we will put classical geology into the context of plate tectonics, and seek relationships between processes deep in the Earth, such as magnetic field generation and mantle convection, with surface manifestations such as earthquakes and volcanoes. The course is lab-based to give a feel for Earth processes and for how one makes inferences about the deep Earth. Topics include the age and composition of the Earth and solar system, minerals and rocks, plate tectonics, conduction and convection, seismology and the structure of the Earth, and magnetic field generation. This course does fulfill the science requirement. No prerequisites.

### Forensic Science

*Natural Science 116*

*Mechanic-Meyers*

*4 credits*

Forensic science is the study and application of science to matters of criminal and civil law. This course will emphasize complex reasoning, observation skills, and critical thinking. Forensic Science involves many areas of science, including anatomy, microscopy, molecular biology, chemistry, physics and earth science. Some topics in forensics such as evidence collection, DNA analysis, blood spatter, impression and trace evidence analysis will be addressed in this class. Students will also incorporate the use of technology, writing skills, mathematics and social psychology, and integrate these skills around the theme of solving hypothetical crimes. Prerequisites include: at least one high school science course and completion of MATH 101 or higher at Simon's Rock. This course does fulfill the science requirement.

### Introduction to Astronomy

*Natural Science 130*

*Hastings*

*4 credits*

Combining some basic observational astronomy with underlying theory and laboratory exercises, NATS 130 provides both an introduction to Astronomy and an exciting opportunity for students to learn how science is done. Many current discoveries in Astronomy - the discovery of extra-solar planets, for example - are readily accessible to beginning students. Topics include astronomical objects and apparent motions, the

heliocentric theory, a historical development of Kepler's laws for planetary motion and universal gravitation, the structure of solar system, and brief surveys of stars and galaxies, extra-solar planets and the origin of the universe. Laboratory exercises include naked eye and telescope observing sessions and computer exercises. The course satisfies the science requirement, and is designed to be suitable for all students, regardless of previous science background. Co-requisite: MATH 109 or a higher level math course, or permission of instructor.

#### Science Writing

*Natural Science 242*

*Bergman*

*2 credits*

The goal of this seven-week course is to explore science writing for general audiences. The course consists of reading and discussing classic and current articles, essays and texts written for general audiences and spanning a range of scientific fields. Students will also write their own 'popular' science essays, with various perspectives and goals, e.g., focusing on a particular current piece of scientific research; synthesizing several related studies that are not in full agreement (as is so often the case in an active scientific field); or giving broader context to a field of scientific research. This course does not satisfy the science requirement. Prerequisite is prior completion of the AA science requirement.

#### Science Seminar: Global Climate Change

*Natural Science 150*

*Hastings, Kramer*

*4 credits*

This course examines the science of the Earth's climate, with a focus on understanding the recent scientific realization that human activity could be changing it in profound ways. Topics include solar radiation, the carbon cycle, greenhouse gases, measuring the climate of the past, and predicting the climate of the future. We will also discuss ways that humans might lessen or correct their impact on the climate. The course is designed to be suitable for all students, regardless of previous science background. Lab required. Corequisite: MATH 109 or a higher level math course. *This course is generally offered once a year.*

#### Natural Science Tutorial

*Natural Science 300/400*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## Physics

#### Physics I

*Physics 100*

*Kramer*

*4 credits*

An introductory course, employing calculus, which presents the unifying principles of physics, a historical perspective on the development of physical sciences, and practice in analysis of physical phenomena. Topics include linear and rotational motion, Newton's laws, work, energy, momentum, gravitation, and waves. Students enrolled in this course participate in the laboratory, for which there is a laboratory fee. Corequisite: Mathematics 210. *This course is generally offered once a year.*

#### Physics II

*Physics 101*

*Bergman*

*4 credits*

This course continues the calculus-based physics sequence begun in Physics 100. Topics include thermodynamics, electricity, magnetism, optics, special relativity, and wave mechanics. Accompanying laboratory required. Prerequisite: Physics 100. Corequisite: Mathematics 211. *This course is offered once a year (in the spring).*

#### Analog and Digital Electronics

*Physics 210*

*Bergman*

*4 credits*

This course introduces analog and digital electronic circuitry through both theory and laboratory work. It is suitable for science students wishing to become comfortable working in the laboratory, students with an interest in electronic art and music, students interested in computer science, and also those simply

wanting a deeper understanding of the innards of integrated circuits. Analog topics include direct and alternating current circuits, filters, diodes and rectification, bipolar and field effect transistors, operational amplifiers, and oscillators. Digital topics include combinational and sequential logic, gates, flip-flops, and memory. Other topics may include audio signals, transducers, analog/digital conversion, and microprocessor basics. Prerequisite: Mathematics 210 and permission of the instructor. *This course is generally offered once every two years.*

#### Introduction to Quantum Physics

*Physics 220*

*Bergman*

*3 credits*

This course examines the observations that led to the quantum theory, in particular, the wave nature of matter and the particle nature of light. Topics include the Bohr semi-classical model of the atom, the deBroglie wave-particle duality, Fourier analysis, the Heisenberg uncertainty principle, the Schrodinger equation and the probabilistic interpretation of quantum mechanics, orbital and spin angular momentum, the hydrogen atom, the Pauli exclusion principle, and multi-electron atoms. The course provides an introduction to physics at the small scale that is necessary for those intending further study in physics and chemistry. Philosophical issues raised by the quantum theory are discussed. Prerequisite: Physics 101. Suggested corequisites: Mathematics 220 and Physics 230. *This course is generally offered once a year.*

#### Relativity and Cosmology

*Physics 221*

*Kramer*

*3 credits*

This course introduces the concepts of special relativity, including time dilation, length contraction, and the famous equivalence of matter and energy. These concepts will be applied to understand earthbound and astrophysical phenomena. The course also introduces Big Bang cosmology, and reviews the evidence for dark matter and dark energy. Prerequisite: Physics 100. *This course is generally offered once every two years.*

#### Modern Physics Laboratory

*Physics 230*

*Bergman*

*1 credit*

Experiments may include  $e/m$  of the electron, the photoelectric effect, the hydrogen and deuterium spectra, the Zeeman effect, electron spin resonance, X-ray diffraction, holography, and astronomical observations. Extended laboratory experiments and written reports. Prerequisite: Physics 220 (may be taken concurrently). *This course is generally offered once a year.*

#### Classical Mechanics

*Physics 303*

*Kramer*

*4 credits*

Classical mechanics is a study of matter and energy in the limits that the quantization of nature is not observable and the speed of light can be considered to be infinitely fast. Topics include the harmonic oscillator, celestial mechanics, rigid body motion, rotation, and the Lagrangian formulation of mechanics. Other possible topics include fluids, statics, and nonlinear systems. Prerequisite: Physics 101 and Math 220. *This course is generally offered once a year.*

#### Electricity and Magnetism

*Physics 304*

*Bergman*

*4 credits*

Electromagnetic forces pervade nature, responsible for such diverse phenomena as chemical bonding and friction. Maxwell's formulation of electromagnetic theory remains the most complete and elegant description of any of the fundamental forces of nature. Topics include vector calculus, electrostatics, electric fields in matter, magnetostatics, magnetic fields in matter, electrodynamics, and Maxwell's equations. Prerequisite: Physics 101. *This course is generally offered once every two years.*

#### Biophysics

*Physics 306T*

*Kramer*

*4 credits*

Covers a range of topics at the interface of physics, chemistry, and biology. Topics may include: The shape and function of biological macromolecules, solute transport in organisms via diffusion and fluid flow, aspects of muscle contraction and vision, and an introduction to biomechanics. Prerequisites: Physics 101 and Math 221 and permission of the instructor. *This course is generally offered as a tutorial.*

### Fluid Mechanics

*Physics 308T*

*Bergman*

*4 credits*

Fluid mechanics is of great practical importance to such fields as aerodynamics, chemical engineering, meteorology, oceanography, and geophysics. Although an understanding of the basic equations is a century old, aspects of fluid mechanics such as turbulence are also among the last, basic, unsolved problems in classical physics. In this course we will study the origin of the governing (Navier–Stokes) equations and the concept of nondimensional numbers, in particular the Reynolds number. We will then study the limits of low Reynolds number (viscous) flow and high Reynolds number (inviscid) flow. Further topics include boundary layers, drag and lift, convection, stratified flow, and rotating fluids. We will then study instabilities and transition to turbulence. The emphasis in this course will be on the physical phenomena, though the course will use mathematics freely. Prerequisite: Physics 101. *This course is generally offered as a tutorial.*

### Statistical Thermodynamics

*Physics 320T*

*Kramer*

*4 credits*

Statistical thermodynamics connects the microscopic world with the macroscopic. The concepts of microscopic states (configuration space) and equilibrium are introduced, from which follow macroscopic quantities such as heat, work, temperature, and entropy. The partition function is derived and used as a tool to study ideal gases and spin systems. Other topics include free energy, phase transformations, chemical equilibrium, and quantum statistics and their application to blackbody radiation, conduction electrons, and Bose-Einstein condensates. This course is recommended for those with an interest in physical chemistry. Prerequisite: Physics 220; no previous course in statistics necessary. *This course is generally offered as a tutorial.*

### Foundations of Quantum Mechanics

*Physics 330*

*Bergman*

*4 credits*

The orthodox (Copenhagen) interpretation of quantum mechanics gives up on the certain predictions of classical mechanics, and instead provides only probabilities. Although quantum mechanics has been successful at understanding a wide range of phenomena, there have always been doubts about this philosophical underpinning. This course explores these philosophical issues rigorously, both in theory and in the laboratory. Topics include the wave-particle duality, the uncertainty principle, the Einstein-Podolsky-Rosen (EPR) paradox, Bells theorem, Schrodinger's cat and the nature of measurement, and quantum computing. Students will explore entanglement, the quantum eraser, and delayed choice in the laboratory. Prerequisites: Physics 220, Physics 230, and Mathematics 220.

### Quantum Mechanics I

*Physics 420T*

*Bergman, Kramer*

*4 credits*

A formal course in quantum mechanics. Operators, state vectors, observables, and eigenvalues. Solutions of Schrodinger's equation with applications to the harmonic oscillator, the hydrogen atom, and solids. Suggested for those intending to go to graduate school in physics. Prerequisites: Physics 220 and Mathematics 220. Some knowledge of electrodynamics is helpful but not required. *This course is generally offered as a tutorial.*

### Quantum Mechanics II

*Physics 421T*

*Bergman, Kramer*

*4 credits*

A continuation of Physics 420T. Topics include the time-dependent Schrodinger equation, with applications to radiation, perturbation theory, and applications of quantum mechanics to multi-electron atoms and nuclear physics. Suggested for those intending to go to graduate school in physics. Prerequisite: Physics 420T. *This course is generally offered as a tutorial.*

### Solid State Physics

*Physics 422T*

*Bergman*

*4 credits*

Solid state physics is the study of the properties that result from the distribution and interaction of electrons in metals, insulators, and semiconductors. Topics include crystal structures, the reciprocal lattice, lattice vibrations, free electron theory, the Bloch theorem, band structure and Fermi surfaces,

semiconductors, superconductivity, magnetism, and defects. Pre-requisite: Physics 220. Some knowledge of statistical thermodynamics is helpful but not required. *This course is generally offered as a tutorial.*

#### General Relativity

*Physics 440T*

*Kramer*

*4 credits*

Covers Einstein's theory of gravity and its applications. Topics include the treatment of vectors and tensors in curved space-time, the Einstein field equations, the motion of particles in curved space-time, a thorough analysis of black holes, and (time-permitting) an introduction to cosmology. Prerequisites: Physics 221 and Physics 303 or permission of the instructor. *This course is generally offered as a tutorial.*

#### Physics Tutorial

*Physics 300/400*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## CONCENTRATIONS IN THE DIVISION OF SCIENCE, MATHEMATICS AND COMPUTING

These are the concentrations in the Division of Science, Mathematics, and Computing: Biology; Chemistry; Computer Science; Mathematics; Physics; Pre-Engineering; Pre-Medical Studies; and Quantitative Studies.

### Biology

A concentration in biology provides a fundamental understanding of living things at multiple levels of biological organization. From the molecular machinery of cells to the anatomy and physiology of organisms to the interactions of organisms with their environment, the biology concentration explores the evolutionary basis of life. The biology concentration also provides a solid background that will, when supplemented by additional coursework in the sciences, prepare the student for graduate studies in biology, ecology or in the health sciences. This concentration nicely complements any other concentration centered in the sciences; in addition, it can complement concentrations such as environmental studies, geography, political studies or psychology. A number of graduates who specialized in biology at Simon's Rock have quite successfully gone on to medical school.

### CURRICULUM

The curriculum for the biology concentration builds a solid base of the knowledge and skills necessary for a deeper understanding of biological processes, and then allows students to create a more individual curriculum based on their own interests and goals. In BIO 100, students begin to learn key skills for scientific inquiry, such as observation, experimental design, data analysis, scientific writing, and scientific literacy. These skills continue to be developed in the intermediate courses, where students choose from a number of offerings to gain more in-depth knowledge in at least two of the three major divisions of biology. Once a student has completed a 200-level course, they are able to take the more specialized advanced courses for which that 200-level course was a prerequisite. In an advanced course the student will gain deeper knowledge of a particular field of biology; in addition, students in advanced courses will actively engage in the process of science by designing and conducting experiments and/or reading and analyzing primary research articles.

Total credits: 33 credits, at least two courses at the 300-level

#### **Introductory/Foundation Courses (15 credits)**

Biology 100 Introduction to Biology focuses on building both content (specific biological knowledge) and skills such as locating and understanding scientific literature, making and documenting observations, designing and running experiments, collecting and analyzing data, and writing in a scientific style. This course introduces skills and knowledge necessary for success in 200-level courses, and therefore Biology 100 is a strongly enforced prerequisite for any 200-level biology course.

Chemistry 100 and Chemistry 101 (Chemistry I and II): A knowledge of chemistry is necessary for understanding biological processes. Therefore a full year of introductory chemistry is a requirement of the Biology Concentration.

Mathematics 210 (recommended) or Mathematics 110: As with chemistry, a knowledge of mathematics is necessary for understanding biological processes and analyzing experimental data. Different fields of biology require different mathematical skills. While Calculus (Mathematics 210) or higher math is strongly recommended for most students, those students interested specifically in Ecology may find that Mathematics 110 (Statistics) is a more appropriate course.

#### **Intermediate Courses (8 credits)**

The core intermediate level courses required for a Biology concentration will provide further content in one of three general areas of biological knowledge: Cell & Molecular (Area A), Organismal (Area B), and Ecological (Area C). In addition, these classes will build on and reinforce the skills introduced in Introductory Biology (scientific literacy, observation experimental design, data analysis, scientific writing).

Students who moderate into a Biology concentration must take at least two of the following (lecture & lab), each from a different Group.

Area A (Cell & Molecular Biology)

- Biology 201 Cell & Molecular Biology (offered every spring)

Area B (Organismal Biology)

- Biology 200 Botany (offered every other fall, alternates with Biology 207)
- Biology 207 Mycology (offered every other fall, alternates with Biology 200)
- Biology 276 Animal Physiology (offered every spring)

Area C (Ecology)

- Biology 223 Marine Biology (offered every other fall, alternates with Environmental Studies 200)
- Environmental Studies 200 Ecology (offered every other fall, alternates with Biology 223)

Students may apply an additional 200-level Biology course to their concentration (see text under “Advanced Coursework”, below).

**Advanced Coursework (10-12 credits)**

Advanced courses will build on knowledge and skills gained in 200-level courses. Each 300-level course will have at least one of the core 200-level courses as a prerequisite. For some courses, any of the core 200-level Biology courses will suffice (e.g. Biology 310 or Biology 330); for others, specific 200-level classes are required (e.g. Biology 319 and Biology 316).

Students concentrating in Biology must take, in addition to the two required core 200-level courses, three Biology courses at the 200- or 300-level. Of these three required classes, at least two must be at the 300-level, and at least one must involve a lab.

During Moderation, the student, with the committee’s help, outlines a course plan suitable to the student’s interests and future goals. Which courses a student ultimately chooses to take will depend on their area of focus and their goals post-graduation. Students interested in medical school, for example, might take Biology 201 (Cell & Molecular Biology), Biology 276 (Animal Physiology), and Chemistry 312 (Biochemistry), Biology 316 (Histology) and Biology 319 (Immunology). A student interested in ecology, on the other hand, might take Environmental Studies 200 (Ecology), Biology 200 (Botany), Biology 310 (Evolution) and Biology 330 (Herpetology). Students interested in psychology or neuroscience would take a different suite of classes, as would those interested in evolutionary biology.

**SAMPLE SENIOR THESES**

“The Microverse of the Sea: An Analysis of Toxin Producing Phytoplankton”

“Metabolic Reprogramming to Enhance the Efficacy of mTOR Inhibition in Colorectal Cancer”

“Pranayama Yoga: Measuring Brainwaves via EEG”

“Only Mostly Dead: Battlefield Medicine through American History”

“The Culprit of Neuronal Degenerative Disorders: Exploring Unc79-protein Interactions and Ion Channel Mutations”

“Evaluation of Atherosclerotic Plaque Permeability using Novel Dynamic Contrast Enhanced (DCE) MRI Techniques”

“Investigating the Role of Interleukin 8 Citrullination in Breast Cancer Progression

“One Question, Two Approaches; An Examination of the Role of Myosin 1e on Focal Adhesion Dynamics in Podocytes”

“The Naturally Occurring Woody Plants of Simon’s Rock: An Identification Manual Exclusive of Salix and Rubus”

“Assessment of Non-Native Green Sunfish (*Lepomis cyanellus*) Populations in Western Massachusetts”

**Faculty Contacts** Amy Smith, Sarah Snyder

## Chemistry

A concentration in chemistry gives a fundamental understanding of those chemical processes that affect all our lives, allowing us to make informed choices about a range of issues from energy and food consumption to our relationship to the physical environment. The chemistry concentration also provides a solid background that, when augmented by additional coursework or a second concentration in the sciences, will prepare the student to pursue graduate studies in chemistry or a health-related area.

### CURRICULUM

The chemistry concentration requires a year of general chemistry, a year of organic chemistry, a semester of inorganic chemistry, a semester of biochemistry, Introduction to Quantum Physics and Modern Physics Laboratory (or an approved Physical Chemistry course at another institution), and at least four additional credits of approved science courses selected from the list given below for a total minimum credit requirement of 32 credits. It is designed to provide the basic understanding required of any student pursuing a chemical education, as well as to furnish a firm basis for advanced work in chemistry, biology, or the health-related fields. All the listed courses will be offered at least once every three years if there is sufficient enrollment; courses that do not adequately enroll will be offered on a tutorial basis for students who have elected this concentration. The chemistry concentration nicely complements advanced work or concentrations in biology, environmental studies, ecology, mathematics, physics, or psychology, and provides one of the three bases for the pre-medical concentration.

### REQUIRED COURSES

- Chemistry 100 and 101 Chemistry I and II
- Chemistry 302 and 303 Organic Chemistry I and II
- Chemistry 306 Inorganic Chemistry
- Chemistry 312 Biochemistry
- Physics 220 Introduction to Quantum Physics
- Physics 230 Modern Physics Laboratory

At least one course at or above the 200-level, chosen from the list below and in consultation with the Moderation Committee at the Moderation meeting.

- Chemistry 310T Instrumental Methods of Analysis in Chemistry
- Chemistry 410T Physical Organic Chemistry I
- Physics 320 Statistical Thermodynamics

Students may also take appropriate courses at Bard College at Annandale to fulfill or supplement requirements for the concentration.

### SAMPLE SENIOR THESES

“Everything But-enolides”

“Comparative Evaluation of Antioxidant Activities and Total Phenol Contents of Several Bracket Fungi”

“Mushrooms: An Evaluation of the Fungi Indigenous to Berkshire County”

“Oh, woe is ‘E’: A Novel Experimental Proposal Aimed at Discerning the Mechanism Behind 3,4-Methylenedioxy-N-Methamphetamine-Initiated Toxicity”

“One Question, Two Approaches; An Examination of the Role of Myosin 1e on Focal Adhesion Dynamics in Podocytes”

“An Adventure in Organic Synthesis: Searching for 3,3-Dinoradamantylmethane”

“The Corrosion of Metals Using *Acidithiobacillus ferrooxidans* Bacterial Cells”

“An Antibacterial Analysis of *Jatropha gossypifolia* L., *Eupatorium odoratum* L., and *Carica papaya* L. with a Phytochemical Analysis of *J. gossypifolia*: A Call to Action”

“Effects of Clevidipine versus Nitroprusside On Aortic Dissections and the Effects of Pressure on Dissection Depth and Progression”

## RESEARCH OPPORTUNITIES

Dr. Myers is conducting research in three major areas: (1) Physical organic chemistry (reaction mechanisms) of carbene, and diazo compound reactions, as well as some “simple” solvolyses; (2) Extraction and identification of antibacterial agents from indigenous fungi; (3) Synthesis of compounds related to biologically active natural products. Dr. Robbins’s research focuses on the design and synthesis of environmentally-friendly biodegradable materials. They will each hire one or two students to pursue these research projects, thereby enhancing their undergraduate education by giving them the opportunity to conduct high-quality research.

For information on internships and career opportunities, please visit <http://www.simons-rock.edu/academics/concentrations/chemistry>.

**Faculty Contacts** David Myers, Jessica Robbins

## Computer Science

Computer science is an abstract discipline that involves the study of algorithmic processes and methods for managing representational and algorithmic complexity. The concentration provides the necessary background for graduate study in computer science and related fields, as well as for computing careers in business and industry. Students interested in electrical engineering should consult this catalogue for information about the Simon’s Rock/Columbia University Engineering Program.

### CURRICULUM

At least 32 CMPT credits are required to complete a concentration in Computer Science. There is one prerequisite course (Computer Science 100) and then three core courses at the 200-level: Computer Science 243 and Computer Science/Mathematics 252 are required, as well as one of the following programming courses: Computer Science 200, Computer Science 242, or Computer Science 212. For the remaining credits, students must take courses of their choice at the 200-level or above, with at least three courses at the 300-level or above. Course offerings at Simon’s Rock are listed below. This list may be supplemented by tutorials and independent projects, which must be approved to satisfy the concentration requirements, or by taking courses at Bard College at Annandale.

### FOUNDATIONAL COURSE

- Computer Science 100 Introduction to Computer Science

### REQUIRED COURSES

- Computer Science 243 Algorithms and Data Structures
- Computer Science 252 Discrete Mathematics
- At least one of: Computer Science 242 Programming in C/C++, Computer Science 200 Java Projects, or Computer Science 212 Programming Languages

### INTERMEDIATE AND ADVANCED COURSES

At least two courses must be taken at the 300-level or above.

- Computer Science 200 Java Projects
- Computer Science 212 Programming Languages
- Computer Science 240 Robotics
- Computer Science 242 Programming in C/C++
- Computer Science 245 Assembly Language
- Computer Science 250 Computer Organization
- Computer Science 260 /360 Scientific Computing
- Computer Science 320 Theory of Computation
- Computer Science 321 Introduction to Databases
- Computer Science 353 Algorithms for Bioinformatics

- Computer Science 364 Artificial Intelligence
- Computer Science 370 Topics in Machine Learning

**Faculty Contacts** David Myers

## Mathematics

Concentration in Mathematics offers students the opportunity to discover some of the methods and ideas included in the many areas of modern mathematics. It develops competence in mathematics and in the art of effective reasoning, while also developing problem-solving skills and the ability to interpret and communicate the results of one's work both orally and in writing. This concentration helps prepare graduates for future training or careers in mathematics, computer science, actuarial sciences, education, medicine, law, and economics, among others.

### CURRICULUM

The minimum requirements are 28 credits of mathematics courses as detailed below, except that students with advanced placement may satisfy the concentration requirements with 24-27 credits (and fewer than 12 credits of intermediate courses). Intermediate courses which the student places out of do not count toward the overall concentration credit requirement.

### INTERMEDIATE COURSES

- Mathematics 210 Calculus I
- Mathematics 211 Calculus II
- Mathematics 220 Linear Algebra
- Mathematics 221 Vector Calculus

### ADVANCED COURSES

20 credits from five mathematics courses at the 300-level, including a year-long sequence and including a Methodology course (see list below). The Methodology course can be part of the year-long sequence. The following courses are usually offered at least once every two years. Other courses are offered when there is sufficient student interest.

- Mathematics 312 Analysis I
- Mathematics 313 Analysis II
- Mathematics 320 Modern Algebra I
- Mathematics 321 Modern Algebra II
- Mathematics 330 Statistics I
- Mathematics 331 Statistics II
- Mathematics 364 Ordinary Differential Equations

### METHODOLOGY

Axiomatics, formal proof writing; any one of the following courses would satisfy the requirement:

- Mathematics 312,313 Analysis I and II
- Mathematics 320,321 Modern Algebra I and II
- Mathematics 354,355 Topology I and II

While no course outside of the core discipline is required, courses in computer science, the natural sciences or other courses in which mathematics is applied are highly recommended.

Applied Math Complement (the following courses, for a total of 18 credits, or a variation approved by a Faculty Contact, may be used as a complement to another concentration).

1. Mathematics 220, 221 Linear Algebra and Vector Calculus
2. Mathematics 330, 331 Statistics I and II
3. One 300-level course in an area of application

### LEAVE TO STUDY AWAY

- Budapest Semesters in Mathematics
- Math in Moscow
- Jacobs Semesters in Mathematics (Bremen, Germany)
- Math Advanced Study Semester (Penn State)

### INTERNSHIP OPPORTUNITIES

- On-campus internship (summer)
- NSF-funded Research Experiences for Undergraduates (REUs) at many US universities

### SAMPLE SENIOR THESES

“Competitive Coloring: A Structural Approach”

“On Groups and Their Graphs”

“Two Accounts of History: A Phylogenetic Approach to Reconstructing Gene Trees and Species Trees”

“Disaster: A Network Analysis of When Engineering Goes Wrong”

“Minimal Surfaces with Harmonic Maps: Soap Bubbles with Imaginary Numbers”

**Faculty Contacts** Ken Knox, Amanda Landi, Timothy Susse, Kaethe Minden, Miha Habič

## Physics

This concentration is designed to give students a broad introduction to physics. It provides students the analytical and laboratory tools to investigate the physical world and prepares them for training in engineering, medicine, or education. When supplemented by additional physics courses, the physics concentration prepares students for a graduate education in physics. Students interested in engineering should also consult the catalogue for the 3/2 dual degree program.

### CURRICULUM

The following courses are required to complete the concentration. The total number of credits is 23.

- Physics 210 Analog and Digital Electronics
- Physics 220 Introduction to Quantum Physics
- Physics 221 Relativity and Cosmology
- Physics 230 Modern Physics Laboratory
- Physics 303 Classical Mechanics
- Physics 304 Electricity and Magnetism
- Physics 320 Statistical Thermodynamics

Physics 220, 230, and 303 are usually offered every year, the others are offered two out of every three years. The serious physics student should also take Math 220 Linear Algebra and Math 221 Vector Calculus. See the back half of the catalogue for a complete list of advanced physics courses. Additional courses that complement this concentration are:

- Chemistry 100 and 101 Introduction to Chemistry I and II
- Mathematics 364 Ordinary Differential Equations
- Mathematics 365 Partial Differential Equations
- Natural Science 410 Research Methods

### SAMPLE SENIOR THESES

“The Mathematical Structure Associated with the Timbre of Musical Tones”

“Mechanics Problems in Billiards”

“The Amoebot: A New Type of Robotic Motion”

“The Effect of a Shear Flow on Solidification Texturing of Zn Alloys”

“Fluid Dynamics, Crystal Growth, and the Inner Core: A Study in the Differing Effects of Externally and Internally Driven Flows on Crystal Alignment”

“A Study of the Mechanical Properties of *G. cancriformis* Web Silk”

“Effect of Sample Size on Cartilage Friction Coefficient: An Introduction to Cartilage Lubrication”  
“Design and Optimization of an In-Vacuum Electromagnet for the Observation of Magnetic Circular X-ray Dichroism”

### **RESEARCH OPPORTUNITIES**

Dr. Bergman and Dr. Kramer have received grants from NIH, NSF, and Research Corporation to support their ongoing research. Dr. Bergman conducts a variety of experiments on the solidification and deformation of ice and metals under extreme conditions, with the goal of illuminating similar processes that take place at the Earth’s core. Dr. Kramer pursues mathematical and computer simulation approaches to the formation of patterns in nature. Each summer they hire several students for summer research internships to allow the students to participate in high quality research and to enrich their undergraduate experience.

**Faculty Contacts** Michael Bergman, Eric Kramer

### **Pre-Engineering**

The pre-engineering concentration prepares students for the Simon’s Rock/Columbia University Engineering Program. Engineering and applied science fields include applied math, applied physics, biomedical engineering, chemical engineering, civil engineering, computer engineering, computer science, electrical engineering, environmental engineering, industrial engineering, materials science, and mechanical engineering. The goal of the pre-engineering concentration is to allow students the opportunity to explore their interests in the liberal arts while gaining the necessary background in mathematics and science. Engineers with a background in the liberal arts can be better prepared to apply their technical expertise to the issues that impact society.

Simon’s Rock students apply for the Engineering Program in their junior year (the sophomore year for the Dartmouth program). Students are normally granted admission to the engineering school, provided they have taken (a) the courses required by the engineering school, (b) maintained an overall 3.3 GPA and a B or better in each of the required pre-engineering courses, (c) have the recommendation of the Simon’s Rock combined BA/BS faculty contact, and (d) have completed three years of study at Simon’s Rock or affiliate. If these conditions are not met, admission is still possible. Students need not complete the pre-engineering concentration in order to be eligible for the Engineering Program, but they do need to complete the required pre-engineering courses.

In their three years at Simon’s Rock, students must complete 90 credits, the requirements for the AA, the required pre-engineering courses, and the Senior Thesis. Sophomores interested in the program must moderate. However, interested students are strongly encouraged to meet with the faculty contact, Michael Bergman, in their first year in order to plan an appropriate course of study. The Senior Thesis can be done in the third year at Simon’s Rock, or at the engineering school while consulting with Simon’s Rock faculty. Students who choose to do the thesis at the engineering school choose a thesis advisor and committee at Simon’s Rock, turn in a thesis proposal and self-evaluation, and follow the timeline of the thesis. Although the student will not receive credit for the thesis, the committee will decide on a grade that will factor into whether the student can graduate with honors.

### **COURSES**

The pre-engineering concentration consists of the core courses required for participation in the Engineering Program, plus some additional advanced work in mathematics or the sciences to provide depth while here at Simon’s Rock. Although there are variations between engineering schools and engineering majors, for admission to an affiliated engineering school students should plan on taking the following courses in their three years at Simon’s Rock:

- Chemistry 100 Chemistry I, with Lab
- Chemistry 101 Chemistry II, with Lab
- Mathematics 210 Calculus I
- Mathematics 211 Calculus II
- Mathematics 220 Linear Algebra
- Mathematics 221 Vector Calculus

- Mathematics 364 Ordinary Differential Equations
- Physics 100 Physics I, with Lab
- Physics 101 Physics II, with Lab
- Physics 220 Introduction to Quantum Physics
- Physics 230 Modern Physics Lab
- Columbia University requires Econ 100 (Microeconomics).

The faculty contact may recommend course substitutions for students with an interest in specialized engineering fields (such as computer science). To complete the concentration, students must take at least six additional credits in the Division of Science, Mathematics, and Computing at or above the 200-level. A student can moderate into the pre-engineering concentration without eventually completing the engineering degree. They must then finish a second concentration or complete advanced and complementing course work that has been approved by the faculty contact.

#### **SAMPLE SENIOR THESES**

“Network Surveillance Systems: Models and Approaches”

“On the Integer Quantum Hall Effect”

“The Road for Sustainability:

An Examination of Asphalt Technologies”

“Fault Localization in *In Vivo* Software Testing”

“An Overview of Computational Fracture Mechanics, with Special Emphasis on Numerical Methods within the Finite Element Framework”

“The Efficiency of Combustion Engines:

Theory and Applications”

“Package Manager: The Core of a GNU/Linux Distribution” (Industrial Engineering)

“CLIMB: An Engineering Approach to Improving Bicycle Access in Upper Manhattan” (Environmental Engineering)

**Faculty Contact** Michael Bergman

### **Pre-Medical Studies**

The Association of American Medical Colleges states, “specific premedical course requirements...vary among medical schools, but all recognize the desirability of a broad education—a good foundation in the natural sciences (mathematics, chemistry, biology, and physics), highly developed communications skills, and rich background in the social sciences and humanities.” The minimum requirements are fairly strictly defined: “A solid understanding of modern concepts in physics, chemistry, and biology is mandatory, for major advances in medicine are based on principles stemming from these disciplines.” Recognizing these facts and that many students enter Simon’s Rock interested in pursuing a pre-medical course of study, the College has developed the curriculum in the pre-medical concentration to assure that those who complete the requirements successfully will have the necessary breadth of science and mathematics backgrounds required for medical school admission. However, the concentration only provides the course load in the natural and behavioral sciences that a student who desires to pursue a pre-medical program should undertake. Careers studying and treating disease and managing health care demand ever-increasing knowledge and skills. It is strongly recommended that this concentration be taken in conjunction with other courses in the sciences—particularly for those interested in medical research. Those planning to practice medicine may find courses useful in fields that develop understanding of the complexities of human nature, whether psychology, anthropology, sociology, politics, or literature and the arts. Because this concentration is so course-intensive, and many of the required courses overlap with other concentrations in the sciences, students do not need to fulfill a second concentration; additional coursework will provide a coherent complement, in satisfaction of the requirements of the College.

## CURRICULUM

The pre-medical concentration includes a minimum of 54 credits of coursework including:

### REQUIRED COURSES

- Biology 100 Introduction to the Life Sciences
- Biology 201 Cell Biology
- Chemistry 100-101 Chemistry I, II
- Chemistry 302-303 Organic Chemistry I, II
- Chemistry 312 Biochemistry
- Mathematics 110 Introduction to Statistics
- Mathematics 210-211 Calculus I, II
- Physics 100-101 Physics I, II
- Psychology 100 Introduction to Psychology

Either one of the following:

- Psychology 202 Developmental Psychology
- OR
- Psychology 203 Social Psychology

### HIGHLY RECOMMENDED

- Anthropology 100 Introduction to Anthropology
- Psychology 229 Introduction to Cognitive Neuropsychology

The student is encouraged to take as many courses from the list below as fit into their electives, chosen in consultation with the Moderation Committee:

- Biology 206 General Microbiology
- Biology 276 Animal Physiology
- Psychology 252 Abnormal Psychology
- Additional Psychology or Social Science courses.

### SAMPLE SENIOR THESES

“A Stitch in Time Saves Lives: Preventative Medicine in the United States”

“Lessons From Rwanda: An Argument for Collaborative Humanitarian Action in Response to Genocide”

“Evaluation of Atherosclerotic Plaque Permeability using Novel Dynamic Contrast Enhanced (DCE) MRI Techniques.”

“Traditional Perceptions and Practices toward Reproductive Health Care: A Community Study in Burma”

“Healing Or Fixing: Energy Healing in Contemporary Thailand”

“Confirmation and Analysis of Serotype 3 of *Streptococcus pneumoniae* Using Bioinformatics and Molecular Techniques”

“Only Mostly Dead: Battlefield Medicine Through American History”

“(Over)Medicalization of Pregnancy and Childbirth in the United States: Consequences, Repercussions, and a ‘New Age’ Revolt”

Please visit <http://www.simons-rock.edu/academics/concentrations/pre-medicalstudies> for information about graduates.

### ADDITIONAL OPPORTUNITIES:

Bard College at Simon’s Rock and State University of New York Upstate Medical University have instituted three articulation agreements:

(1) One guaranteed position for a Bard College at Simon’s Rock junior with an exceptional (>3.7) GPA, very strong recommendations and an interest in biomedical research in their Summer Undergraduate Research Fellowship (SURF) program (<http://www.upstate.edu/grad/programs/summer.php>).

(2) One guaranteed position for a Bard College at Simon's Rock senior with an exceptional (>3.7) GPA, GRE scores at or above that of the previous year's entering class, very strong recommendations and a strong interest in pursuing Biomedical Research in their Ph.D. program. (Note: this is NOT the MD/PhD nor the MD Program.) (<http://www.upstate.edu/grad/programs/>)

(3) Up to five (5) guaranteed spots in the entering medical school class (the Accelerated Scholars Program) the fall after the completion of the BA at Bard College at Simon's Rock. Interviews and acceptances to occur in January/February of the sophomore year, after moderation. Need a strong GPA (>3.5) and good SAT (>1360) or ACT (>29) scores, and a certainty that medical school at Upstate is what is truly desire. (<http://www.upstate.edu/com/admissions/options/bs-md.php>)

For further information and details on these programs, please contact David Myers.

**Faculty Contacts** David Myers, Jessica Robbins (both should be involved in any moderations)

## Quantitative Studies

Concentration in Quantitative Studies offers students interested in mathematics, statistics, computer science or other quantitative methods the opportunity to apply these methods to the study of a wide variety of phenomena, which originate in the natural or social sciences, or, for that matter, in the arts or in the study of languages and literature. It develops competence in quantitative methods, problem-solving skills, ability to interpret and communicate quantitative results, and understanding of applications of quantitative analysis. This concentration helps prepare graduates for future training or careers in mathematics, computer science, actuarial sciences, education, medicine, law, and economics, among others.

### CURRICULUM

The minimum requirements are one course in statistics (either MATH 110 or MATH 330), 12 credits of intermediate courses, one year-long sequence in mathematics at the 300-level, and two courses at the 300-level or above in the area of application. 28 credits overall is required, except that students with advanced placement may satisfy the concentration requirements with 24-27 credits (and fewer than 12 credits of intermediate courses). Intermediate courses which the student places out of do not count toward the overall concentration credit requirement.

### INTRODUCTORY COURSE

- Mathematics 110 Introduction to Statistics (optional for Statistics track, required for Differential Equations track)

### INTERMEDIATE COURSES

12 credits from:

- Mathematics 210, 211 Calculus I and II
- Mathematics 220, 221 Linear Algebra and Vector Calculus
- Computer Science/Mathematics 252 Discrete Mathematics

### ADVANCED COURSES

At least 8 credits in the area of application and one of the two year-long math sequences listed in the Tracks section. Each of the math sequences will incorporate training in methodology. In addition, the following courses are usually offered at least once every four years. Other courses are offered when there is sufficient student interest.

- Mathematics 310 Complex Analysis
- Mathematics 312, 313 Analysis I and II
- Mathematics 320, 321 Modern Algebra I and II
- Mathematics 354, 355 Topology I and II
- Mathematics 370 Machine Learning

## **TRACKS**

Either Statistics (Mathematics 330, 331; Mathematics 331 includes the methodology of statistical inference) or Differential Equations (Mathematics 364, 365; both courses include the methodology of mathematical modeling).

## **METHODOLOGY**

In addition to the courses named in the Tracks section, any one of the following courses is useful for developing one's skills in axiomatics and formal proof writing; a methodology course in the area of application is also beneficial.

- Mathematics 312 Analysis I
- Mathematics 320 Modern Algebra I
- Mathematics 354 Topology I

## **LEAVE TO STUDY AWAY**

- Budapest Semesters in Mathematics
- Math in Moscow
- Jacobs Semesters in Mathematics (Bremen, Germany)
- Math Advanced Study Semester (Penn State)

## **INTERNSHIP OPPORTUNITIES**

- On-campus internship (summer)
- NSF-funded Research Experiences for Undergraduates (REUs) at many US universities

## **SAMPLE SENIOR THESES**

"Music of the Mind: A Study of Musical Perception and Meaning"

"Mechanics Problems in Billiards"

"Un-Civil War: the Design and Implementation of a Network-Based Distributed Simulation"

"ftTK: A common Structure for User Interface Elements in Microsoft Windows, X Windows, and Mac OS"

"Does Gender Play a Role in Science, Technology, Engineering, and Mathematics Education"

**Faculty Contacts** Ken Knox, Amanda Landi, Kaethe Minden

# Division of Social Studies

---

Division Head: Kathryn Boswell  
Anthropology: Nancy Bonvillain, Kathryn Boswell  
Economics: Daniel Neilson, Tai Young-Taft  
Geography: Christopher Coggins  
History: David Baum, Justin Jackson  
Philosophy: Brian Conolly, Gunnar Babcock\*  
Politics: Asma Abbas  
Psychology: Jennifer Daniels, Ray Kasevich\*, Anne O'Dwyer  
Sociology: Francisca Oyogoa  
*\*Adjunct Faculty*

The Division of Social Studies offers a wide range of courses in the social sciences and cultural studies, listed here by discipline: Anthropology, economics, geography, history, philosophy, politics, psychology, and sociology. They share the goals of developing knowledge and appreciation of human diversity and providing a strong interdisciplinary background. The social science courses are designed to foster understanding of humans and society, social change, and the dynamic connections between social groups and their individual members. Through study of the influence of past events and thought on current situations and attitudes and through analysis of modern institutions, values, and problems, students become more aware of their place in the flow of history and in the context of world affairs.

Courses at the 100-level introduce students to the approaches and modes of analysis of the social sciences. Higher-level courses examine the disciplines in greater detail, introduce interdisciplinary perspectives, and are the basis of work in several of the BA concentrations.

Courses marked CP with the course number offer credits toward the Cultural Perspectives requirement.

## Anthropology

Introduction to Anthropology

*Anthropology 100 CP* *Bonvillain, Boswell* *3 credits*

This course introduces students to the development of cultural anthropological theory and practice. It considers important anthropological topics such as myth, religion, gift exchange, totem/taboo, and kinship as a way to approach the comparative study of human societies and cultures. Specific topics include rival concepts of culture, critical senses of differences, and ways diversity is represented in distinctive worldviews. The course also samples some current and long-lasting issues in interpretive practices and critical theory. No prerequisites. *This course is generally offered once a year.*

Language and Culture

*Anthropology 202 CP* *Bonvillain* *3 credits*

We will study the interconnections between language and other aspects of culture. These interconnections include the ways that language molds and transmits people's concepts about the world in which they live and the relations between themselves and others. We will study the connections between concepts of the world (or a culture's worldview) and the language spoken by examining vocabulary, metaphor, grammatical constructions, and other features of language. No prerequisites. *This course is generally offered once every two years.*

Indigenous Sovereignties

*Anthropology 210 CP* *Bonvillain* *3 credits*

This course examines the histories, complexities, and current movements of Indigenous Peoples to assert their rights to lands, resources, and cultural practices that have been under overt and covert attack for centuries. It documents the impact of colonialist invasions and conquests as well as neocolonial hegemony on Indigenous Nations. But it also stresses the resilience of Indigenous communities and their resistance to

dominant policies that attempt to curtail their sovereignty. Current struggles to protect their sovereign rights will be situated in the context of global corporate power, climate chaos, and local/international threats. Prerequisites: one course in social studies.

#### Anthropology Goes to the Movies

*Anthropology 212 CP*

*Bonvillain*

*3 credits*

This course explores the ways that indigenous and non-Western peoples are portrayed in popular commercial film. Through viewing films and texts about visual representation, we will consider questions such as: From whose point of view is the story told? Whose voices dominate the film's narrative and perspective? Are characters presented as multidimensional or stereotypical? The course will also focus on the ways that social and political issues involving indigenous peoples are presented. We will analyze the differences between films made with indigenous participation (as writers or directors) and those with no significant non-Western influence. Prerequisite: One course in social studies or film. *This course is generally offered once every two years.*

#### Native American Religions

*Anthropology 214 CP*

*Bonvillain*

*3 credits*

This course examines religious beliefs and practices of Native North America. Although we concentrate on religions, analyses of beliefs and practices are studied within the context of other cultural patterns, including economies, political systems, social life, artistic expressions, and ethical/philosophical themes. Topics include indigenous concepts of the spirit world, beliefs about personal contact with the spirit realm, rites of passage, earth and resource renewal, healing, methods of achieving visionary experience, and the causes, contents and outcomes of Native revitalization movements. Finally, we consider the ways that state and federal policies in the United States and Canada (both historically and currently) impinge on the free practice of religions by Native Americans. Prerequisite: one course in social studies, religion or philosophy.

#### Qualitative Methods: Life Histories

*Anthropology 223 CP*

*Boswell*

*3 credits*

This course examines the life history, a form of ethnographic literature. This qualitative method, life histories, straddle autobiography and biography, historiography and memoir, and constitute a chronicle of the storyteller's life as it is communicated to their audience, the anthropologist. We will examine the processes that lead to these informative, yet intimate, accounts of individual lives and so understand the value life histories have to empower their narrators and to broaden our knowledge of less examined populations, such as women, the sick, or the poor. We will champion life histories in this course, but will consider critiques of this widely popular method nonetheless. Our reflection on these texts will extend to the manner in which life histories exist as a testament to the worthwhile, but complex, friendships that arise during fieldwork between the narrator and the anthropologist. The course looks to life histories with an eye to content as well as construction, and so students will have the opportunity to complete ethnographic research through the collection of a life history over the course of the semester. Life Histories meets the methods requirement. Prerequisite: one course in social studies, completion of Seminar I, or permission of the instructor. *This course is generally offered once every two years.*

#### Power, Resistance, and Agency in Africa

*Anthropology 227 CP*

*Boswell*

*3 credits*

Africans have long found innovative ways to preserve their cultural, community, and personal autonomy, despite the many historical and contemporary forces that have sought to undermine these traditions, efforts, and practices. The course content draws primarily from the many examples of Africans' resistance to European colonization, but also explores how those with lower social status and lesser power within African communities (e.g., women or ethnic or religious minorities) have created opportunities for agency and power. Drawing on texts, films and other sources, the course highlights examples from countries across the African continent, including Kenya, Nigeria, Gambia, Tanzania and Madagascar, among others, as well as contexts ranging from rural and agricultural initiatives, to women's collectives, men's barbershops, and nightclubs, to name a few. The various analytic and comparative lenses employed in this course include, but are not limited to, gender-identity, labor, family networks, and globalization. *This course is generally offered once every two years.*

Preternatural Predilections: Witchcraft, Sorcery, and Possession in Cross-Cultural Relations

*Anthropology 228/328*

*Boswell*

*3/4 credits*

According to Evans-Pritchard, the Azande in Africa believed granaries collapsed, crushing their victims, because they were directed to do so by a witch intent on harming the unsuspecting individual seated nearby. Since Evans-Pritchard's pioneering work in the 1930s, a new generation of scholars have emerged whose passions for the preternatural have led to the exploration of witchcraft, sorcery, possession, divination, rumor and gossip as a means to explain the inexplicable and restore equilibrium in an uncertain world. This course examines in a cross-cultural perspective how people create meaning, form community, and devise interpretations of their everyday lives via these diverse beliefs and practices. We will examine how witchcraft accusations are linked to ethnic tensions within nation states and how these indictments are commentary upon indigenous societies' ambivalence toward modernity. Bewitchment, cannibalism, and zombification index the unequal distribution of resources within families or regions where internal and transnational migration are frequent and elsewhere have become a mode of expression in religious conversion narratives or highlight gender inequities. This course will consider participation in the various cults, such as the bori, and participants' possession by spirits whose origins reach beyond their homeland and extend centuries back in time. Whether these beliefs and practices manifest in localized settings or envelop entire nations, recourse to the preternatural remains a potent and persistent form of expression and interaction in the contemporary world. Prerequisite: Introduction to Cultural Anthropology, one 200-level course in the social studies, or permission of instructor. *This course is generally offered once every two years.*

Anthropological Encounters with Rupture and Rapture

*Anthropology 231/331*

*Boswell*

*3/4 credits*

This course examines collective social action in response to crises and transformations in societies, with a particular focus on millenarian thinking, i.e., the belief that following a major transformation everything will be different, due either to rapture (the rising up of a new, and better, society) or to rupture (the destruction of the existing, and good, social order). Various examples of millenarian thinking, including apocalyptic expectations as found in major world religions, syncretic religions, and more recent new religious movements and throughout history and across cultures, are examined. These belief systems often exemplify a wish for or fear of a complete reconfiguration of society through supernatural intercession. We explore the pacifist and violent dimensions of these movements through case studies that include the Shakers, the Peoples Temple Agricultural Project (AKA "Jonestown"), and Aum Shinrikyo, among others. Also of interest to us are millenarian movements stemming from changes provoked by colonial conquest, such as the Xhosa cattle killing movement, the events surrounding the Boxer Rebellion in China, and the Native American Ghost Dance. Prerequisite: One course in the social studies or permission of instructor. *This course is generally offered once every two years.*

City Life

*Anthropology 232 CP*

*Boswell*

*3 credits*

This course examines cities and their inhabitants in a cross-cultural perspective as these dynamic environments shape and are shaped by their diverse populations. Students will be introduced to the development of urban studies from its late-19th-century origins in the United States and Europe to the current interdisciplinary focus on the various facets of city life today. We will explore those social, economic, political, and religious forces that have contributed to the creation of varied urban centers that operate as administrative and commercial headquarters, sacred sites, centers for recreation and festival, and global metropolises with influence that extends beyond national borders. Topics that will be discussed include migration and immigration; licit and illicit economic activities; urban violence; the configuration of space with its links to power; expressive culture; and the complex class, ethnic, gender, and racial dimensions found in cities. We address urban life through ethnographic works centered on Bolivia, Somalia, China, and the United States. *This course is generally offered once every two years.*

Subjects and Objects: Engagements with Material Culture

*Anthropology 317*

*Boswell*

*4 credits*

Does a treasured family heirloom hold the same importance in the life of its owner as a newly purchased item of clothing or technology? Do some objects contaminate those with whom they come into contact, while others have medicinal powers or bestow good fortune? In what circumstances are objects and owners' inseparable? This course examines material culture, or things, from two related perspectives: The object and



course at the 110-level. *This course is generally offered once every year.*

#### Introduction to Political Economy

*Economics 108*

*Young- Taft*

*3 credits*

This course introduces students to the field of political economy through Marx's writings in the field, along with other political economic theorists of the nineteenth and twentieth centuries. The course gives students a grounding in Marxist economic discourse and its relation to related social issues, such as race, gender, empire, media, poverty, and the state. In particular, students examine such questions as these: Is poverty a necessary outcome of industrialization? What are the function and role of the state in industrialization and modern political processes? In addition, students consider the relationship between economy and empire, as well as the effects of modern economy on women. No prerequisites.

#### Financial Economics

*Economics 109*

*Neilson*

*3 credits*

In this course, we study the structure and mechanics of financial markets, including the basic language of the stock, fixed-income and derivatives markets. This expands to a study of the institutions of the financial system, and their interaction with the economy more broadly. The tendency of financial systems to devolve into chaos becomes a jumping-off point for essential questions about the social importance of the financial system, and the question of whether and how to manage it. Although we begin from the point of view of economics, the goal of the course is to put finance into a multi-disciplinary perspective. The central objective of the course is for the students to become familiar with the various languages used to talk about finance: those of economists, of market participants, and of the other social sciences (including history, sociology, politics, and psychology). Familiarity with each of these languages is developed through a course focused on primary texts from each of these fields of study. No prerequisites.

#### Global Capitalism

*Economics 116*

*Neilson*

*3 credits*

The COVID-19 pandemic led to an unprecedented disruption of the global economic system beginning in early 2020. Choices made in order to prioritize human well-being dramatically altered the manner, timing, scale, output, impact and organization of production, making plain both resiliencies and weaknesses that predated the pandemic. We take the deep disruptions to social and economic life as an occasion to perform an autopsy of the old production system; we then chart the interests, coalitions and discourses shaping the emergence of a new one. The course is critically and self-consciously pluralistic in method: students design their own response to the questions posed by class, writing from comparative, historical, artistic and/or mathematical perspectives.

#### Microeconomics

*Economics 204*

*Neilson, Young-Taft*

*3 credits*

Microeconomics studies the behavior of abstract individuals (for example, human beings, firms, or nations) relative to prescriptions of self-interest and environment, both independent of other individuals, and co-determinous with other individual's behavior. Specifically, we study consumer choice, production decisions, and income distribution, as well as the principle of marginal reasoning. With the application of calculus, we derive explicit solutions to optimization problems. In doing so, we further consider and quantify individual rationality in relation to optimization problems in the face of scarcity as well as welfare. In tandem, we critique these tools and understandings, with perspectives from evolutionary, Keynesian, and Marxist economic theory, problematizing the relationship between microeconomics and macroeconomics as we do so. Prerequisites: Economics 103 and Math 210, or permission of instructor. *This course is generally offered once every year.*

#### Macroeconomics

*Economics 206*

*Neilson, Young-Taft*

*3 credits*

This course introduces students to prevailing economic theories used by today's policy makers including Keynesian, monetarist, and heterodox. It considers all major economic perspectives, including the central view that markets are a good way to organize the economy, but that markets generate certain significant flaws that need to be fixed. In discussing alternative economic theories and perspectives, the ultimate goal is to increase and deepen students' awareness and understanding of economic issues, to improve their ability

to evaluate various policy options, and to help them decipher political-economic rhetoric. The emphasis is on a conceptual understanding of topics such as economic growth, inflation, unemployment, the role of governments, and fiscal and monetary policies. Looking at the macroeconomic performance of the United States, the class examines the fundamental question of whether the capital accumulation process will inevitably lead to sustained economic growth or to a cyclical pattern of boom and bust. Students develop a sound theoretical and empirical understanding, which enables them to think critically about macroeconomic policy options. Prerequisite: One previous Economics course or permission of the instructor.

#### Intermediate Political Economy

*Economics 209*

*Neilson, Young-Taft*

*3 credits*

This course offers an introduction to political economy, including radical economics. Political economy offers alternatives to the neoclassical view of modern capitalist economies. We start the course by studying the economic theories of Karl Marx such as labor theory of value and surplus and exploitation, and continue with brief introductions of contemporary political economic issues, among which are gender and economics, environment and economics, globalization and its institutions, political economy of agriculture and food crisis. This course also offers a close look to the theories of an American radical economist, Thorstein Veblen, and his theory of the leisure class. We complete our semester by looking at two alternatives at different scales: First, the Swedish economic system, an alternative to both capitalism and communism, and second, Mondragon Cooperative, a successful co-op in northern Spain. Prerequisites: Economics 100 or Economics 101, or permission of the instructor (prior coursework in politics is recommended). *This course is generally offered once every year.*

#### Economics of Post-Reform China

*Economics 226/326*

*Neilson*

*3/4 credits*

This is a class in the economics of China, focusing on developments since the reforms of 1978. The class systematically considers key issues in the Chinese economy with the aim of understanding current problems and prospects for the near future. Each topic will be understood in two ways: first through text-based discussion of the particular way it manifests itself in contemporary China, and second, through the insights of development economics. Topics include: reforms through the 1990s; growth and poverty reduction; natural resource use; industrial and trade policy; exchange-rate policy; consumption; urbanization and migration; population growth; labor and wages; banks and the financial system; relations with the West. Prerequisites: Economics 100 or Economics 101. *This course is generally offered once every four years.*

#### International Trade and Finance

*Economics 227*

*Neilson*

*3 credits*

This course is a critical engagement with the operation of the global financial and trading system. We consider the meaning and genealogy of theories about the configuration of financial market prices, exchange rates and interest rates. These theories are understood as both descriptive and constitutive of the institutions of the international financial system, including the IMF, the Fed and other central banks, the private banking system, and importers and exporters of goods and services. This body of financial theory and institutional description is the ground for a critical and discussion-based classroom discourse that inquires as to the position and mobilization of the financial system in relation to other social forces. Prerequisite: any prior course in the Social Studies division.

#### Discourses of Capitalism

*Economics 235*

*Neilson*

*3/4 credits*

In this course, we learn to participate in conversations about key political-economic ideas of production, finance, and exchange, as they interact with hierarchical social categories such as race, class, and gender, by attending not only to what is overt, but also to what is unsaid but legible in the institutional and contextual undertones of any text. Capitalism is made to appear "inevitable;" finance "neutral;" race and gender "essential." Such assertions operate with different modalities under different institutional forms (under neoliberal, financialized, colonialist or mercantilist iterations of capitalism). We practice deconstructing such assertions to expose their underlying power relations by reading and discussing texts from economic theory, critical and social theory, literature, and literary studies. Students are supported in developing their own projects and avenues for research beyond the bounds of the class in time and space.

### Comparative Economics and Politics of Transition

*Economics 240/340*

*Neilson*

*3/4 credits*

In this class, we study in comparative perspective two of the greatest economic transitions in recent history: first, the shift of China's economy from being mostly state-led to being mostly market-led; second, the emergence of the countries of Eastern Europe as independent states after the fall of the Soviet Union. Each of these transitions has evolved profound political and social change as cause and consequence of shifts in the predominant underlying economic organization and relationships. Unifying themes for the course include the tensions between economics and politics, between change and stability, and between theory and practice. We focus in particular on the pragmatic questions of implementing and financing industrialization and economic openness. The course is cross-listed in economics and politics at the 200-level, with an optional extra paper and presentation at the 300-level. Prerequisite: an economics or politics course at the 200-level. *This course is generally offered once every four years.*

### Macroeconomic Theory

*Economics 310*

*Neilson, Young-Taft*

*3 credits*

In this class, we develop theoretical models of the macroeconomy. We begin with a framework that connects individual action to aggregate outcomes. In this framework, we then study the main theoretical approaches and schools of thought that have dominated research and policymaking in recent decades. Topics covered include: definitions of the national accounts, recessions and depressions, long-run growth, consumption, unemployment, monetary policy, prices and financial crises. In addition to the work required at the 200-level, students taking this class at the advanced (300) level will determine, in coordination with the professor, a semester-long research project in which they develop a theoretical concept in more depth and/or to make connections between practical and theoretical macroeconomic ideas. They are expected to deliver two 1500-word papers (one at midterm and one at the end of the term) and to lead one 30-minute discussion in class about their project and papers. Prerequisites: Students taking the course at the 200-level must have taken a social studies course at the 100-level or above; those taking it at the 300-level must have completed at least one 200-level social studies course and at least one course in economics. The class is mathematical in nature but prior exposure to calculus is not required. *This course is generally offered once every four years.*

### Economics Tutorial

*Economics 300/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective instructor to define an area of mutual interest to pursue either individually or in a small group.

## Geography

### Introduction to Cultural Geography: Reading the Cultural Landscape

*Geography 114/214 CP*

*Coggins*

*3 credits*

Cultural geography is the interdisciplinary study of spatial practices through which individuals and sociocultural groups create meaningful environments and ascribe order to landscapes, nature, and the terrestrial realm as a whole. Drawing from the humanities, social sciences, and natural sciences, the discipline examines the ways in which humans experience, define, delimit, and shape spaces and places through time. This course is a hands-on introduction to major themes of cultural geography, with regular project work and several field trips. Independent studies and several group excursions in a variety of wild, agricultural, small town, and urban landscapes in the Berkshires and beyond will provide practice in research techniques including field journal writing; the use of narratives, oral histories, archives, and literary sources; map reading and interpretation; and basic cartography. Themes covered in the course include space, place, and power; property and public/private space; psychoanalytic perspectives on the body, space, and territory; national identity and cultural landscapes; the spatialization of race, ethnicity, gender, and sexuality; critical perspectives on urban and regional development and planning; and geographies of globalization and empire. *This course is generally offered once every two years.*

Research Training Practicum: Fengshui Forests of Southern China

*Geography 202m*

*Coggins*

*2 credits*

Fengshui forests (fengshuilin) are a kind of sacred grove associated with Han peoples's villages in many provinces of southern China. These remnants of the subtropical broadleaf evergreen forest that once covered the region help protect villages from wind (feng) and water (shui) damage, and provide strong linkages between cosmology, landscape, and everyday life. This course is designed to prepare students for field research in rural southern China by providing a grounding in the environmental history, cultural geography, and political ecology of the region. Projects undertaken for this course contribute directly to the research, and students are trained to collect sociocultural data on village environmental history, fengshui belief and practice, forest management customs, and land tenure issues; ecological data on forest structure, tree growth, tree identification, and dendrochronology (tree ring analysis); and data on stream quality in riparian zones adjacent to the forests. Individual reports on the historical geography of specific southern provinces help contextualize locational and distributional data on fengshui forests in fourteen provinces gleaned from a survey of forestry and conservation officials across southern China. Students can take this course in preparation for the Luce LIASE-funded summer research project or as a stand-alone course. *This course is generally offered once every year.*

Geographies of Nature, Wilderness, and Conservation

*Geography 205*

*Coggins*

*3 credits*

A well-known conservation theorist has noted that "Nature protection is more a process of politics, of human organization, than of ecology," and that "although ecological perspectives are vital, nature protection is a complex social enterprise...it is the sociopolitical realm that enhances or diminishes conservation efforts." This course examines both the "sociopolitical realm" in terms of its metaphors of nature and its conservation practices, as well as the ecologies in which it seeks its moorings. We focus on the origins of modern Western conceptions of nature, wilderness, conservation, preservation, biodiversity, land ownership, and protected area management. Focusing first on ideas of wilderness that gave rise to the "Yellowstone Model" of national park development, we discuss critical turns in conservation theory and notions of sustainable development that have led to a diverse international system of protected area management and to enduring questions regarding its efficacy. Case studies on the social and cultural dimensions of conservation in critical ecosystems within each of the earth's major biomes describe local and regional environmental histories; rural subsistence and commercial land-use patterns; indigenous knowledge systems; local resource management practices; the making of environmental subjects (and subjectivities); and how these socio-ecological factors often render conventional preservation schemes inappropriate or even dysfunctional. As students of spatial theory and practice we also examine emerging protected area, corridor, and buffer management systems; regional conservation schemes; and theories of humans and nature that redefine the connection between biodiversity, justice, and culture. This course includes a practicum on trail building and maintenance, as well as landscape interpretation, and part of each class is devoted to work on the Simon's Rock Interpretive Trail. No prerequisites. [Also offered as Environmental Studies 205.]

Global Political Ecologies: Resource Hegemony, Resistance, and Environmentality

*Geography 213/313*

*Coggins*

*3/4 credits*

Political ecology is the study of the political, economic, and social forces that infuse human-environment relations at scales ranging from the planetary to the individual body. The field has roots in both cultural ecology and neo-Marxist political economy, and since the 1970s its practitioners have analyzed how political and economic forces affect the utilization of natural resources in the world's most powerful "core" areas and in the geographically and socially marginalized "peripheries." Since the 1990s, political ecology has incorporated post-Marxist frameworks, including perspectives from poststructuralism, postcolonialism, feminist theory, and urban studies. Through the works of Antonio Gramsci, Michel Foucault, Eric Wolf, James C. Scott, Arturo Escobar, Dianne Rocheleau, Lakshman Yapa, Piers Blaikie, Harold Brookfield, Arun Agrawal, Paul Robbins, Judith Carney, Tim Ingold, and others, we focus first upon the contested terrains where industrialization, commoditization, and capitalism articulate with rural, preindustrial modes of resource management and indigenous systems of environmental knowledge and adaptation. Given the great variation in modes of resource governance, ecological imperialism, and adaptation to them, we cannot settle comfortably within a narrative of cascading cultural and ecological extinctions; through the study of competing environmental ontologies, epistemologies, and practices, we search for alternative visions of "development," "urban-rural," "core-periphery," "stewardship," and "sustainability." Prerequisite: Previous

course work in social studies or environmental studies. *This course is generally offered once every two years.*

#### The Agricultural World: Land, Food, Sustainability

*Geography 215m*

*Coggins*

*2 credits*

Crop cultivation and the rearing of domesticated animals to produce food, fiber, feed, and drink have been humankind's primary enterprises through most of history. Today, agriculture remains the most important economic activity, occupying 45 percent of the laboring population and covering the greater part of the Earth's land surface. A diverse array of cropping and herding systems have altered terrestrial biomes on a massive scale, and most of the world's cultural landscapes are still agricultural. While all of us depend upon the food surpluses generated by farmers and herders for our daily sustenance, there is tremendous geographic variation in the political, economic, and cultural significance of agriculture in daily life. In urban-industrial societies like the United States, less than two percent of the population is engaged in agriculture, while in many parts of Asia and Africa, over 80 percent of the population consists of farmers and herders. This course examines the history of agriculture, processes of plant and animal domestication, and the spread of agricultural techniques and products worldwide. We will also focus on a diffusion of agricultural techniques and products worldwide. We will also focus on a wide range of pre-industrial and modern agricultural practices in relation to other aspects of environment and culture, including climate, terrain, demographic conditions, settlement patterns, political systems, social structure, and environmental perception. After comparing how traditional and modern agricultural practices have shaped landscapes and ecosystems through time, we will analyze current issues of agricultural production, including bioengineering, the dominance of agribusiness, new definitions of sustainability, community supported agriculture, and the relationships between agriculture and sense of place. No prerequisites. *This course is generally offered once every three or four years.*

#### Modern China from the Margins: Class, Gender, Ethnicity, and the Nation State

*Geography 225/326*

*Coggins*

*4 credits*

This course examines the making of Chinese modernity through the construction and contestation of spaces delineating class, gender, ethnicity, and nationhood. Our project is to explore relationships between space and time in narratives on identity dating from the Opium War of the mid-19th century to the era of globalization in the early 21st. Materials for study include scholarly works, political tracts, fiction, essays, documentaries, administrative maps, landscapes, technologies, and more. Our dialogue revolves around the following questions: First, is the concept of the modern nation-state applicable to China? Is the Chinese nation-state strictly a modern phenomenon? Second, how have cultural others—the non-Han peoples—contributed to the idea of “Zhongguo,” the “Central Kingdom,” as opposed to “waiguo,” outside ethno-political entities, through time? What justifications and social controls have been used to facilitate the incorporation of non-Han territories into the Chinese realm and how is this process continuing in the 21st century? Third, how has the concept of socioeconomic class been conceived by modern political theorists, and upon which varieties of pre-modern social networks and cultural relations were these ideologies cast? How have class-relations developed over the course of the 20th century and into the present day? Fourth, how have gender relations and sexuality served as catalysts for political revolution and social change since the early 20th century? How have they informed Chinese Communist Party policy since 1949 and how are they changing in the post-reform period of economic liberalization and the hollowing out of the state? Fifth, how has space been defined in regard to the nation, the individual, the body, labor, sexuality, gender, ethnicity, the urban, the rural, and national boundaries in a “globalizing world?” Sixth, how have Chinese intellectuals engaged with these issues and the question of China's position in the global community in the post-Mao period, particularly within the engagement between “patriotic worrying,” post-modern theory, and the prospect of an end to the country's geopolitical marginalization? Prerequisites: One 200-level course in Asian studies and one 200-level course in social studies, or permission of the instructor. *This course is generally offered once every two years.*

#### Agon, Victus, Territoriu: Spaces of War, Combat, and Territoriality

*Geography 330*

*Coggins*

*4 credits*

The English word territory is probably derived from the Latin *territorium*—land around a town, domain, or district—but does *territorium* itself come from terra (earth, land) and -orium (a suffix denoting place), or was it derived from “terrere” (to frighten), indicating a place or area from which outsiders are driven or repelled by fear? Linguists may fight over the origins of “territory,” but all humans continue to inhabit a

world in which the territorial precedes the terrestrial in the ordering of everyday life and the common play of power. This course focuses upon the powers and rituals that animate *agon*—the contests and struggles for victory over territory—and *victus*—the multiform practices of living, providing, sustaining, conquering, subduing, and being subdued. Following the linkages between institutional constructions of imagined communities, national boundaries, and individuals willing to fight and die for them, we explore the spatiality of territorial conflict known as war. By foregrounding spatial perspectives in social theory and readily crossing disciplinary borders, we consider heroism, masculinity, aggression, the “nature” of violence, wars and frontiers, the clash of civilizations, “wars on terror,” and the ties that bind us to markets and techno-industrial production systems that raise specters of warfare as inevitable competition for nonrenewable resources and combat as a game for warrior-androids. Is there an end in sight, or will humans decide that a world without a cause for which to die is no world in which to live? Prerequisites: Sophomore standing, completion of at least one 200-level social studies course, or permission of the instructor. *This course is generally offered once every three or four years.*

## History

Hard Times: Introduction to Historical Thought and Practice

*History 110*

*Jackson*

*3 credits*

This course introduces history as an academic mode of inquiry by exploring a set of questions: What is time, and how do we explain change, and maybe continuity, in human (and perhaps non-human) existence over time? What can we really know about an ultimately irretrievable past, how do we know it, and why? What is the relationship between the past, as we scrutinize and reconstruct it from the perspective of the present, and life today, as well as, perhaps, life in the future? Is it possible to find meaning for ourselves, and perhaps discover our identities, in the past, and if so, how? Is history a humanistic enterprise, meant to be narrated as stories, or a scientific way to test ideas from philosophy, the social sciences, and other disciplines according to temporal variables? By reading, discussing, and writing about works of history, historical thought, and historical methods, we learn how historians “make” history. We weigh interpretations of King Phillip’s War, the Salem Witch Trials, the trans-Atlantic slave trade, the French Revolution, the ways cotton shaped global capitalism, and competing explanations for the rise of fascism, World War II, and the Holocaust; and the problem of revolutionary violence in a decolonizing, Cold War-era world. Students write a series of brief responses to different sources, and four essays on questions of historical thought, methods, and analysis. No prerequisites.

Introduction to Global History: Sweets, Shirts, and Sneakers

*History 134*

*Jackson*

*3 credits*

While goods such as computers and smart phones pervade our lives, commodities of all kinds have long made the modern world, since the sixteenth-century origins of world capitalism. This course introduces students to global history by narrating the history of globalization, and exploring our increasingly interconnected world, through three commodities: sugar, cotton, and rubber. We not only discuss how these goods have been used as materials, but learn how their production, circulation, and consumption in different economies, cultures, and societies linked Europe and Europeans to the rest of the world. The history of industrialized foods, textiles, and latex reveals an interwoven history of colonial conquest, plantation slavery and the slave trade, industrialization and deindustrialization, nation and empire-building, consumer culture, and ecological and human exploitation that has created the world we inhabit today.

Introduction to U.S. History, 1600-1877

*History 147*

*Jackson*

*3 credits*

As a requirement for students concentrating in History, this first half in a two-course sequence surveys the grand sweep of early American history, from Europeans’ first contacts with Native Americans in North America in the sixteenth century, to the Civil War and Reconstruction. While weekly readings and discussion advance chronologically by reviewing the most significant developments inside the spatial boundaries of the polity that became the United States by the mid-nineteenth century, the course also exceeds traditional narratives of U.S. history organized around the nation-state by asking how international, transnational, and global forces and ideas have shaped American life. It also structures a changing American past around three great tensions: those between empire and nation, exclusion and

inclusion, and capitalism and democracy. Topics addressed in class include English and British, French, Spanish, and Dutch colonialisms and their changing relations with Native America and each other; the origins and growth of slavery, and the American Revolution in an age of revolutions in the Atlantic World; the rise of democracy, industrial capitalism and its opponents, and abolitionism, labor, women's, and other social reform movements before the American Civil War. Beyond exams, students will write weekly responses to primary sources, as well as several essays on some of the American history's most pressing and persistent questions.

Introduction to U.S. History, 1877-present

*History 148*

*Jackson*

*3 credits*

As a requirement for students concentrating in History, this second half in a two-course sequence surveys the grand sweep of modern American history, from the end of Reconstruction to the Great Recession. While weekly readings and discussion advance chronologically by reviewing the most significant developments inside the spatial boundaries of the polity that became the United States by the mid-twentieth century, the course also exceeds traditional narratives of U.S. history organized around the nation-state by asking how international, transnational, and global forces and ideas have shaped American life. It also structures a changing American past around three great tensions: those between empire and nation, exclusion and inclusion, and capitalism and democracy. Topics addressed in class include industrialization and racial segregation; the birth of American empire in the age of high imperialism; World War I, the Great Depression, and World War II; the nuclear age and security state in the Cold War era; the civil rights movement, the Vietnam War, and the rise of new politics and identities; the ascendancy of modern conservatism; and the origins and dynamics of neoliberalism in an age of climate crisis.

History of the French Revolution

*History 201*

*Baum*

*3 credits*

This course examines the decade of the French Revolution from the calling of the Estates General to Napoleon's coup of the 18<sup>th</sup> Brumaire. The course will follow the chronological developments of the Revolution but will also spend considerable time covering issues of historical interpretation. The French Revolution is, perhaps, the most highly interpreted historical event in historical studies, especially among the French for whom the revolutionary decade has achieved a mythic stature on both ends of the political spectrum. As we try to gain an overview on the historical details and the historiographical debate, we will consider the Revolution from social, political and cultural perspectives as they have emerged in the writings of some of the most significant historians of the period, both French and international.

American Empire: History, Politics, Culture

*History 236*

*Jackson*

*3 credits*

Is the United States the world's "indispensable nation"? Or has it acted like a great power, ruling and exploiting other countries? This course surveys U.S. foreign relations history through the prism of "empire"—asking if the United States has acted in an imperial way relative to foreign peoples, from 1776 to the present, and why, or why not, and how. Integrating U.S. and non-U.S. history, international relations, and cultural studies, the course emphasizes that over time both Americans and the "other" together made, and unmade, rising U.S. international and military, economic, and cultural power. We examine relations with Native Americans in an early republic of territorial, settler expansion; maritime expansion; slavery and empire before the Civil War; the Wars of 1898, and US empire and hegemony in Asia and Latin America and the Caribbean; the World Wars; the Cold War; and unipolar U.S. power and the War on Terror. Prerequisites: History 147 or History 148: Introduction to U.S. History I or II, recommended but not required.

U.S. Foreign Wars and Rule

*History 244*

*Jackson*

*3 credits*

This course surveys the history of American wars and military occupations at the nation's shifting territorial and cultural peripheries, from the founding to the present. Although American expansion often advanced beyond continental North America through "soft power," or economic and cultural hegemony, by the mid-twentieth century the United States had won great-power status through successive foreign wars and military occupations. Examining conflicts with Native Americans and Mexico, interventions in Cuba, Puerto Rico, the Philippines, Haiti, and Dominican Republic, and World War II-era France, Germany, and Japan, it explores change, and perhaps continuity, over time in how Americans made war on foreign peoples and

nations and tried to govern them, and how non-Americans have resisted or accommodated U.S. power. Prerequisites: History 147 or History 148: Introduction to U.S. History I or II, recommended but not required.

#### History of Ottoman Empire

*History 246 CP*

*Baum*

*3 credits*

This course examines the history of the Ottoman Empire from its origins in the early 14th century to its eventual demise at the conclusion of the First World War. The Ottoman Empire stood at the intersection of global events for almost six centuries. It was heir both to the Caliphate and the Byzantine Empire, and emerged as the preeminent Early Modern power in the Mediterranean and Middle East before eventually limping through the long 19th century. The remnants of the Ottoman Empire make up today's modern Middle East, and the history of the Empire, especially the terms of its collapse, help us to understand the region currently. This course considers, among other issues, these competing claims about the Ottoman example: on the one hand the Ottoman Empire as a lesson in the failure to modernize; on the other as a model for multi-ethnic and multi-religious co-existence in a non-nationalist culture. No prerequisites.

#### The Global Sixties: Academic, Oral, and Filmic Histories of the Postwar World

*History 248*

*Jackson*

*3 credits*

In many ways, the United States and the world today is a product of profound events and changes dating from years between the Second World War and the 1980s. Protests, revolutions, and wars rocked the globe, along with new kinds of politics, social consciousness, and art, not only in North America and Europe, but also Latin America, Africa, and Asia. Challenging traditionally nation-bounded narratives of the 1960s as a period of political, social, and cultural turmoil contained within the United States and Europe, this course adopts a transnational and global frame which treats "the Global Sixties" as a worldwide phenomenon of disruptive forces which transformed the world, and integrated it through new and stronger connections. It uses oral history and film in addition to historical scholarship and original historical sources to address the kaleidoscopic public and personal memories that inform our knowledge of this critical era today. Prerequisites: History 148: Introduction to U.S. History, 1877-present recommended but not required.

#### Cuba's Revolutions: Cuba and U.S.-Cuban Relations

*History 249/349*

*Jackson*

*3/4 credits*

This introductory survey course reviews the essential history of Cuba's colonial and post-colonial history, with a focus on the late 18th century to the present. Through the reading of primary and secondary sources, students will learn about major developments in Cuban history, from the spread of sugar plantations and slavery and the abolition of slavery to wars for independence and the formation of the Cuban nation and national identity. Other topics include: the formation of a neo-colonial republic and growing U.S. hegemony over Cuba's politics, economy, and culture; the rise of the Batista dictatorship, the Cold War, and the revolution led by Fidel Castro; the revolutionary project in the 1960s and 1970s, and U.S. reaction against it; the conditions of women, Afro-Cubans, and artists in the Revolution; the fall of the USSR and the "Special Period"; and reforms in the twenty-first century. Prerequisites: History 210: Introduction to History, and/or History 148: Introduction to U.S. History, 1877-present, recommended but not required.

#### Fascism: The Revolutionary Right since the First World War

*History 252/350*

*Baum*

*3/4 credits*

Fascism was the political innovation of the 20th century. It was-and still is-an intellectually and culturally formidable political form that carved out for itself a unique position in the market place of ideologies - anti-materialism based on hyper-nationalism, that is, opposition to the common materialism of liberalism and communism in favor of a mystical sense of nation. In this course, we will examine the ideological origins of fascism in the early decades of the 20th century, consider the First World War as a crucible of revolutionary right wing movements, study the original model of fascism in Mussolini's Italy, and then consider the most fascinating - and perhaps least representative - version of fascism, Nazi Germany. The course will conclude with investigations into post-WW II fascist movements including contemporary neo-fascisms in Europe, Asia, Africa and the New World. Prerequisites are completion of Seminar III and one prior intermediate (200-level) course in history, philosophy, or politics.

### Radical America: Protest in U.S. History

*History 253/353*

*Jackson*

*3/4 credits*

What does it mean to "radical" in the United States? This history course explores how and why different people in America have challenged its prevailing liberal political ideas, institutions, and culture, from the American Revolution to the present, and how and why radicalism changed over time, through a set of questions. Do radicals defy formal politics, like elections, or participate in them? Do radical solutions demand revolution, or merely reform? Are radical movements and demands collective, or require only that individuals transform themselves? We answer them by studying scholarship and original historical sources from texts such as pamphlets and manifestoes to posters, music, paintings, and theater. The course's scope spans from the republicanism and agrarianism of the American Revolution to antebellum working-class, women's, and abolitionist activists and utopians; socialism, anarchism, and populism; feminism and black nationalism; communists and fascists; pacifists, black power, and sexual revolutionaries; and environmentalists and right-wing radicals. Prerequisites: History 147 or History 148: Introduction to U.S. History I or II, recommended but not required.

### The People and the Power: America's Political History

*History 254*

*Jackson*

*3 credits*

If the United States is the world's oldest experiment in self-government, recent politics remind us that its system of government is neither perfect nor guaranteed, and has changed greatly over time. This course offers a history of America's politics from 1776 to the present by studying changing relations between "the people" and political bodies and elites exercising political power in their name. We review how the Revolution established American government's organizing ideas of popular sovereignty, republicanism, liberalism, and federalism; how class, race and ethnicity, gender, religion and national origin have defined "the people"; American political institutions, from the Constitution and parties to interest groups and social movements; and different approaches to U.S. political history, from Progressivism and Marxism to pluralist, ethno-cultural, and historical-institutionalist perspectives. Lectures, readings, and discussion address the emergence of partisanship in the early republic; the politics of slavery and freedom in the Civil War and Reconstruction; Populism, Progressivism, and the New Deal; Cold War-era politics of national security and civil rights; and the rise of modern conservatism and right-wing populism. Prerequisites: History 147 or History 148: Introduction to U.S. History I or II, recommended but not required.

### Modern and Contemporary Middle East

*History 261*

*Baum*

*3 credits*

This course examines the history of the Middle East from the close of the First World War to the Arab Spring. The course will focus on the emergence of nationalism in the region; the significance of oil; the effects of the Second World War and the Cold War; and the appearance of cultural, social, and intellectual responses to the challenges of modernization and westernization.

### History of the Iraq War

*History 265*

*Jackson*

*3 credits*

This course focuses on the Second War in Iraq and its consequences from 2003-2019. The course approaches the war from several perspectives: American, British, and Iraqi (Arab and Kurdish), and considers the viewpoints both of supporters and opponents of the war. Some attention is paid to military operations, but greater emphasis is paid to the diplomatic, political, social and cultural aspects of the war.

### The Renaissance in Europe

*History 325*

*Baum*

*3 credits*

The course covers the period in European history from 1350-1600 traditionally called the Renaissance. Its focus is on cultural, intellectual and political developments particularly in Western and Central Europe (England, France, Spain, Italy, the Lowlands, and Germany). In addition to addressing key themes during this period such as humanism and the recovery of Antiquity, innovations in art and architecture, global exploration and colonial conquest, the literacy/printing revolution, religious reform and the opening phase of Early Modern science, this course will, given the various controversies attending the term since the end of the Second World War, interrogate the concept of Renaissance itself. Prerequisites: one 200-level course in history, philosophy, politics, art history, or literature; or permission of the instructor

History Tutorial  
History 300/400

Staff

4 credits

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. Examples of tutorials include, but are not limited to, Progressive Era U.S. (1890-1920), America's Empire (1898-1934), Early Modern Europe (1500-1713), European History (1713-1848), and European History (1848-1950).

## Philosophy

Philosophy of Religion

*Philosophy 103*

*Conolly*

3 credits

This course focuses on doctrines common to Judaism, Christianity, and Islam: that there is one, powerful, just God who created the universe, who has revealed herself to her creatures, and who requires certain conduct of us. We explore various questions raised by these doctrines, including: Can God's existence be reconciled with the existence of evil? Is there compelling evidence for God's existence? Should believers in God have evidence for the existence of God, or is faith without evidence permissible? Is the concept of God coherent? Do we have evidence for the existence of miracles? Is there an afterlife, and if so, is it just? How should we respond to the tremendous diversity of religious beliefs and practices? How should we understand religious language and faith in an increasingly scientific society? *This course is generally offered once a year.*

Philosophical Problems

*Philosophy 105*

*Conolly*

3 credits

This course serves as an introduction to some of the main issues in Western philosophy. Emphasis is placed on analytical thinking, speaking, and writing. Issues addressed include: External-world skepticism, the existence of God, determinism and free will, personal identity, the objectivity of morality, and the nature of science. No prerequisites. *This course is generally offered once a year.*

Ethics

*Philosophy 175*

*Conolly*

3 credits

In this class, we will examine foundational questions in ethics. We will discuss the objectivity of morality, the nature of well-being, and the rules that govern right conduct. Is there an objective fact about right and wrong, or is morality relative to persons or cultures? What is it to live a good life? What rules—if any—determine what is right or wrong? How should we make moral decisions? Three applications of ethical theory will help guide our discussion: Our duties to the less fortunate, ethical vegetarianism, and the value of the environment. Grades will be assigned on the basis of papers, exams, and class participation. No prerequisites. *This course is generally offered once a year.*

Religions and Philosophies of East Asia: Buddhism, Daoism, Confucianism, and Shinto

*Philosophy 206 CP*

*Coggins*

3 credits

This course examines the historical roots and modern practice of the religious and philosophical traditions of China, Japan, and Korea. First we start in northeast India in the 6th century B.C., examining Vedic traditions and the historical development and diffusion of Buddhism. Before tracing the spread of Buddhism to East Asia, we study the development of Daoism, Confucianism, and Shinto, and the cultural traditions with which they coevolved. The next phase of the course focuses on the coexistence of these philosophies and religions; changes in their collective and individual roles within society; and their integration into the visual arts, music, literature, martial arts, daily life, and cultural landscapes. In the final phase of the course, we examine the roles that these belief systems play in contemporary East Asian and North American culture. Guest speakers discuss their own experiences and practices. Students are encouraged (but not expected) to observe or participate in activities at local Buddhist and Daoist communities. Students are also encouraged to relate their own experiences and practices to the course. No prerequisites. *This course is generally offered once every two years.*

### Daoism through Texts, Talks, and Taijiquan

*Philosophy 207 CP*

*Coggins*

*3 credits*

Daoism has had a major impact on Chinese intellectual and spiritual life for over two millennia. A philosophy that emphasizes individual development, immersion in nature, the rejection of societal convention, and the cultivation of natural virtue, it has been embraced by scholars, painters, poets, and political thinkers. A religion derived from classical philosophy, folk practices, Buddhism, and Yogic techniques, it perseveres in village rituals, global popular culture, and dissident sects like China's Falungong. Taijiquan is a Daoist system of moving meditation and a martial art based on slowly flowing and subtly configured motions. Practiced worldwide, it is "the dance of Daoism," providing insight and personal experience of Daoist principles found in major texts like the Dao De Jing, Zhuangzi, and Liezi. This course provides students with the opportunity to read classical texts on Daoism and Taijiquan and to study the Thirteen Postures, a Yang style form of Taijiquan. We also read Daoist nature poetry, Tang dynasty Daoist short stories, and an account of the life of Guan Saihong, a Daoist master (and if possible, we will have Guan visit the class). Our practice of Taijiquan and work on textual interpretation is supplemented with free-ranging discussions (talks) on Daoism in the spirit of the School of Pure Conversation, a Daoist group of the first millennium that emphasized free expression and a sharpening of the imagination. No prerequisites. *This course is generally offered once every two years.*

### Cognitive Science and the Philosophy of Mind

*Philosophy 212*

*Conolly*

*3 credits*

What is the mind? Is it a kind of independent immaterial substance, or is it merely a property or effect of the brain, in the way that light is a property or effect of a lightbulb? Or is what we call mind really just a naive way of talking about the neurological processes within the brain? Can the whole of our conscious life, our cognitive, emotional, and moral experience, be reduced to complex chemical processes within the brain? This course will consider such questions as these, and explore how we think about the mind, what it is, how it is related to the body and brain, and whether, how, and to what extent mind is comparable to a computer. While our discussions will be informed by current research in psychology and cognitive neuroscience, we shall proceed primarily by means of conceptual and descriptive analysis, drawing from classic and contemporary readings in both the analytic and phenomenological traditions. The course will also consider several closely related problems, including personal identity and freedom of the will, and we seek to gain a better understanding of the mind and its relation to the world. Prerequisite: Sophomore standing or permission of instructor.

### Logic

*Philosophy 213*

*Conolly*

*3 credits*

Logic clarifies the structure of everyday and philosophical reasoning. At the same time, it brings with it paradox and controversy. We will explore sentential, predicate, multi-valued, modal, and paraconsistent logic as well as elementary set theory, informal argumentation, debating, basic probability theory, formal linguistics, infinity, paradoxes, and some philosophical implications of logical theory. *This course is generally offered once a year.*

### Ancient Greek Philosophy

*Philosophy 222*

*Conolly*

*3 credits*

This course will explore the central doctrines and arguments of the three most important figures in ancient Greek philosophy: Socrates, Plato, and Aristotle. Socrates appears not to have left any writings. So we shall begin by reading Plato's Socratic dialogues and consider the problems associated with recovering the historical Socrates from these and other ancient sources. We shall then turn our attention to Plato's own distinctive doctrines, focusing upon his theory of the soul, his theory of forms, his cosmology, and his ethics. Problems to be discussed include the relative chronology of Plato's dialogues and the criticism and revision of the theory of forms apparent in some of Plato's late dialogues. We shall also consider the possibility of recovering Plato's so-called Unwritten Doctrine. Our study of Aristotle will involve the detailed examination of several texts central to his physics and metaphysics. We shall focus first upon his criticism of Plato's theory of forms, as well as his criticism of Pre-Socratic philosophers, in response to which he developed several of his own characteristic doctrines. These include his theory of the categories of being and the primacy of substance; his analyses of change in nature and the doctrine of the four causes, the nature of time, space, and the infinite; and his theory of the soul in relation to body and intellect. Students will also have to the

chance to read about and engage in some contemporary debates concerning the interpretation of Plato and Aristotle. Prerequisite: Sophomore standing or above, or permission of instructor. *This course is generally offered once every two years.*

#### Phenomenology and Existentialism

*Philosophy 225*

Conolly

3 credits

Existentialism is an important and influential intellectual movement of the middle of the twentieth century. Emphasizing and thematizing the human being's search for meaning in an uncertain and apparently meaningless universe, it achieved wide resonance among writers, thinkers, and artists in a world still reeling from the horrors of the two world wars. It finds *literary* expression in such well-known writers as Sartre, Camus and Kafka, as well as such earlier writers as Kierkegaard, Dostoyevsky, and Tolstoy. As a *philosophical* movement, however, it is directly indebted to, and continuous with, the phenomenological movement initiated by Edmund Husserl in the first decades of the twentieth century, and especially as Husserl's phenomenology was developed and revised by his erstwhile collaborator, Martin Heidegger. This course therefore focuses upon the development of phenomenology, beginning with Husserl's attempt to establish an *a priori* science of the universal structures of human consciousness, through Heidegger's analysis of human existence, and culminating in Sartre's humanistic existentialism. Some emphasis will be placed on the pivotal—and controversial—figure of Heidegger, whose *Being and Time* (arguably the most influential philosophical text of the twentieth century) transformed Husserl's phenomenology into a comprehensive and radical revision of traditional philosophical thinking. Prerequisite: Sophomore standing.

#### Metaphysics, Minds, and Morals: Hume and Kant

*Philosophy 226*

Conolly

3 credits

Immanuel Kant and David Hume are among the most influential philosophers of the last 300 years. Kant famously argues that the human mind cannot be considered a mere passive observer, but must instead be understood to be an active participant in structuring its knowledge of the world. Among the surprising positions that Kant argues for in his metaphysical works is the ideality or the subjective origin of space, time, and causality. His moral philosophy seeks to establish analogously a principle of morality that is at once subjective in origin yet objectively valid. While Kant must be considered a revolutionary thinker in the history of modern philosophy, his work needs to be understood largely as a response to the skepticism of David Hume. Like Kant, Hume was interested in placing strict limits upon what it is that human beings can claim to know. However, the skeptical arguments by which he achieves these limits, especially his attacks on the notion of causality and the inductive method, have the effect of apparently undermining the knowledge claims of physicists just as much as of the metaphysicians. We shall be interested in evaluating his arguments and determining how much of either science Kant is able to recover. In this context, the course will also consider Hume's predecessor's within the tradition of British Empiricism, especially Locke and Berkeley, who in many respects provide the foundation both for Hume's skepticism and Kant's critical philosophy. Finally, we shall examine Hume's emotivist anti-rationalism in ethics as a sharp contrast to the rationalism of Kant's moral philosophy. The course will involve the close reading of several seminal works in the history of philosophy, and there will be some emphasis especially on acquiring a precise understanding of Kant's positions and arguments. While we shall always remain sensitive to the historical context of when these works were written, the class will consider the problems that were of concern to Hume and Kant as if engaging contemporary philosophers in dialogue over these issues. Prerequisites: Sophomore standing or above, or permission of instructor. *This course is generally offered once every three or four years.*

#### Philosophical Aesthetics and the Philosophy of Art

*Philosophy 227/328*

Conolly

3/4 credits

This course considers the philosophical analysis of the nature and meaning of art and beauty by reading and discussing classical and contemporary works concerned with both the ontology and the evaluation of works of art. We examine such theories as representationalism, expressionism, and formalism, and consider such questions as whether aesthetic judgments can ever claim objectivity or must instead be considered always merely matters of taste, whether the intention of the artist is relevant in the evaluation of works of art, and whether there can be anything other than context that determines whether an object is a work of art. Our concerns are with both fine art and popular art in general as well as the various distinct realms of art (e.g., the visual arts, music, theatre arts, literature, etc.). Familiarity with the history of the arts is helpful, but not required. Prerequisites for 200 level: sophomore standing or above. Prerequisites for 300-level are Junior

or Senior standing. Permission of instructor is also possible. *This course is generally offered once every year.*  
Islam, God, and the Philosophers

*Philosophy 231 CP*

Conolly

3 credits

This course provides an introduction to the study of Islamic philosophy by examining the distinctive problems, doctrines, and arguments that characterize Islamic philosophy in its classical period (c. 800–1200 C.E.) Students will thus become familiar with the teachings of Alfarabi, Ibn Sina (Avicenna), Suhrawardi, al-Ghazali, and Ibn Rushd (Averroes). Among the topics to be covered in the course are the attempts by some philosophers to reconcile Greek philosophical and scientific learning with Islam; the distinction—and conflict—between philosophy and theology in Islam; the role of reason in Islamic conceptions of human well-being; and the peculiarly Islamic philosophical treatments of such classic problems in metaphysics as the nature of the soul and its relation to the body, the eternity of the world, and the nature of causality. While some attention will be paid to the influence of Islamic philosophy upon the course of later Western philosophy, the focus will remain upon Islamic philosophy as its own distinctive tradition. Prerequisite: Sophomore standing or above. *This course is generally offered once every two years.*

Biomedical Ethics

*Philosophy 277*

Conolly

3 credits

Some of the most contentious debates in public morality today arise in the context of the practice of medicine and medical research. Many of these debates are the result of continuously advancing medical technologies that challenge our conception of what it is to be a human being and force us to consider the relation between our conceptions of ourselves as biological beings and as moral beings. We shall thus study the ethics of cloning, genetic engineering, stem cell research, and various reproductive technologies and strategies, including abortion, IVF, and surrogate motherhood. In addition, because they encounter life and death decisions on an almost daily basis, healthcare professionals are frequently faced with moral dilemmas that have an urgency rarely found in other areas of human activity. It is with this urgency in mind that we shall examine the ethical guidelines that might be established for such end-of-life decisions as advanced directives, DNR orders, euthanasia, and physician-assisted suicide. Finally, because the accessibility and delivery of healthcare is increasingly associated with current notions of justice, we shall examine the ethical issues surrounding the distribution of resources and managed care, as well as associated issues involving the physician-patient relationship. The course will consider the differences in how these various issues are approached from competing ethical perspectives, including consequentialism, Kantian deontology, and virtue ethics, and special attention will be paid to whether and how the principle of double effect may be invoked to resolve some of these moral dilemmas. Prerequisite: One course in social studies or one course in biology or permission of instructor. *This course is generally offered once every two years.*

Environmental Ethics: A Global Perspective

*Philosophy 283*

Conolly

3 credits

Environmental Ethics is the study of the nature and extent of our moral obligations with respect to the natural environment as well as of the theoretical justification for such obligations. In this course we shall be especially interested in examining various theories about whether and how various regions of the environment can have an intrinsic moral value, and how such value should affect our attitudes and actions toward the environment. Among the specific topics to be covered are animal rights, and the conflicts that arise between animal rights theories and environmental ethics; various extensionist approaches to the assignment of intrinsic moral value to the environment; obligations to future generations; endangered species; deep ecology and ecofeminism as radical alternatives to the extensionist approach to environmental ethics; ethical issues in the restoration and preservation of wilderness areas; competing perspectives on just what wilderness is, and what is the place, if any, of human beings within those conceptions of wilderness; whether and how environmental ethics can be reconciled with demands for social justice; and whether and to what extent religion contributes to or helps to resolve the current environmental crisis.

Ad Infinitum: Controversy, Paradox, Perplexity and the Idea of the Infinite

*Philosophy 310*

Conolly

4 credits

We encounter the infinite everywhere in our everyday speech: the infinitely large, the infinitely small, infinitely long duration, infinitely powerful, infinitely wise. But what, really, does it mean to be infinite? Is any actually existing thing really infinite? This course explores the role that the notion of the infinite plays

in such diverse disciplines as philosophy, religion, mathematics, logic, physics, and computer science. We will examine the different kinds of problems that arise in the distinct contexts of these disciplines, and how these diverse disciplines have affected and influenced each other with respect to the concept of infinity. The course examines how the concept of “infinite” was transformed from originally meaning “indefinite”, or lacking definition, and thus imperfection, into a concept that entailed transcendent super-excellent perfection; how Aristotle’s distinction between potential and actual infinity led to the solution of a number of problems concerning time, space, and motion; how the development of the notion of the infinitesimal – the infinitely small – in the 17th century led directly to the discovery of the calculus by Newton and Leibniz; and how Georg Cantor’s controversial claim that infinite sets come in different sizes was initially more welcomed by theologians than by other mathematicians. Prerequisite: Sophomore standing or above and one course in philosophy or mathematics.

#### Metaphysics

*Philosophy 313*

*Conolly*

*4 credits*

This course investigates fundamental problems in metaphysics, such as universals, identity over time, time itself, necessity and causation, and the relation between mind and world. It will do so by examining how these problems are treated by contemporary philosophers and by examining how analogous problems were treated by philosophers from different epochs, with some emphasis upon late mediaeval philosophy. There will also be some discussion of why different generations of philosophers have come to treat rather differently problems that are at least generically similar. Prerequisites: Sophomore standing or above, and at least one course in philosophy. *This course is generally offered once every 2 years.*

#### Philosophy Tutorial

*Philosophy 300/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group.

## Politics

#### Introduction to Politics: Concept, Domain, Discipline

*Politics 100*

*Abbas*

*3 credits*

This course explores the concept, domain, and discipline of politics. We engage with various attempts to define and determine the nature, form, content, and extent of “the political.” In doing so, we try to access the tense and conflicting sources of our own current understandings of politics, its subjects, and its objects. Working with and through texts over the course of the semester, we come up with our own speculations about what constitutes the political; when, where, and how politics happens; what it means to think, ask, and act politically; and what being a student of politics may entail. This introductory course errs more on the side of questions rather than answers, even if only to show that studying and thinking about politics requires an ability to submit to the fullness of a situation, to ask good questions, and to be patient and humble in the absence of clear-cut answers. In this way, we equip ourselves with some of the conceptual, experiential, and analytical tools to be put to use in our subsequent engagements with the study, activity, and experience of politics. No prerequisites. *This course is generally offered once a year.*

#### Prefacing Politics

*Politics 101*

*Abbas*

*3 credits*

Subjects of politics—the citizen, the immigrant, the prisoner, the soldier, the martyr, the legislator, the native, the slave, the refugee, the martyr, the revolutionary, among others—serve as the sources of our encounter with the meaning and scope of politics in this course. These characters, and the stories they are part of or tell, allow us to glean the various stories that happen prior to, or continue underneath the grand stories of government, bureaucracy, technocracy, law, ideology, culture, nation, race, war, etc., we are usually told, and inscribed within. This inscription is nothing less than a particular kind of imputation of self, character, nature, will, intent, belief, consciousness, desire, identity, and embodiment, that we are often told make us “who we are,” even though we were never asked. Is there a particular way we feel and think and act when we consider ourselves or are considered as political subjects? We will try to sit with these

stories as if they are yet to congeal into the dominant narratives of our being human and being political subjects, with the assumption that the unfolding of politics as we know it might have something to do with these beginnings. If it is true that “prefaces are misplaced epilogues,” we may be able to gather some insight into how these ends have been written, and try to unwill those ends.

#### Interrogating Institutions: Introduction to Political Inquiry and Process

*Politics 105*

*Abbas*

*3 credits*

What are we actually doing when we claim to be part of an institution, engage in institutional critique, seek to institute reforms, call out unyielding institutionalized inequalities, or aspire to change from within or outside an institution? This course is an introduction to the study of political institutions and processes, addressing who needs institutions and why, how human experience and action is shaped and conditioned by an organized set of relations, and how institutions are in turn transformed through the actions and relations they shape. It incorporates insights from political science, political and social theory, public policy, cultural studies, business studies, and other fields to put together an initial foray into mapping power and relations inside institutions, and imagining just, democratic, institutions that serve the collective good. This requires critically engaging with the normalization of corporate and market logics in community organizing, social movements, electoral campaigns, political parties, and policymaking. No prerequisites.

#### Seminar in Global Politics

*Politics 210/310*

*Abbas*

*3/4 credits*

This course approaches global politics through some fundamental questions pertaining to our everyday lives as citizens of this world. The lenses used are multiple and integrated, and attentive to questions of power, inequality, boundaries, justice, war, immigration, terrorism, as well as other essential issues unspoken of within the grand worries of our times. The course is a multi-perspectival introduction to many questions we have always thought about, and on which many of us already have opinions. In order to confront current problems, the course maintains, we must assess, improve, and build the edifices and the scaffoldings of both our thought and action. Our manner of approach is inseparable from the nature and demands of objects we encounter, so our relations to them are essential as we decide how to play a role in the world. The course will intersperse (1) an introduction to key terms and approaches, (2) a range of approaches from international relations and global politics as two distinct tendencies in the study of world politics today (3) case studies on some central political problems in the contemporary world. While this will not be an exhaustive course, we will certainly be compelled to configure and articulate a rigorous, thoughtful, and integrated take on pressing issues confronting us today. Prerequisites: To take the course at the 200-level, there are no prerequisites. The 300-level requires Politics 100 or any other 200-level course in social studies, or permission of the instructor. *The course will be taught every two or three years.*

#### The Politics of Cultural Forms: Timescapes and Topographies of the Post/Colony

*Politics 215/314 CP*

*Abbas*

*3/4 credits*

The course probes the embodiment of politics in cultural forms pivoting, in this version, on cinema and cinematically-inspired artworks. It is an exploration of the cultural lifeworlds of colonial peoples, as it manifests through history, during and after (or so some say) colonization. Achille Mbembe speaks of the postcolony as an entanglement of timescapes. Cinematic texts, timescapes in their own right, provide unique insights into not only these temporalities, but also the spatial organisations of political and legal power, extending Eyal Weizman's framework of forensic architecture in relation to terror, occupation, and postcolonial violence. The course attempts to bring into relief the interrelation between the spatial, visual, and temporal aspects of ordinary life in the post/colony. In addition, cinema serves as an accessible and visible component of a "culture industry" whose actions and political economic history under and beyond colonialism can shed light on the dynamics of old and new colonialisms, as manifest in big events and everyday life, at play and at work, in grief and in love, in the public and private spheres, alike. There are many ways of imagining what is produced, distributed, consumed, laboured for, within this industry that not only illuminate colonization of a life-world, but also expose colonization as a lifeworld, producing its own forms of subjection and redemption. The regional focus of this course will change, but in its first iteration, the emphasis was on South Asia, Middle East, and North Africa. There will be required weekly screenings of films outside of class time. Prerequisite: 300-level: one 200-level course in politics and one 200-level course in literature or film. 200-level: one 100-level course in social studies and one 100-level course in literature or the arts. *This course is generally offered once every three or four years.*

Fanon & Said

*Politics 216*

*Abbas*

*2 credits*

Frantz Fanon (1925-1961) and Edward Said (1935-2003) are genealogists of the human condition in and after colonialism, and have shaped generations of struggles as well as of knowledge production. This course brings them in conversation with each other to learn from what they have in common, and where they deviated in their analyses of the colony and the colonial subject, and its implications for the question of the human and of a human future. We begin with a look at key experiential and conceptual anchors of their thought and method, and then focus every week on certain topics in a comparative manner. Placing them in conversation with each other around East/West, ethics, the human, violence, ethics, the other, the third world, intellectual responsibility, and other topics, rather than with only their European interlocutors might take us to a different place in terms of not merely trying to understand or validate their thinking or slot it into academic enclaves, but to see the potentialities for some radical departure from scholastic conventions and into readings, conversations, and connections, required of us in today's lived realities.

Spirited Away: Questions of God and Politics

*Politics 219/311*

*Abbas*

*3/4 credits*

The course explores the genealogy of contemporary debates over the relation between politics and religion. It confronts an interesting paradox: often we complain about how so many contemporary political conflicts emerge from an unhealthy attachment to histories of religious war and conflict, but at the same time many proposed ways forward use concepts deeply indebted to those histories. Indeed, many of these concepts emerge from a particular view of European history, and the course investigates other cultural and intellectual paradigms and discourses that may propose different relations between politics and religion. We consider intellectual and philosophical debates, the effect of religious laws and traditions on the practice of politics, and the influence of politics on religious and theological discourse and practice. We turn to the Crusades, medieval political thought, the invention of race, Renaissance attempts at secularism, eventually entering the modern era as one obsessed with creating and administering walls between the political and the theological, the church and the state, among others, overseeing a supposed exit of religion from politics. We also consider modern and postmodern engagements with liberal secularism, and the subsequent attempts to re-enchant our political existences. Ours is an era of religious fundamentalism and fanaticism, and also of atheists joining with orthodox theologians to think past capitalism and other terrors. This course goes past the seeming contradiction to ask what sponsors this coincidence, and what kinds of thought and action are demanded of us in this moment. No prerequisites. *This course is generally offered once two years.*

Resist, Remember, Redeem, Remake: The Aesthetics & Poetics of Politics

*Politics 221*

*Abbas*

*3 credits*

The material, practical, and conceptual relations between politics and aesthetics are mediated by the poetics of making sense of the world and creating communities of meaning and experience. The etymological intersections between politikos (the statics and dynamics of life within a polis where individuals need and shape each other and the commons enclosed by the polis), aisthesis (perception through the senses and the intellect), and poesis (making, producing, bringing-forth), are complex, plentiful, and serve as a premise of this course. These are life activities in which we manifest our relations to power, our location within the dominant temporal and spatial regimes, and our capacities of knowing, being, and feeling within the sensorial orders that shape us as well as those that we resist, redeem, and remake. This course focuses on the key inheritances that supply the aesthetic and political categories of our lives today, also analyzing how they are implicated in systems of real subjugation and imagined freedom. By first clarifying the difference between a course in the aesthetics of politics versus the politics of art, we will move on to introduce us to issues and questions pertaining to: the history of "the aesthetic" as a realm of political contestation; the relation between aesthetic and political judgments, and between aesthetic and political theories; artistic and cultural production as site of critique, diagnosis, and political struggle; art as tool in political struggle, but also art as symptom and speculum; questions of form, content, and sensibility in political action; debates over the autonomy or complicity of art; western Enlightenment discourse and the subsequent demands of critical and decolonial aesthetics; the divisions between politics and literature, humanities and sciences, and what they reify; politics, pedagogy and radical aesthetics; the promise and problem of turning to the senses, the passions, and "the body" as final arbiters of truth and the means to counter the tyranny and horror of the Reason that upholds not only grand but also ordinary narratives of injustice and unfreedom. Prerequisite: Seminar I. *This course is generally offered once every two or three years.*

(Twilight of the) American Idols: Haunts and Haunting in U.S. Political Thought

Politics 226

Abbas

3 credits

This survey course in political thought in the USA entwines history and memory of “America” and American politics. Playing on the notions of haunt and haunting, it brings those two together by turning to works that provide somewhat anachronistic starting points that beg to be given a genealogy—a history of “the present”—and also a chronology, sampling political thought from different periods in US history from the founding to the present in order to provide material for reading the former. This allows making evident to ourselves that discovering the hauntings of political thought in the United States requires seeing that the hauntings in the present need to be understood through the past, but can never be resolved by it; neither does memory discover the haunts as they originally were, nor does it leave what is unearthed untouched by the unearthing. This makes our work of remembering the history of American politics to be something other than a court of law or a confessional, neither merely whitewash nor pure torture, but something else we need to define together. Among other things, we examine what is “American” about American political thought, how this identity has come to be and what it has represented over the course of its evolution, how different thinkers have envisioned and critiqued the shape of the American state and culture, what makes democracy American and America democratic, what are the peculiar ways in which time and space interact to yield the concept we call America and the American Dream, and what negotiations with history the American celebrations of newness, possibility, hope, and amnesia entail. We discuss a variety of works, in *forms* ranging from political treatises, journalism, philosophical writing, speeches, essays, autobiographies, fiction, poems, court decisions, music, plays, and films. This plurality of forms will, hopefully, force us to centralize the relation between various aesthetic and expressive forms and their ethical and political import at an individual and collective level. Through the course, we will familiarize ourselves with the ideas of some key figures in the history of political thought in the United States, practice theoretical and critical engagement with them and the problems they are addressing, learn some skills of democratic participation and collaboration, explore our own political subjectivities, and tackle some American Idols—as Nietzsche urged us to, by philosophizing with a hammer. No prerequisites. *This course is generally offered once every two or three years.*

The Ignorance of Schoolmasters and the Scandal of Democracy: Education, Emancipation, Politics

Politics 229

Abbas

3 credits

This course is designed in response to the contemporary and enduring “crises” and challenges of higher education conjured in these disparate slogans, worries, and questions. We look at some manifestations of these crises in the US and Europe in order to expose the local and global historical motions and tendencies that both culminate in and proceed from these events, and to examine the various social and political philosophies that have highlighted the role of education as a means of producing conditions of democratic possibility as well as a response to those conditions. The issues raised span higher education reform, the aftermath of the financial crisis, the corporatization of the university, decolonial and feminist pedagogies, pedagogies of reconciliation, constructions of public intellectuals and activist scholars, unions in the university, institutional barriers to diversity and inclusion, experiments in higher education, and the impact of politico-economic regimes on the nature of the university. Notable thinkers at the nexus of education, democracy, and politics assist us in our analyses. Bringing together an engagement with current issues that plague the university with a historical and political analysis of the role of education in a democracy, the course hopes to inspire a deep understanding of the structures within which students and teachers do the work they do, and a passionate inquiry into our roles in a broader quest to transform those structures toward justice, equality, and freedom for more of us.

Fugue States: The Politics of Refuge, Exile, and Fugitivity

Politics 234/334

Abbas

3/ 4 credits

The words refugee & fugitive share a root in *fugere*, meaning “to flee.” Playing on the related concept of the fugue which, both in music and psychiatry, captures some sense of a tethered, burgeoning motion, this course approaches political imagination and practice from the perspective of those considered outside and inimical to the polis—not the founder, not the native, not the citizen, not the soldier, not the settler—and whose movements do not reassure the dominant ideas of home and sovereignty informing maps of the world as drawn today. In a moment where our own locality is experiencing a community-led and governmental process with incoming refugees of global wars, this course combines: (1) an investigation into the intersecting genealogies of the refugee, the fugitive, and the exile as carrying important lessons for

rethinking politics and where and how it happens; (2) a study of the history and politics of refuge and exile in the international state system; (3) an examination of the contemporary global refugee crisis and its political, ethical, and aesthetic dimensions, and (4) a close engagement with the local politics of refugee resettlement.

The Feminine and the Political, or, How I Learnt to Stop Worrying and Love the Man

*Politics 316*

*Abbas*

*4 credits*

This course approaches the politics of marginal subjects through the vehicle of women thinkers, writers, characters, actors, and artists, who confront the logics of colonialism, capitalism, racism, fascism, and patriarchy by thwarting the voices, fates, destinies, narratives—and loves—conferred to them within these systems as well as within those discourses that seek to liberate them. A key goal is to show that considering political experience & judgment cannot merely involve aggregating different perspectives from discrete lenses of race, class, and gender; the substance these various forms of subjections share needs to be addressed. The subject that tries to speak but cannot, the subject that refuses to answer questions everyone defaults to, the subject that evades political programs designed for its liberation, and still asks for something—more, better—is the existential locus of this course’s journey. In this way, notions of speech, disorder, pathology, trauma, romance, desire, repulsion, faith, et al., become central to approaching the trenchant critiques and rearticulations of state, society, and politics—indeed, of being—as we know them, that emerge in the works featured in this course. We work with multiple manifestations (theory, novels, film, etc.) in a space of close reading and intimate intellectual consideration. We will not presume the site of womanhood or the woman’s body to be an a priori, already known or knowable “object” of political work; instead, we will follow these texts into the lifeworlds of capitalism, colonialism, liberalism, and imperialism inscribed on all our bodies and subjectivities—some more than others, to be sure—and to the politics this asks of us. In pursuing threads of inquiry begun in the course on the subjects of war, we will continue examining the reliance of war and politics on the feminine, not as an object, but as a premise, or at least a category in collusion. Perhaps, in our search, the Feminine will become something to which the Political must confess itself, in a departure from what usually happens. Prerequisite: Permission of instructor.

Politics by Other Means I: Social Movements & Political Action

*Politics 325*

*Abbas*

*4 credits*

The course explores the ways in which human beings create politics through collective action, ordinary and heroic, that finds its logics outside of or in an oppositional relation to given institutions, beyond realpolitik as we know it. By looking at social movements across the globe, and sporting different ideological, moral, aesthetic, and pragmatic frames, the course explores claims to authentic and “real” politics, what it can and does mean, where it happens and who participates in it. The course has two broad components. The first involves a review of the literature on political and social movements, and addressing questions such as: When and why movements occur? Who joins or supports movements? Who remains and who drops out? What is the role of emotions and ideas in movements? How are movements organized? What do movements do? What are movements seeking to move? How are contemporary movements different from older ones? How do movements change, grow, and decline? What do they accomplish? Some key historical cases will be studied. The second component will be the practicum for the course, asking students, individually or in groups to map a specified region or historical moment in the world for the grassroots frames of political action, democracy, freedom, justice, and other anchors of political desire that germinate and get configured therein. Students taking POLS 225 will find a lot of practical application of their knowledge of the history of ideologies here, which will not itself be the main goal of this course.

Politics by Other Means II: Citizens, Soldiers, Revolutionaries

*Politics 326*

*Abbas*

*4 credits*

War, colonization, democracy, and revolution, though distinct concepts, have interesting continuities, not least of the manner in which they inscribe those who are at once subjects and objects of these experiences: citizens, soldiers, revolutionaries, and permutations thereof. These words can connote either discrete events with lessons to be learnt, or realities that never seem to have either beginnings or ends, depending on where we find ourselves on the terrain of class, race, gender, colony, nation, power, ideology and various other accidents of time and space. This course continues the inquiry into the ways in which human beings create politics that was begun in *Politics by Other Means I*. It seeks to explore the materiality of war and politics commissioned with the state as the locus, not least by placing the strategic and empirical realities of war in

a framework of the calls of duty, obligation, love, and death, to which we respond. What is the relation between war and politics, and how has it changed over time? What and who makes a war a war? What can a state demand of whom, and why? How are these demands made and received? Is what is worth living for, also worth dying for, also worth killing for? Is it even possible to be a subject of something without being subject to something? Readings drawn from politics, history, philosophy and literature, will help us examine the relation between war, colonialism, democracy, and revolution, the politics of subjects that struggle with the inexorable temporality and spatiality of the state, and the ways in which the subjectivities of citizen, subject, soldier, revolutionary, rebel, terrorist, freedom - fighter have come to be over history and across the globe. Prerequisite: Any 200-level course in social studies. *This course is generally offered once every three or four years.*

#### Marx After Marx

Politics 327

Abbas

4 credits

This course is devoted to close readings of Karl Marx and two Marxists. In its previous iteration (Fall 2007), Georg Lukacs and Walter Benjamin were featured as key 20th century Western Marxists. This time, the featured Marxists will be V.I. Lenin and Rosa Luxemburg. The course turns to explicit treatments of imperialism, colonialism, and reactionary politics broadly understood, to map the terrain of Marx's turn to politics, asking whether and how it was a turn "away" from philosophy, conventionally understood. We will assess him as a political analyst, revolutionary, historian, economist, and philosopher, highlighting the questions of goal, strategy, tactic, and political organization. This will involve a serious familiarization with the history of the political battles waging in roughly the century between the failed revolutions in Europe and the first world war (as presaging Europe's fascist turn). The writings of Lenin and Luxemburg will testify to two different legacies of Marx in relation to political philosophy and strategy, different from and predating the turn to an emphasis on culture and critique as issues of political strategy receded. The course will attempt to take the rich lessons of critique and a nuanced understanding of politics into the realm of grand political action in history to see what lessons can be derived for political possibility in the current moment. Other key political thinkers and actors of the late 19th and early 20th century will be featured as well. Prerequisites: Sophomore Seminar and Politics 100 or Politics 225 or a 200-level [or above] course in relevant social or literary studies (contact the instructor with any questions). *This course is generally offered once every three or four years.*

#### The Democratic Imagination

Politics 328

Abbas

3 credits

This seminar will survey some of the major currents and problems in the history of modern democratic thought. Is democracy an ideal, an ethos, a system? A judgment, a tool, or a mechanism—and what determines this? We will address how democracy and its supposed associates, such as freedom, equality, justice, and self-government, are shaped in relation to each other in various historical and geographic contexts, and how these appear in different models of democracy. We will also look at the relation of democratic thought to notions of "the people," publics, deliberation, representation, revolution, sovereignty, authority, legitimacy, etc., and at how everyday framings of our relation to the state and society emerge. While the course will begin with classical texts on the theory and practice of democracy, works in contemporary democratic theory—such as those that deal with deliberative, radical, liberal, and agonistic conceptions of democracy—will help place longstanding debates in a current context and help us ask and answer important questions about the possibilities and promises of a real democracy. We will also consider how democracy has responded to endemic exclusions over its history and how we judge democracies today. Historical analysis of some major events in the history of democratic practice will mediate this inquiry and we will see how the big shifts in the democratic imagination are so keenly reflective of what people have pushed democracy to do, and how these imaginings most organically straddle the supposedly separate realms of theory and practice! In this regard, the relation between democracy and civil society in a global context will also be addressed. Readings will draw on thinkers including, but not limited to, Jean-Jacques Rousseau, Condorcet, Schumpeter, M.I. Finley, Gordon Wood, David Held, Seyla Benhabib, Jurgen Habermas, Carole Pateman, Iris Young, Sheldon Wolin, Claude Lefort, Carl Schmitt, Ernesto Laclau, and Chantal Mouffe. Prerequisite: Politics 100, any 200-level course in social studies, or permission of the instructor. *This course is generally offered once every three or four years.*

(Against) Capital and Colony

*Politics 333*

*Abbas*

*4 credits*

What exactly did it take to ensure that the sun never set on the British Empire? From labour laws that put 6 year-old boys to work in the blacking factories in London, to the disposable bodies of natives and slaves producing tea and silk in the East, and sugar and cotton in the West, a very specific moral and political economy was installed that traversed entire oceans and needed nourishment and maintenance in spaces of the colony and metropole alike. The colonial search for, and romance of being at, home everywhere in the world produced a mode of hospitality and subjugation that necessitated the colony at home and abroad. Undoing or unmaking this lifeworld of the colony, it follows, has required more than passing of laws and drawing of boundaries. The goal of this two-part course is to track the coexistence and intertwinement of capitalism and colonialism. Part I posits that "the colony is always already inside capital, and capital always already inside the colony" and model an examination of this claim by taking a close look at the British Empire as an extended case study, spurring investigation into other empires of the modern age and a comparison to older imperialisms, to see the political, philosophical, economic, social, and cultural systems that together materialize these lifeworlds. Often the study of capitalism and colonialism falls prey to many current modes of thought that have separated issues of economic exploitation from other forms of subjugation, such as race, gender, religion, nationalism, etc., or those which reify an ontological manicheism of metropole and colony, reaffirm the nation-state as redemption in new forms, or turn to an equally idealist investment in the phenomenon of globalization as if its something new or recent. We want to find a way to unpack, critique, counter, dismantle and/or build alongside systems of classism, racism, sexism, nationalism in a way that addresses their shared, often even unified genealogies in capitalism and colonialism. Part II probes the entanglement and interpenetration of capitalism and colonialism into the unfinished era of decolonisation and well into the postcolony. It tracks the emergence of anticolonial movements, their claims, philosophies, and tactics, and their relations to struggles against capitalism. We examine the intersecting genealogies of capitalism and colonialism by proceeding from peoples' resistance to them. We delve into how people have articulated their desires, positions, friends, allies, and enemies, and how their ideas and actions have exposed the roots, destinies, convergences, and divergences of anti-colonial and anti-capitalist politics. In this course, special emphasis is placed on apprehending the variations of political method within and across these struggles, and also at different levels of materiality, visibility, and legibility. Thus, an examination of the literary, philosophical, and artistic movements that emerge in anticolonial struggles is central to understanding the broader poetics and aesthetics of anticolonialism, anticapitalism, nationalism, and internationalism. While students build their own archives for inquiry around areas/movements of their choosing, our collective efforts draw on an abundant and hospitable canon of anticolonial and anticapitalist life, thought, and movement histories new and old. A hope is that at the end of this course, we might be more able to (1) question the premises shared by colonialism and capitalism and the political thought and imperatives they have naturalized, (2) avoid the trap of separating out the histories of various contemporary oppressions everywhere from the seemingly "local" histories of colonialism and capitalism, and (3) produce political action that does not sacrifice thought.

Contra Diction or: The Politics of Listening

*Politics 335*

*Abbas*

*4 credits*

The goal of this course is to turn our attention to listening and away from the emphasis on speaking one's voice—the dominant framework in most strains of modern western political philosophy. While examining the history of the hierarchy of senses and their associated actions in various political, economic, pedagogical, and legal systems, the course also engages the centrality of listening in radical spheres, which often exposes hidden injustices within these spheres. From the centrality of the Azan in Islam and moments of silence across many cultural traditions, from wiretapping to bearing witness, from national radio propaganda to the blues, we consider the various soundscapes of politics across a range of our actions, passions, and interactions. To this end, we draw from the history of political and aesthetic thought and practice, the history of technology, and the abundant oeuvre of contemporary voice and sound artists from around the world. The title of the course, itself, draws from a series of works by Lawrence Abu Hamdan who addresses the intersection of sound and politics. Students will engage in a range of activities involving listening, and challenge the configurations of sensory experience that produce norms of political subjectivity and coexistence. Prerequisite: Prior completion of one politics course at Simon's Rock; or 200-level social science, art, literature, humanities course; or permission of the instructor. *This course is generally offered once two years.*

Politics Tutorial  
*Politics 300/400T*

*Abbas*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester. Prerequisite: Sophomore Seminar or permission of the instructor.

## **Psychology**

Introduction to Psychology

*Psychology 100*

*O'Dwyer*

*3 credits*

Psychology is the study of human thought and behavior. The purpose of this course will be to introduce students to this perspective on the human experience--its major theories and ideas, history, and methods. We will also discuss the current issues and debates within the field. As this is an introduction to a field that is quite broad in its scope, we will cover many different topics (see the outline on the next page). Thus, this course is fast-paced with a lot of reading. Most of the readings are from a textbook, but these are supplemented with chapters from a book that offers more in-depth discussions of particularly important studies/concepts in the field. Classes will be part lecture, part discussion. No prerequisites. *This course is generally offered every semester.*

Developmental Psychology

*Psychology 202*

*Daniels, O'Dwyer*

*3 credits*

This course provides an introduction to the field of developmental psychology. Students will read from two texts as well as a collection of primary source readings in developmental psychology to provide a breadth of knowledge as well as greater depth surrounding certain topics (e.g., the infant day care debate, peer relations, divorce). This course covers a wide range of developmental stages, from infancy through childhood and into adolescence and will conclude with a short introduction to developmental topics associated with adulthood and old age. Prerequisite: Psychology 100. *This course is generally offered once every year.*

Social Psychology

*Psychology 203*

*O'Dwyer*

*3 credits*

Social psychology is the study of social influences on individuals' behavior. These behaviors include: conformity, obedience, stereotyping, prejudice, aggression, attraction, helping behavior, etc. The objectives of this course are: (1) to provide students with an introduction to the major principles, theories, and research in social psychology; (2) to introduce students to how social psychologists think about human thought and behavior; and (3) to expose students to methodology and methodological issues in social psychology. A further goal of this course is that students will be able to draw from their own experiences and observations in understanding the principles and ideas within this field, and will be able to apply these principles and ideas to their own experiences. Prerequisite: Psychology 100, Sociology 100, or permission of the instructor. *This course is generally offered once a year.*

Theories of Personality

*Psychology 206*

*Daniels*

*3 credits*

History is replete with theories about how the human infant develops adult psychological function. These theories have focused on a range of contributing factors, from inborn biological states or drives to environmental events. This course examines the major theories of personality developed by Erikson, Freud, Jung, Rogers, and Sullivan, as well as more recent theorists in self-psychology and object relations. Readings include both a text and primary sources. Prerequisite: Psychology 100 or permission of the instructor. *This course is generally offered once every year.*

Political Psychology

*Psychology 217*

*O'Dwyer*

*3 credits*

Political psychology is the application of psychological theories and research to people's political behavior and their responses to political events, broadly defined; it is the field of inquiry at the intersection of politics and psychology. The goal of this course is to introduce students to the key questions, topics, issues and

perspectives, as well as the main traditions or “eras” within the field. Topics will include: public opinion; the Authoritarian Personality; political polls and voting behavior; social influence in the political realm (especially from the media); the nature and impact of prejudice in the political realm; and the politics of group processes (e.g., the politics of threat). Of course, an additional goal of this course is that students examine if and how these theories, research findings, and ideas apply to their own political experiences as well as current political events. Prerequisite: Psychology 100 or one politics course is required for the 200-level; at least one 200-level psychology course and one politics course is required for the 300-level. *This course is offered when there is sufficient student interest.*

#### Expressive Arts

*Psychology 224m*

*Staff*

*2 credits*

This introductory course will explore the connection between expressive arts and psychology. Students will be exposed to: an introductory understanding of how expressive arts are utilized in therapeutic settings, a working familiarity with a variety of expressive arts modalities, an understanding of the relationship between creativity, transformation and their own unique viewpoint and increased self-acceptance about their capacity for creative experiences and expression. The class will be a mixture of lecture, case studies, discussion, and experiential exercises in multimodal art disciplines such as visual arts, journaling, poetry, music, and drama. This course has a materials fee. Prerequisites: Psychology 100; an Arts course is recommended, but not required. *This course is generally offered once a year.*

#### Introduction to Cognitive Neuropsychology

*Psychology 229*

*O'Dwyer*

*3 credits*

The purpose of this course is to introduce students to the basic structure and function of the human brain, particularly as it relates to cognition, learning, consciousness, and emotion. Students will study the basic functioning of neurons as well as the organization of the brain, with a focus on the areas in the brain involved in all aspects of cognition, including: language, memory, social behavior, affect, spatial behavior, and attention. In the latter part of the course, students will be introduced to the neurological bases of psychological disorders (especially those of thought and emotion) as well as our understanding of the brain's plasticity and its ability to be repaired and repair itself. Prerequisite: Psychology 100 or Biology 100. *This course is generally offered once a year.*

#### Abnormal Psychology

*Psychology 252*

*Daniels*

*3 credits*

This course provides an introduction to the etiology and treatment of psychological disorders. Using a combination of the Diagnostic and Statistical Manual-V, the course studies the most prevalent disorders, including anxiety disorders, affective disorders, schizophrenia and other psychotic disorders, personality disorders, developmental and neuro-cognitive disorders. It also explores critical issues of ethics and laws in this complex field. Throughout the semester students will examine these disorders through the lens of various models of psychopathology, including the psychoanalytic, behavioral, cognitive, biological, and socio-cultural models. Students will explore how these models are applied in therapy, as well as how their premises have been tested through empirical research. Case material will be utilized to provide additional insight into the experience of an individual with mental illness and the professionals who work with them. Prerequisite: Psychology 100. *This course is generally offered once a year.*

#### Conflict and Conflict Resolution

*Psychology 306*

*O'Dwyer*

*4 credits*

Conflicts are inevitable aspects of life; however, the nature, course, and outcome of conflicts depend on situational, cultural, relational, and personality variables. In this course we examine many of these factors—focusing particularly on those that predict when conflicts will emerge, when and why a conflict may escalate or not, and successful negotiation or other resolution. The goal of the course is to integrate readings, discussions, role plays, and other exercises to form a broader understanding of conflict. There are two main goals in this course. The first is that students will become familiar with the literature and research on conflict and negotiation. The second goal, which is more hands-on, is that students acquire greater skills for negotiation and mediation. Prerequisite: At least one 200-level psychology course. *This course is generally offered once every two or three years.*

### Psychological Theories of Self

*Psychology 307*

*O'Dwyer*

*4 credits*

There are probably few—if any—subjects that have received more attention within the field of psychology than the self—its nature, development, and consequences. In this course, we will read and discuss primary texts from some of the most influential theorists in the field. This course is an upper-level, intensive reading course. Students are expected to come with some background knowledge of the field psychology. In the final paper, students will be asked to create their own theory of self, while situating their own theory in relation to the other theorists we have read. The conceptual “sections” of the course include: (1) introduction to the major theories (e.g., Williams James); (2) developmental perspectives; (3) theories of the “healthy” self and its antecedents; (4) social theories of self (5) self-esteem; (6) social identities and the self; (7) disorders of the self (e.g., autism, narcissism); and finally (8), dilemmas and strengths of the “modern” self. Prerequisites: Completion of at least one 200-level psychology course. *This course is generally offered once every two or three years.*

### Principles of Clinical Psychology

*Psychology 310*

*Daniels*

*4 credits*

This course is designed for students considering advanced study and careers in mental health professions. It provides an overview of the field of clinical psychology focusing on issues relevant to the practice of psychology professions. In particular, we will use a variety of case studies involving a range of psychological diagnosis to examine common challenges that arise for the therapist in the clinical setting. Examples of these challenges will relate to the increased use of technology, managed care and insurance, the place of medication as well as issues such as the reluctant patient, dealing with failures, treatment compliance, how patient’s change therapists, and counter-transference material. Prerequisite: Psychology 206 or Psychology 252 or permission of the instructor. *This course is generally offered once a year.*

### Family Systems Psychology

*Psychology 323*

*Daniels*

*4 credits*

Family therapy emphasizes a systemic viewpoint of human functioning via the interlocking paths of individuals and families. This course provides an introduction to general systems theory of family development and interactions. Students will be introduced to a variety of family systems theories and study developmental family cycles, the history of family therapy, as well as the evidence-based interventions and multicultural and ethical considerations of therapeutic work and interventions with families. Case examples will be used to highlight core concepts and provide additional insights into how family system theories explain the functioning of family units. Prerequisites: At least one 200 -level psychology course. *This course is generally offered once every two or three years.*

### Psychology of Trauma

*Psychology 326*

*Daniels*

This course explores the dynamics of interpersonal and community or societal -level trauma, including domestic violence, sexual assault, childhood abuse, war and natural disasters. The emphasis will be looking at how trauma impacts individuals on all levels, reshaping the body and brain, social relationships, and relations to self, others, and one’s communities. We will also explore various treatments from traditional to the innovative that are being used to address the consequences of interpersonal trauma. Prerequisites: students must have completed one of two specific 200-level courses (Theories of Personality OR Abnormal Psychology) and one of two 300-level courses (Family Systems or Clinical Psychology). *This course is offered when there is sufficient student interest.*

### Neuropsychology and Neurophysics

*Psychology 332T*

*Kasevich*

*4 credits*

This advanced seminar draws on students’ background in neuroscience and/or neurocognition to examine the role of electromagnetism in neural activity. The course will begin with a review of electromagnetism, move on to a detailed introduction to pyramidal neurons and the electrical activity within axons and apical dendrites, and conclude with readings and discussion on the implications of these ideas for neurological bases of consciousness. The course will also explore the nature of systems of neurons, behaving as information-carrying circuits, as well as the physical attributes of consciousness characterized by both ionic

energy propagation and extended electric fields and currents into both the intracellular and extracellular spaces of the cerebral cortex neuronal circuitry. Prerequisite: Psychology 229. Physics 100 is recommended, but not required. *This course is offered when there is sufficient student interest.*

#### William James Principles of Psychology

Psychology 335

O'Dwyer

4 credits

The works of philosopher William James were influential in the emergence and development of the field of psychology in the late 1800's, and many of the ideas he introduced are still relevant today in psychology, as well as other disciplines, including neuroscience (especially the intersection between the mind, brain, and behavior), philosophy, medicine, and education. This course is an advanced readings and research seminar focusing on James' most influential work, *The Principles of Psychology* (Volumes I and II). Each week's class will focus on one or two chapters from the text, and explore the implications of the ideas within these chapters for the social- and neuro-sciences, including: the mind and consciousness, streams of thought, the self, memory, and conceptions of time, sensation, imagination, instinct, perceptions of space, and emotions. Prerequisites: at least one 200-level psychology course or permission of instructor. *This course is offered when there is sufficient student interest.*

#### Psychology Tutorial

Psychology 300/400

Staff

4 credits

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester. Recent tutorials have included: Psychopharmacology, Psychology of Language, and Forensic Psychology.

## Social Sciences

#### Globalization

Social Science 224

Oyogoa

3 credits

Globalization is one of the defining features of the contemporary world, but there is considerable controversy regarding its nature, impact, and future trends. The goal of this course is to clarify what globalization is and how it is affecting communities around the world. This course draws upon various theoretical approaches from sociology and related disciplines to explore various issues pertaining to globalization. Is globalization really a new phenomenon or have we seen this before? Does globalization ameliorate or increase race and gender inequality? How has globalization impacted Third World countries? Is economic globalization a naturally unfolding process or are there specific groups of people directing the global economy? What impact has globalization had on workers and organized labor? Does the West engage in cultural imperialism? This course examines these questions and more. Specifically, it looks at how globalization has developed recently and how it has impacted economies, nation-states, workers, gender relations, class inequality, culture, and other aspects of society. Prerequisite: One 100-level course in social studies. *This course is generally offered once every two years.*

#### Policing the Global Color Line

Social Science 227

Oyogoa

3 credits

"The problem of the twentieth century is the problem of the color-line—the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea."— W.E.B. Du Bois, 1903. "The colonial world is a world cut in two. The dividing line, the frontiers are shown by barracks and police stations." — Frantz Fanon, 1963. The year 2020 has seen activists from across the globe filling the streets to decry racialized policing and discriminatory criminal justice systems. The protests have been global precisely because these issues are transnational. As W.E. B. Du Bois famously noted over a century ago; the color line is a worldwide phenomenon. This course begins with an examination of why and how differences in skin color came to be imbued with significance as a result of racialized slavery and Europe's colonization of the Americas, Africa, and large swathes of Asia. After examining the origins of these socially constructed hierarchies of race and color, we turn our attention to the various social structures and mechanisms that have been utilized by elites to maintain racial inequality, even in countries that are ostensibly colorblind.

Specifically, we will focus on how the criminalization of poverty and the "war on drugs" has been deployed by government officials in ways that target darker-skinned people in Brazil, the United States, Canada, England, Columbia, South Africa, and Indonesia. Throughout the course, we will examine how gender, socio-economic class, citizenship, sexuality, and pigmentation intersect to produce different regimes of social control via policing. We end the course with a survey of social movements in the Americas that have arisen to combat racialized systems of surveillance and punishment.

#### Critical Race and Ethnic Studies: An Introduction

*Social Science 229*

*Oyogoa*

*3 credits*

This course is an introduction to the historical and conceptual foundations of critical race and ethnic studies in the United States. The class begins with the formation and institutionalization of the field. We then turn our attention to the social and legal construction of racial and ethnic categories over time and in different areas of the country. Specifically, this course explores the enduring legacies of racism, ethnocentrism, and colonial violence which have created our "common sense" understanding of difference and how ideologies about race and ethnicity are deployed to legitimize unequal treatment in a myriad of institutions. Throughout the course we utilize an intersectional approach to interrogate how race and ethnicity intersect with class, gender, and sexuality. Topics covered include, but are not limited to, racial capitalism, differential racialization for various ethnic groups, whiteness as property, indigenous dispossession, migration, and colorblindness. Prerequisites: Prior course in Social Studies division.

#### Baldwin and Friends: Lovers with Questions, Native Sons without Country

*Social Sciences 230m*

*Abbas*

*2 credits*

The work of James Baldwin provides an exemplary, timeless, and acute lens on the politics of the United States. This course follows Baldwin's many genres of expression and interlocution—plays, poetry, novels, essays, film and more—to get a sense of the complexity of the claim to be a native son who does not have a country of his own. Baldwin invites, even necessitates, a close analysis of the full scope of race and its politics and anti-politics in the US, by assessing the trends that he instantiates, institutes, and reacts to in his large corpus of work—not to mention the matter of relating to what refuses to relate to you, and to the home one either burns down or chooses to leave. Apart from Baldwin's own key writings, his correspondence with others is taken up. Selected secondary literature is paired with readings for every week to bring out the full impact of the political and cultural forces within which he is etched. We consult not only Baldwin's literal contemporaries but also those who fall into a more varied and imaginative genealogical web with him. Over the course of the semester, students are asked to write and perform in a way that engages and interacts explicitly with Baldwin's many voices. No prerequisites. *This course is generally offered once two years.*

#### Drugs, Race, and Mass Incarceration

*Social Science 232*

*Oyogoa*

*3 credits*

Examining why and how the United States incarcerates so many of its citizens is the overarching goal of this course. Emerging in the 1980s, this system of mass incarnation is inextricably linked to the waging of a "War on Drugs" in poor neighborhoods. These "drug eradication" efforts have disproportionately targeted communities of color even though drug usage and sale rates are comparable across Black and White individuals. We examine how this system of policing and prosecuting drug users has reproduced a new form of racial caste. Next, we scrutinize the system of mass incarceration, posing several questions: Who benefits financially from this vast system of mass incarceration? Why are BIPOC, Trans, and gender-nonconforming people disproportionately locked up and "disposable?" We end the course by exploring alternative models, including decriminalization, public health interventions, decarceration, and prison abolition. Prerequisites: SOC 100, SOC 115, or a 200+ level social studies course, or by permission of the instructor.

#### Quantitative Research Methods in the Social Sciences

*Social Science 309*

*O'Dwyer*

*4 credits*

The purpose of this course is to introduce students to various approaches social scientists use in conducting their research. This course is divided into two sections. During the first half of the course students will learn about various aspects of the research process, including forming and developing a research question, selecting a research design (e.g. questionnaire, experiment, interview, observation). Students will read and discuss examples associated with each of these designs as well as texts devoted to the "how to" of each design. A midterm exam will test the student's knowledge of the readings and issues discussed. During the

second half of the course, there are fewer pre-assigned reading, but students in the class will work intensively and collectively with the instructor to plan, design, conduct and write-up a research study. Each group will come to a collective focus and then decide on the appropriate methodology. Each student will be expected to contribute to the write-up of the study, although the project will be a group effort. During this part of the course, participation is a major part of the final grade. Students will work with a software designed to help in analyzing data from research projects, SPSS© (Statistical Package for the Social Sciences). Students are expected to purchase this software (a temporary ‘student’ download) for use in this class. Prerequisite: At least two 200-level social studies classes or permission of the instructor. *This course is generally offered once a year.*

Junior Proseminar: Possession: Spatialities, Identities, Ownership  
*Social Science 320* *Social Studies Faculty* *4 credits*

To be human is to possess and to be possessed, or so we imagine. These twin conceits enchant and animate us; the first by supposing the subject’s control over itself, its surrounds, or both, including the assumption that we have a certain agency over proximal things—our bodies, ourselves, personal effects, private property, words, thoughts, and more. The second imagines the subject’s possession by forces or processes that are immanent within, or ambient to, our bodies, our minds, or our worlds—powers granting life, informing identities, or both: Myriad energies, spirits, vitalities, chants, symbols, and songs emanating from places, spaces, sensoria, landscapes, deities, people, animals, etc. While the subject in possession acquires powers of identity, ownership, belonging, sustenance, well-being, and selfhood, that which is possessed can also be dispossessed, and that which possesses may not be benign. This course explores ontic foundations of possession, ownership, belonging, and selfhood across the domains of social scientific inquiry by focusing on mind, brain, and (self-)possession; shamanism, trance, hypnosis, and spirit possession; property rights and possession; salvation and soteriologies of poverty and possession; sex, love, and possession; possession, performance, and performativity; and possessions of, and by, nature, resources, and nationhood. Prerequisite: Acceptance by the Division of Social Studies into the Junior Fellows Program. *This course is generally offered once a year.*

Social Science Tutorial  
*Social Science 300/400T* *Staff* *4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group.

## Sociology

Introduction to Sociology  
*Sociology 100* *Oyogoa* *3 credits*

This course is an introduction to sociology as a way of understanding the social world. Sociology explains economic, social, and political phenomena in terms of social structures, group relations, and power differences. Students will leave this course with: An understanding of the three main sociological perspectives and key sociological theories, the ability to apply these theoretical perspectives to real life experiences and social problems, and insight into the link between the individual and society. Topics covered in the course include culture, socialization, sociological research methods, the mass media, deviance and social control, the family and intimate relationships, religion, education, the economy and work, health and medicine, the environment, globalization, and social change. No prerequisites. *This course is generally offered once a year.*

Race, Ethnicity, Class, and Gender  
*Sociology 115 CP* *Oyogoa* *3 credits*

This course examines the “socially-constructed” nature of race, ethnicity, class, and gender by focusing on historical and contemporary articulations of race, ethnicity, class, and gender as they relate to social outcomes. Students will explore the evolution of these categories, namely how and why they were created, and how they have changed over time. Also, students will learn about racial and ethnic discrimination in housing, employment, banking, the criminal justice system, and other institutions. Students will also examine

the history of gender inequality in American society. Contemporary articulations of gender inequality will be examined in the labor market, unpaid labor in the home, U.S. childcare policy, popular culture, and in interpersonal relationships. Additionally, this course also examines the structural causes of class inequality. Students will be exposed to the various competing theoretical perspectives regarding why we have poverty in the U.S. and explore how changes in the structure of the nation's political economy have increased class inequality while creating the "middle class squeeze." The class will also discuss the "financial elite" and their role in shaping policies that exacerbate class inequality. No prerequisites.

#### Sociology of the Family

*Sociology 226*

*Oyogoa*

*3 credits*

This course examines the institution of family in the United States from a sociological perspective. The sociological perspective does not assume that there is an "ideal" family structure. Rather, sociologists focus on the ways in which the family is a socially constructed institution that varies across time and place. We will explore how larger social forces shape how we define, organize, and experience family. We begin by discussing the sociological conceptualization of family and examining the historical and contemporary meaning of family in the U.S. We will then turn our attention to a historical overview of the diverse family structures that existed prior to the Industrial Revolution. Next, we examine how large scale social and historical forces spurred significant changes to the norms surrounding contemporary family structures. The next section of the course focuses on the diversity of the contemporary family. We will examine issues including choosing a mate, parenting, marriage/partnership, tensions between paid labor and family life, the impact of social policy on families, and divorce. During the semester we will discuss similarities that exist across families. However, we will pay special attention to how race, gender, sexuality, and class shape how we experience family. Prerequisite: 100-level social science or African American studies course.

#### Sociology of Work

*Sociology 227/327*

*Oyogoa*

*3/4 credits*

Work occupies a significant portion of most people's adult life. It is a critical institution in shaping key social outcomes such as access to healthcare, income, educational attainment, quality of childcare, retirement prospects, and one's overall quality of life. The field of sociology and the study of work as an institution are deeply connected, especially in the aftermath of the Industrial Revolution. This course will selectively draw on this rich history in order to explore major theories, methods for studying work, and debates within the context of the United States. We will begin with a survey of a number of ways of organizing human effort in society: slavery, indentured servitude, household production, scientific management, service work, and unpaid reproductive labor, to name a few. Some issues that will concern us in this course include: the evolution of notions of selfhood with shifts in regimes of work, the construction of specific occupations/jobs, modes of disciplining workers, the relationship between work and labor in capitalism, collective responses to labor in capitalism, labor unions, migrant and guest workers, globalization, race-gender inequality in the workplace and the labor market, and alternative visions for the future of work. Prerequisites for the 200-level class are one 100-level (or higher) social studies or African-American studies course or permission of the instructor. Prerequisites to take the 300-level class are one 200-level (or higher) social studies or African-American studies course or permission of the instructor.

#### Possession, Identity, Ownership

*Sociology 325*

*Coggins*

*4 credits*

In the capitalist market economy, assertions of ownership, membership, and identity ("I own...", "I belong...", "I am...") are meaningful within a particular history of social relations in which the possessive individual is imagined as a stable social category with legal standing. In this course we consider what it means to possess (things, people, money, ideas, land), how that relates to identity and being, and how it has become a distinctive way of seeing and making the world. Drawing from geographic studies of landscape as a "way of seeing" tied to capitalist ownership and aesthetic representations of land, we explore the history of Western and non-Western conceptions and practices of human and non-human, self and other, as subjects for and of possession. While considering possible origins of (dis)possession, we examine ownership, labor, production, belonging, slavery, territorialism, colonialism, racism, nationalism, and the multiple subjectivities and political implications that they have come to acquire across a broad range of sociocultural settings. We draw from the works Plato, Hobbes, Locke, Hegel, Marx, Proudhon, Macpherson, Balibar, Viveiros de Castro, Latour, Scott, Ostrom, and other social theorists.

Sociology Tutorial  
*Sociology 300/400T*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## CONCENTRATIONS IN THE DIVISION OF SOCIAL STUDIES

These are the concentrations in the Division of Social Studies: Critical Geography, Political Economy and Global Studies; Cross-cultural Relations; Economics; Historical Studies; Philosophical Studies; Political Studies; Psychology; and Social Action/Social Change.

### Critical Geography, Political Ecology, and Globalization Studies

Geography, a word derived from the Greek for “earth writing,” is the study of the biosphere and the human and nonhuman forces that have shaped the Earth’s diverse terrestrial environments through time. A discipline with roots in classical antiquity, geography has been called “the Mother of the Sciences,” an epistemic claim derived from the close relationship between exploration, mapping, and the production of knowledge. Critical geography is the continuing pursuit of geographic knowledge combined with the analysis of power dynamics in the production of spatial knowledge and the experiences and practices that constitute space and place in everyday life. Given the central role of exploration, mapping, and “earth description” in imperial and colonial enterprises, critical geographers interrogate sociocultural linkages between conceptions of nature, the body, human populations, race and ethnicity, sex and gender, the human and non-human, the appropriation of natural resources, the state and governance, war and peace, and competing conceptions of the spatialities of modernity and civilization. Political ecology explores these subjects with emphasis on the politics of ecological relations, how such relations are characterized, by whom, and for what purposes. Globalization studies encompasses a particular set of assumptions regarding international interconnectedness, as well as challenges to those assumptions, and draws from all disciplines of the social sciences.

### CURRICULUM

This concentration requires a core of at least 24 credits of course work in geography and related subjects (at least two of these courses must be at the 300-level or higher). Students must take one introductory course in physical geography, human geography, or environmental studies from the first section. A course in Geographic Information Systems (GIS) or Global Positioning Systems (GPS) is highly recommended. To complete the concentration, students must design a cohesive plan of study with at least two courses from one of the two remaining sections and at least four from the other. Courses in social studies, history, or area studies not listed below may also fulfill the requirements. Students are also expected to take at least one course in research methods (in social science or natural science) or statistics.

### COURSES

Introductory Physical Geography, Human Geography, and Environmental Studies (at least one course required)

- Environmental Studies 100 Introduction to Environmental Studies
- Geography 114/214 CP Reading the Cultural Landscape
- Politics 210/310 Seminar in Global Politics
- Social Science 224 Globalization

Human-Environment Relations, Political Economy, and Political Ecology

- African American Studies 302 Critical Race Theory
- Economics 101 Macroeconomics
- Environmental Studies 200 Principles of Ecology
- Environmental Studies 205 Human Geography of Nature Conservation
- Environmental Studies 304 Topics in Environmental Management
- Geography 213/313 Global Political Ecologies
- Geography 215m The Agricultural World:
- Geography 316 Projects in Political Ecology
- Geography 330 Agon, Victus, Territoriu: Spaces of War, Combat, and Territoriality
- Off-Campus Program 301 CP Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands

## Humanistic Geography, Cultural Studies, and Regional Studies

- Anthropology 200 Introduction to Cultural Studies
- Intercultural Studies 313 CP Liberation Theology and Latin America
- Philosophy 206 CP Religions and Philosophies of East Asia
- Politics 325 Politics by Other Means I
- Politics 326 Politics by Other Means II
- Social Science 309 Quantitative Research Methods in Social Sciences
- Approved Study Abroad

### **SAMPLE SENIOR THESES**

“Orthodox Church Forests: An Essential Component of the Ethiopian Landscape”

“Picturing Myself: Poetics of Self and Social Theory”

“The Hands that Feed Us: Health as a Reflection of Structural Violence Against Migrant Agricultural Workers in the United States”

“Gorilla Gardening and Other Upstart Essays: On Neo-Tribalism, Permaculture, and the Ecovillage Movement”

“Large Carnivores and Community-based Conservation in Namibia”

“A Space for Place: Incorporating Studies on Landscape in Higher Education”

“There’s No Place like Home: A Phenomenological Inquiry Regarding the Meaning of Dwelling”

“Bpai Tiew: The Experience of Travel”

“Unión de Mujeres Campesinas de Xilitla: Finding a New Place in the Global Economy”

“Tibetans at Home in Tibet: Locating an Emergent Tibetan National Identity in the Tibetan Cultural Regions of the People’s Republic of China”

“Warped: An Exploration of the Culture and Identity Within Mayan Weaves”

“Property Values: Land, Community, and the Geography Ethics of Ownership”

**Faculty Contact** Christopher Coggins

## **Cross-Cultural Relations**

The history of relations between peoples, cultures, and nations has been a complex one. In some instances, neighboring or distant peoples have engaged in mutually beneficial trade, borrowing of cultural practices, and social encounters. In other instances, it has been one of conflict, ranging from misunderstanding and miscommunication to hostility, domination, and destruction. Yet international and intercultural interactions, whether global or personal, are becoming increasingly significant for more and more people every day, making cross-cultural understanding imperative.

This concentration is designed to foster such understanding by exploring the ethics and politics of cultural encounters, both historic and contemporary, primarily between Western and non-Western societies. Courses in the concentration explore the cultural factors that have facilitated or hindered cross-cultural interaction, notably processes of interpretation and representation, as well as the larger political and economic contexts within which international interactions occur.

The concentration is designed for students wishing to increase cross-cultural communication and to gain knowledge of cultures other than their own as well as of the global system in which they are a part. Students who wish, through comparison, to become more aware of their own culture and the effects it has on them will also benefit. Work in the concentration includes the study of relations among cultures and nations, as well as introductions to some of the beliefs and lifeways of non-Western peoples through courses examining human variation in cross-cultural perspective and specific areas or groups: Asia, Africa, the Middle East, Native and Latin America, and American (United States) studies. This concentration is appropriate for students planning to study abroad and those considering graduate study and careers in anthropology or international relations, especially when complemented by study in a language past the intermediate level. The foundational course Introduction to Anthropology is a background requirement for the concentration, providing students with a cross-cultural and comparative theoretical and empirical framework.

## **CURRICULUM**

The concentration is designed to give students exposure to three different approaches for thinking about cross-cultural relations. A minimum of 24 credits is required to complete the concentration requirements. This minimum includes the required foundational course, Anthropology 100 Introduction to Anthropology.

In addition, the concentration requires at least two courses focusing on the history, politics, and ethics of cross-cultural interactions; at least one course on the comparative study of international relations; and at least three courses focused on particular non-Western areas. Finally, one course in a topic of American studies is required. Two courses in the concentration must be at the 300-level or above.

Note that courses listed are suggestions. Additional courses not listed here may be suitable to fulfill concentration requirements especially in the social studies, arts, and literature divisions. Intermediate courses are designated at the 200-level; advanced courses are noted as 300-level.

### **THE HISTORY, POLITICS, AND ETHICS OF CROSS-CULTURAL INTERACTIONS AND CULTURAL UNDERSTANDING**

A minimum of two courses:

- Anthropology 202 CP Language and Culture
- Anthropology 217 CP Ritual and Belief
- Anthropology 223 CP Life Histories
- Geography 114/214 CP Reading the Cultural Landscape
- Geography 213 Global Political Ecologies
- Music 227/327 CP Music in World Cultures
- Politics 316 The Feminine and the Political
- Psychology 215/315 Multicultural Psychology

### **THE COMPARATIVE STUDY OF INTERNATIONAL RELATIONS**

Students choose at least one of these courses:

- Anthropology 210 CP Colonialism and Tribal Peoples
- Economics 209 Intermediate Political Economy
- Politics 210 Seminar in Global Politics
- Politics 225 Modern Political Ideologies
- Sociology 224 Globalization

### **AREA COURSES**

Students take at least one course in each of three areas or three from one area:

#### Asia

- Art History 114 Global Art: Middle East and Asia
- Art History 220 CP Imagining the Harem
- Asia/Geography 326 Modern China from the Margins
- Music 313 CP Music of India
- Philosophy 206 CP Religions and Philosophies of East Asia

#### Africa

- Anthropology 222 CP African Urban Life
- Anthropology 227 CP Gender in Africa
- Anthropology 328 Preternatural Predilections
- Art History 113 Global Art: Africa and the Americas

#### The Middle East

- Art History 114 Global Art: Middle East and Asia
- Philosophy 231 Islamic Philosophy

#### Native North America and Latin America

- Anthropology 214 Native American Religions
- Art History 113 Global Art: Africa and the Americas
- Literature 270 CP Latin American Women Writing Resistance
- Spanish 212 Latin American Novellas: Love and Other Demons
- Spanish 214 CP Latin America Today
- Women's Studies 270 CP Caribbean Women Writing Resistance

#### American (United States) Studies

Students choose at least one course in this section.

- Anthropology 212 Anthropology Goes to the Movies
- Anthropology 232 City Life
- African American Studies 302 Critical Race Theory
- Literature 238 Contemporary American Fiction
- Literature 327 Home on the Range: American Film and Fiction
- Psychology 221/321 Stereotyping and Prejudice
- Sociology 115 Race, Ethnicity, Class, and Gender

#### Courses in Methodologies

Students choose at least one course in this section:

- Anthropology 202 Language and Culture
- Anthropology 223 Life Histories
- Social Science 309 Quantitative Research Methods in the Social Sciences

#### SAMPLE SENIOR THESES

"The Political Uses of Hindustani"

"Cuentos y Copos"

"The Legacy of French Colonization in Cote d'Ivoire"

"Images of the East"

"Art and Culture of the Australian Aborigines"

"Understanding the Qur'anic Christology: A Platform for Cultural Dialogue"

"Native American and First Nations Education: Past, Present, and Future"

"Bpai Tiew: The Experience of Travel"

"Documenting a Community in Transition: Ashkenazi and Iranian Jews in Great Neck"

**Faculty Contact** Nancy Bonvillain

## Economics

The economy comprises the systems for the production and exchange of goods, services, money and financial assets; the use of labor, capital, and natural resources; and the relation of these to other societal and historical processes. The Economics concentration at Simon's Rock serves students interested in pursuing further study or work in business, finance, economics, and public policy, as well as those interested in gaining a deeper understanding of forces at work in the contemporary world. It provides a framework for the broader critical study of society, with a particular focus on the nature and history of the political and economic institutions that shape social existence.

In their first semesters at the college, students interested in this concentration are encouraged to take at least one introductory course in Economics and one in a related social science field, such as history, politics, or sociology, as well as to meet the mathematics requirement, ideally by taking Statistics.

#### CURRICULUM

Economics requires that students take 24 credits of approved courses, at least 8 of which must be at the 300-level or above.

**Required Core Courses:**

- Economics 103 Principles of Economics
- Economics 204 Microeconomics
- Economics 206 Macroeconomics

**Additional Requirements:**

- One course dealing with the methodology of Economics
- One course in a related field, such as History, Politics, Psychology or Sociology that offers a perspective on the discipline
- Two approved courses at the 300-level or above.

At moderation, students should work with faculty in the field to develop a plan for their work in the concentration that will serve their particular interests and goals. Students have meaningfully combined an economics concentration with concentrations in Politics, Critical Geography, and Computer Science.

Students in the concentration may take courses at Bard College, may attend lectures and conferences, at the Levy Institute at Bard or the American Institute for Economic Research in Great Barrington. Simon's Rock juniors interested in this field have been able to spend a semester or year at the London School of Economics.

**SAMPLE SENIOR THESES**

"Pipe Dreams: Global Politics and the Political Economy of Energy in Afghanistan"

"Prosperous Piracy: Contemporary Maritime Economics and Politics in Two Case Studies"

"Opportunity or Opportunism? Contract Modification in Federal Procurement"

"The Reality of the Online Virtual World: An insight to the Self, Value, and Economic Action"

"Understanding Industrialization through Literature: An Economic Analysis of 19th Century England and Post 1970s China"

"The Shale Gale: The Effects of New Natural Gas Production on Electricity Generation Fuels and Prices"

**Faculty Contacts** Daniel Neilson, Tai Young-Taft

**Historical Studies**

James Baldwin once remarked that "the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do." It has also been said that "the past is a foreign country; they do things different there." Such ideas capture a paradox inherent to studying the past: in a sense, history is the sum total of all previous events, activities, forces, developments, and ideas which together constitute our familiar present. Yet simultaneously, history is the radically unfamiliar difference of people and worlds lost to the ravages of time, accessible to us today only indirectly, yet revealing and helping explain the world's transformations. Emerging from tensions between the unfamiliar and familiar, and the past and present, history may even offer us ways of knowing and thinking which help us craft our future. As a humanities discipline, history challenges students to learn to explain and interpret the significance, causes, effects, and meanings of change and continuity in human life over time. Studying history prepares students not only to read, comprehend, and even critique the academic scholarship of professional historians; it also gives them the skills to analyze and research various kinds of original sources containing evidence about the distant past. A discipline with its own philosophy and methodologies, history draws deeply on the social sciences and humanities; it prepares students for various professional careers, from education, law, and journalism to working in museums and other non-profits, among others.

Students concentrating in History at Bard College at Simon's Rock are required to take History courses which survey modern global and U.S. history, introduce students to history as a craft, and advanced seminars of their choice. They are also required to take courses from other programs, such as African-American and African Studies, Anthropology, Art History, Economics, Literary Studies, Philosophy, and Political Studies, among others, which incorporate historical perspectives and approaches.

## **CURRICULUM**

Students concentrating in History at Bard College at Simon's Rock are thus required to take History courses which introduce students to the discipline and provide essential knowledge of U.S. and world history, and courses in other disciplines that incorporate historical perspectives and approaches.

A minimum of 30 credits (9 courses) is required.

### **REQUIRED HISTORY COURSES** (10 credits, 3 classes)

- History 110 Hard Times: Introduction to History
- History 134 Introduction to Global History
- History 147 Introduction to U.S. History 1600-1877, or History 148 Introduction to U.S. History 1877-Present
- History 300/400 History Tutorial

### **TWO 200-LEVEL AND TWO 300-LEVEL HISTORY COURSES (OR TUTORIALS)** (14 credits, 4 classes)

Courses with History 134 recommended:

- History 201 History of the French Revolution
- History 246 History of Ottoman Empire
- History 249 Cuba's Revolutions: Cuba and U.S.-Cuban Relations
- History 261 Modern and Contemporary Middle East
- History 265 History of the Iraq War
- History 325 The Renaissance in Europe
- History 252/350 Fascism: The Revolutionary Right since the First World War

Courses with History 147 or History 148 recommended:

- History 236 American Empire: History, Politics, Culture
- History 244 U.S. Foreign Wars and Rule
- History 248 The Global 1960s
- History 253 Radical America: Protest in U.S. History
- History 254 The People and the Power: America's Political History

### **COURSES WITH HISTORICAL THEMES OR METHODS** (6-8 credits, 2 classes)

*(sample from recent course offerings)*

- African American Studies 209 History and the African American Novel
- African American Studies 307 Black Radical Thought
- Anthropology 228 Preternatural Predilections: Witchcraft, Sorcery, and Possession in Cross-Cultural Perspective
- Art History 102 Art of the West & World
- Art History 114 Global Art: MidEast and Asia
- Economics 108 Intro to Political Economy
- Literature 209 Utopia and Dystopia in Literature
- Literature 213 History and Identity in Caribbean Literature
- Literature 225 Revolutionary Ireland!
- Literature 232 Harlem Renaissance
- Philosophy 229 The New Testament
- Politics 226 American Idol: Experiments in U.S. Political Thought
- Social Science 325 Colonial Possessions: Property, Identity, and Personhood

### **SAMPLE SENIOR THESES**

"Women's Suffrage in Switzerland: An International Statistical Analysis of Political, Demographic, and Societal Factors in the Fight for the Right to Vote"

**Faculty Contacts** Justin Jackson, David Baum

## Philosophical Studies

What is there? Who are we? What can we know? How should we act? What meaning, if any, is there in our lives? The philosophical studies concentration welcomes students to explore diverse approaches to these and other fundamental questions about the world and our place in it. Some philosophers address these questions by emphasizing the evaluation of arguments in accordance with deductive and inductive canons of reasoning. Others focus on the analysis of individuals in their historical and social context, as well as the political implications of various philosophical views. Religious thinkers address these questions from a standpoint of faith in a godhead or a spiritual order of the universe. It is hoped that concentrating in philosophical studies will foster students' appreciation of the variety, creativity, and elegance of extant responses to the above questions, and help them gain a foundation for formulating their own.

### CURRICULUM

The requirements for fulfilling the concentration are:

- 24 credits from the list below or from other approved courses
- Two 300-level courses
- Completion of 15–19 additional credits in the program of study, as agreed upon at Moderation

At Moderation, students should seek to identify the fundamental questions that fascinate them; these will provide a framework for defining the complement to the concentration.

### COURSES

- Philosophy 103 Philosophy of Religion
- Philosophy 105 Philosophical Problems
- Philosophy 175 Ethics
- Philosophy 206 CP Religions and Philosophies of East Asia
- Philosophy 207 CP Daoism Through Texts, Talks, and Taijiquan
- Philosophy 212 Philosophy of Mind
- Philosophy 213 Logic
- Philosophy 222 Ancient Greek Philosophy
- Philosophy 225 Phenomenology and Existentialism
- Philosophy 226 Metaphysics, Minds, and Morals: Hume and Kant
- Philosophy 227/328 Philosophical Aesthetics and the Philosophy of Art
- Philosophy 231 Islam, God, and The Philosophers
- Philosophy 277 Biomedical Ethics
- Philosophy 283 Environmental Ethics: A Global Perspective
- Philosophy 310 Ad Infinitum: Controversy, Paradox, Perplexity and the Idea of the Infinite
- Philosophy 313 Metaphysics

### SAMPLE SENIOR THESES

“War of Ground Against Existence: Evil and Freedom from Kant to Schelling”

“Beyond Interiority: a Heideggerian Reading of Mrs. Dalloway”

“Agency within Authenticity, or How I Finally Found(ed) My Self”

“Occasionalism: A Brief History and Analysis”

“The Blameworthiness of Implicit Bias: A New Theory”

“On the Interpretation of Physical Probability”

“Zeno’s Paradoxes: A Thesis without a Clever Subtitle”

“Worlds, Games, and Canons: Re-imagining Fictional Semantics”

“Olympian Twilight: An Investigation into the Treatment of Philosophical Questions in Allegorical Literature”

**Faculty Contacts** Brian Conolly

## Political Studies

At the heart of this concentration are questions about the nature, meaning, and experience of politics and power. It takes into account the actions and relations of , individuals, groups, and institutions, and the conflicts and energies that beset and vitalize various systems, structures, and societies. It explores the philosophies, theories, and enactments of law, governance, and social transformation, making central quotidian human struggles to know and to be, and to imagine and construct more just worlds. The concentration sees the interface between methods of knowing and being to be key to the study and practice of politics. It prioritizes historical, transdisciplinary, pluralist, and comparativist approaches to social and political inquiry and action in this pursuit, even when engaging with issues most at home in the traditional disciplines of government and political science, thus cultivating fluency with integrity in multiple discourses and fields

In order to moderate into the political studies concentration, students will devise a multidisciplinary program of study that addresses their interests and proclivities with suggested courses and/or desired areas of coverage, and also furnishes multiple and global perspectives. Exposure to at least two subfields of political science from among political theory, law, American politics, and global politics is necessary. In determining particular emphases of their BA program in the political studies concentration, students will opt for one of two streams: *Law, Policy, Society*; or *Politics, Ethics, Aesthetics*. General requirements, along with specific areas of inquiry and their suggested aggregations are discussed below. Since the range of courses applicable to the core and elective areas of inquiry is wide and varied, the faculty contact shall advise on which courses fulfill the requirements of the various areas of inquiry.

### CONCENTRATION REQUIREMENTS

At least seven courses for a minimum of 24 credits are required; at least three of these courses must be at the 300-level. No more than four courses may be in one discipline.

The core areas of inquiry correspond to the disciplinary sub-divisions of political science. Students are advised that core courses be taken from among our politics offerings.

The elective areas of inquiry pertaining to the two streams delineated below constellate questions that have broad interdisciplinary reach, allowing courses from various disciplines and divisions to count toward the concentration conceived as a whole. Students are required to take courses to satisfy the listed categories and areas of study. As long as students cover the required area(s), they need not limit themselves to the examples of course listed below, or those solely in the politics curriculum. This necessitates that students and faculty collaborate substantially in determining programs of study.

Students contemplating this concentration are expected to take one or two foundational courses in politics and other disciplines within the social sciences in the first two years.

The overall program of study must feature at least one course in history, history of the discipline, or art history (200-level or above).

The program must feature at least one course in research methods or methodology, understood broadly.

### CORE AREAS OF INQUIRY

One core course each must be taken in two of the following areas:

- *American Law and Government* (e.g., Politics 226 *Twilight of the American Idols: Haunts and Haunting of U.S. Political Thought*)
- *Global Politics* (e.g., Politics 210/310 *Seminar in Global Politics*; Politics 326 *Politics by Other Means II: Citizens, Soldiers, Revolutionaries*)
- *Political Theory* (e.g., Politics 100 *Introduction to Politics*; Politics 225 *Modern Political Ideologies*)

As noted above, students will opt for one of the two elective streams, *Law, Policy, Society* or *Politics, Ethics, Aesthetics*. They will take four courses to fulfill the requirements of their stream. Students may, in

consultation with faculty contact(s), elect to integrate the streams.

### **LAW, POLICY, SOCIETY**

*Law, Policy, Society* raises questions about how various systems of power and control succeed or fail, the mechanisms through which they are manifested, and the standards by which they should be evaluated. It seeks to understand the relationship between the modern state and its institutions; political philosophies and theories of law and justice; and the social and political meaning of these abstractions as they function in particular regimes and communities. It also explores how, in a global world, social movements, economic development, and changing cultural values affect the theory and practice of law and politics. The stream thus engages various empirical, experiential, historical, and conceptual viewpoints, addressing the manifestations of politics in public life, governmental regimes, legal structures, policy reform, and local and global issues of geo-politics and economics.

Students take a course each in two of these areas of inquiry:

- *Institutions and Institutional Change* (e.g., Psychology 306 Conflict and Conflict Resolution; Geography 326 Modern China from the Margins: Class, Gender, Ethnicity and the Nation State; Economics 227 International Trade and Finance)
- *Legal Studies* (e.g., African American Studies 302 Critical Race Theory; Philosophy 227 Biomedical Ethics)
- *Policy and Strategy* (e.g., Politics 332 Against Capital and Colony: Conjuring Life Despite/Without/After Empire; Geography 226 Globalization and Community Ecology)

Please consult faculty contact while discerning which courses would apply to these areas.

In addition, two electives are required, from any discipline or division, focusing on geographic areas or specific historical and political events cognate with the student's course of study.

### **POLITICS, ETHICS, AESTHETICS**

*Politics, Ethics, Aesthetics* deals with the foundations of politics, the history of principles, concepts, and discourses, and the form and content of politics as a realm of human existence and judgment that relates to other realms of existence and judgment, such as ethics and aesthetics. In focusing on the conjunction of these realms as they create and sustain life-worlds, it spans issues of the production of knowledge, values, meaning, action, and human experience itself, thus centering practices and attitudes of ordinary life.

Students take one course in each of these two areas of inquiry:

*History of Ideas* (e.g., African American Studies 307 Black Radical Thought; Politics 328 The Democratic Imagination; Philosophy 231 Islamic Philosophy)

*Perspectives on Political Culture, Experience, and Practice* (e.g., Politics 215 Timescapes and Topographies of the Post/Colony; Literature 225 Modern Irish Literature; Anthropology 317 Subjects and Objects: Experiences with Material Culture)

Please consult faculty contact while discerning which courses would fall within these areas. In addition, two electives are required, from outside of the social sciences, in the following areas: Literary studies; art history; environmental studies; theories and technologies of studio, performance, and media arts; and science and society studies.

### **SAMPLE SENIOR THESES**

“ ‘An Image With A Lowing Sound’ ”: Medieval Islam, Modernity, and Politics as Seeing.”

“1968 and the Crisis of European Memory: Nation, Internationalism, Visual Culture.”

“Layers of Dust: Political Moments of Work, Land, and Agriculture.”

“As She Herself Might Have Told It: Relating Politics and Feminism as Method. ”

“To Will an End: Outliving Sexual Violence and State Sovereignty. ”

“Sex Work, Drugs, and Decriminalization: Toward a Politics of Harm Reduction. ”

“Both an Iteration and an Itinerant Be: With the Student-Subject, In and Beyond the University.”  
“In the Sunlit Prison of Heaven: Salvation, Statehood, and the Religious Politics of Emancipation.”  
“This Body is Not for Sale: Reading, Writing, and Imagining Black Women.”  
“States of Refuge: Moving Bodies and Emerging Politics.”  
“‘This is my body’: Explorations of Sexuality, Christianity, and Suicide.”  
“Static (of) American Democracy: The Electoral Campaign as Institution”  
“Murder Motifs: Politics and History in Jean Genet’s *The Maids*”  
“In the Desert: On Jean-Jacques Rousseau’s Letter on Poland”

**Faculty Contact** Asma Abbas

## Psychology

Psychology's roots are in the Inquiry into the nature of human beings and the relationship of the mind or psyche to the body and the physical world. Contemporary psychology has evolved into a diverse field comprising areas such as social psychology, developmental psychology, clinical and abnormal psychology, multicultural psychology, and neuroscience. The psychology concentration at Simon's Rock offers courses in many of these areas as an academic foundation for students who wish to do graduate work in psychology and related disciplines such as social work. It also provides a valuable complement for students interested in the many disciplines with which psychology has a natural affinity, including biology, medicine, literature, theater, the arts, and philosophy. Work in these related areas also provides an excellent complement to the concentration.

### CURRICULUM

The psychology concentration requires a minimum of 27 credits including: (1) no fewer than 3 courses (or 8 credits) at the 200-level; (2) two semester-long advanced (300-level or higher) psychology courses; (3) a research methods course; and (4) one related course from outside the discipline. (Note: The research methods course does not count toward either the 300-level course or the outside the discipline requirements). Students wishing to pursue graduate study in psychology are encouraged to take additional courses in psychology (two additional 200-level courses, and at least one additional advanced course) and to also take Introduction to Statistics.

### PREREQUISITES

- Psychology 100 Introduction to Psychology

### INTERMEDIATE COURSES

- Psychology 202 Developmental Psychology
- Psychology 203 Social Psychology
- Psychology 217 Political Psychology
- Psychology 224m Expressive Arts
- Psychology 229m1 Introduction to Cognitive Neuropsychology
- Psychology 252 Abnormal Psychology

### ADVANCED COURSES

- Psychology 306 Conflict and Conflict Resolution
- Psychology 307 Psychological Theories of Self
- Psychology 310 Principles of Clinical Psychology
- Psychology 317 Political Psychology
- Psychology 323 Family Systems
- Psychology 326 Psychology of Trauma
- Psychology 332T Neurophysics
- Psychology 335 William James Principles of Psychology
- Psychology 340m Psychology of Dreams

## **METHODS COURSE**

- Social Science 309 Quantitative Research Methods
- Social Science 340 Qualitative Methods: Learning from Strangers

## **OTHER REQUIREMENTS**

\* One related course outside the discipline (minimum of 3 credits)

## **INTERNSHIPS**

Students in the Psychology concentration are encouraged to participate in at least one Clinical or Research Internship, although this is not required.

## **RECENT INTERNSHIP SITES**

- \* Volunteers in Medicine
- \* Blue Rider Stables
- \* Simon's Rock Resiliency Research
- \* Bard High School Early College

## **SAMPLE SENIOR THESES**

"Double Jeopardy: To Be Both Black and Female in a White Society" "Gesture in Emotion"

"Self Perceptions of Aging"

"Thank You For Recycling! Promoting Recycling Behavior Among College Students" "The Soul that Lives Within: Sex, Beauty, and the Law"

"Relationships And Ideas Of Marriage In Emerging Adulthood"

"Borders of the Borderline: Borderline Personality Disorder and the Limits of Psychiatry"

**Faculty Contacts** Anne O'Dwyer

## **Social Action/Social Change**

This concentration is designed for students interested in exploring the "real world" implications and emancipatory possibilities of their work in the social studies and allied disciplines. Students interested in this concentration must complete two introductory social sciences courses before moderating. Additionally, students need to complete four additional courses, with at least two at the 300-level (14 credits), as well as an eight to 12 credit internship. In Moderation, students should identify a coherent set of interests that link past/future coursework and their interest in this concentration as well as their proposed internship. Internships here are broadly defined and may include work with advocacy and activist groups, traditional social service organizations, government and nongovernmental organizations, and placements that might be part of a junior semester abroad. Students in this concentration are encouraged to draw upon the internship and related experiences in their Senior Theses.

## **INTRODUCTORY COURSES**

- African American Studies 100 Introduction to African American Studies
- Anthropology 100 Introduction to Anthropology
- Economics 100 Microeconomics
- Economics 101 Macroeconomics
- Economics 108 Introduction to Political Economy
- Economics 109 Financial Economies
- Economics 116 Global Capitalism
- Environmental Studies 100 Introduction to Environmental Studies
- Gender Studies 101 Explorations in Gender, Culture, and Society
- Geography 114 Introduction to Cultural Geography
- Learning Resources 112m Reading Images
- Learning Resources 118 Oral History
- Learning Resources 122 Information Privilege
- Literature 295 Introduction to Journalism and Media Studies

- Politics 100 Introduction to Politics
- Politics 105 Interrogating Institutions
- Sociology 100 Introduction to Sociology
- Sociology 115 Race, Ethnicity, Class, and Gender

#### **INTERMEDIATE COURSES**

- Anthropology 210 Indigenous Sovereignties
- Asian Studies 225 Modern China from the Margins
- Communication 202 Media Practicum
- Communication 203 Writing to Right the World
- Communication 204 Leadership & Public Speaking
- Economics 240 Comparative Political Economy
- Geography 213/313 Global Political Ecologies
- History 236 American Empire: History, Politics, Culture
- History 248 The Global Sixties
- History 249/349 Cuba's Revolutions: Cuba and U.S.-Cuba Relations
- History 252/350 Fascism: The Revolutionary Right since the First World War
- History 253/353 Radical America: Protest in U.S. History
- History 254 The People and the Power: America's Political History
- Linguistics 216 Language and Power
- Philosophy 283 Environmental Ethics
- Politics 210 Seminar in Global Politics
- Politics 225 Modern Political Ideologies
- Politics 229 Education, Emancipation, Politics
- Psychology 217 Political Psychology
- Social Science 224 Globalization
- Social Science 227 Policing the Global Color Line
- Social Science 229 Critical Race and Ethnic Studies: An Introduction
- Social Science 232 Drugs, Race, and Mass Incarceration
- Theater 236 Theaters of the Oppressed
- Women's Studies 205m Sister Outsiders

#### **ADVANCED COURSES**

- African-American Studies 302 Critical Race Theory
- African-American Studies 307 Black Radical Thought
- African-American Studies 308 Black Lives Matter
- Anthropology 330 Anthropological Perspectives on Dispossession and Displacement
- Environmental Studies 304 Topics in Environmental Management
- Geography 313 Global Political Ecologies
- Literature 309 Queer Theory
- Politics 314 The Politics of Cultural Forms
- Politics 316 The Feminine and the Political
- Politics 326 Politics by Other Means
- Politics 327 Marx after Marx
- Politics 334 Fugue States
- Social Science 325 Colonial Possessions
- Sociology 327 Sociology of Work

#### **METHODS COURSES**

- Anthropology 223 Life Histories
- Mathematics 110 Introduction to Statistics
- Social Science 309 Quantitative Research Methods in the Social Sciences
- Social Science 340 Qualitative Methods: Learning from Strangers

**SAMPLE SENIOR THESES**

“Educational Opportunities for Children from Impoverished Communities in Myanmar”

“Migration and Identity: The Lives of West African Women in the United States”

“Lands on the Edge of Land: Imagining Jewish Peoplehood and Attachment to Israel”

“The Curious Case of the Cosmic Race: Mestizaje and National Identity in Post-Revolutionary Mexico”

“When Did Battering Become a Crime? A Study on the Institutionalization of Domestic Violence in Puerto Rico”

**Faculty Contact** Francisca Oyogoa

# Interdivisional Studies

---

The courses and concentrations listed in this section are designed to cut across traditional divisional boundaries. African American and African studies, Asian studies, environmental studies/ecology, intercultural studies, off-campus programs, and women's studies courses combine the insights, perspectives, and methodologies of disciplines from two or more of the College's divisions, as well as cross-listed courses in which subjects from an individual discipline are taught from a perspective that is informed by a relationship to one of these broader areas of study. Courses and resources designed to improve students' study skills and research techniques are also listed here.

Courses marked CP with the course number offer credits toward the Cultural Perspectives requirement. All environmental studies courses offer credits toward the Science requirement, except when the course description explicitly states otherwise.

## African and African American Studies

Introduction to African American Studies

*African American Studies 100*                      *Oyogoa*                      *3 credits*

The African American experience spans four hundred years, from the initial settlement of the American continent by Europeans and the establishment of the trans-Atlantic slave trade, and down through the present day. This course examines the historical, sociological, cultural, and political experiences of people of African descent in the United States. We will examine a variety of issues including African Americans' cultural and historical roots in Africa, the experience of slavery, the Reconstruction era, the Harlem Renaissance, the interwar years, the American civil rights movement, African Americans in popular culture, the implications of Obama's election, and a variety of contemporary issues in African American communities. In this course students will acquire a fuller understanding about the historical development and social construction of African Americans. No prerequisites. *This course is generally offered once a year.*

Critical Race Theory

*African American Studies 302*                      *Oyogoa*                      *4 credits*

This is an upper level African American studies course that focuses on critical race theories and empirical research on African Americans in the U.S. "Traditional" academic research on African Americans documents and explains how racialized systems of inequality operate. Critical race theory is different because it also explicitly articulates the need for social justice. Various theoretical approaches will be applied to specific historical developments in U.S. racialized structures as they pertain to African Americans. This course investigates the myriad ways in which race and racism intersect with gender, class, sexuality, and nationality. Although this class focuses primarily on African Americans, students will be exposed to critical race theory from "whiteness studies" scholarship. Prerequisite: 100-level African American studies or sociology course and a 200-level social studies course. *This course is generally offered once every two years.*

Black Radical Thought

*African American Studies 307*                      *Oyogoa*                      *4 credits*

This course explores the radical tradition in African American thought. Black radical thought has come to be associated with a diverse array of scholars, disciplines, and political ideologies. Students will be introduced to historical and contemporary scholars and epistemologies that respond to a racialized structure of inequality observed as constraining the lives of Black Americans. This course covers various traditions in Black radical thought including Black Nationalism, Black Feminism/Womanism, Black Anarchism, and Black Marxism. We will examine the work of scholars, organizations and social movements, such as Patricia Hill Collins, C.L.R. James, W.E.B. DuBois, Angela Davis, Derrick Bell, bell hooks, Manning Marable, Cedric Robinson, Mary Ann Weathers, the Combahee River Collective, the Black Panthers, and the Prison Abolition Movement. Prerequisites: 100-level African American studies or sociology course, 200-level social studies course, or permission of instructor. *This course is generally offered once every four years.*

## Asian Studies

Modern China from the Margins: Class, Gender, Ethnicity, and the Nation State

*Asian Studies 225 CP*

*Coggins*

*3 credits*

This course examines the making of Chinese modernity through the construction and contestation of spaces delineating class, gender, ethnicity, and nationhood. Our project is to explore relationships between space and time in narratives on identity dating roughly from the Opium War of the mid-19th century to the era of globalization in the early 21st. Materials for study include scholarly works, political tracts, fiction, essays, documentaries, administrative maps, landscapes, technologies, and more. Our dialogue revolves around the following questions: First, is the concept of the modern nation-state applicable to the People's Republic of China and is the Chinese nation-state strictly a modern phenomenon? Second, how have cultural others--the non-Han peoples--contributed to the idea of "Zhongguo," the "Central Kingdom(s)," as opposed to "waiguo," the outside ethno-political entities, through time? What justifications and social controls have been used to facilitate the incorporation of non-Han territories into the Chinese realm and how is this process continuing in the 21st century? Third, how has the concept of socioeconomic class been conceived by modern Chinese political theorists, and upon which varieties of pre-modern social networks and cultural relations were these ideologies cast? How have class-relations developed over the course of the 20th century and into the present day? Fourth, how have gender relations and sexuality served as catalysts for political revolution and social change since the early 20th century? How have they informed Chinese Communist Party policy since 1949 and how are they changing in the post-reform period of economic liberalization and the hollowing out of the state? Fifth, how has space been defined in regard to the nation, the individual, the body, labor, sexuality, gender, ethnicity, the urban, the rural, and national boundaries in a globalizing world?" Sixth, how have Chinese intellectuals engaged with these issues and the question of China's position in the global community in the post-Mao period, particularly within the engagement between "patriotic worrying," post-modern theory, and the prospect of an end to the country's geopolitical marginalization? Prerequisites: Completion of Accelerated Beginning Chinese, a 200-level course in Asian studies or a 200-level course in social studies.

## Communication

Introduction to Journalism and Digital Media

*Communication 101*

*Browdy*

*3 credits*

In this introductory media studies course, students will learn the basics of reporting and writing for online media platforms such as blogs, as well as online newspapers and magazines. Students will start their own blogs on a topic of interest to them, develop an archive of posts, and start experimenting with promotion via social media and other channels. The class will create its own publication, to which each member will contribute. No pre-requisites. This course has a materials fee. No prerequisites.

Writing to Right the World

*Communication 203m*

*Browdy*

*2 credits*

This class is for students who are interested in issues of social and environmental justice, and want to communicate their passion to a variety of audiences. Students will read works by professionals in a range of genres, from journalism, essays and speeches, to scripts, blog and other media posts, short fiction, and poetry. Then, employing the writing and rhetorical strategies studied, students will try their hands at writing about what matters to them. Students will come away from this course with a portfolio of writing in a variety of genres about the pressing social and environmental issues of our time. This course has a materials fee. No prerequisites.

Leadership & Public Speaking

*Communication 204m*

*Browdy*

*2 credits*

A significant aspect of bringing about social change is communicating in ways that inspire others. This class will explore successful case studies of contemporary leaders in various social and environmental justice movements, analyzing their leadership strategies and rhetorical approaches to motivating others, particularly through speeches and other oral communications. In the second part of the course, students

will apply one or more of these strategies and approaches to an issue they feel passionate about. They will research their topic; interview each other about the topic; and write a speech on the topic to be delivered live and on camera for post-speech review. Students will come away from this course with concrete new skills for inspiring others, and an example of their own efforts to speak out on issues of social and/or environmental justice. No prerequisites.

#### Leadership, Writing, and Public Speaking for Social and Environmental Justice

*Communication 205*

*Browdy*

*3 credits*

It's not enough just to care about an issue, you also have to learn how to communicate your passion in ways that inspire others to stand up and work for positive change. Drawing on the writings and speeches of a variety of inspiring leaders, we will explore the concept and practice of transformational leadership for social and environmental justice. We will learn how to use heartfelt, persuasive rhetorical strategies, in both writing and public speaking, to communicate our vision in a compelling manner. Students will come away from this course more informed about pressing issues of social and environmental justice, along with a toolkit of skills and tactics for inspiring others, and a portfolio of their own efforts to write and speak out on issues they care about. No prerequisites.

#### Introduction to Journalism and Media Studies

*Communication 215*

*Browdy*

*3 credits*

In this introductory, hands-on media studies practicum course, students will learn and practice basic reporting, writing and production techniques, primarily for print and digital print platforms. We will work on basic news gathering techniques such as interviewing, sourcing, writing a lead, and structuring a news or feature story, as well as basic editing, copyediting and proofreading skills. We will analyze the difference between objective and opinion-based reporting, and practice writing both types of stories, for a variety of delivery platforms. Students will read widely in print journalism, both mainstream and alternative, and analyze others' work as well as produce their own articles, with publication via blog, campus digital newspaper, zines or media outlets a goal. No prerequisites. There is a course fee.

## **Environmental Studies/Ecology**

#### Introduction to Environmental Studies

*Environmental Studies 100*

*Coote, McClelland*

*4 credits*

This course covers ecological principles and their application to current global environmental issues, such as human population growth, global warming, ozone depletion, changes in biodiversity, and energy issues. The importance of common property resources and their management are discussed. A laboratory is included for field trips to local areas of interest as well as in-class exercises. No prerequisites. *This course is generally offered once a year.*

#### Introduction to Agroecology

*Environmental Studies 107m*

*Coote*

*2 credits*

Intro to Agroecology uses the Simon's Rock Community Garden as the focal point for exploring the application of ecologically sound practices in agriculture. It will provide students with the philosophical and scientific rationale for alternative agricultural methods, as well as the basic scientific knowledge required to understand and assess the biological and ecological processes involved. Through labor in the garden, the pursuit of independent research projects, assigned readings, and laboratory exercises students will explore and obtain a firm understanding of the challenges of producing one of our most basic necessities. Course work will include response journals, a mid-term and final exam, lab reports, and a final paper. *This course is generally offered once every year.*

#### Aquatic Ecology

*Environmental Studies 108*

*Coote*

*4 credits*

This course provides the fundamental elements and concepts in the field of aquatic ecology and investigates a variety of aquatic ecosystems found in New England. Students will learn the essential physical and biological components of freshwater systems, including basic chemical and biological sampling methods, become acquainted with ecological theory as applied to aquatic systems and will be introduced

to basic statistical analysis of ecological data. During the course we will explore topics ranging from aquaculture to climate change and the diversity of freshwater organisms. Through field trips we will explore local ponds, streams, and wetlands, and visit the Hudson River, one of the largest rivers on the eastern seaboard. No prerequisites. Laboratory Fee. *This course is generally offered once every two years.*

#### Sweet History: The Science and Story of Maple Sugaring

*Environmental Studies 110m*                      *Coote, McClelland*                      *2 credits*

This course introduces students to the history, practice, and science of tapping maple trees for the production of maple syrup. In the greater context of global climate change the course also serves as a concrete example of what climate change means for local food production systems as well as the regional environment now and in the future. Tapping trees for maple sap is a long standing agricultural practice in New England, as well as in the Berkshires of Massachusetts. There is a small sugar bush and sugar shack on campus and this course allows students to study sugaring through literature and practice. *This course is generally offered once every year.*

#### Apiculture: The Principles and Practices of Beekeeping

*Environmental Studies 112m*                      *McClelland*                      *2 credits*

Undoubtedly, honey was the first concentrated sugar product known to humankind, and the practice of raising of bees dates back thousands of years. Honey bees are truly social animals with a division of labor, and a healthy hive has a single queen and as many as 60,000 workers all of which are female. In this course, students will study the biology of honey bees, their cultural importance, and management of their colonies for the production of honey, beeswax, and other products. We will also study the agro-ecological role honey bees play by examining the pollination services provided to the Simon's Rock Farm. A substantial portion of class time will be spent in the Simon's Rock Apiary working the bees. This will involve checking that the queen is present and laying eggs, screening for and treating diseases, and checking the stocks of pollen and honey. This course will end sweetly with the extraction of honey. Vive la eusocial matriarchy of *Apis mellifera*! No prerequisites. This course does not fulfill the AA science requirement and is suitable for non-science students.

#### Organic Farming

*Environmental Studies 114m*                      *Coote*                      *2 credits*

This course introduces students to the practice of organic gardening, using the College's farm to develop a basic understanding of why organic food production is important and the role it can play in working towards a sustainable food system. The course starts with soils and water, then covers the biology of the seed and plant health, the process of plant selection, seedling propagation, and organic pest management. The course is focused on the development and preparation of the college farm for the coming season, including the selection and propagation of the season's vegetables. At the end of the course students should feel confident in their ability to begin their own garden, have a solid understanding of the biological and ecological factors that contribute to healthy farms, and understand the ways in which organic farming contributes to sustainable food systems. No prerequisites. This course DOES NOT fulfill the AA science requirement.

#### Ecology

*Environmental Studies 200*                      *McClelland, Snyder*                      *4 credits*

This course examines the structure and function of ecosystems and the ecological bases of environmental problems through lectures, discussions, and laboratory work. Topics include the nature of the physical environment and its interactions with the biota, energy relationships within ecosystems, biogeochemical cycles, structures and dynamics of populations, and interactions within and among populations. Field trips to major Berkshire natural communities familiarize students with regional dominant species. Prerequisite or corequisite: Environmental Studies 100 or permission of the instructor. *This course is generally offered once every two years (in the fall).*

#### Principles of Environmental Management

*Environmental Studies 201*                      *Coote, McClelland*                      *4 credits*

Here we consider alternate energy technologies, air and water pollution, risk assessment, environmental law and impact assessment, and the ways in which this society attempts to manage our environmental

issues. Frequent field trips during laboratory time are used to visit hydroelectric facilities, waste burning cogeneration plants, sewage treatment plants, and water treatment facilities. Prerequisite: Environmental Studies 100. *This course is generally offered once every two years.*

#### Geographies of Nature, Wilderness, and Conservation

*Environmental Studies 205*

*Coggins*

*3 credits*

A well-known conservation theorist has noted that “Nature protection is more a process of politics, of human organization, than of ecology,” and that “although ecological perspectives are vital, nature protection is a complex social enterprise...it is the sociopolitical realm that enhances or diminishes conservation efforts.” This course examines both the “sociopolitical realm” in terms of its metaphors of nature and its conservation practices, as well as the ecologies in which it seeks its moorings. We focus on the origins of modern Western conceptions of nature, wilderness, conservation, preservation, biodiversity, land ownership, and protected area management. Focusing first on ideas of wilderness that gave rise to the “Yellowstone Model” of national park development, we discuss critical turns in conservation theory and notions of sustainable development that have led to a diverse international system of protected area management and to enduring questions regarding its efficacy. Case studies on the social and cultural dimensions of conservation in critical ecosystems within each of the earth’s major biomes describe local and regional environmental histories; rural subsistence and commercial land-use patterns; indigenous knowledge systems; local resource management practices; the making of environmental subjects (and subjectivities); and how these socio-ecological factors often render conventional preservation schemes inappropriate or even dysfunctional. As students of spatial theory and practice we also examine emerging protected area, corridor, and buffer management systems; regional conservation schemes; and theories of humans and nature that redefine the connection between biodiversity, justice, and culture. This course includes a practicum on trail building and maintenance, as well as landscape interpretation, and part of each class is devoted to work on the Simon’s Rock Interpretive Trail. No prerequisites.

#### Ecology of Closed-Loop Food Systems

*Environmental Studies 208/308*

*Coote*

*3/4 credits*

This course introduces students to intensive closed-loop, food-production systems. It begins with examining issues surrounding the global exploitation of fish, traditional and contemporary fish farming methods, diminishing land based food production, and the significant environmental issues surrounding such systems. Students work closely with a hydroponic system that incorporates both fish and plants, and maintain this system as well as conduct research exploring a wide variety of questions from the biological, to the economic, to the social. Students will be introduced to the basic ecological, biological and chemical elements of such systems, explore the social issues surrounding food production, particularly fisheries, and work with live aquatic animals and plants including harvesting. This course does not meet the science requirement. Laboratory Fee. Prerequisites: 100-level science course and Mathematics 109 or higher. *This course is generally offered once every year.*

#### Tropical Ecology in Montserrat

*Environmental Studies 209m*

*Coote*

*2 credits*

The objective of this course is to introduce the student to the field of tropical ecology with a particular emphasis on Montserrat in the Caribbean. At the end of this course the student should have a firm understanding of the basic ecological systems of the tropics and understand the interrelations of the major biological and chemical dimensions of tropical systems. During the course students will develop a research question and present it formally to the class at the end of the term. This course will also help students intending to participate in the Montserrat intercession course to develop a project for their studies in Montserrat. No prerequisites. *This course is generally offered once every year.*

#### Ethnobotany

*Environmental Studies 215/315 CP*

*McClelland*

*3/4 credits*

We wear them, eat them, build with them, use them for medicine, and indulge ourselves with them. In fact, human life is totally dependent on them, and use of and reverence for them is inseparable from human cultures. They are plants. This course explores the myriad relationships between people and these fascinating organisms. We will approach the interdisciplinary topic from a botanical perspective and use a scientific grounding to inform us about cultural practices concerning plants. Topics of study will include

domestication, agricultural practices, food plants, fiber plants, dye plants, modern and traditional botanical medicines, poisonous plants, and intoxicating plants. This course includes a laboratory component with activities including processing plant fibers, making and using plant-based dyes, making paper from papyrus, producing flour from grain, and testing plants for medicinal properties. Prerequisite: Biology 200 or permission of instructor.

#### Topics in Environmental Management

*Environmental Studies 304*                      *Coote, McClelland*                      *4 credits*

This seminar examines problem solving, planning, and management schemes in various environmental areas. Topics change yearly and include land-use planning, management of common-property resources, campus energy management, environmental impact assessment, and pest management. Emphasis is placed on individual student research projects. Prerequisite: Environmental Studies 100 and Environmental Studies 201, or permission of the instructor. *This course is generally offered once every two years.*

#### Limnology

*Environmental Studies 308*                      *Coote*                      *4 credits*

An introduction to the study of inland lakes and rivers, this course covers the biological, chemical, and physical factors of the aquatic environment and their interactions. Emphasis is placed on the identification of aquatic organisms, methods of chemical analysis, interpretation of data, and critique of current literature. Laboratory fee. Prerequisites: College-level biology and chemistry, and permission of the instructor. *This course is generally offered once every three or four years.*

#### Environmental Studies Tutorial

*Environmental Studies 300/400*                      *Staff*                      *4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.

## Gender Studies

#### Explorations in Gender, Culture, and Society

*Gender Studies 101 CP*                      *Browdy*                      *3 credits*

Gender is a complex and contested aspect of human life. This introductory course will explore individual and societal assumptions about how gender identity is produced by the intersection of cultural norms, individual experience, nature, nurture, desire and power. We will analyze gender relations and identities in terms of biological imperatives, women's and men's choices, the social construction of masculinities and femininities, as well as laws, institutions and the distribution of power and resources in any given society. How do variables of nationality, ethnicity, 'race,' class and sexual orientation modify individuals' experience of their own gender, and social classifications of various individuals? How do the socially constructed roles of masculinity and femininity enable or constrain individuals? What role do queer folk play in stretching the boundaries of these roles, and to what extent do they reproduce heterosexual norms? We will base our analyses on essays, films, books and online resources dealing with the construction and implications of gender in the U.S., as well as our own personal experiences, drawing on the discourses of science, social science, cultural studies, feminist, and queer theory. Requirements include regular response journals, contributions to a class inquiry blog, a presentation, a turn at leading class discussion and a final paper. No prerequisites. *This course is generally offered once every two years.*

#### Sister Outsiders: Women Writers on Power & Politics

*Women's Studies 205m*                      *Browdy*                      *2 credits*

In her 1938 volume *Three Guineas*, Virginia Woolf famously proclaimed that "as a woman, I have no country; as a woman I want no country; as a woman, my country is the whole world," a rebellious blasting of conventional boundaries that her literary descendants Adrienne Rich, Audre Lorde and Gloria Anzaldua would also take up in various ways. This course takes its title from Lorde's influential 1984 volume of essays, *Sister Outsider*, in which she fearlessly interrogates multiple interlocking individual and systemic

oppressions based on race, class, gender and sexuality. We'll read essays and poetry by Jewish feminist Adrienne Rich, who validated the importance for feminists of continuing to see the world "through outsider's eyes," and take up Chicana queer activist Anzaldua's prescient call to make the psychic and physical landscape of the "borderlands" a space of liberation. *Sister Outsiders* offers an introduction to the work of four influential feminist writers, who together laid the groundwork for contemporary feminist/queer theory and advanced our understanding of the complex interplay of gender and power in society. No prerequisites.

#### Women Write the World

*Women's Studies 213 WCP*

*Browdy*

*3 credits*

This course introduces students to a series of contemporary women writers who have used writing to fight for their values and lead the way for others to follow. Drawn from different countries and cultural backgrounds, representing various facets of the interconnected global struggles for social and environmental justice, and working in a range of literary genres (essay, testimonial, treatise, autobiography), these writers provide inspirational models of the ways in which women activists have melded their art and their politics into effective rhetorical strategies of "writing to right the world." Required coursework will include regular reading response journals and in-class writing, an Inquiry log project with two presentations, and a final exam.

#### Women and Leadership

*Women's Studies 215m*

*Browdy*

*2 credits*

In 2018 the #MeToo movement brought issues of workplace harassment and sexual assault into the public eye, across a wide spectrum of industries from Hollywood to Ford. It seems that the gendered balance of power is beginning to shift in women's favor, and yet in so many arenas women still face daunting obstacles to leadership success. This course provides an introduction to the theory and practice of women's leadership, exploring some of the stories that circulate in our culture around women and power, taking into account women's intersectional positioning on the axes of race & ethnicity, class, gender, sexual preference, nationality, etc. We will collaborate with students at Bard/Annandale and the Bard/Holyoke Micro-college to produce an online magazine on the topic of Women & Leadership and to organize a one-day Women & Leadership Summit at Simon's Rock, including presentations by experienced women leaders from a variety of fields. No prerequisites.

#### Gender Studies Tutorial

*Women's Studies 300/400*

*Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester. Prerequisites: Gender Studies 101 and at least one other 200-level course in gender or women's studies.

## Learning Resources

These courses complement the academic program, providing students with opportunities to acquire knowledge, skills, and experiences that are not available in discipline-specific coursework. Courses can be taken individually based on interest or may be required components of a program such as PACE or as part of study away plans. Most learning resource courses are modular, 1- or 2-credit units that can be easily integrated into students' schedules.

#### Foodways: Connecting Past, Person, and Place to the Food We Produce and Consume

*Learning Resources 106*

*Boswell*

*2 credits*

Foodways refers to the cultural, social, and economic elements of producing and consuming food. We will explore in this course the theme of "foodways" through an interdisciplinary lens as well as through required hands on experience undertaken during the two-week spring break. There will also be a food-writing component, where we will explore writers who have addressed these topics through the lens of creative non-fiction. Students will have the opportunity to write and reflect on their studies of "foodways"

culminating in a final writing project at the end of the session. Our first weeks considers foodways and food writing through three topics as they relate to heritage, ritual and celebration, and under conditions of scarcity. At this time, students will make arrangements for the experiential component of this course that draws on two of the three topics explored. The results of this project will be shared during a poster session at the Center for Food Studies' April conference. Students will have two more class sessions after completion of the spring break project in which to finalize the project, reflect upon their experiences, and connect them to the course's food ways theme. No prerequisites. *This course is generally offered once every year.*

#### The Dao of Research

*Learning Resources 106m*

*Library Staff*

*1 p/f credit*

Research is a path, not a destination. This course leads students along that path, marking significant milestones, such as understanding the variety and utility of various search tools; learning the importance of reference management; discovering how technology can both assist and frustrate research; and incorporating research successfully into the writing process. Using a hands-on approach and a research project or paper from another course as the lens for each student, the course teaches students to make research an integral part of the learning process rather than a quick and dirty attempt to meet minimum requirements for assignments. No prerequisites. *This course is generally offered every fall semester.*

#### Digital Storytelling

*Learning Resources 107m*

*McGuire*

*1 p/f credit*

We live in a landscape of digital stories. Digital storytelling is an emerging modality that uses digital media as its medium. In this course, students will create their own digital stories. Questions to be raised include: how is technology influencing the ways in which stories are created and shared? How do we define a digital story? How are digital stories used effectively on the personal, local, and global level? What elements make a digital story successful? How does digital storytelling fit into the larger, international history of storytelling? In addition to an exploration of these questions, students will learn to effectively communicate through multimedia modalities. No prerequisites. *This course is generally offered every other year.*

#### Beyond Google: The Power of Information and Technology

*Learning Resources 110m*

*Mikesell*

*1 p/f credit*

In this course, we will consider the intersection of information and technology, a space where so much of our time is spent in pursuit of academic and personal interests. The course will address such questions as: How do we break down the undifferentiated mass of information that confronts each of us every time we open a browser? Do we understand the implications of technologies that use information gathered about our activities and us? How can we become information creators and not just consumers? What are our rights and responsibilities as citizens not just of a nation, but of virtual space as well? As part of the investigation of these and other questions, students will use digital tools to collect, curate, critique, and construct multimedia, information-based units that can be integrated into their academic work more broadly. No prerequisites. *This course is generally offered once every year.*

#### Reading Images

*Learning Resources 112m*

*McGuire*

*1 p/f credit*

We are inundated with images every day: from photographs to film stills, advertisements, memes, political cartoons, and so much more. We also create our own images, adding to the proliferation of visual media. We see them all, but how much attention do we give to what they are really telling us? Visual literacy involves "reading" an image, interpreting and deriving meaning from it, as well as using it for communication. This course will hone students' visual literacy skills through the close reading of images, sourcing and using them ethically, and repurposing them within different contexts. Relevant copyright issues will be explored. We will also examine how the proliferation of images in our media-saturated culture is affecting our relationship with information creation and consumption. No prerequisites. *This course is generally offered every other year.*

### Reading Critically

*Learning Resources 114m*

*Library Staff*

*1 p/f credit*

Drawing on sources from across the print and digital realm, this course focuses on a theme, different in each iteration of the course. Students delve deeply into the topic, examining the intersections of information and contemporary issues. Engaging critically with a broad range of sources, students analyze the constructs around media and publishing and question the impacts of transmission of information on the individual and society. Technology has changed our relationship with information – what decisions will we make based on this knowledge? No prerequisites. *This course is generally offered every other year.*

### Information Design: When a Picture Is Worth 1000 Words

*Learning Resources 115m*

*Mikesell*

*1 p/f credit*

This course focuses on the effective design of information for communication, covering print and electronic media, static and moving images, and the combination of numerical and textual data with images. In this course, students will address such questions as: What is the difference between vision and seeing? How does seeing translate into knowing and understanding? What strategies can we use to design information to improve communication? What are the fallacies that are perpetrated through information design, whether intentional or not? How is the visual environment affecting us without our conscious knowledge? As part of the investigation of these and other questions, students will use digital tools to collect, curate, critique, and construct multimedia, information-based units that can be integrated into their academic work more broadly. No prerequisites. *This course is generally offered once every year.*

### Metadata for Representation and Organization

*Learning Resources 116*

*McHenry*

*1 p/f credit*

Metadata is all around us. Often simplistically referred to as “data about data,” it is a means by which we represent complex objects in a simpler form and prepare them for organization; for example, hashtags, subject headings, and file types are metadata that describe and structure both physical and digital items. In this course, we explore various approaches to the representation and organization of data, information, and knowledge. We also consider the impact of metadata on equity and inclusion, interrogating the theoretical paradigms and inherent biases coded into these informational infrastructures. You will bring these concerns to bear in the production of descriptive metadata for archival materials and the generation of a unique metadata schema.

### Synthesizing Research: The Literature Review

*Learning Resources 117m*

*Library Staff*

*1 p/f credit*

A literature review is an extensive summary and synthesis of the published literature in a given subject or topic area. It is a crucial part of any significant research project, because comprehensive knowledge of current and historical questions, arguments, and conclusions is the foundation a researcher needs. In this course, students focus on bibliographic research in an academic area in which they plan to conduct future study. The research and writing in this course may serve as a foundation and preparation for further inquiry to be undertaken in the senior thesis process. No prerequisites. *This course is generally offered every spring semester.*

### Oral History: An Archival Perspective

*Learning Resources 118m*

*Library Staff*

*1 p/f credit*

Oral history is the process of recording, preserving, and interpreting the memories of individuals and communities. Memory is complex, often problematic, but it is also a gateway into the feelings and thoughts experienced by individuals at a particular moment. This course will examine the methods by which oral histories are conducted, preserved, and made accessible as well as the ethical complexities inherent to maintaining and sharing memory. Students will be asked to consider the role of oral history in social justice movements, public history, pop culture, folklore, and family histories. Throughout the course students will get the chance to analyze oral testimonies from a variety of contexts and conduct their own oral history field work. No prerequisites.

### Critical Issues in Digital Privacy

Learning Resources 120m

McGuire

1 p/f credit

Is privacy dead? If so, how does this affect you, a citizen of the 21st Century? This course presents an overview of how we make sense of privacy in the digital era. We examine digital privacy scenarios in a range of settings, both online in arenas such as social media and surveillance, and in real life with examples such as location data, the Internet of Things, and radio-frequency identification (RFID). We pay particular attention to how historical and philosophical ideas about privacy inform our understanding of digital privacy today. This course encourages students to think critically about the role of privacy in their own digital lives by providing skills and tools to become informed users of technology. *This course is generally offered every other year.*

### Information Privilege

Learning Resources 122m

Mikesell

1 p/f credit

Information is power. Access to information is vital to participation in work, society, and civil life. The instantaneity and burgeoning growth of the internet may be leading to a false perception of democratization and equality of access which permits information privilege to be largely ignored. This course examines a range of factors that can limit information access - from a baseline of internet availability to geography, economics, education, race, ethnicity, age, ability, and more. The result is a digital divide, where those with fewer information resources are sidelined. Also considered are movements to bridge these gaps, many undertaken by libraries and academics, assessing their impact on equitable information access. No prerequisites. *This course is generally offered every other year.*

### The Book: History, Theory, and Practice

Learning Resources 125m

McHenry

1 p/f credit

From its antecedents in Mesopotamian clay tablets through to its subsumption into the digital environment, the book has served as one of the first and most enduring information technologies. In this course, students trace the history of the book as a physical object, investigating developments in page medium, text inscription, and final assembly. Students also consider the effects and implications of such physical changes on writing, reading, knowledge, and education. Alongside considering the book-as-object, we also explore the book-as-subject and -as-symbol: what constitutes a "book"? How have human orientations toward and engagements with texts varied over time and throughout culture? What connections can we draw across those temporal and cultural boundaries? Will the book ever die? As a final project, students bring some of these considerations to bear on their own creation of a physical book. No prerequisites. *This course is generally offered every other year.*

### The Art of Tutoring Writing

Learning Resources 201m

Bonvillain

1 p/f credit

This course prepares students to be writing tutors. It familiarizes students with theories and techniques of writing, making them aware of their own process and of alternative writing processes. Students will learn by reading required texts and by practicing tutoring procedures and reviewing sample papers. Students wishing to become writing tutors need to be recommended by two faculty members. The procedures for obtaining recommendations will be explained and facilitated by the Tutoring and Writing Center staff. Prerequisites: Sophomore or advanced standing and permission of the instructor. *This course is generally offered once a year.*

### Study Away Preparation

Learning Resources 202m

Wooten

1 p/f credit

The Study Away Preparation course is intended for sophomores who plan to participate in a Leave to Study Away and is a prerequisite for registration for a Leave to Study Away semester (LTSA 300FL/SP). The course was created to help students prepare for a semester abroad or away from Simon's Rock. It provides practical information and engagement with the chosen study away location and institution before the student's program begins. It also offers a chance for students to consider "culture" as a larger concept, and allows recently returned study away students to share experiences with those who are in the process of planning study away or abroad. It is expected that some students may have already traveled abroad, or in the case of international students, may have already completed a similar course in their home country. Every effort will be made to provide a meaningful and useful experience in this course for these students,

and the content of the course will be adapted appropriately based on the participants' needs and interests. *This course is offered every semester.*

Study Away Reflection

*Learning Resources 203m*

*Wooten*

*1 p/f credit*

The Study Away Reflection course, is intended to help students maintain contact with the Simon's Rock community while away and transition successfully back to campus on their return. In this course, students are asked to consider how their LTSA term has contributed to and influenced their academic experience, and how it informs their Senior Thesis project. The Reflection course's requirements include: 1) posting to the Study Abroad blog while away, 2) completing the Return Survey, and 3) giving a Returning Student Presentation for the campus community. Students must complete the Reflection course required in order to be awarded credit for courses completed on Leave to Study Away semesters(s). *This course is offered every semester.*

## CONCENTRATIONS IN INTERDIVISIONAL STUDIES

These are the concentrations in Interdivisional Studies: African American and African Studies; Asian Studies; Contemporary Critical Theory; Education, Polity, Society; Environmental Studies; and Gender Studies.

### African and African American Studies

This concentration considers the great range of experiences of African Americans historically and in the present. Students who choose this concentration consider the many ways African Americans have negotiated the issue of race within a predominantly white society, using strategies that range from assimilation to separatism. In this concentration, students are encouraged to think critically about the concept of race and the crucial role of language and culture in defining racial difference at distinct historical moments. Students analyze history, theory, and cultural representations made by African Americans in order to increase their understanding of black achievement and oppression.

#### CURRICULUM

Twenty-four credits are required for the concentration. Two courses counted toward the concentration must be at the 300-level or above. Students should take at least one course each on history, contemporary experience, and cultural representation in order to discover how African American experiences today are rooted in the past, and how art, music, or literature reflect and construct a tradition in which personalities, philosophies, events, and social and creative needs are intertwined. Because African American experience is best understood when considered from a variety of perspectives, courses used to fulfill the concentration requirements should be drawn from at least two areas of study (e.g., history and literature or sociology and art history).

#### COURSES

- African American Studies 100 Introduction to African American Studies
- African American Studies 209/309 History and the African American Novel
- African American Studies 306 Critical Race Theory
- African American Studies 307 Black Radical Thought
- African American Studies 308 Black Lives Matter? Neoliberalism, Policing, Prisons, and Protest Politics
- African American Studies 310 Black Aesthetic
- Anthropology 227 Power, Resistance, and Agency in Africa
- Art History 216 CP African American Art and Thought
- Literature 232 The Harlem Renaissance
- Literature 240 Literary Realism and Naturalism
- Literature 261 Contemporary African Literature
- Music 218 CP Jazz: An American Encounter
- Social Science 227 Policing the Global Color Line
- Social Science 229 Critical Race and Ethnic Studies: An Introduction
- Social Science 232 Drugs, Race, and Mass Incarceration

#### SAMPLE SENIOR THESES

- “Representations of the Black Female Self in the Art of Emma Amos, Adrian Piper, and Carrie Mae Weems”
- “Harlem Rising: The Contributions of African American Music to American Culture During the Harlem Renaissance”
- “Dancing to a Different Drummer: African American Protest During World War II”
- “The Sociopolitical Movement of African American Gay Men”
- “Portrait of the Artist as a Young Black Woman”
- “Toward a Demythology of Black Women”
- “A Soulful Journey: Reflections on Being Young and Black in America”

**Faculty Contact** Francisca Oyogoa

## Asian Studies

Westerners have long referred to lands east of the Bosphorus and the Ural Mountains as “the Orient” or “Asia,” terms derived from Indo-European words for “east.” This vague and general designation underscores the longstanding tendency to view the “East” as an undifferentiated “other,” a perspective that has been used to justify Western colonialism and political hegemony, and one that often pervades contemporary views of what is in fact the world’s most culturally and physically diverse macroregion. Today, the realm’s three most populated regions (South Asia, East Asia, and Southeast Asia) contain nearly 4.3 billion people, roughly 5 percent of the world’s population. With Central and Western Asia, these regions with nearly four millennia of continuously recorded history are the birthplaces of the world’s major religions, the home of innumerable languages and dialects, and the domain of several of the world’s largest economies. Asian studies is a multidisciplinary field, providing a wide variety of intellectual perspectives and learning experiences, and recognizing a great range of cultures and a tremendous diversity of peoples.

Students who choose this concentration may focus on a specific topic or set of topics within Asian studies, including language, the visual arts, music, religion, cultural geography, politics, economics, literature, and history. Alternatively, they may design a focus within the Asian studies concentration, for instance, taking a comparative view of the role of women in Asian cultures. Of course, these approaches may also be combined, and students can pursue their own topics of study in consultation with the faculty.

### CURRICULUM

Students are encouraged to take courses focusing on Asia from each of the following three categories: Social studies (anthropology, economics, geography, history, and political science), the arts (art history, visual arts, and music), and the humanities (language, philosophy, and literature), for a total of 24 credits, including two 300-level courses. (100-level language courses do not normally count toward the concentration credits.) Students are also encouraged to study Asian languages and to spend a semester or year in Asia, using and building their knowledge of the area. Accelerated Chinese is offered at Simon’s Rock. Higher level courses in Chinese, as well as several courses in Japanese,, and Asian Studies are available at Bard College. Students may design their own programs based on course work at Simon’s Rock, Bard, and international study-abroad programs with the approval of faculty representatives of the concentration.

### COURSES

- Studio Art 115m Introduction to Ikebana
- Art History 209 CP Japanese Woodblock Prints (Ukiyo-e)
- Art History 210 CP Impressionism and Japonisme
- Chinese 100–101 Chinese Language and Context I and II
- Chinese 204–205 CP Intermediate Chinese I and II
- Asian Studies 225 Modern China from the Margins: Class, Gender, Ethnicity, and the Nation State
- Music 213/313 CP Music of India
- Music 235/315 CP Music of East Asia
- Geography 302 Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands
- Philosophy 206 CP Philosophies and Religions of East Asia
- Philosophy 207 CP Daoism through Texts, Talks, and Taijiquan
- Philosophy 208 CP Buddhism: History, Teachings, and Practices
- Politics 234/334 Fugue States: The Politics of Refuge, Exile, and Fugitivity
- Politics 333 (Against) Capital and Colony

### SAMPLE SENIOR THESES

“ABC (American Born Chinese): Cantonese Language and Chinese Identity in Diaspora”

“Into the Dream Land: Fengshui and the Ideal Landscape in Wang Ximeng’s A Thousand Li of Rivers and Mountains”

“Prayer beads and red scarf: projecting Shangrilazation in modern Tibet”

“Don’t Wake Up a Sleeping Baby – On the Burakumin of Japan”

“Buddhism as Social Theory: Intuitive Insight via Meditative Techniques”  
 “Western Gazes: US Media Perceptions of China”  
 “Tibetans at Home in Tibet: Locating an Emergent Tibetan National Identity in the Tibetan Cultural Region of the People’s Republic of China”  
 “Between Shangri-la and McTibet: A Pragmatic Critique of Land Use and Humanitarian Aid in the Tibetan Region”  
 “Grasp the Mythic Image: A Theoretical Approach. A Visual Exposition to/upon the Javanese Shadow Theater”  
 “Confronting China and Themselves: Hidden Problems Facing the Tibetan Refugee Community in India”  
 “Identity, Politics, and Violence in Sri Lanka”  
 “Exodus: A Study of Indochinese Refugees, 1975–1980”  
 “The Political Uses of Hindustani”  
 “Practice and Theory: Japanese Industrial Organization”  
 “A Study of Selected Monuments of Pagan: The Ancient Capital of Old Burma” “Burma in Agony (Experimental Photography)”  
 “The Development of Organized Crime in Japan”  
 “Mud and Myrabolam: An Exploration of Pattern, Fabric, and Woodblock Printing Traditions of Jaipui, India”

**Faculty Contacts** Christopher Coggins, John Myers, Sophia Ying Wang, John Weinstein

## Contemporary Critical Theory

The term “critical theory” has traditionally been identified with the critiques of modernity offered by Frankfurt School theorists, especially Theodore Adorno, Max Horkheimer, and Herbert Marcuse, but also Walter Benjamin. More recently the term has been widened to encompass the ideas of a broad range of theorists who have exploded the boundaries between various established academic disciplines to produce a supradisciplinary discourse to approach the contemporary moment’s central social, political, cultural, and aesthetic questions. Combining philosophy, social theory, cultural critique, and political commitment, this body of thought has at once arisen out of the conditions of modernity (and, for some, postmodernity) while providing a critique of its central concepts and a re-visioning of its assumptions about truth, progress, representation, subjectivity, identity, rationality, meaning, language, and power. Courses in this concentration, while differing topically, forefront theory and its historical, cultural, and intellectual context. They familiarize students with the assumptions, history, and methods of several strands of contemporary critical thought, including structuralist, semiotic, poststructuralist, postmodern, postcolonial, and feminist theory.

### CURRICULUM

A minimum of 24 credits is required for the concentration: Students must take at least one Core Course; two courses must be at the 300-level; and at least two disciplines must be represented in those chosen.

An intellectually coherent complement that reflects the student’s interests will be devised in consultation with the Moderation Committee. This might, for example, involve the development of the student’s expertise in the several disciplines represented in the concentration; the exploration of one or several themes across these disciplines (critical analysis of gender, postcolonial studies, political thought, etc.); or the fulfillment of the existing concentrations in philosophical studies, modern studies, or cultural studies, which offer important perspectives on the type of inquiry featured in contemporary critical theory. Students are encouraged to consult the Bard College Catalogue for courses which are appropriate for the concentration.

### CORE COURSES

- African American Studies 206/306 Sociological Theories of Work and the Racialized “Other”
- African American Studies 302 Critical Race Theory
- Art History 309 Lacan and Visual Pleasure
- Geography 214 CP An Introduction to Cultural Geography: Reading the Cultural Landscape

- Literature 321 Literary Theory
- Politics 327 Marx After Marx
- Social Science 320 Junior Proseminar
- Women's Studies 304 Doing Theory: Feminist, Postcolonial, Queer

#### **ADDITIONAL COURSES**

- Anthropology 202 CP Language and Culture
- Anthropology 317 Subjects and Objects: Engagements with Material Culture
- Art History 212 Theories of Photography
- Linguistics 216m Language and Power
- Linguistics 218m Language and Gender
- Philosophy 227/327 Philosophical Aesthetics and the Philosophy of Art
- Philosophy 317 Epistemology
- Politics 225 Modern Political Ideologies
- Psychology 307 Psychological Theories of Self

#### **SAMPLE SENIOR THESES**

"The Same about the Same: A Freudian and Lacanian Reading of Faulkner"

"too much [fun]: a critical inquiry into addiction"

"Approaching Fluxus"

"Infected: The Experience of the Female Artist"

"Two-dimensional Messiah: The Cartoon Aesthetics of Totalizing Capital and Fragmented Selfhood"

**Faculty Contact** Jane Wanninger

## **Education, Polity, Society**

In their choice to leave high school and attend Simon's Rock or to attend the Academy as a route to early college, all students at the college have shown a propensity to question standard assumptions about education, as well as the courageous initiative to take control of their own intellectual path. The Education, Polity, Society concentration affords student the opportunity to reflect on that choice in the larger context of educational and political theory, as well as to engage with and support students and faculty actively engaged in the growing early college movement.

Simon's Rock's history and mission as the premier BA-granting early college in the United States, and the movement it has spawned to transform secondary and higher education in the public and private spheres, as well as Bard College's global mission of democratic and liberal education, inform the trajectory of inquiry and practice in this concentration. Combining theories of learning and development with analyses of current local and global issues that plague the university and with the history of claims about the role of education in a democracy, the concentration cultivates an understanding of the structures within which students and teachers work at all levels of education, whether within or outside institutions. Students in the concentration are encouraged to engage actively with histories, philosophies, and practices of education in combination with their learning in other fields. The concentration sees all disciplines and subject areas as relevant to, and deeply involved, in education.

The heart of the Concentration is an 8-credit internship at one of the public early colleges in the Bard network undertaken in the junior year. The student intern works one-on-one in an apprentice relationship with a teacher in a field of their choice, learning about the particular challenges of developing early college students' understanding of that field by attending classes, reading background material on the teaching of the subject, and developing and ultimately implementing lessons plans. The intern also takes on a role at the school, supporting the tutoring and writing center, the admissions efforts, the college transfer process, etc. The intern may also work closely with the Center for Early College promoting the early college idea with governmental agencies, educational theorists, and potential supporters.

In preparation for the internship, students in the concentration undertake a tutorial, paired with a course

they are taking in a field of particular interest to them, in which they undertake guided reading about the pedagogy and history of education in the field.

### **CURRICULUM**

The Education, Polity, Society Concentration requires a minimum of 24 credits.

The 8-credit internship can be used to meet the requirement for two courses at the 300-level or above.

The required tutorial on the history and pedagogy of a particular field and the related course account for an additional 6-8 credits.

Students in this concentration build a program that also includes at least 4 courses with a direct bearing on education from at least two different disciplines.

These might include courses in the arts, anthropology, computer science, languages and linguistics, literature, mathematics and the sciences, psychology, philosophy, politics, or sociology.

### **SAMPLE SENIOUR THESES**

“Learning to See Differently: A Visual and Political Inquiry”

“The Subjugation of Black Women: New York and California’s Legal Genocide”

**Faculty Contact** Kristy McMorris

## **Environmental Studies**

The concentration requires a core of coursework in environmental studies, the sciences, the humanities, and an extended campus project or internship. Students planning to pursue environmental science as a career are strongly encouraged to take a complementary body of courses in the natural sciences, including biology, chemistry, and physics, as well as mathematics through Introduction to Statistics. Those interested in pursuing in greater depth the political, social, or aesthetic dimensions of environmental studies can pursue complementary coursework in the social sciences, literature, or the arts.

Given the concentration’s natural link between theory and practice, all students are encouraged to enroll in at least one internship program during their time at Simon’s Rock (if taken for credit it must be approved by the faculty concentration advisor and must meet the requirements for a 4-credit internship). Recent internships have been sponsored by the Massachusetts Audubon Society; the Center for Ecological Technology; the Berkshire County Regional Planning Commission; the International Environmental Studies Internship Program in Nicosia, Cyprus; the School for Field Studies; and the Berkshire Environmental Research Center, Ltd. (BERC), a nonprofit research and education center based at Simon’s Rock.

### **CURRICULUM (24 credits, at least two at the 300-level)**

#### **Required Courses (7 credits)**

- Environmental Studies 100 Introduction to Environmental Studies
- Mathematics 109 Elementary Functions or higher

#### **Environmental Studies courses (8 credits)**

- Environmental Studies 200 Ecology
- Environmental Studies 201 Principles of Environmental Management
- Environmental Studies 209 Tropical Ecology
- Environmental Studies 304 Topics in Environmental Management
- Environmental Studies 308 Limnology

## Courses outside Environmental Studies (9 credits)

Natural sciences (minimum 3 credits):

- Biology 200 General Botany
- Biology 207 Mycology
- Biology 223 Marine Biology
- Biology 309 Animal Behavior
- Biology 310 Evolution
- Biology 330 Herpetology

Or other relevant 200-level Natural Science course

Humanities (minimum 3 credits):

- Anthropology 325 Environment, Development, and Power
- Geography/Environmental Science 205 Geographies of Nature, Wilderness, and Conservation
- Geography 215m The Agricultural World
- Geography 213/313 Global Political Ecologies
- Geography 221 The Path: Trails, Pilgrimage, and Place
- Philosophy 216 Philosophy of Science
- Philosophy 283 Environmental Ethics: A Global Perspective
- Social Studies 204 Globalization

Or other relevant Humanities course

### SAMPLE SENIOR THESES

“Government and the Voiceless City: A Case Study on the Flint, Michigan Water Crisis and State-Community Relations”

“Environmental Education: Enhancing Massachusetts’ Science Curriculum for Middle School Students”

“A Conchologist’s First Book: The Systematics, Ecology, and Distribution of the Non-Marine Mollusks of Montserrat, Lesser Antilles”

“PCBs Filtration Model using Perfluorocarbons as an Active Agent”

“Population Survey of *Dreissena polymorpha* (Zebra Mussels) in the Housatonic River”

**Faculty Contacts** Tom Coote, Donald McClelland

## Food Studies

Food Studies is an inherently interdisciplinary subject. Completion of a concentration in Food Studies will give students a well-rounded understanding of food systems, food cultures, and the science of food in a global context. Students begin their study of food with broad-based introductory courses and pursue the methodology of Food Studies with experiential (practical) courses. In consultation with their advisor, students create a track of upper-level courses to meet their particular interests with the goal of deep engagement with the crucial ideas that shape the production, consumption, and enjoyment of food. The concentration requires 24 credits with at least 8 credits in 300-level courses.

The required elements include:

- Core Course: 3 credits
- Experiential Learning Courses: 6 credits
- Complementary course in the Humanities with an emphasis on writing (3 credits)
- Internship: 1-3 credits
- Track Courses (track to be designed by student in consultation with faculty advisor): 6-8 credits
  - Example tracks: Agroecology, Food Writing/Food Media, Food & Sustainability, Food Justice
- Self-Designed Tutorial in Food Studies (Junior or Senior year; 4 credits)

Food Studies concentration requirements may also be fulfilled at our partner institutions:

- Study Abroad semester at Umbra Institute in Perugia, Italy

- Advanced courses at Bard-Annandale
- Relevant courses in the OSUN Network

Food Studies BA students may also pursue a Master of Food and Agriculture Law and Policy at Vermont Law School under the dual-degree program established by Simon's Rock with VLS. Interested students should contact Career Development early in the fall semester of sophomore year.

### **CURRICULUM (24 credits, with at least 8 at the 300-level)**

#### **Core Courses (Minimum 3 credits)**

- Environmental Studies 107 Agroecology
- Food Studies 102m Food Studies: A First Course
- Geography 114 Introduction to Cultural Geography
- Learning Resources 114m Reading Critically: Cultivating Food Media Literacy

#### **Experiential Learning Courses (6 credits)**

- Environmental Studies 110m Sweet History: The Science and Story of Maple Sugaring
- Environmental Studies 112m Apiculture: The Principles and Practices of Beekeeping
- Environmental Studies 114m Organic Farming
- Environmental Studies 208 Ecology of Closed-Loop Food Systems
- Environmental Studies 215 Ethnobotany
- Food Studies 103m Food Studies: Cheese

#### **Complimentary courses in the Humanities (3 credits)**

- Anthropology 100 Introduction to Anthropology
- Communication 205 Leadership, Writing, Public Speaking for Social and Environmental Justice
- Film 130 Audio Production and Storytelling
- Literature 106m Creative Nonfiction
- Philosophy 175 Ethics
- Sociology 100 Introduction to Sociology
- Sociology 115 Race, Ethnicity, Class, and Gender

#### **Track Courses (6-8 credits; coherent track created by student and advisor)**

- Anthropology 317 Subjects and Objects: Engagements with Material Culture
- Biology 207 Mycology
- Environmental Studies 215 Ethnobotany
- French 216 French Food, Culture, and Literature
- Geography 213 Global Political Ecologies
- Geography 215m The Agricultural World
- History 234 Global Commodity History
- Literature 201 Climate Fictions
- Philosophy 283 Environmental Ethics
- Social Science 204 Globalization

Other advanced courses offered at Umbra Institute, Bard-Annandale, or via OSUN partners

#### **RECENT INTERNSHIPS**

Berkshire Agricultural Ventures (Great Barrington, MA)  
 Braiseworthy (Pittsfield, MA)  
 Museum of Chocolate (Perugia, Italy)  
 Community Farm (Simon's Rock campus)

#### **SAMPLE TUTORIAL TOPICS**

Food Access, Food Justice  
 Sustainable and Organic Food Production

Narratives of Food in Literature and Media  
Food Justice: Community Raised Bed Gardens

### **SAMPLE SENIOR THESES**

“Fun With Fermentation: A Scientific Cookbook”

“Taste and Tradition: An Exploration into Ethnic Cuisine and How Food Protects and Shares a Wide Variety of Cultural Heritages”

“Food as a Social Justice Issue: The Food Justice Movement in the US”

**Faculty Contacts** Maryann Tebben

## **Gender Studies**

Since the 1960s, when the motto “the personal is political” became the rallying cry of the feminist movement, a growing body of research has challenged traditional hierarchies of race, class, and gender in the U.S. and worldwide, opening up the way for women and people of color to become allies in the quest for equality in education, the professions, family life, and the law. Gender studies is an interdisciplinary program for students who wish to explore the complex questions raised by the intersecting analyses of feminist, queer, postcolonial, and critical race theory across academic fields as diverse as literature, sociology, psychology, history, anthropology, linguistics, law, cultural studies, and the arts, in American as well as global societies. Committed to the significance of women’s experiences, gender studies is at the same time inclusive of varied perspectives, including homosexual, transgender, and queer. Its goal is to produce an enriched conception of the human that appreciates the diversity of our experiences, behaviors, and cultural backgrounds. Through coursework, students develop expertise in areas such as feminist theory and activism, including civil and human rights; historical and cross-cultural understandings of the sexed body; women’s contributions to the arts and literature; and the intersection of gender with race, class, and sexual orientation in American and global contexts.

Students are encouraged to take their interest in gender studies out of the classroom onto the campus, working with the College’s Women’s Center and other student groups to sponsor speakers, film screenings, workshops, and other events that raise awareness of women’s issues and the politics of gender within the College community. Students may choose to help organize annual events such as “Love Your Body Week,” “Consent Week,” or gender-themed film festivals; to develop gender-themed workshops for Diversity Week; or to create other opportunities for reflection and dialogue around gender issues on campus.

In addition, students are advised to undertake at least one Extended Campus Project as part of their concentration, to be designed in consultation with faculty in the program. Aimed at bridging feminist theory and practice, the ECP may take place in a variety of local Berkshire organizations, businesses, or institutions, or as part of a study abroad or study away program during the junior year. The ECP, as well as various extracurricular on-campus activities, allow students to explore career options that would dovetail with their work in women’s and gender studies. Simon’s Rock graduates with concentrations in gender studies have gone on to graduate school and successful careers in law, business, human services, teaching, and journalism.

### **CURRICULUM**

In consultation with their advisor and moderation committee, students construct an interdisciplinary concentration consisting of 16 to 24 credits. Students undertaking the gender studies concentration are required to take the foundational gender studies course, Gender Studies 101 CP. At least two of the courses in the concentration must be at the 300-level. The course list below is not exhaustive but offers an idea of the courses appropriate for a gender studies concentration.

### **COURSES**

- Gender Studies 101 CP Explorations in Gender, Culture, and Society
- Women’s Studies 205m Sister Outsiders: Women Writers on Power & Politics
- Women’s Studies 213 WCP Women Write the World

- Women’s Studies 215m Women and Leadership
- Linguistics 218m Language and Gender
- Literature 270m CP Women Writing Resistance in Latin America
- Literature 280 All the Single Ladies: British Women Writers Before 1900
- Literature 292 Gender and Power in Shakespearean Drama
- Literature 309 Queer Theory
- Social Studies 115 Race, Ethnicity, Class, and Gender
- Art History 228 Feminist Art in America
- Politics 316 The Feminine and the Political
- Music 234 Women In Music
- Geography 225/326 Modern China from the Margins: Class, Gender, Ethnicity, and the Nation State
- Psychology 218/318 Psychology of Gender
- Spanish 227/327 Between Sin and Sickness: A Journey Through Latin American Queer Literature

### **SAMPLE SENIOR THESES**

“Using Boys: The Culture of Schoolplace Violence”

“‘I’m not a feminist but...’: An Exploratory Analysis of Women’s Resistance to the Feminist Label”

“What Makes a Man? Boyhood Gender Non-Conformity and Adult Homosexuality”

“The Sociopolitical Movement of African American Gay Men”

“Women and the Computer World: Why Role Models and Mentors are Necessary”

“Creative Resistance: The Survival of South African Women”

“Women and Mathematics: Sexual Inequality in Numbers”

**Faculty Contact** Jennifer Browdy, Jane Wanninger

## **Mind and Brain Studies**

Neuroscience—the study of the workings of the mind and the brain and the relation between these two—is a field that draws from many different disciplines, including psychology, biology, chemistry, philosophy, medicine, computer science, linguistics, physics, among others. Questions within the study of the mind and brain show the breadth of the field; these include: What are the neurological bases of consciousness? How can we understand, represent, and study the patterns (e.g., pulses or waves) of neural activity? What are the effects of trauma on neural network activity in the brain?

The Mind & Brain Studies Concentration, as outlined below, recognizes the value of interdisciplinary perspectives—especially at the intersection of psychology and biology—and outlines a course of study that includes courses from a variety of disciplines. The concentration begins with four prerequisite courses; the students then are encouraged to take courses on the underlying biological bases of neural activity, and the implications of brain activity for psychological and philosophical understandings of the human experience. At the advanced level, students are encouraged to continue to take courses examining both the biology and psychology of the mind and brain.

### **CURRICULUM**

This interdisciplinary concentration has four prerequisite courses, listed below; these courses are intended to give students a foundation in the core areas associated with neuropsychology.

### **PREREQUISITES**

- \* Psychology 100 Introduction to Psychology
- \* Biology 100 Introduction to Biology

### **ADDITIONAL INTRODUCTORY COURSES**

- \* Math 110 Introduction to Statistics
- \* Chemistry 100 Chemistry I

Beyond the prerequisite courses, students are required to complete a minimum of six additional courses (for 21 additional credits); three of these need to have neuroscience as their primary focus (relevant courses are indicated with \* below). Other courses with neuroscience as their focus within other disciplines (e.g., CMPT 364 Artificial Intelligence, CMPT 240 Robotics) can also be substituted, with approval of the moderation committee (and students should be aware that these courses may have associated prerequisites which will need to be completed).

### **INTERMEDIATE COURSES**

At least three intermediate courses--at least one in biology and one in psychology:

- \* Biology 201 Cell and Molecular Biology
- \* Philosophy 212 Philosophy of Mind
- Philosophy 216 Philosophy of Science
- Philosophy 225 Phenomenology and Existentialism
- \* Psychology 229 Introduction to Cognitive Neuropsychology
- \* Biology 276 Animal Physiology
- \* Psychology 202 Developmental Psych
- \* Psychology 216 Philosophy of Science
- \* Psychology 231 Stereotyping and Prejudice
- \* Philosophy 225 Phenomenology & Existentialism

### **ADVANCED COURSES**

At least two advanced courses:

- \* Biology 331 Neurobiology
- \* Psychology 332T Neurophysics
- \* Biology 309 Animal Behavior
- \* Psychology 335 William James Principles of Psychology

### **METHODS COURSE**

- \* Social Studies 309 Research Methods in Social Sciences

### **ADDITIONAL COURSES**

Not required—but certainly encouraged—are courses in linguistics, the arts and humanities (e.g., ARTS 211 Interactive Arts Workshop; LIT 326 Compelling Forms: Early Modern English Literature and the Body) that may also connect and provide relevant and important perspectives on the working of the mind and brain.

### **RELATED CAREER PATHS**

Students with a concentration in Mind & Brain Studies may enter into fields and positions such as neuroscience, cognitive neuroscience, neuropsychology, neurophysics, clinical psychology, consulting, computer science, cellular biology, animal physiology, etc.

### **INTERNSHIPS**

Also, students are encouraged to participate in at least one Applied or Research Internship. Examples of local internship partners include: The Austen Riggs Center; Fairview Commons Nursing Care and Rehabilitation Center; the College Internship Program (autism support program). On-campus internships are focused primarily on research in neurophysics and artificial intelligence. Students studying this concentration have done internships with Lifeworks Studio, Simon's Rock Resiliency Research, Austen Riggs Center, and with faculty members in neurophysics and psychology.

### **SAMPLE SENIOR THESES**

- "The Epidemiology of Dementia: Biochemical and Social Approaches"
- "Understanding the Hidden Role of Neuroinflammation"
- "Pranayama Yoga: Measuring Brainwaves via EEG"

**Faculty Contact** Anne O'Dwyer

# Special Programs at Simon's Rock

---

## **BARD ACADEMY AT SIMON'S ROCK**

Bard Academy at Simon's Rock is the nation's first independent boarding and day school where students prepare to start college after two years. At the end of the 10th grade, they begin full-time study at Bard College at Simon's Rock. After two years at the College they earn an Associate in Arts degree. Students who choose to stay at the College can earn their Bachelor of Arts degree after two more years.

We offer an ambitious, involved Liberal Arts and Sciences curriculum to answer and challenge the serious intellects of our students. In each discipline, our classes integrate foundational knowledge with new and evolving understandings. We ask our students to read and write critically, to question the unquestioned, to appreciate and respect the diversity of human experience, and to seize the opportunities for research and connection that the digital age affords.

The faculty at Bard Academy are college professors credited with redrawing the line between secondary and higher education in the United States and providing a model for the growing early college movement. They invite students to ask how we make and understand history, how the patterns of power and revolution emerge in different historical contexts, how to engage scientific methods and perspectives for addressing climate change, how the principles of logic operate in algebra and geometry, and how American literature builds and evolves from early oral traditions to the experimental poetics of the 21st Century. Students take immersion-style language classes in Spanish or other languages, study language itself, and have the opportunity to study the theories and practices of the visual arts, music, performance, and film.

For over 50 years, the students and faculty at Bard College at Simon's Rock have demonstrated that for committed, forward-looking students who are ready to explore their intellectual and creative potentials, college should start early. At Bard Academy, where we create a clear path and seamless transition to early college, reimagining the educational experience starts even earlier.

## **YOUNG WRITERS WORKSHOP**

In the summer of 1983, Simon's Rock began offering a three-week writing workshop for high school students modeled after the innovative three-week Workshop in Language and Thinking required of all entering students at Bard College. We are now part of the National Writing and Thinking Network, the largest consortium of summer writing programs in the country. Each summer, 84 academically motivated students are chosen to participate in the Simon's Rock program.

Unlike conventional workshops in expository and creative writing, Simon's Rock's focuses on using informal, playful, expressive writing as a way to strengthen skills of language and thinking. Out of these informal writing activities, using techniques of peer response, students develop more polished pieces, ranging from personal narratives to stories, poems, and exploratory essays. Over the course of the three weeks, students begin to experience writing as a complex activity in which the mind engages the world and creates meaning for itself through language.

The small size of the workshop sections allows for individual attention to each student and also helps to foster the sense of belonging to a mutually supportive learning community. Students can

thus feel comfortable taking risks and exploring new directions in their writing and thinking. Trusting one's own language and voice, learning to think for oneself and in collaboration with others—these are the qualities and skills that the workshop strives to develop.

Each week, students develop a portfolio of “works in progress” and then meet individually with their workshop leader to discuss what they have written. By becoming more conscious of their choices and strategies, students develop the intellectual autonomy expected of them as they prepare for college. Former participants have gone on to such colleges as Amherst, Bard, Columbia, Harvard, Haverford, Princeton, Simon's Rock, Smith, Swarthmore, Williams, and Yale.

The workshop faculty consists of experienced teachers and writers with a special interest in the theory and practice of the nationally recognized Bard College Institute for Writing and Thinking. They are selected for the Simon's Rock workshop because of their record of teaching excellence and their familiarity with the needs and abilities of younger writers.

The Dorothy West Scholarship, established in 2002 by Veronica Chambers '87 and Jason Clampet and named in honor of the youngest writer of the Harlem Renaissance, is awarded annually on the basis of need and merit to a student of color attending Simon's Rock's summer Young Writers Workshop. A number of runner-up awards are also available. Details on this opportunity and application information are available from Simon's Rock: [www.simons-rock.edu/young-writers](http://www.simons-rock.edu/young-writers).

## **PATHWAY TO ACADEMIC CHOICE AND EXCELLENCE (PACE)**

The PACE program at Bard College at Simon's Rock is designed for students who are bright, motivated, and ready for the challenge of undertaking college work at a younger age, and who need further instruction and support to advance their English language skills. The PACE program is a pathway both to the Associate in Arts and the Bachelor of Arts degrees designed to meet these students' needs, providing them with dedicated instruction that leads to proficiency in reading, writing, and speaking American English and to success in classes requiring those skills as well as access to the full academic program at Bard College at Simon's Rock.

Students admitted to PACE are fully admitted to Bard College at Simon's Rock. PACE is not a conditional admission or bridge program. The College's broad liberal arts curriculum provides students the content and skills they need for success in college, graduate school, and future careers in a global economy. From the start, PACE students are eligible to select courses in their fields of interest for which they have suitable preparation.

In their first year, PACE students meet some of the College's degree requirements with courses tailored to meet their particular needs: They take two semesters of ESL to meet the language requirement, a course on American Ways to satisfy the Cultural Perspectives requirement, and a discussion and writing based course designed for non-native speakers of English that meets the writing-intensive course requirement. That course prepares them to take the seminar sequence required of all students along with their U.S. colleagues in their second year.

Applicants to Simon's Rock will be recommended for the PACE program or regular admission based on their educational background, TOEFL score, admissions interview and essays, as well as an oral proficiency interview. Students in the PACE program may follow either a two or three year path to the Associate of Arts degree, depending on their background and ambitions.

From the beginning of the program, PACE students are on an accelerated path to their college

degrees and future careers. After completing the Associates' degree at Bard College at Simon's Rock, they can continue into the Bachelor's degree program in a field of their choice, can participate in one of the College's Signature Programs including the joint program with Columbia University's engineering department, the admission program with Upstate Medical School, and the joint program with Vermont Law School, or can transfer to another college or university in the United States or elsewhere in the world. For more information on PACE, visit the College's website.

## **INFORMATION FOR MASSACHUSETTS DEPARTMENT OF HIGHER EDUCATION AND VETERAN AFFAIRS**

### **VETERANS**

Bard College at Simon's Rock is authorized by the Massachusetts Department of Higher Education and the Department of Veterans Affairs to receive payments under the GI Bill®. Bard College at Simon's Rock complies with the requirements of Section 103 of the Veteran Benefits and Transition Act of 2018. We ensure that students eligible for GI Bill® and Chapter 31 benefits who have submitted a Certificate of Eligibility by the first day of classes and requested that their benefits are used for a semester are not penalized if a VA payment is late. Specifically, we will not prevent such students from enrolling or deny the access to school resources. They will not be charged a late penalty fee or required to provide alternative or additional sources of funding. We will require additional payment or impose a fee from such students for the amount that is the difference between the amount of the student's financial obligation and the amount of the VA education benefit disbursement.

### **ADMISSION**

Most students apply to the College as 10th and 11th graders. High school seniors are eligible to apply in the fall of their senior year in order to start college in our spring semester. High school seniors who graduate early or at a young age are also eligible to apply. Completed applications are reviewed on a rolling basis throughout the year as long as space remains available. Prerequisites for particular courses are listed in each course description. Detailed admission information is available on our website, or by calling 1-800-235-7186, or email [admit@simons-rock.edu](mailto:admit@simons-rock.edu).

### **FACILITIES**

Bard College at Simon's Rock's physical campus consists of 46 buildings on 275 acres. Academic and Administration buildings include the Daniel Arts Center, Fisher Science and Academic Center, the Liebowitz Center for International Studies, Elizabeth B. Hall College Center, Kellogg Music Center and Practice Studios, Alumni Library, Classroom Buildings, and Blodgett House. Facilities within the academic buildings include theaters and studios dedicated to every form of art and media, laboratories and research labs, smart classrooms, lecture halls, and a greenhouse and onsite small farm. The Kilpatrick Athletic Center, which is open to community members, includes a pool, gymnasium, squash courts, running track, studio, fitness center, and a rock-climbing wall. The Livingston Hall Student Union houses a Wellness Center with an on-campus pediatrician, nurses, and counselors; the Campus Safety office with 24-hour coverage; a snack bar; and recreational spaces. The campus also includes residential buildings, a dining hall, and the Physical Plant department.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at <https://www.benefits.va.gov/gibill>.

## SCHOOL POLICY ON STUDENT CONDUCT

The guiding principles of our campus community are respect for individuals, respect for property, and respect for civil and criminal law. Details of the code of student conduct are outlined in the Student Handbook. Some examples of the code include prohibited substance violations, discrimination and harassment, fire safety, hazing, immediate threat of harm, campus network usage violations, and sexual misconduct. Please see the student handbook for detailed information.

Students found responsible for serious or repeated violations of the code of student conduct may be suspended or expelled. Disciplinary suspension is total separation from the College for a period of one full semester or more. Sanction of suspension may affect a student's future on-campus housing, scholarships, federal financial aid, or study abroad opportunities but not scholarships awarded by the College. Suspension includes separation from classes, activities, services, facilities, and grounds for the duration of the suspension period. The Dean of Students or their designee will document such action in a letter, which they will generally hand-deliver, with copies sent through campus mail or email to the student, parents or guardians, Academic Advisors, and other department heads as appropriate. The Dean of Students may choose to require the suspended student to vacate campus immediately upon suspension, regardless of appeal status.

Readmission following a disciplinary suspension is not automatic but is at the will and discretion of the College. The Academic Affairs office manages the readmission process, and how suspension affects financial aid and can provide further information about the process and deadlines upon request. Again, suspension does not affect scholarships awarded by the College.

Expulsion is a complete and permanent separation from the College. Such action will be documented via letter, generally emailed to the student, parents or guardians, Academic Advisors, and other department heads as appropriate. In extreme circumstances, the Provost of the College, or their designee, may remove a student from campus immediately and/or file a report with local authorities. Such action will depend on circumstances and on the judgment of the Provost, in consultation with the Vice Provost, the Dean of Studies, or Dean of Students. Others who may be consulted include parents or guardians, College counselors, Wellness Center staff, Residence Life staff, Campus Safety staff, and/or outside professionals.

Any act that violates federal, state, or local law - including fire safety regulations - may be referred to external authorities at the discretion of the College.

# FY 2021 SCHEDULE OF TUITION & FEES

<b>TUITION AND FEES</b>		
Full-time (12-18 credit hours per semester)	\$28,614	\$57,228
Student Activity Fee	\$100	\$200
Health Services Fee ( <i>Annual Cost</i> )	\$260	\$520
<b>Total Tuition and Fees</b>	<b>\$28,974</b>	<b>\$57,948</b>
<b>ROOM &amp; BOARD CHARGES</b>		
Campus Residence Fee	\$7,951	\$15,902
<b>TOTAL COMPREHENSIVE FEE</b>	<b>\$36,925</b>	<b>\$73,850</b>

## OTHER FEES

Student Health Insurance (Estimated Annual Cost)		\$2,071
Tuition Refund Plan (Estimated Annual Cost, <i>Optional</i> )		\$1,024
Enrollment Fee - New Students Only		\$500
International Student Orientation - International Students Only		\$300
Writing & Thinking Workshop Fee (also known as "Freshman Orientation Fee")		\$650
Tuition Payment Plan (5 payments per semester)	\$50	\$100
Readmission Fee		\$75
Senior Thesis Workshop		\$250
Leave to Study Away (LTSA) Fee	\$500	\$1,000
Graduation fee		\$150

Other Course-specific Fees - Range between \$25 and \$100

## WITHDRAWAL AND REFUND POLICY

A student who is considering withdrawal should confer with the student accounts office and financial aid office concerning anticipated refunds. No refund is made in case of suspension or expulsion except when a student is eligible for the pro-rata refund as mandated by the federal government.

No refund of fees will be made in the event a student withdraws from the College after the semester begins, except as stated below.

If a withdrawal occurs:

- Prior to first day of class, \$500 enrollment fee is retained. All other charges are refunded.
- Within first week after semester begins: 80% of tuition, room, and board is refunded.
- Within two weeks after semester begins: 60% of tuition, room, and board is refunded.
- Within four weeks after semester begins: 30% of tuition, room, and board is refunded.
- After four weeks: no refund is made.

Students should notify the Registrar, Dean of Academic Affairs, or Dean of Students of their intent to withdraw. The student accounts office must approve the refund, determined from the date of notification of withdrawal, before it is issued. Adjustments in financial aid awards for students who withdraw will be determined according to the following procedures:

- Any institutional grants or scholarships will be reduced by the same percentage as the refunds described above.
- Recipients of federal student aid will have their federal aid adjusted based on a formula prescribed by federal regulations.

Approved refunds are processed regularly and will be issued to the student as soon as possible after approval. A date of when to expect the refund will be given to the student upon approval of the refund.

# Faculty

---

Leon Botstein

PRESIDENT OF THE COLLEGE

BA, University of Chicago; MA, PhD, Harvard University, Department of History. Lecturer, Department of History, Boston University (1969); special assistant to the president, Board of Education, City of New York (1969–70); president, Franconia College (1970–75); president, Bard College (1975– ). Editor, *The Musical Quarterly* (1992– ). Music director and conductor, American Symphony Orchestra (1992– ) and Jerusalem Symphony Orchestra/Israel Broadcast Authority (2003– ). Conductor, Hudson Valley Philharmonic Chamber Orchestra (1981–92). Coartistic director, Bard Music Festival (1990– ); artistic director, American Russian Young Artists Orchestra (1995– ). Guest conductor, BBC Symphony Orchestra, Bern Symphony, Bochum Symphony Orchestra (Germany), Budapest Festival Orchestra, Düsseldorf Symphony, Georg Enescu Philharmonic Orchestra (Bucharest), London Philharmonic Orchestra, London Symphony Orchestra, Madrid Opera, NDR Orchestra (Germany), New York City Opera, ORF Orchestra (Vienna), Puerto Rico Symphony Orchestra, Romanian Radio Symphony Orchestra, Royal Scottish National Philharmonic Orchestra, St. Petersburg Philharmonic, Wroclaw Philharmonic Symphony Orchestra (Poland). Recordings with the American Symphony Orchestra, BBC Symphony Orchestra, Hanover Radio Symphony Orchestra, Hudson Valley Philharmonic, London Philharmonic, London Symphony Orchestra, National Philharmonic of Lithuania, NDR Radio Philharmonic, NDR-Hamburg, Pro Arte Chamber Orchestra of Boston, Royal Scottish National Orchestra. 2006 Grammy nominee, with London Symphony Orchestra. Recipient of the American Academy of Arts and Letters Award for Distinguished Service to the Arts, Austrian Cross of Honor, Centennial Medal of the Harvard Graduate School of Arts and Sciences, Frederic E. Church Award for Arts and Sciences, National Arts Club Gold Medal. Fellow of the American Academy of Arts and Sciences. Board member, Open Society Institute. Board chair, Central European University. Member, National Advisory Committee for Yale–New Haven Teachers Institute, National Council of Chamber Music America. Past board chair, Harper’s Magazine Foundation, New York Council for the Humanities. Articles in newspapers and journals, including *Christian Science Monitor*, *Chronicle of Higher Education*, *Gramophone*, *Harper’s*, *Musical Quarterly*, *New Republic*, *New York Times*, *19th-Century Music*, *Partisan Review*, *Psychoanalytic Psychology*, *Salmagundi*, *Times Literary Supplement*. Essays and chapters in books about art, education, history, and music, including the *Cambridge Companions to Music* series and the *New Grove Dictionary of Music and Musicians*. Contributor to volumes in the Bard Music Festival series, published by Princeton University Press, on Bartók, Beethoven, Brahms, Copland, Debussy, Dvorčák, Elgar, Haydn, Ives, Janáček, Liszt, Mahler, Mendelssohn, Prokofiev, Schoenberg, Schumann, Shostakovich, Strauss, and Tchaikovsky. Editor, *The Compleat Brahms* (W.W. Norton, 1999). Coeditor, *Quasi Una Fantasia: Juden und die Musikstadt Wien* (Wolke Verlag, 2003), translated into English as *Vienna: Jews and the City of Music, 1870–1938* (Wolke Verlag, 2004). Author, *Jefferson’s Children: Education and the Promise of American Culture* (Doubleday, 1997); *Judentum und Modernität: Essays zur Rolle der Juden in der Deutschen und Österreichischen Kultur, 1848–1938* (Böhlau Verlag, 1991), translated into Russian (Belveder, 2003); *Music and Modernism* (forthcoming, Yale University Press); *Listening and the Creation of Meaning* (forthcoming, Basic Books). Leon Levy Professor in the Arts and Humanities. (1975– )

John Weinstein

PROVOST AND VICE PRESIDENT OF THE COLLEGE, CHINESE, ASIAN STUDIES, THEATER

*Emily H. Fisher Faculty Fellow, 2009–2011*. AB, *summa cum laude*, *Phi Beta Kappa*, Harvard College; MA, Montclair State University; MA, MPhil, PhD, Columbia University. Dr. Weinstein is a leading authority on liberal arts early college education in both private and public contexts. Prior to his return to Simon’s Rock in the position of Provost and Vice President, he served as Dean of the Early Colleges for Bard College (2017–2020), providing academic leadership for the Bard High School Early College campuses and other Bard Early College programs. He also served on the founding team of Bard High School Early College Newark, first in the position of Dean of the Early College and, later, as Principal (2012–2017). Dr. Weinstein first joined the Simon’s Rock community in 2001, teaching his first Writing and Thinking Workshop on campus before serving as founding faculty of the first Bard High School Early College in New York City, where he established the programs in Chinese language and in theater. He then returned to Simon’s Rock as Faculty in Chinese and Asian Studies, teaching courses in Chinese language, Asian studies, Asian and Western theater, women’s studies, and queer studies for nine years. During that time, he directed the Writing and Thinking program

(2007-2011) and served as Emily H. Fisher Faculty Fellow (2009-2011). In 2006, the Simon's Rock senior class awarded him the Dr. John A. Glover Award. His primary area of research in Asian studies is modern Chinese theater and performance, with publications focusing on Republican period comic drama and contemporary Taiwan theater, as well as numerous conference presentations on various aspects of Asian theater. Drawing upon his experience as a competitive figure skater, he presents regularly on figure skating as performance, giving off-ice and on-ice lectures at universities including Harvard, MIT, and Duke. He also presents on early college education, drawing upon his work at Simon's Rock and at the Bard High School Early Colleges, and he trains teachers in early college pedagogy within and beyond the Bard Network. Dr. Weinstein edited and co-translated the book *Voices of Taiwanese Women: Three Contemporary Plays*, and he has contributed translations to the *Columbia Anthology of Modern Chinese Drama* and book chapters to volumes including *Transnational Performance, Identity and Mobility; A New Literary History of Modern China; Staging China: Drama, People & Society in the 21<sup>st</sup> Century*; and *Contested Modernities in Chinese Literature*, as well as Simon's Rock's own book *Educating Outside the Lines: Bard College at Simon's Rock on a 'New Pedagogy' for the Twenty-first Century*. He has also published articles and reviews in journals including *Asian Theatre Journal*, *The Drama Review*, *Modern Chinese Literature and Culture*, and *The American Journal of Medicine*. Dr. Weinstein has directed numerous Chinese plays in both Chinese and English. A longtime member of the Association for Asian Performance, he served as president of the organization from 2006 to 2011. (2001– )

Susan C. Lyon

VICE-PROVOST, HIGHER EDUCATION LEADERSHIP AND POLICY

BS, State University College at Oswego; MBA University of Massachusetts Amherst; EdD, University of Massachusetts Amherst. Dr. Lyon has focused her career in higher education on student success and retention. Her dissertation explored the obstacles faced by women in undergraduate engineering programs and examined how support structures provided opportunities for women to succeed in these programs. She joined Simon's Rock in 2006 to build the Win Student Resource Center and has continued to advocate on behalf of students. She co-authored a chapter "Past to Present: A Historical Look at Retention" published in the American Council on Education's *College Student Retention: Formula for Student Success*. (2006– )

Brendan Mathews

DEAN OF FACULTY AND CURRICULAR DEVELOPMENT, CREATIVE WRITING, LITERATURE

BA, with highest honors, *Phi Beta Kappa*, University of North Carolina at Chapel Hill; MFA, University of Virginia. Professor Mathews has taught at the University of Virginia and University College Cork. He is the author of the short story collection *This Is Not A Love Song* (Little, Brown 2019) and the novel *The World of Tomorrow* (Little, Brown 2017). *This Is Not A Love Song* was shortlisted for the William Saroyan International Prize for Writing and named a "Must Read" by the Massachusetts Book Awards. *The World of Tomorrow* was a Massachusetts Book Awards Honor Book, and was longlisted for the Center for Fiction First Novel Prize and named an Editors' Choice by the *New York Times Book Review*. His stories have appeared in the *Best American Short Stories* series in 2010 and 2014. Two of his stories were also listed among the "100 Distinguished Stories" in *BASS 2008*. His short fiction and essays have appeared in print and online in *Virginia Quarterly Review*, *Cincinnati Review*, *The Southern Review*, *Literary Hub*, *Salon*, *Entertainment Weekly*, and other journals in the US and UK. Mathews has been a featured author or panelist at the National Book Festival, Boston Book Festival, New York Public Library, American Conference for Irish Studies, Tucson Festival of Books, Virginia Festival of the Book, and other events. In 2014, Mathews received a Fulbright US Scholar Teaching & Research Award for Ireland, during which he taught in the graduate program in creative writing at University College Cork and conducted research on his novel. He is the recipient of an Artist Fellowship from the Massachusetts Cultural Council and grants from the Sustainable Arts Foundation and the Martha Boschen Porter Fund. In 2007, he was awarded the Emily Clark Balch Prize by *VQR* and the McGinnis-Ritchie Prize by *Southwest Review*. Other honors include a Henry Hoyns Fellowship from the University of Virginia and a Stanley Elkin Scholarship from the Sewanee Writers Conference. He has worked as a journalist, editor, and digital media producer for the *Bulletin of the Atomic Scientists*, *Britannica.com*, the University of Chicago, the University of Virginia, and others. In 2021, he was named Dean of Faculty and Curricular Development. (2007– )

Kristy McMorris

DEAN OF STUDIES, LITERATURE

BA, Howard University; MA, New York University; PhD, New York University. Dr. McMorris has been an early college educator for nearly a decade. She began her work as a member of the faculty in Literature at Bard High School Early College in Queens, New York. She was the founding director of the Bard Early College at Harlem Children's Zone Promise Academy and was Bard Fellow at Bard College at Simon's Rock from 2016–2018. Dr. McMorris is an associate for the Bard Institute for Writing and Thinking and is the Dean of Studies at Simon's Rock. (2016– )

Asma Abbas

DIRECTOR OF ADVANCED STUDIES, PHILOSOPHY, POLITICAL SCIENCE

Emily H. Fisher Faculty Fellow, 2015 - 2017. BBA (Honors); MBA, Institute of Business Administration, Karachi, Pakistan; MA, New School for Social Research; PhD, The Pennsylvania State University. Dr. Abbas teaches widely in politics and philosophy, with a particular emphasis on a material and engaged history of social and political thought and on various urgent and enduring themes in global political life. Her research in social and political theory combines continental, historical, anticolonial, and internationalist perspectives and is situated at the intersection of politics, ethics, and aesthetics. Her first book, *Liberalism and Human Suffering: Materialist Reflections on Politics, Ethics, and Aesthetics* (Palgrave Macmillan, 2010), investigates the poetics and politics of suffering and representation in liberal and post-liberal theory. Her second book, *Another Love: A Politics of the Unrequited* (Rowman & Littlefield, 2018) explores love as the other fulcrum of the materialist political project put forth in her work on suffering. Spun around the notion of the unrequited, the project is moved by alternate relations to the couplings of time and space, and addresses the intertwinings of love and terror in order to interrogate and reimagine the proximities and negations on offer to marginal subjects. Her current book project is titled *Anti-Odysseus: Fugues of the Non-Homeric*, in which she explores maps, memory, and forms of reading and writing that germinate in a relation to politics framed by forms of refuge and exit rather than a return home. She is also co-editing a collective experimental anthology titled *Assembling the Future/Tense*, in response to the current global crises. In the recent past, while on leave from Simon's Rock, she has served as Fulbright-Masaryk Distinguished Chair in Social Studies at Masaryk University, Brno, Czech Republic (2018), and the Dean of Academics at Indus Valley School of Art and Architecture (2018-2020). She is founding director of *Hic Rosa*, an art, politics, and education collective, and *Falsework School*, a project of alternative community education. She participates in politics, philosophy, and interdisciplinary humanities conferences, and her work has been published in several edited volumes, and in journals such as *Politics and Culture*, *Journal of Politics, Theory and Event*, *Hypatia*, and *Democratic Theory*. (2005– )

David Baum

HISTORY

BA, University of Dallas; PhD, Yale University, both in history. Dr. Baum has taught at several universities and colleges including Skidmore and Union, and the American University in Iraq–Sulaimani. His research focuses on the intellectual and cultural history of Italy from the 15<sup>th</sup> to the 20<sup>th</sup> centuries, and his current manuscript is a reception history of the Italian Renaissance during the Fascist era. Dr. Baum has participated in two NEH seminars, and has been the recipient of several grants and fellowships, including the Advanced Study research grant at Oxford, and the joint Renaissance Society of America/Istituto Nazionale di Studi sul Rinascimento fellowship. His teaching interests include western Europe and the modern Middle East. (2015– )

Michael Bergman

PHYSICS

BA, *summa cum laude*, Columbia University; PhD, Massachusetts Institute of Technology. Dr. Bergman joined the Simon's Rock faculty after a postdoctoral fellowship at Harvard University, where he studied fluid dynamics, magnetohydrodynamics, and the generation of planetary magnetic fields. He is the recipient of fellowships from the National Science Foundation (NSF), NASA, and NATO, which sponsored his work at the University of Glasgow. His recent work involves experimental studies of the effects of magnetic fields, rotation, and fluid flow during the solidification and deformation of ice and metals, for which he has received grants from the Research Corporation and the National Science Foundation. He was awarded the 2000 Doornbos Memorial Prize in Exeter, United Kingdom, for his research on the Earth's interior, and is the

secretary of SEDI, an international association of scientists who study the Earth's deep interior. He has published papers, some with student coauthors, in *Geophysical and Astrophysical Fluid Dynamics*, *Physics of the Earth and Planetary Interiors*, *Metallurgical and Materials Transactions*, *Nature*, *Geophysical Research Letters*, *Journal of Geophysical Research*, and *Journal of Crystal Growth*. He is the author of a chapter in the American Geophysical Union monograph *Core Dynamics, Structure, and Rotation*, and a chapter in the *Elsevier Encyclopedia of the Earth Sciences*, and has served as guest editor for *Physics of the Earth and Planetary Interiors*. He has also written a News and Views column for *Nature*. In Spring 2013, Dr. Bergman was a visiting research scientist at the École Normale Supérieure in Lyon, France. (1994– )

Nancy Bonvillain

ANTHROPOLOGY, LINGUISTICS

BA, *magna cum laude*, Phi Beta Kappa, Hunter College; PhD., Columbia University. Dr. Bonvillain is an authority on Native American cultures and languages. She is the author of books on the Mohawk language and on the Huron, the Mohawk, the Hopi, the Teton Sioux, the Navajo, the Inuit, the Zuni, and the Santee Sioux, and on Native American religion and Native American medicine. She has written on gender, linguistics, and narrative. Dr. Bonvillain has written four textbooks: *Language, Culture and Communication*; *Women and Men: Cultural Constructs of Gender*; *Native Nations: Cultures and Histories of Native North America*; and *Cultural Anthropology*. Her articles have appeared in *Anthropological Linguistics*, *American Indian Culture and Research Journal*, *International Journal of American Linguistics*, *Dialectic Anthropology*, *Papers on Iroquoian Research*, and in several collections. She has taught at Columbia University, SUNY Purchase and Stonybrook, the New School for Social Research, and Sarah Lawrence College. She has received fellowships from the National Science Foundation, the National Endowment for the Humanities, the American Philosophical Society, and the U.S. Bureau of the Census. Her fieldwork has been with the Navajo and on the Akwesasne Mohawk Reserve. (1996– )

Kathryn Boswell

ANTHROPOLOGY

BA, *magna cum laude*, Drew University; PhD, Indiana University. Dr. Boswell's research examines resilience and the historic and contemporary dynamics of migration, identity, and belonging following displacement due to manmade (i.e., war) and natural disasters (i.e., volcanic eruption). Earlier work focused on forced and return migration in central West Africa with specific reference to the transnational Burkinabé population located in Burkina Faso and Côte d'Ivoire. A more recently begun project on the Caribbean island of Montserrat considers socio-economic changes resulting from dislocation stemming from the Soufrière Hills volcanic eruption in the 1990s and 2000s. Her teaching and research interests center on forced and voluntary migration, material culture, world religions, witchcraft and spirit possession, Apocalypticism and utopian societies, new religious movements, and urban life, with regional interests in Africa and now the Caribbean, as well as qualitative research methods and life histories in particular. Dr. Boswell was awarded two Fulbright Fellowships to conduct field research in Côte d'Ivoire (1999–2000) and Burkina Faso (2004–2005). She has also received several Foreign Language and Area Studies Fellowships and was a resident at the Woodrow Wilson International Center for Scholars in Washington, D.C. Teaching Awards include a Future Faculty Teaching Fellowship at Indiana University-East in Richmond, Indiana, and a Glover Award (Bard College at Simon's Rock). She regularly presents at the meetings of the African Studies Association, American Anthropological Association, and the Northeastern Anthropological Association. (2008–)

Jennifer Browdy

COMMUNICATION, GENDER STUDIES, LITERATURE

BA, *magna cum laude*, Bard College at Simon's Rock; MA, PhD, New York University. Dr. Browdy's areas of scholarly research include world literature by women, especially memoir and personal narrative; women's leadership, global feminisms and environmental justice; intersectional feminist, queer, and postcolonial theory; and journalism and strategic communications for social and environmental justice. Her environmental memoir, *What I Forgot...and Why I Remembered*, was a finalist for the 2018 International Book Award. Her writer's guide, *The Elemental Journey of Purposeful Memoir*, won a 2017 Nautilus Silver Award. She offers writing workshops in purposeful memoir nationally and internationally, with a particular interest in guiding participants to "align the personal, political and planetary" looking back at their life stories in order to better understand the present and envision the future they want to live into. Dr. Browdy edited three anthologies: *Women Writing Resistance: Essays on Latin America & the Caribbean* (Beacon Press, 2017);

*African Women Writing Resistance* (University of Wisconsin Press, 2010); and *Writing Fire* (Green Fire Press, 2017). She has published many articles on the intersection of poetics and politics in literature; recent essays have been published in *Feminist Pedagogy in Higher Education: Critical Theory and Practice* and *Teaching Human Rights in Literary and Cultural Studies*, in the Modern Language Association's Options for Teaching Series. She has also published short articles in *Yes! Magazine*, *Kosmos Journal*, and *Berkshire Magazine*. She has presented papers and been invited to speak at many venues, including the Transformational Language Arts Network, the Bioneers, Findhorn Foundation (Scotland), the Writers' Federation of Nova Scotia (Canada), the Modern Language Association, the Association for the Study of Literature and the Environment, the National Women's Studies Association, the Northeast Modern Language Association, the American Comparative Literature Association, Princeton University, Rutgers University, SUNY New Paltz, the University at Albany--SUNY, Southern Connecticut State University, Middlebury College, and various women's organizations and radio programs on NPR affiliates and other stations around the country. She has served as co-chair of the International Task Force of the National Women's Studies Association, a founding board member and vice president for programs of the Berkshire Chapter of UNIFEM (the United Nations Development Fund for Women), and served two years on the national board of the U.S. Committee for UNIFEM. She organized annual conferences in observance of International Women's Day at Simon's Rock from 2002 - 2012, and she served as the founding Director of the Berkshire Festival of Women Writers, an organization dedicated to cultivating the voices and visions of women of all ages in the Berkshire region (2011 - 2016). She was also the founding director of the Butterfly Leadership Program, a writing-intensive leadership program for teen girls. (1994- )

Christopher Coggins

CRITICAL GEOGRAPHY, ASIAN STUDIES

BA, Wesleyan University; MS, PhD, Louisiana State University. Dr. Coggins's research deals with cultural landscapes, biodiversity, environmental perception, protected area management, the social construction of nature, political ecology, and globalization in China. His work on geography and environmental topics has been published in the *Geographical Review*, *Asian Geographer*, the *Journal of Cultural Geography*, *Policy Matters* (a journal of the world conservation union--I.U.C.N.), *ASIANetwork Exchange*, and other geography and Asia-related periodicals. He is the author of *The Tiger and The Pangolin: Nature, Culture, and Conservation in China*, published by the University of Hawaii Press (2003) (runner-up for the 2003 Julian Steward Award for best book in environmental/ecological anthropology). He is the co-editor (with Emily Yeh) of *Mapping Shangri-La: Nature, Personhood, and Sovereignty in the Sino-Tibetan Borderlands* (Lexington Books, forthcoming). He is also coauthor of *The Primates of China: Biogeography and Conservation Status--Past, Present, and Future*, published by China Forestry Publishing House, 2002. In 2004, Dr. Coggins became a member of the Working Group on Culture and Conservation in the I.U.C.N.'s Commission on Environmental, Economic, and Social Policy. (1998- )

Brian Francis Conolly

PHILOSOPHY

BA, MA, Stanford University, PhD, Indiana University. Dr. Conolly teaches a range of courses in the history of philosophy and in contemporary philosophy, but he specializes in ancient and medieval philosophy. His dissertation investigated ancient and medieval theories of change in nature, specifically with respect to the intensification of forms. In addition to publishing and presenting papers on medieval theories of infinity and continuity, he has published or presented papers on medieval theories of intellectual cognition and on the infinite power of God. Dr. Conolly is currently studying 13th-century Latin Averroist commentaries on the *Liber de causis*, especially with respect to questions pertaining to the relation between cognition and causality in God and other beings. He has been teaching at Simon's Rock since 2006. (2006- )

Thomas Coote

ENVIRONMENTAL STUDIES

BA, Bard College at Simon's Rock; MSES, Bard College; PHD, University of Massachusetts, Amherst (Department of Environmental Conservation). Dr. Coote is the Coordinator of Sustainability Programming and a lecturer in Environmental Studies. He runs the Tropical Ecology and Sustainability program in Montserrat, and has served as the Director of the Berkshire Environmental Research Center based on the Simon's Rock campus. His research focuses on landscape ecology and genetics with a particular focus on aquatic ecology and molluscs. His teaching draws from several disciplines including fisheries, limnology,

agroecology, political ecology, landscape ecology and genetics. Dr. Coote has been the recipient of the Hudson River Foundation's Polgar Fellowship as well as the New York National Sea Grant Fellowship. Before coming to Simon's Rock he spent a decade in the fish farming industry and taught at Waynesburg University and California University of Pennsylvania. (2009– )

Jennifer Daniels

#### PSYCHOLOGY

BA. The Evergreen State College, MA Antioch University of Seattle. Professor Daniels has been in the mental health field since 1994, initially as a case manager and later as a psychotherapist. She obtained her BA with an emphasis on psychology and art at The Evergreen State College and her MA in clinical psychology at Antioch University of Seattle. She completed five years of post-graduate training in psychodynamic psychotherapy. Jennifer's work as a psychotherapist began at Tulalip Tribes working with Native American kids, teenagers, and their families. While in Seattle she also had a private practice and taught at Antioch University of Seattle graduate program in psychology. In 2006 Jennifer moved to the Berkshires, where she worked as the crisis clinician at Berkshire Medical Center's Emergency Department before opening a private practice in the Berkshires and teaching in the Psychology Department at Bard College at Simon's Rock. In 2011 she was elected as the Membership Chair to Western Massachusetts and Albany Association for Psychoanalytic Psychology (WMAAPP) and continues to serve as Membership Chair. (2013– )

Peter Filkins

#### CREATIVE WRITING, LITERATURE

*Richard B. Fisher Chair in Literature*. BA, Williams College; MFA, Columbia University. Mr. Filkins has taught at Hiram College, the Massachusetts College of Liberal Arts, and Williams College. He studied at the University of Vienna from 1983 to 1985 while on a Fulbright Fellowship and an Austrian Educational Commission Teaching Fellowship. His translation of the complete poems of Ingeborg Bachmann, *Songs in Flight* (Marsilio 1994), was named an outstanding translation of 1994 by the American Literary Translators Association. His first book of poems, *What She Knew*, appeared from Orchises Press in 1998, and his translation of a novel by Alois Hotschnig, *Leonardo's Hands*, was published by the University of Nebraska Press in 1999. In that same year Northwestern University Press brought out his translation of two novel fragments by Bachmann titled *The Book of Franza* and *Requiem for Fanny Goldmann*. In 2002, his second book of poems, *After Homer*, appeared from George Braziller Publishers and in 2006 a second, expanded edition of Bachmann's poems, *Darkness Spoken*, was published by Zephyr Press. In 2008, Random House published his translation of H. G. Adler's novel, *The Journey*, which then was released as a Modern Library paperback in 2009. His third book of poems, *Augustine's Vision*, appeared from New American Press in 2010, and his translation of Adler's novel *Panorama* was published by Random House in 2011, named a best book of that year by *The New Republic*, and was released as a Modern Library paperback in 2012. His fourth book of poems, *The View We're Granted*, appeared in 2012 from Johns Hopkins University Press and was a co-winner of the Sheila Margaret Motton Best Book Award from the New England Poetry Club. His selection of Adler's essays in German, *Nach der Befreiung: Ausgewählte Essays zur Geschichte und Soziologie* was published by Konstanz University Press in 2013. In 2014 his translation of Adler's novel *The Wall* was published by Random House, and Konstanz University Press brought out a second collection of Adler's essays in German, *Orthodoxie des Herzens: Ausgewählte Essays zur Literatur, Judentum, und Politik*. His poetry, translations, and criticism have appeared in numerous journals and anthologies, including the *The Times Literary Supplement*, *The Threepenny Review*, *Oxidant/Engine*, *Provincetown Arts*, *Salmagundi*, *New Republic*, *The American Scholar*, *The Yale Review*, *Tablet*, *LitHub*, *The New Criterion*, *Paris Review*, *Agni*, *The Hopkins Review*, *American Poetry Review*, *Partisan Review*, *The Iowa Review*, *Sewanee Review*, *The American Arts Quarterly*, *The Poetry Daily*, *The Harvard Review*, *Narrative*, *The Literary Imagination*, *The Denver Quarterly*, *Two Lines*, *Sulfur*, *The Writer's Chronicle*, *The Able Muse*, *The Chronicle Review*, *The New England Review*, *The Bloomsbury Review*, *Subtropics*, *Jubiliat*, *Poetry East*, *TriQuarterly*, *Ironwood*, *Translation*, *Monatshefte*, *The Common*, *Salamander*, *Pivot*, *The Literary Review*, *Southwest Review*, *Verse*, *Poetry*, *The Mind's Eye*, *The Formalist*, *The Chariton Review*, *The Atlanta Review*, *The Journal*, *The Madison Review*, *The Poetry Review*, *Peregrine*, *Embers*, *Hellas*, *The Widener Review*, *Massachusetts Review*, *The 100 Greatest Poems of the 20th Century*, *The Faber Book of 20th Century German Poetry*, *The Graywolf Anthology of New European Poets*, *The Loft Anthology*, *Fire in the Soul: 100 Poems for Human Rights*, *Fulcrum Annual*, *Poetry Criticism*, *Contemporary Literary Criticism*, *Preservation*, *The Tribune-Review*, *USA Today*, *The New York Observer*, *The World & I*, *Los Angeles Times Book Review*, and the *New York Times Book Review*. His scholarly articles include

contributions to *Scribner's World Writers in English* (2003), *Scribner's American Classics* (2003), *Scribner's British Classics* (2003), *If We Had the Word: Ingeborg Bachman, Views and Reviews* (Ariadne 2004), *A Literature of Restitution: Critical Essays on W.G. Sebald* (Manchester UP 2013), *Witnessing, Memory, Poetics: H.G. Adler and W.G. Sebald* (Camden House 2014), *Literature and Anthropologie: H.G. Adler, Elias Canetti, and Franz Baermann Steiner in London* (Wallstein 2014), *A Modernist in Exile: The International Reception of H.G. Adler* (Oxford Legenda 2019), and *Teaching Translation: Programs, Courses, and Pedagogies* (Routledge 2017). From 1981 to 1983, he was assistant editor of *Parnassus: Poetry in Review*. He has held residencies at Yaddo in 1989, the Millay Colony for the Arts in 1993, and the MacDowell Colony in 1997, 2003, 2008, and 2013, and at the Tyrone Guthrie Centre in 2019. In 1997, 2003, and 2007, and 2015 he was awarded research grants by the Austrian Society for Literature and translation support grants by the Austrian Bundesministerium. In 1998, he was the recipient of a Finalist Award in Poetry from the Massachusetts Cultural Commission, and in both 1998 and 1999 he served on the jury for the Helen and Kurt Wolff Translator's Prize awarded by the Goethe Institute of Chicago, and from 2003 to 2005 as Secretary to the Executive Board of the American Literary Translators Association. In spring of 2005, he was the Commerzbank Fellow at the American Academy in Berlin, and in 2007, he received a Distinguished Translation Award from the Austrian Ministry for Education, Art, and Culture, as well as the Stover Prize in Poetry from *Southwest Review*. In 2009 he received the New American Press Chapbook Award for *Augustine's Vision* and a Finalist Award in the Narrative Poetry Contest, in 2011 he was awarded a DAAD Faculty Research Fellowship to the Deutsches Literaturarchiv, in spring of 2012 he served as writer-in-residence at the James Merrill House in Stonington, Connecticut, and in 2012, 2015, and 2016, he received a Marbach Fellowship for research at the Deutsches Literaturarchiv. In 2014-2015 he was a fellow at the Leon Levy Center for Biography at the CUNY Graduate Center, and for 2015-2016 he was awarded a National Endowment for the Humanities Fellowship in support of his biography *H.G. Adler: A Life in Many Worlds*, published by Oxford University Press in 2019. In 2015 he was made a member of the New York Institute for the Humanities and in 2018 served on the jury for the PEN Prize for Poetry in Translation. In 2019 he received the Pangaea Prize for a group of poems titled *Nocturne* from The Poets' Billow and was a resident at the Tyrone Guthrie Centre in Co. Monahan, Ireland. In 2020 he received a National Endowment for the Humanities Summer Stipend to translate Elias Canetti's *Das Buch gegen den Tod (The Book Against Death)*. In support of this project he was also awarded an EZRA Translation Journal residency at Ornée Lodge in New Hampshire for July 2020. Meanwhile, his fifth book of poems, *Water / Music*, was published by Johns Hopkins UP in spring 2021. Mr. Filkins co-coordinates the Poetry and Fiction Series at Simon's Rock. (1988– )

Jacob Fossum

DRAWING, PAINTING

BFA, Utah State University; MFA, Maryland Institute College of Art. Prior to Simon's Rock, Mr. Fossum taught at Sacramento City College in California. His work is represented by Burkelman in Cold Spring, NY and has been shown in The Walters Art Museum in Baltimore, MD, and the Fairview Museum of Art and History in Fairview, UT, as well as Carrie Haddad Gallery and Limner Gallery in Hudson, NY, Verge Gallery and Studio Project and Tangent Gallery in Sacramento, CA, St. Charles and Paperwork Gallery in Baltimore, MD, Dolce Vita in Ballard, WA, and Rodger LaPelle Gallery in Philadelphia, PA. His work has also been collected at the Fairview Museum of Art and History, Southern Graphics Council Archives, Center for Innovative Print and Paper, Mason Gross School of the Arts, Rutgers University Print Archives and University of Arizona Print Archives. Mr. Fossum has been published in *Studio Visit Vol 10*, *Open Studios Press*, as well as *Submerge #48* out of Sacramento, CA and *Dialogue, A Journal of Mormon Thought*. Mr. Fossum has completed multiple residencies in Iceland (NES and SIM), Ireland (The Cill Rialaig Project) and Wyoming (Jentel). (2011– )

David Franco

FRENCH AND SPANISH

BA, Universidad Javeriana, Bogota, Colombia; MA (Hispanic literature), Villanova University; MA (French literature), Rutgers University; PhD (French literature), Rutgers University. Dr. Franco's research examines the notion of heroism in 17th century French drama, with Greek mythology and Classical tragedy as points of reference. His work has appeared in *The French Review* and *French Studies*. A native Spanish speaker, Dr. Franco has extensively taught both language and Literature classes in Spanish, French and English. He has presented his work at the annual conference of SE17 (Société d'Études du dix-septième siècle français) and at the University of Gent, Belgium. Other honors include a Mellon Grant to conduct research at the Maison Jean Vilar in Avignon as well as a full scholarship by the Institut d'Avignon during the theater festival. Dr.

Franco also received a fellowship to participate in the MLA Connected Academics program in NYC, and an exchange award to spend a full year at the Ecole Normale Supérieure in Paris. (2019– )

Kati Garcia-Renart

DANCE

Kati Garcia-Renart is a 1989 graduate of Bard College where she majored in dance and was introduced to flamenco by Aileen Passloff. Kati spent nine years in Madrid, Spain, studying with Mercedes and Albano, Mercedes Leon Zuniga "Itas" and various contemporary flamenco artists. She performed flamenco as well as modern dance at venues including The Centro Cultural de la Villa. She has taught, performed and choreographed extensively on the west coast as well as Florida, Massachusetts and New York. Kati's first love is teaching, and she has taught students of all ages and backgrounds for the past 17 years. She has been the flamenco teacher at Kaatsbaan's Extreme Ballet Summer program for the past ten years in Tivoli NY. She has taught at Bard College and has been a faculty member at Bard College at Simon's Rock in Great Barrington for the past five years. Kati is the Director and ballet/flamenco teacher at the Kaatsbaan Academy of Dance. She routinely offers Flamenco workshops in the public school systems. (2011– )

Daniel Giraldo-Wonders

LITERATURE, SPANISH

MA, with honors, Université de Montréal; PhD, University of Pittsburgh. Dr. Giraldo-Wonders' research explores queer artistic expressions in Latin America, and offers a set of theoretical tools based on local contexts in order to create a productive dialogue between European/North American and Latin American sexual and gender categories. His teaching and research interests focus on LGBTQ artistic expressions, gender and sexuality rights issues in Latin America, as well as popular culture, literature, creative writing, and indigenous cosmologies. Dr. Giraldo-Wonders worked as coordinator at the Centre de ressources de l'espagnol (Spanish Resources Center) at the Université de Montréal, and as the editorial assistant of the literary review Variaciones Borges at the University of Pittsburgh. Dr. Giraldo-Wonders received the Andrew Mellon Predoctoral Fellowship, and the Joseph-Armand Bombardier Scholarship from the Social Sciences and Humanities Research Council of Canada for a project in which he analyzed the conservative articulation of subversive discourse in Fernando Vallejo's novel *Our Lady of the Assassins*. Other honors include a Doctoral Research Scholarship from the Fonds Québécois de la recherche sur la société et la culture (FQRSC) and a honorific mention from the Société des écrivains de la Mauricie. He has presented at the *Queering Paradigms* Queer Studies International Conference, the Jornadas Andinas de Literatura Latinoamericana, and the Canadian Federation for the Humanities and Social Sciences Congress. (2016– )

Miha Habič

MATHEMATICS

MSc, University of Ljubljana; PhD, Graduate Center at the City University of New York. Dr. Habič's research has focused on mathematical logic, including both set theory, the study of the infinite and its properties, and computability theory, which studies the capabilities and limitations of a(n ideal) computer. Before coming to Simon's Rock, he taught at Hunter College in New York as a graduate student, and then held postdoctoral research positions at Charles University and the Czech Technical University in Prague. (2019– )

Mark Hopkins

LINGUISTICS, LITERATURE

AA and BA, Bard College at Simon's Rock; MA, PhD, University of Texas at Austin. Dr. Hopkins studied at Charles University in Prague, Bard College at Smolny Institute in St. Petersburg, Russia, at Moscow International University and at the School of Russian and Asian Studies at Irkutsk State Linguistic University. He was Co-Editor of a volume celebrating the Centennial of Czech Studies at the University of Texas at Austin and has presented papers on "The Temple Builders: Buddhist Advaya and Nonduality in the Work of Otokar Brezina," on The Texas Czech legacy Project, and on "Rockin' Russian: An Argument for the Development of a Russian language Course through Rock Music." He has taught Russian and Czech languages, as well as courses on Czech History, Culture, and Literature and on Contemporary Russia through Literature and Film at the University of Texas at Austin and served as their Study Abroad Cultural Liaison in Prague. (2017– )

Manon Hutton-DeWys

MUSIC, APPLIED MUSIC (Piano)

AA Bard College at Simon's Rock; BA Bard College, MM Mannes College The New School for Music; DMA City University of New York The Graduate Center. Research interests: in early twentieth century American music. Elebash Grant recipient. Formerly faculty at Lehman College, Greenwich House Music School and member of the Executive Board of the Piano Teachers' Congress of New York. American pianist Manon Hutton-DeWys has long been earning praise and recognition for her performances of classical and modern music. In *Musical America*, Christian Carey wrote: "Hutton-DeWys did an admirable job creating legato lyricism in a solo line that resides amidst a tremendously active accompaniment. Her sensitive dynamic shadings and subtle use of rubato demonstrated an artist possessing a great deal of promise." Dr. Hutton-DeWys has performed in some of classical music's best-known venues, including Weill and Zankel Halls at Carnegie Hall, and the Salle Cortot at the École Normale de Musique in Paris. She has also appeared at Symphony Space, Bargemusic, the Metropolitan Museum of Art, Steinway Hall, the Richard B. Fisher Center for the Performing Arts at Bard College, Northeastern and Tufts Universities, and The Jerome L. Greene Performance Space, home to radio station WNYC. (2018– )

Justin F. Jackson

HISTORY

BA, Hampshire College; MA, University of Massachusetts Amherst; PhD, Columbia University, *with distinction*. Dr. Jackson is a historian of the United States, the United States in the World, and global history. He teaches courses introducing students to historical thought and practice, American and global history, and a variety of other subjects. His book, *The Work of Empire: The U.S. Army and the Making of American Colonialisms in Cuba and the Philippines*, is currently under contract with University of North Carolina Press. His writings have appeared in *Labor: Studies in Working-Class History*, the *International Labor and Working-Class History Review*, and *On Coerced Labor: Work and Compulsion After Slavery* (Brill, 2016), a volume edited by Marcel van der Linden and Magaly Rodriguez. He has presented his research at a variety of conferences, including the annual meetings of the American Historical Association, Organization of American Historians, and Society for Historians of American Foreign Relations, as well as international conferences in the United Kingdom, Italy, Austria, and the Philippines. His next research project is a history of military government and capitalism in U.S. history in North America and beyond, from the nation's founding to recent wars in Iraq and Afghanistan. (2017– )

Ken Knox

MATHEMATICS, ASSOCIATE DEAN OF STUDIES

BA/BS, The University of Georgia; PhD Stony Brook University. Ken holds a BA in music and a BS in mathematics from the University of Georgia. He still finds time to occasionally play Bach for an audience of his two cats, Summer and Ghost. After finishing his graduate work at Stony Brook in 2013, he was a postdoctoral teaching associate at the University of Tennessee, Knoxville from 2013-2016. He has been at Simon's Rock since 2016. His academic interests are broadly in the field of geometry and analysis. His completed work finds applications in convex geometry and geometric partial differential equations. He is committed to designing and implementing mathematics pedagogy and curriculum that is equitable, accessible, and inclusive. (2016– )

Eric Kramer

PHYSICS

BS with university honors, Carnegie-Mellon University; PhD, University of Chicago. Before coming to Simon's Rock, Dr. Kramer was a postdoctoral fellow at Brandeis University. He has served as a visiting scholar at the University of Massachusetts, Amherst, and the University of Nottingham, UK. Early in his career, Dr. Kramer's research focus was elastic deformation, and his work on the sound of a crumpled candy wrapper was widely reported in the media. His current research applies biophysical and computer modeling techniques to animal and plant systems. Examples include the biomechanics of cat whiskers and hormone transport in plant roots. He has published more than 30 scientific papers, many with student coauthors, and received research grants from the NIH, NSF, and USDA. (1999– )

Ben Krupka

CERAMICS & SCULPTURE

BFA, Frostburg State University, MFA, Utah State University. Professor Krupka has completed two residencies at the Archie Bray Foundation from 2003-2005 where his work focused primarily on wood fired functional pottery and again in 2012 where he spent six months during his sabbatical. Ben has taught many workshops nationally and internationally, most recently at King Mongkut's University of Technology and Chulalongkorn University in Bangkok, Thailand where he was resident artist and visiting faculty. His work has been exhibited in over 150 exhibitions; at galleries, art centers, colleges and museums and is held in a number of public and private collections. He regularly exhibits at Ferrin Gallery (MA), Akar Gallery (IA), The Clay Studio of Philadelphia (PA) among others. His work has been featured in a number of books as well as the periodicals, *Ceramics Art & Perception*, *Ceramics Monthly*, and *Clay Times*. He is currently working with both functional and sculptural work that explores ideas of strength, fragility, protection, communication and autobiographical narrative through the physical amalgamation of daily objects, religious imagery and dreams. In his free time he can usually be found on his bike, the trail, or in the kitchen. (2005– )

Amanda Landi

MATHEMATICS

BA, North Carolina Wesleyan College; PhD, North Carolina State University. Before becoming a full-time faculty member at Simon's Rock, Dr. Landi taught at North Carolina State University. During her time at Simon's Rock, Dr. Landi has taught fun courses such as Introduction to Statistics and Linear Algebra. In the Spring of 2017, Dr. Landi developed and co-taught a new course on Machine Learning. Dr. Landi's graduate research focus was the Nonnegative Matrix Factorization, an unsupervised machine learning technique commonly used in data reduction and feature selection applications. Future research will continue to include machine learning, but will also include related fields such as data science and topological data analysis. (2015– )

Donald McClelland

ENVIRONMENTAL SCIENCE

AA & BA, Bard College at Simon's Rock; PhD & MPhil, The Graduate Center of the City University of New York and The New York Botanical Garden. Dr. McClelland was The New York Botanical Garden's National Science Foundation funded Planetary Biodiversity Inventory: *Solanum* graduate fellow. Before returning to Simon's Rock as a faculty member, he taught at Baruch College, Lehman College, the College of Mount St. Vincent, and The New York Botanical Garden's Adult Education program and the NYBG School of Professional Horticulture. Dr. McClelland's research focuses on the taxonomy and systematics of the plant family Solanaceae, the nightshade family, and the flora of eastern North America. He has conducted botanical fieldwork in Bolivia, New Caledonia, the Philippines, throughout the eastern United States, and in Hawaii. Future research projects include conservation of *Solanum viride* (also known as the cannibals' tomato), a species endemic to Oceania, and melissopalynology of southern New England. (2016– )

Susan Mechanic-Meyers

BIOLOGY

BA, *cum laude*, Hofstra University; MS, Boston University; MS, PhD, New York University Sackler Institute of Graduate Biomedical Sciences. Dr. Meyers was a senior research assistant at North Shore University Hospital-Cornell Medical Center, at Rockefeller University, and at Tufts-New England Medical Center. As a graduate student, she received a National Science Foundation Pre-doctoral Award, and Biomedical Research Support Grant. Her publications have appeared in *Cellular Immunology*, the *Journal of Biological Chemistry*, and in the *Proceedings of the National Academy of Sciences*. She was a graduate teaching assistant at New York University School of Medicine. (1999– )

Aimée K. Michel

THEATER

BA with honors, Louisiana State University; MFA, Tulane University. Professor Michel's interest in theater is inherently political and her work as a theater director has always focused on the sociological and political roles that theater plays in a community. Soon after arriving at Simon's Rock she staged a production of Shakespeare's *The Tempest*, which was her personal response to having experienced the devastation of Hurricane Katrina in New Orleans. This production was part of a larger exploration of that political and

sociological event which included a lecture and art gallery exhibit. Her current focus is on creating new work, particularly adapting novels for the stage. She adapted a novel about New Orleans, *Hurricane Hotel*, for the stage and it has been given staged readings in the Berkshires and the UK as well as being given a full production at SRC. She is currently working on an original play based on Mary Shelley and Mary Wollstonecraft. Before coming to Simon's Rock, Ms. Michel was the artistic director of the Shakespeare Festival at Tulane (SFT), a professional theater in New Orleans, for ten years. At SFT she directed over fourteen of Shakespeare's plays in physical, visceral, provocative productions which engaged the New Orleans community in essential political questions addressing racism, corruption, and identity. In an effort to give a forum to new voices, she also directed and produced new plays by Louisiana playwrights. Because the public schools in Louisiana are some of the most challenged in the nation and in order to provide much needed arts exposure to all students, she launched a three-part educational initiative, "Shakespeare Alive," which exposed over 100,000 Louisiana schoolchildren to professional productions of Shakespeare's work over ten years. She also developed training institutes for LA middle and high school teachers to support better teaching of Shakespeare's plays. Before SFT, Ms. Michel was artistic director of the Directors Project in New York City where she ran an extensive directing program for early career directors. As a freelance director, Ms. Michel has directed in theaters all over the country including Capital Repertory Theatre, Berkshire Theatre Festival, the Hangar Theatre, the Actors Theater of Louisville, and Williamstown Theatre Festival. Ms. Michel has received awards and honors including the Boris Segal Fellowship at Williamstown Theatre Festival, and CODOFIL Scholarships for study in both Quebec, Canada, and in Montpellier, France. Ms. Michel was a finalist and participant in the Drama League of New York's Directors Project. Ms. Michel has also been a curator director with the New York Theatre Workshop and a participant in the Lincoln Center Theatre Directors Lab. Ms. Michel has taught theater and conducted workshops at Southeastern Louisiana University, Tulane University, the University of Tulsa, Bard College at Simon's Rock, the Theater Institute at the O'Neill Theater Center, Actors Theatre of Louisville, and Williamstown Theatre Festival. (2006– )

Kaethe Minden

MATHEMATICS

BS, University of California Los Angeles (UCLA); PhD The Graduate Center of the City University of New York (CUNY). Before Simon's Rock, Kaethe taught at Marlboro College as a Mathematics Fellow and as a graduate student at CUNY. Her academic interests are in the fields of logic and set theory—particularly large cardinals and forcing. Some recent work connects to combinatorial group theory, involving infinitary latin squares. (2019– )

David Reed Myers

CHEMISTRY, MATHEMATICS

BS (Chemistry), BA (Mathematics), *magna cum laude*, Fairleigh Dickinson University; MA, PhD (both Chemistry), Princeton University. Dr. Myers also pursued a year of postdoctoral study at McMaster University and worked as a chemist for Starks Associates, a private synthesis company in Buffalo, New York. He was the recipient of a Garden State Graduate Fellowship from 1980 to 1984. His research has been published in the *Journal of the American Chemical Society*, the *Journal of Organic Chemistry*, and *Tetrahedron Letters*. His research interests include reactive organic intermediates; strained organic molecules; and computer modeling of strained organic molecules and organic reactions involving reactive intermediates as well as the synthesis of natural product analogues. He also has an interest in the antibacterial, antiviral, and antioxidant properties of indigenous fungi in Berkshire County. As a result of his sabbatical in 2008-2009, he has expanded his interests into natural products contained in aquatic (freshwater) sponges. In addition, he has a strong interest in the improvement of education in chemistry and has served as a reader for the Advanced Placement (AP) Program. His scholarship in this area has been published in *Anuario Latinoamericano de Educación de Química* (ALDEQ) and *The Chemical Educator*. He served as chair-elect of the Connecticut Valley Section of the American Chemical Society (2007, 2011, 2019) and chair of the CVS-ACS (2008, 2012, 2020); he continues to serve this organization as an Alternate Councilor (2014-2022). During 2007–2008 and again in 2011-2012, he served as a member of the Organic Chemistry Examination Committee of the American Chemical Society. He is also serving as a board member for the International Center for Undergraduate Chemistry (ICUC) (2010-2019) His sabbatical in 2008–2009 was spent in the laboratory of Prof. Robert Capon, Institute for Molecular Biosciences, University of Queensland, Australia, where he worked on the extraction, isolation and structural elucidation of anti-viral from marine sources, as well as the synthesis of natural product analogues to explore further Structure-Activity Relationships (SARs); he

continued this work during his sabbatical in 2012-2013 in the laboratory of Prof. David Richardson, Williams College, where he continues to be a research associate. (1989– )

John Morrell

LITERATURE, ASSOCIATE DEAN OF STUDIES

BA *summa cum laude*, *Phi Beta Kappa*, Hamilton College; MA, PhD, Vanderbilt University. Dr. Morrell's areas of specialization include U.S. literature from the 19<sup>th</sup> century to the present and literature and the environment. His current research explores the intersections of science fiction and climate change discourse, examining climate change scenarios in literature, film, and scientific and public policy documents. He also has interests in critical theory, literature and law, and food studies. Dr. Morrell has presented scholarly and creative work at conferences including the Association for the Study of Literature and the Environment, the American Literature Association, the Radical Philosophy Association, and the National Council of Teachers of English. At Vanderbilt University, he received the Center for Ethics Dissertation Fellowship and the Center for Teaching Graduate Teaching Fellowship, and in 2011 he was awarded an Imagining America Critical Exchange Grant to foster collaboration between Vanderbilt University and the University of Iowa in the areas of community engagement and the digital humanities. Dr. Morrell also has interests in writing pedagogy and environmental education. At Simon's Rock, he teaches courses on science fiction, utopia and dystopia, and American literature, and he serves as co-director of Writing and Thinking Workshop. (2018– )

John E. Myers

MUSIC, INTERACTIVE ARTS, ASIAN STUDIES

BA, Towson State University; MM, Howard University; PhD, University of Maryland at Baltimore. Dr. John Myers is a guitarist, musicologist, interactive media developer, and composer whose work has been included in numerous recordings, multimedia productions, and printed publications. His audio CD, *Look In*, released on the Jungsoul label in January 2004 features his original jazz compositions and performances on classical and electric guitars, clarinet, and electronic instruments. His book, *Way of the Pipa: Structure and Aesthetics in Chinese Lute Music*, was published by Kent State University Press in 1992. He has published articles in *Ethnomusicology*, *Yinyue Yishu*, and other journals, and entries on music, digital technology, and cultural-historical studies for the *Asian-American Encyclopedia*, *Encyclopedia of the Ancient World*, *Encyclopedia of China*, *Great Lives from History: Inventors and Inventions*, the *Garland Encyclopedia of World Music*, as well as many others. His articles include biographical studies of Andres Segovia, John Coltrane, Tan Dun, Wes Montgomery, Charles Seeger, Charlie Christian, and Ali Akbar Khan, written for *Musicians and Composers of the 20th Century*, published by Salem Press in 2009. Dr. Myers's postgraduate work was supported by the National Endowment for the Humanities, the Committee on Scholarly Communication with the People's Republic of China, and the Massachusetts Foundation for the Humanities. He was also granted a Luce Foundation Consultancy to Eckerd College, Florida. In April, 2003, working with Swiss artist Etienne Delessert and Alice Myers, he created a series of wide-screen (30x60-foot) digital animations, for live performances by the Atlanta Symphony Orchestra of Ravel's *Ma mère l'oye*. They also created an interactive DVD computer-based installation for an exhibit at the Visual Arts Museum of the School for Visual Arts in New York City, September 2003. Their cross-platform CD-ROM, *Tabla: A Journey into Eastern Percussion*, exploring rhythmic techniques and form in the classical music of North India, was published by AIM Records in 2003. In fall 2007, they created a series of large-screen animations in conjunction with performances of Hugo Distler's *Totentanz* motets by Crescendo Chorus, choreographer Wendy Shifrin, and others. Following their presentation at the Kunsthistorisches Institut of the Max Planck in Florence, Italy in March 2008, a DVD of the performance and interviews was published by Crescendo, Inc., later that year. Dr. Myers presented a paper "A New Voice in Jazz: the Blue Pipa of Min Xiao-Fen" at the 12th International Conference of the European Foundation for Chinese Music Research at the School of Music, University College Dublin, Ireland, in October 2007. Dr. Myers began working in interactive media in 1994, when he was assistant sound designer and guitarist for Louis Cat Orze: "The Mystery of the Queen's Necklace (an Interactive Adventure in the Court of Versailles)," a CD-ROM program (IVI Publishing, Minneapolis, 1995). In 2009, he created a web site for the Du Bois Center of Great Barrington, and his video DVD for the animation retrospective of Etienne Delessert was shown at the Centre de l'illustration in Moulins, France. In September 2010, two of his music compositions, "Berkshire Autumn" and "Waterfall," were included in a video installation for the exhibition "Paper Work," supported by a grant from the Upper Housatonic Valley National Heritage Area, shown at The Lichtenstein Center for the Arts in Pittsfield, MA. He lectured in June 2012 for "The Subtlety of Protest"

Series, supported by the Connecticut Humanities Council. Recent guitar performances include jazz concerts at the Berkshire Arts Festival, a classical guitar solo recital for the Red Rock Historical Society in Chatham, NY. in 2014, and regular appearances in the “Winds in the Wilderness” concert series led by Sharon Powers in Copake Falls NY. In May 2013, he played clarinet in the New Stage’s premiere of “The Jewish Jester: A Fable with Music” a play by Daniel Klein, with actors Jonathan Epstein and Robert Lohbauer, in Stockbridge, MA. Dr. Myers’ “West Lake Cycle,” for chorus, harpsichord, flute, and pipa (Chinese lute), was premiered by Crescendo Chorus, on April 2013. West Lake Cycle is John’s musical setting and original English translation of a poem cycle by the Chinese poet and statesman Ouyang Xiu, who lived from 1007–1072 CE. In April 2014, the composition was included in Crescendo Chorus’ Chorus America/ASCAP Alice Parker Award. After preview performances at the Norman Rockwell Museum in June and November 2016, Dr. Myers’ extended composition “Paintings in Song: Visions of Norman Rockwell,” was premiered by a 60-voice chorus and a group of 8 instrumentalists conducted by Christine Gevert, with live wide-screen animations by Anna Myers Sabatini and Alice Myers, on April 1 and 2, 2017 at Saint James Place, Great Barrington, and Mattison Auditorium, Kent, CT. In summer 2017, he completed a digital animation for Black Rabbit Books. (1987– )

Daniel H. Neilson

#### ECONOMICS

BA, Bard College at Simon’s Rock; PhD, Columbia University. Daniel H. Neilson is a monetary economist, specializing in the interaction between monetary policy and the financial system. His research has focused on China’s financial markets, on the structure of the global monetary system, and on the evolution of the Federal Reserve. Previously, Dr. Neilson was an economist at George Soros’s economic think tank, where he helped create a global research program to promote novel and critical theories for understanding issues of financial stability. (2008– )

Anne O’Dwyer

#### PSYCHOLOGY

BA, *summa cum laude*, Boston College; PhD, Boston College. Dr. O’Dwyer’s area of specialization is social psychology. Her main area of interest is the consequences of interpersonal and intergroup conflict on one’s experience of self. She has published articles in the *Journal of Applied Psychology*, and the *British Journal of Social Psychology*. Her recent research has focused on the phenomenon of conflict and anger while driving (“road-rage”). She has presented at many professional conferences, including the *American Psychological Association*, *American Psychological Society*, and the *Society for Personality and Social Psychology* and many of her students have presented their research at national and regional conferences. She has been an active member of the New England Psychological Association and served as NEPA’s president in 2008–2009. She has been a statistical consultant on numerous studies, including educational research on small schools and an environmental opinion poll conducted in the Berkshires and has worked in human resources management for a social service agency. Dr. O’Dwyer served as Simon’s Rock’s associate dean of academic affairs from 2008-2010 and academic dean from 2010-2016. (1997– )

Francisca Oyogoa

#### AFRICAN AMERICAN STUDIES, SOCIOLOGY

BA, Bowdoin College; PhD, University of Massachusetts. Dr. Oyogoa’s research focuses on both historical and contemporary race, gender, and nationality-based inequality in the labor market. She has conducted extensive qualitative interviews and ethnographic observations on cruise ships to determine how workers understand and negotiate these racial, gender, and national hierarchies in a contemporary globalized workplace. Her current research explores the role of employers’ racial ideology in the marginalization of black workers in the U.S. labor market after slavery. She has presented two papers at the American Sociological Association Annual Conference. Dr. Oyogoa’s research has been funded by the Social Science Research Council, the Woodrow Wilson Fellowship Foundation, and the American Philosophical Society. (2009– )

Katherine Green Pichard

#### SPANISH

BSFS Foreign Service (Latin America), Georgetown University; MA (TESOL), New York University; MA, PhD (Linguistics), Graduate School of the City University of New York. Dr. Pichard has taught English and Linguistics at Hunter College and at the American University of Paris. Dr. Pichard’s dissertation, “Non-

standard Dominican Spanish: Evidence of Partial Restructuring,” represents a culmination of her interests in Latin American history, colonialism and second language acquisition by looking at fossilized features of African languages in the vernacular Spanish of the Dominican Republic. She has published articles, chapters in books, and presented at conferences on the subject of semi-creolization in dialects of Spanish. Dr. Pichard was the recipient of the Wenner-Gren Predoctoral Grant, which funded her year of research and fieldwork in the Dominican Republic. In 2006, Dr. Pichard was hired to create a Spanish Language Program at the elementary school in Great Barrington, MA, thus combining her interests in both Spanish and second language acquisition. (2011– )

Jessica Robbins

CHEMISTRY

SB with honors, The University of Chicago; PhD, The Pennsylvania State University. Dr. Robbins came to Simon’s Rock after teaching at Coker College in Hartsville, SC. Her research involves the application of organic chemistry to polymer science in order to create novel environmentally friendly materials. Before pursuing her graduate studies, Dr. Robbins tested catalysts for heavy hydrocarbon cracking at UOP in Des Plaines, IL. Her graduate work focused on the design and synthesis of depolymerizable polymers for applications in point-of-care diagnostics. Her research has been published in journals such as *Analytical Chemistry*, *Journal of Organic Chemistry*, and *Macromolecules*. One of her non-chemical passions is the study of theater and performance. At the University of Chicago, she was a member of Off-Off Campus, the oldest college improv and sketch comedy group in the country. (2018– )

Mileta M. Roe

LITERATURE, SPANISH

BA *cum laude*, Oberlin College, BM, Oberlin Conservatory; MA, Ph.D. Brandeis University. Dr. Roe has taught at Brandeis University and Boston College and is a former staff editor for the *Atlantic Monthly*. Her scholarly interests include twentieth-century and contemporary prose from Latin America, critical theory, the aesthetics of francophone and Spanish-language film, and the adaptation of stories across disciplinary and linguistic boundaries. Her newest work considers literary journalism from a comparative, international perspective. She has given multiple scholarly presentations, including a recent talk at the American University in Paris on the literary journalism of Euclides da Cunha. Her work has been published in *the Canadian Review of Comparative Literature*, *Scope: An Online Journal of Film Studies*, and *Literary Journalism Studies*. (1999– )

Em Rooney

PHOTOGRAPHY

BFA, Hampshire College; MFA, Tyler School of Art at Temple University. Professor Rooney has taught at New York University, The City University of New York, Queens College Community College, Denison University in Granville, Ohio, Hudson County Community College, and the Urban Arts Partnership. Her recent exhibitions include *Being* (Museum of Modern Art in New York City); a solo presentation at the Liste Art Fair in Basel, Switzerland; *Ordinary Time* (Bodega in New York City); *Your Shell Is In the Unending* with Chris Domenick (at the Beeler Gallery in Columbus, Ohio). (2018– )

Amy Smith

BIOLOGY

MS, Portland State University; PhD, Oregon State University. Dr. Smith was a Postdoctoral Investigator at the Woods Hole Oceanographic Institution studying astrobiology and hydrothermal vent microbiology with Dr. Julie Huber, and was most recently a Research Scientist at the Marine Biological Laboratory studying microbial food webs in coastal zones. Dr. Smith's main focus is understanding how life emerged on Earth and whether life could exist on other worlds in our solar system. She uses state of the art techniques to understand how microbes live in the deep subsurface and beneath the seafloor. Dr. Smith has worked closely with researchers from NASA and other institutions to understand how to search for life elsewhere. (2021– )

Sarah J. Snyder

BIOLOGY

BS, Unity College; PhD, University of Nevada, Reno. Dr. Snyder was a National Academies Education Fellow in the Life Sciences in 2013 and has previously taught at the University of Nevada, Reno. Her research

addresses conservation concerns for sensitive reptile and amphibian populations by examining mechanistic relationships between animals and their environment. As a doctoral student, she studied the effects of wildfire on the thermal ecology of tortoises in the Mojave Desert. Her work has been presented at many national and international conferences including the World Congress of Herpetology, the Joint Meeting of Herpetologists and Ichthyologists, and annual meetings of the Society for Integrative and Comparative Biology and the Ecological Society of America. Dr. Snyder has been actively involved in educational outreach at the University of Nevada Museum of Natural History and Nevada Bugs & Butterflies and is now a volunteer for the North American Amphibian Monitoring Program. (2014– )

Timothy Susse  
MATHEMATICS

BA with honors, departmental honors, Phi Beta Kappa, Vassar College; Ph.D. The Graduate Center, City University of New York. Dr. Susse first became interested in studying Mathematics while a student at Vassar College learning Number Theory, and enjoys combining abstract thinking and concrete examples to visualize problems. As an undergraduate, he served as a peer leader in the Supplemental Instruction program, and helped implement a similar test program at York College of CUNY while in graduate school. After graduate school, Dr. Susse served as a teaching assistant for a summer REU program at Columbia University, and then was a Postdoctoral Associate at University of Nebraska (2014-2017). In Nebraska, he supervised an undergraduate thesis and volunteered with the All Girls All Math program geared towards encouraging high-school aged girls interested in STEM. His area of research is geometric and combinatorial group theory as well as low-dimensional topology. His work frequently features overlap with combinatorics, probability and computer science. (2017– )

Maryann B. Tebben  
FRENCH, FOOD STUDIES

BA, *summa cum laude*, Phi Beta Kappa, Notre Dame; PhD, University of Southern California. Dr. Tebben's dissertation, "Wordy Women: Conversation and Power in the Age of Louis XIV," traces the rise and fall of the 17th-century salonnière and female author. She published "Speaking of Women: Molière at the Court of Louis XIV," an article derived from her dissertation, in *Modern Language Studies*. She taught previously at Syracuse University and at the State University of New York at Oswego. She is also fluent in Italian, and has presented numerous conference papers on French and Italian literature of the 16th and 17th centuries. Her publications in this area include an article on Du Bellay's *Olive* and French Renaissance poetry in *French Review* and an article on early modern French and Italian courtesy books in the journal *New Readings*. Dr. Tebben has also explored the intersection between food and literature in her research and she has attended numerous international conferences on food studies. She has published several articles and book chapters on food topics including French fries (Presses Univ. de Rennes 2011), food and French identity (Cambridge Scholars Press 2007), Italian pasta sauces (Bloomsbury 2017), and French desserts (*Gastronomica* 2015). As the head of the Center for Food Studies at Simon's Rock, Dr. Tebben organizes the annual ThinkFOOD conference and other food-centered events on campus. Her books include *Sauces: A Global History* (Reaktion 2014) and *Savoir-Faire: A History of Food in France* (Reaktion 2020). (2000– )

Colette van Kerckvoorde  
GERMAN, FRENCH

Kandidate in de Germaanse Filologie, Katholieke Universiteit te Brussel (Belgium); Geaggregeerd Licentiate in de Germaanse Filologie, Katholieke Universiteit te Leuven (Belgium); MA, PhD, University of Massachusetts at Amherst. Dr. van Kerckvoorde started her teaching career in Europe, where she taught Dutch and English as a Foreign Language. Before joining the faculty at Bard College at Simon's Rock, she taught German at the University of Massachusetts at Amherst. She is a native of Belgium and is fluent in Dutch, French, German, and English. Her main interests are in Germanic linguistics, applied linguistics, and medieval language and literature. She is especially interested in the German language as it is used outside the center, i.e., in Switzerland and Austria and has delivered several contributions on this topic at professional conferences. She is an active member of the FLACH-Committee of the American Association of Teachers of German. She has published numerous reviews in *Language*, *German Quarterly*, *Mediaevistik*, *Monatshefte*, and *Germanic Notes and Reviews*. She is the author of two book-length works on Middle Dutch: *An Introduction to Middle Dutch* and *A Descriptive Grammar of Jan Yperman's 'Cyrurgie.'* Dr. van Kerckvoorde also served as the Director of Writing and Thinking Workshop from 2011 to 2020. (1987– )

Dien Vo

FILM AND MEDIA ARTS

BA, Hunter College, CUNY; MFA with Distinction, University at Buffalo, SUNY. Dien is an independent filmmaker and multimedia artist with interests in Art Cinema, modernist movements, aesthetics, community media, and production. Before joining Bard College at Simon's Rock, he taught at the University at Buffalo and Virginia Tech, where he co-developed the filmmaking program. Dien is the first graduate of distinction from SUNY Buffalo's MFA program in experimental media arts since its founding. Dien's debut feature film, "Let Them Have Their Way", won the Jean-Luc Godard Award at the Queens World Film Festival in NYC; screened at the Buffalo International Film Festival; and nominated for Best Narrative, Best Direction, Best Screenplay, Best Sound, and Best Actress at Blowup: Chicago International Arthouse Film Festival. Dien was also the editor of "Beyond Boundaries: Personal Stories from a Small Planet," which won the Peabody Award in 2006 and premiered on the Independent Film Channel. (2017–)

Laurence D. Wallach

MUSIC

Laurence D. Wallach MUSIC Livingston Hall Chair in Music. AB, MA, PhD, Columbia University. A composer, pianist, and musicologist, Dr. Wallach's compositions, including orchestral and chamber music, have been performed throughout New England and elsewhere in the United States. He has received two "Meet the Composer" grants from New York State, and his composition, "Echoes from Barham Down," won a competition sponsored by the New School of Music in Cambridge in 1985. Other compositions include: "Music of Spheres" performed at Bargemusic, Brooklyn (1985), "Forest Music I, (1987), "Ghost Music" performed at Merkin Hall, NY (1989), "Chamber Concerto for Harp and Percussion", also performed at Merkin Hall by the Atlanta Sinfonietta (1992), "So Much Depends Upon Distance" for solo piano (1999); "Canzona" for mixed chamber ensemble, performed by the Da Capo Players (2000); "Berkshire Morris Madness" for woodwind quintet (2002); "Hexagram: Wind Over Water" for flute, harp, vibraphone, and piano (2002); String Quartet (2003); "Housatonic River Hymn," commissioned by and performed at the Housatonic River Festival in 2004; "Odyssey Quartet" commissioned by the Prometheus Piano Quartet (2006); "Forest Music II" composed for the Walden Chamber Players (2010); "Five Jazz Sketches" (2012); "Winter Music" for percussion ensemble, commissioned and performed by the New England Conservatory Percussion Ensemble, Frank Epstein, director (2013); "Prelude and Fugue" for violas da gamba, performed by the Arcadia Viols and published by PLB Productions (2015); "Berkshire Rhapsody" for large orchestra, written for and premiered by the Claflin Hill Symphony Orchestra in April 2017; "Species of Motion" for classical orchestra, recorded by the Janacek Philharmonic of Ostrava, Czech Republic, and released on Navonna Records; "Three Moods" for solo piano, and "Little Suite" for tenor viol and harpsichord. As a keyboard player he performs chamber music on both piano and harpsichord. He has participated in recital partnerships with violinists Nancy Bracken of the Boston Symphony, Ronald Gorevic, Susanna Ogata, and Emily Smith; clarinetist Paul Green; recorder players Eva Legêne and Steven Hammer; and his wife, cellist and viol player Anne Legêne. He has been active in larger chamber ensembles, including performing major choral works of Bach and Handel on harpsichord and organ with the Berkshire Bach Society. In 2009-2010 he organized and performed in a program of music for four harpsichords, in collaboration with Christine Gevert, Mariken Palmboom, and William Carragan. Other harpsichord performances include the Boston Early Music Festival and at PS21 in Chatham NY. He received a fellowship from the National Endowment for the Humanities in 1977-78 to study performance practices of early piano music, particularly Mozart and Schubert, and in 1980 he participated in the Aston Magna Summer Academy on German Music and Culture. Dr. Wallach's writings have appeared in Musical Quarterly and the Dictionary of Twentieth-Century Music and he has written several entries for The Compleat Brahms, edited by Leon Botstein. In 1996, he organized and performed a program for the Bard Retrospective Festival devoted to the music of Charles Ives, and he presented a paper on Ives and New England Contradance Music at Quinnipiac College in the spring of 1998. For two years, he offered a series of music appreciation lectures cosponsored by Tanglewood and the Berkshire Museum. He served as founding board member of the Berkshire Bach Society from 1990 until 2012. Since 1995, he has been on the staffs of early music weeks at World Fellowship Center, New Hampshire, and Camp Pinewoods, Massachusetts, as pianist and harpsichordist. For the 2001-2002 season, Dr. Wallach served as repertoire advisor and program annotator for the American Symphony Orchestra, and taught composition courses to Bard undergraduates as well as students in the Bard MFA Program for Conductors. In the summers of 2003 and 2009 he participated in the International Baroque Institute at Longy School. Since 2009 he has

contributed music reviews to the on-line web-sites “Berkshire Review,” “New York Arts,” and “Hudson-Housatonic Review.” (1972–)

Sophia Ying Wang

#### CHINESE LANGUAGE AND CULTURE

Dr. Wang specializes in late imperial Chinese literature, medical humanities, and Chinese publication culture during the 19<sup>th</sup> century. Her doctoral dissertation, “Constructing Patients: Medical Narratives in Late Imperial Chinese Vernacular Fiction,” explores medical narratives in late imperial vernacular fiction by focusing on representations of sickness, with particular attention to the patient. One chapter from her dissertation, “The Mute Body: Sickness and Family Crisis in Late Imperial Chinese Fiction,” was published in *Critical Dialogues in the Medical Humanities* by Cambridge Scholars Publishing in 2019. She has presented many conference papers on premodern Chinese literature and culture in the United States, the United Kingdom, the mainland China, and Taiwan. She was selected as a fellow in a Mellon-funded UCLA Seminar in Teaching Excellence (STE) devoted to the subject of the Medical Humanities in 2018. Dr. Wang is also an accomplished Chinese writer and speaker. She has published literary essays and classical style poems amounting to more than one million Chinese characters. While studying at Wuhan University and Peking University, she has given more than thirty lectures and invited talks on *The Story of the Stone*, China’s most famous novel, at different universities. An anthology of her lectures, entitled *In the Dream of Flying Flowers: The Tragedy of Growth in The Story of the Stone*, was published by Changjiang Wenyi Press in 2007. Before joining Bard College at Simon’s Rock, Dr. Wang served as a Chinese lecturer in Asian Languages and Literatures Department at Pomona College and a research assistant professor in Jao Tsung-I Academy of Sinology at Hong Kong Baptist University. (2021–)

Jane Wanninger

#### LITERATURE

BA, with Distinction, Phi Beta Kappa, University of Wisconsin-Madison; PhD in English with Certificate in Gender Studies, Vanderbilt University. Dr. Wanninger’s research explores subjectivity and performance in early modern English drama and popular print. One major ongoing project examines the way the discourses of confession—legal, religious, and colloquial—shape domestic tragedy on the early modern stage and allow for productive interrogation of critical theories of language, power, and identity. Dr. Wanninger is also interested in theories of embodiment, both as they emerge in early modern works as well as in a transhistorical context, an area of inquiry that has strong bearing on her longstanding scholarly interest in gender and sexuality studies. One recent co-authored book chapter, “Maybe Baby,” drew on these interests to trace the presence of potential/indeterminate pregnancies in medieval and early modern texts. The questions of power, agency, and embodiment that shape Dr. Wanninger’s research likewise inform her teaching interests. In addition to teaching courses rooted in the realm of early modern drama—particularly Shakespeare—Dr. Wanninger teaches courses in British literature and critical theory. Most recently, she has branched out into the field of Children’s Literature, offering a survey course that has in turn gone on to inspire a new research project, which focuses on the gender dynamics of YA-oriented internet adaptations of Shakespeare. She presented this work at the Shakespeare Association of America, and she has also presented recent work at the Modern Language Association and the Renaissance Society of America. (2016–)

Tai Young-Taft

#### ECONOMICS

BA, Political Science, Reed College; MA, Statistics, Yale University; MPhil, PhD, Economics, The New School for Social Research. In addition to Simon’s Rock, Dr. Young-Taft has taught in the Department of Economics at NYU and St. Francis College, in New York, and the Department of Economics and Finance at the Gulf University for Science and Technology, in Kuwait. Principal among his research interests are financial market dynamics and their linkage to the real economy, particularly in developing countries. He has presented papers in scholarly conferences in the United States, Argentina, and India. (2014– )

## Faculty Emeritus

Please visit the Simon’s Rock website (search under “Faculty Emeritus”) for biographies of faculty members who have retired.

## Adjunct Faculty

Isabel Filkins

### THEATER

Isabel Filkins studied technical theater at Bard College at Simon's Rock where she received a BA in Dance and Creative Writing. She received an MFA in Interdisciplinary Arts with a Concentration in Performance Creation from Goddard College in the summer of 2019. Through a position at the American Dance Festival in North Carolina, she has served as a technician for numerous international dance companies along with working regionally in New England as a freelance lighting and set designer. At Simon's Rock, she has served as a projection designer for numerous Theater Department productions along with choreographing work for the biannual dance concerts. Additionally, she is a founding member of GhostLit Repertory Theatre, a small theater company located in Great Barrington, MA.

Harold Hastings

### COMPUTER SCIENCE

BS, Yale University, *summa cum laude*; MA and PhD, Princeton University, where he held a National Science Foundation and Woodrow Wilson Fellowships. He joined the faculty at Bard College at Simon's Rock following a 43-year career at Hofstra University, where he retired as Professor Emeritus. He teaches computer science, natural science and astronomy at Simon's Rock. He serves on the executive committee of the New York State section of the American Physical Society and chairs the New York State outreach committee. Dr. Hastings had also previously served as co-founder and Chief Technological Officer of ImaCor, Inc., a medical device manufacturer. Dr. Hastings directed grants from the Department of Energy, National Science Foundation, National Institutes of Health and Camille and Henry Dreyfus Foundation and was founding Acting Academic Director of Hofstra's MS in Medical Physics. He holds 10 patents in the medical device field and has published over 100 articles and three books in the fields of mathematics, physics, biology, and medicine. His research focus involves mathematical and computer modelling of complex natural systems.

Anne Legêne

### CELLO, CHAMBER ORCHESTRA

A freelance musician, Anne Legêne performs a wide range of chamber music with many of the region's fine musicians and organizations, and often with her husband, pianist and harpsichordist Larry Wallach. As a specialist in music from the renaissance and baroque eras she is a member of the "Arcadia Viols" based in the Pioneer Valley, and the Boston-based viol consort "Long & Away," for which she has researched and developed new programs, and produced a CD. She maintains an active teaching studio at her home and in the Boston area. Anne Legêne studied cello with Jean Decroos, principal cellist of the Concertgebouw Orchestra at the Royal Conservatory in The Hague, Netherlands, her native country. She received a Graduate Performer's Degree at the Longy School of Bard College in Cambridge, MA, where she studied viola da gamba with Jane Hershey and baroque cello with Phoebe Carrai.

John Musall

### THEATER

John Musall studied studio arts at the University of Minnesota, ceramics at Ohio State University at Columbus, and theater at Temple University, where he was Production Manager for the Center City Campus. He has written, directed, designed, composed, and performed across the U.S. and in Europe, receiving numerous project grants from the National Endowment for the Arts, and fellowships from the Pennsylvania Council on the Arts, and Art Matters. In 1986 he joined the Merce Cunningham Dance Foundation as Studio Technical Director, designing various projects and teaching lighting for performance. In 1999 he began working with the Theater and Dance Departments at Bard College, and in 2013 became Technical Director and Lighting Designer at Simon's Rock.

Monk Schane-Lydon

### GRAPHIC DESIGN

BS in Computer Graphics/Animation, Springfield College; MS in Communications and Information Management, Bay Path University. Mr. Schane-Lydon is the recipient of the A. Aaron & Pearle Aaron Art Award (2002). He was the Technical Director for the Radio City Music Hall Christmas 3D Spectacular in 2001

and the chief recording engineer for WorkshopLive and Alfred Publishing from 2005-2008. He received the Bronze Telly award for Rider Mills School House film VO in 2010, the Theater Association of New York State TANY's award for excellence in acting in 2015, and the Addy Award for NYS Health campaign in 2017.

George W. Veale VI

THEATER

George W. Veale VI has been designing costumes and clothing for theater, television, film, and fashion and in many other ways since 2004. He is a graduate of Bard College at Simon's Rock and is currently the Professor of Costume Design in the Theater program he also has a degree from London College of Fashion and is working on a Masters at F.I.T. in Historic Textiles. He has recently worked with The Berkshire Fringe Festival designing their fund raising event, worked with Bazaar Productions as their costume designer, and was at Berkshire Theatre Festival costume designing *Moonchildren*. He was in a residency at Mass MOCA and at Mixed Company designing *Zara Spook And Other Lures*. He has worked with Sam Handel on two short films *I'm Comin' Over* and *The River* and did wardrobe for Bobby Houston for the show VIVA LA DIVA at Made in the Berkshires. He has also collaborated with Pooja Roo, and Heather Fisch on multiple projects. His costumes for THE RIVER were recently seen at the Tribeca Film Festival. He worked with Stageworks Hudson as costume designer for *True Love Lies*, *Play By Play*, *Looped*, and *Stocholm*. He did wardrobe design for Defender's music video and designed costumes for *Leap Year* as a collaboration between Simon's Rock and Shakespeare and Company.

## Applied Music Program Faculty

Julia Britell

GITAR

Julia Britell graduated *magna cum laude* in 1995 from Westfield State College in Massachusetts with a Bachelor of Arts in Classical Guitar Performance, earned under the tutelage of Phillip deFremery. She has performed in Master Classes taught by Mr. deFremery, Benjamin Verdery of Yale University, Julian Grey of Peabody, Ricardo Iznaola of University of Denver, and the Los Angeles Guitar Quartet among others. She has also performed as a soloist and a member of chamber ensembles at venues throughout New England including The Berkshire Choral Institute, The Connecticut Classical Guitar Society, and the Guthrie Center. After fifteen years directing classical guitar studies at the Hotchkiss School in Lakeville, CT, Julia is now teaching at Simon's Rock and maintains a thriving private studio in the Berkshires of Western Massachusetts. In 2013 Julia was published in the Education Issue of The Guitar Foundation of America's *Soundboard* magazine.

Jack Brown

MUSIC, VOICE

Jack Brown is well known as a bass soloist in oratorios of Bach, Handel, Mozart, Mendelssohn and Brahms, he has sung professionally in the wider New England region. A frequent recitalist, Jack has given premiere performances by a number of contemporary American composers. As the artistic director of Berkshire Lyric since 2007, he has led them in concerts ranging from Stravinsky and Rachmaninoff to Carl Orff's *Carmina Burana*. His recent journey with the Berkshire Lyric Chorus through the classical masters of Haydn, Mozart, Beethoven and Schubert at Tanglewood's Seiji Ozawa Hall were broadcast throughout the region on WMHT-FM. Jack is also on the faculty of the Hotchkiss School in Lakeville, Ct. where he teaches voice and directs the choral programs. During the summer months, he is the conductor of the B'Shalom Chorale of the Berkshires, a community chorus that explores Jewish choral music. Jack is also on the staff of the nationally known Austin Riggs Center in Stockbridge, MA., where he explores the healing power of music with the patient community.

Judith Dansker-DePaolo

OBOE, ENGLISH HORN, RECORDER

BM, MM, Juilliard School of Music. Ms. Dansker is a solo and chamber musician who has performed at the Frick Museum, Weill Recital Hall at Carnegie Hall, Alice Tully Hall, and the Library of Congress. She is a founding member of the Galliard Woodwind Quintet and was a faculty/artist member of the Kent/Silver Bay Music Festival and director of the Ariel Chamber Series. She has also played with the New York Baroque

Consort, Beethoven Festival, New York Kammermusiker, Linda Skernick & Friends, International Chamber Artists, and Columbia Festival Orchestra Chamber Players. Her orchestra performances include Berkshire Bach Society, Hartford Symphony, principal oboe Connecticut Grand Opera, New Haven Symphony, principal oboe Columbia Philharmonic Orchestra, principal oboe South Carolina Chamber Orchestras, principal oboe Columbia Lyric Opera, Mostly Mozart Festival Orchestra, and the New York Shakespeare Festival. She is a member of the Winds in the Wilderness Trio and is also currently a member of the Hevreh Ensemble with concerts throughout Europe and the US. In addition to serving on the faculty of Bard College at Simons Rock, she is Professor of Oboe at Hofstra University where she also teaches Chamber Music and directs the Hofstra Recorder Ensemble.

Allan Dean

TRUMPET

BM, MME, Manhattan School of Music. Mr. Dean is a member of the St. Louis Brass Quintet, Summit Brass, and the Yale Brass Trio. Involved in Baroque and Renaissance music performed on original instruments, Mr. Dean is a founding member of Calliope: A Renaissance Band, as well as the New York Cornet and Sacbut Ensemble. Mr. Dean performs and teaches each summer at the Mendez Brass Institute and the Norfolk Chamber Music Festival. He can be heard playing both modern trumpet and early brass on over 80 recordings on major labels, including RCA, Columbia, Nonesuch, and Summit. Previously on the faculties of the Manhattan School of Music and Indiana University, Mr. Dean has been professor of trumpet (adjunct) at the Yale University School of Music since 1988.

Manon Hutton-DeWys

MUSIC, PIANO

See full biography above.

Kris Jensen

SAXOPHONE, CLARINET

BA, University of Hartford, former faculty and assistant to Jackie McLean University of Hartford. National/international tours, festival appearances with bands of Maynard Ferguson and founding individual members of The Allman Brothers Band including Dickey Betts, Gregg Allman, Jai-Johnny Johnson (Jaimoe). Featured artist on critically acclaimed recordings with Betts, Jaimoe, New England Jazz Ensemble, Val Ramos Flamenco Project. Freelance woodwind performer, band leader New York City, New York Tri-State area and New England since 1990. Monthly residency at Iridium jazz club NYC with Jaimoe's Jasssz Band 2016-2019. Appearances at Litchfield Jazz Festival with Curtis Fuller Quintet, Val Ramos Flamenco Project. Rotating saxophonist/member Hartford Symphony Jazz combos. TV appearances on Late Night with David Letterman (CBS) with Gregg Allman and New Jersey Public Television "State of the Arts" with Maynard Ferguson. Semi-finalist Thelonious Monk International Saxophone Competition 1996. Current woodwind/brasswind faculty Indian Mountain School, Salisbury School, Millbrook School, Bard College at Simon's Rock. Resident teaching artist at The Bushnell "Jazzicians" student scholar program in Hartford, CT.

Anne Legêne

CELLO, CHAMBER ORCHESTRA

See full biography above.

Aaron Likness

PIANO

BMus University of North Carolina; MM New England Conservatory of Music. Research and performance focusing on modern and contemporary music, the New York School, and Charles Ives. Likness has performed regional and world premieres of unpublished compositions by Ives and has worked with leading composers including Tobias Picker, Christian Wolff, Salvatore Sciarrino and Tristan Murail. Active performer and collaborator in Boston and New York with artists including Rolf Schulte, Boston Musica Viva and Sound Icon. Recent and upcoming performances at Bargemusic, ICA/Boston, Isabella Stewart Gardner Museum, Jordan Hall, PROTOTYPE Festival, (le) poisson rouge and Het Concertgebouw. Forthcoming recordings will be available on CP2, TRPTK, and Splendor Records.

Teresa A. Mango

HARP

Teresa Mango is a classically trained harpist and educator with a well-established 35 year career of teaching and performing throughout Western New England, New York and Connecticut. In addition to numerous solo programs, Teresa performs chamber music with regional and internationally recognized artists as well as repertoire written for harp and chorus. Her extensive orchestral experience includes performances with Hartford, Albany, Berkshire and Pioneer Valley Symphonies. As a theatrical musician Teresa has performed with orchestras for Capital Repertory Theatre, Barrington Stage, the Center for Performing Arts at Rhinebeck and The New York Theater Institute for the Performing Arts.

Eric Martin

VIOLA, VIOLIN

A native of Lancaster, Pennsylvania, violist Eric Martin has been performing and teaching in the Berkshires since 2001. His undergraduate studies were at Ithaca College where he studied viola with Debra Moree, violin with Ellen Jewett, and finished with degrees in Music Education and Viola Performance. While at Ithaca he participated in a series of chamber music coaching with the Ying Quartet. Eric then won a scholarship to study in Ireland at the University of Limerick with Italian violist Bruno Giuranna. As part of this graduate program, he traveled with a string trio to the Liszt Academy in Budapest. The trio collaborated with graduate students from the Academy, had coaching with Sandor Devich of the Bartok String Quartet as well other faculty members, and performed a program of string trios and piano quartets. Eric has performed with the Syracuse Symphony, Orchestra of the Southern Fingerlakes, Cayuga Chamber Orchestra, Tri-Cities Opera Orchestra, Irish Chamber Orchestra, and Berkshire Bach Society. Since coming to the Berkshires, he has delved into traditional folk music and can often be found playing for Contra and English Country Dances. Along with his wife Nancy and dog Kylie, Eric currently lives and works at Gould Farm in Monterey, Massachusetts where he also maintains a teaching studio.

Sharon Powers

FLUTE

Sharon Powers, a native of New York City, has taught and performed in the United States, Europe and Asia. She studied flute with Samuel Baron and Jean-Pierre Rampal, received a BM in flute and composition from Bennington College with graduate studies at the Manhattan School of Music and Juilliard, and has attended the Aspen Music Festival and Académie Internationale d'Été. She has held faculty positions at the International School of Paris, France; Chulalonghorn University and the French School of Bangkok, Thailand; Greenwich House Music School, the Spence School, Packer Collegiate Institute, New York; soloed with the National Symphony of Thailand and served as President of the Bangkok Music Society, generating multicultural concerts. Ms. Powers has performed in major concert halls and is the founder, Artistic Director and Flutist of the award winning concert series Winds in the Wilderness Concerts, founded in 2009. She performs and teaches extensively in the Berkshire-Hudson area, performing with the Berkshire Theatre Group and teaching at the Berkshire Music School, Hawthorne Valley School and Bard College at Simon's Rock.

Emily Daggett Smith

VIOLIN

Praised as playing “gorgeously” (The Boston Globe) and with “irrepressible élan” (The Seattle Times), violinist Emily Daggett Smith has performed across the United States, Europe, South America and Asia. Emily made her New York concerto debut playing the Beethoven Violin Concerto with the Juilliard Orchestra in Alice Tully Hall, and has since performed as soloist with orchestras including Iris Orchestra, the Festival Mozaic Orchestra and the New York Classical Players. She has given solo recitals across the country at venues including the Kennedy Center and Music in the Loft in Chicago. As an avid chamber musician, she has performed with renowned musicians including members of the Cleveland, Emerson and Juilliard String Quartets. Her performances have taken place at some of the world’s greatest halls including Carnegie Hall, Alice Tully Hall, the Shanghai Grand Theatre and the Vienna Konzerthaus. Emily has also premiered dozens of new works, both as soloist, chamber musician and as a member of The Knights Chamber Orchestra. Emily has served on faculty at the Bard Conservatory Pre-College and the Juilliard School, as assistant for Laurie Smukler. She holds Bachelor and Master of Music degrees from The Juilliard School and a Doctor of Musical Arts degree from Stony Brook University. Her teachers have included Soovin Kim, Philip Setzer, Joel Smirnoff,

Laurie Smukler and Donald Weilerstein. She plays on a Johannes Cuypers violin, generously donated by Dr. Marylou Witz.

Pete Sweeney

PERCUSSION

Pete Sweeney is a drummer, author, and educator who performs in every genre of music. He has performed, recorded, and toured with many outstanding artists such as Pat Metheny, Lee Ritenour, Robben Ford, Frank Gambale, Duke Robillard, Ronnie Earl, "Dangerous" Dan Toler, Ed Mann (Frank Zappa), Andy Summers (The Police), Mick Goodrick, Malcolm Cecil, Laurel Masse, Steve Bailey, John Abercrombie, Jay and the Americans, Larry Coryell, Murali Coryell, Johnny "Clyde" Copeland, Lorne Lofsky, and Ray Vega. He is also a member of the Latin group Sensemaya and Soul Session. In addition to his performing, Pete has written 18 drum instructional books for the Alfred publishing company, as well as produced three DVDs. He has numerous instructional lessons online with Workshoplive. He is also a faculty member of the National Guitar Workshop, The Berkshire Music School, Bard College at Simon's Rock, and the Crown of the Continent Guitar Foundation.

Gigi Teeley

VOICE

BA, Boston University, where she studied voice with Barbara Stevenson. She was also instructed by her parents who were both professional opera singers. As a child, she performed in numerous stage productions and went on to sing with the New York City Opera. She has been a musical director on Broadway, as well as having appeared on the Broadway stage. She has also toured throughout the world. Her diverse singing styles has been heard on numerous rock recordings, as well as television and radio. She taught voice at Barnard College for four years and had a private studio in New York City for 15 years.

Pete Toigo

DOUBLE BASS, BASS GUITAR

Pete Toigo, a native of Columbia County, New York, has been active as a bassist for four decades. He's been named Best Jazz Bassist by Metroland Magazine and has performed on recordings listed in the Penguin Guide to Jazz. In 1996 he appeared on the Rosie O'Donnell Show and in 2006 he toured Japan with Terry Adams of the rock band NRBQ. Recent recordings include Tim Olsen of Union College's Creature of Habit on Planet Arts Records and Terry Adams & NRBQ+'s Talk Thelonious on Euclid Records. Talk Thelonious has received extensive press, including articles in Down Beat and Jazz Times Magazines and a 5 star (masterpiece) review on the website All About Jazz. Pete is also included in the recent DVD release of the Century 67 Film This is Gary McFarland. He performs regularly throughout the Northeast with various classical and jazz ensembles and teaches privately throughout the Hudson – Berkshire area.

David Wampler

TROMBONE, LOW BRASS

Originally from the Midwest, David Wampler has been a member of the South Florida Symphony Orchestra, the State Symphony of Mexico under Enrique Batiz, the Nebraska Chamber Orchestra and was bass trombonist with the Omaha Symphony and Opera/Omaha. He was also a member of the Albany Symphony, serving as principal trombone, then bass trombone. He was a staff trombonist for American Gramophone where he may be heard on recordings by Mannheim Steamroller (*Fresh Aire*) and sound tracks from Mutual of Omaha's Wild Kingdom. He is also bass trombonist with the New England Jazz Ensemble in Connecticut and is heard on all five of their CDs, the most recent having just been released in June 2011. Other freelancer credits include the New York touring companies of *Annie*; *Victor, Victoria*; and *Hello, Dolly!* (with Carol Channing). He plays numerous production shows and has appeared with Tony Bennett, Frank Sinatra Jr., Keven Spacey, Elvis the Concert, the Montreux Jazz Festival, and finished the first tour with Yo Yo Ma's Silk Road project. He served as principal trombone with the Berkshire Symphony for sixteen years and still appears with the Greater Bridgeport Symphony (Connecticut) and the Hartford Symphony Orchestra. He performs summers with the Barrington Stage Company and is a regular member of the Amherst Jazz Orchestra under the direction of Dave Sporny. Mr. Wampler has served on the faculties of Nebraska Wesleyan University, Central Connecticut State University, and currently serves on the faculties of the College of St. Rose in Albany, New York, and the Berkshire Music School in Pittsfield, MA.

# Boards

---

## BOARD OF TRUSTEES

James C. Chambers '81,  
*Chair*  
Emily H. Fisher, *Vice*  
*Chair*  
George F. Hamel Jr., *Vice*  
*Chair*  
Elizabeth Ely '65,  
*Secretary, Life Trustee*  
Stanley A. Reichel '65,  
*Treasurer, Life Trustee*

Fiona Angelini  
Roland J. Augustine  
Leonard Benardo  
+Leon Botstein,  
*President of the College*  
Mark E. Brossman  
Jinqing Cai  
Marcelle Clements '69,  
*Life Trustee*  
The Rt. Rev. Andrew M.  
L. Dietsche, *Honorary*  
*Trustee*  
Asher B. Edelman '61,  
*Life Trustee*  
Robert S. Epstein '63  
Barbara S. Grossman  
'73, *Alumni/ae Trustee*  
Andrew S. Gundlach  
+Matina S. Horner

Charles S. Johnson III  
'70  
Mark N. Kaplan, *Life*  
*Trustee*  
George A. Kellner  
Mark Malloch-Brown  
Fredric S. Maxik '86  
Juliet Morrison '03  
James H. Ottaway Jr.,  
*Life Trustee*  
Hilary C. Pennington  
Martin Peretz, *Life*  
*Trustee*  
Stewart Resnick, *Life*  
*Trustee*  
David E. Schwab II '52  
Roger N. Scotland '93,  
*Alumni/ae Trustee*  
Annabelle Selldorf

Mostafiz  
ShahMohammed '97  
Jonathan Slone '84  
Alexander Soros  
+Jeanette H. Taylor  
James A. von Klemperer  
Brandon Weber '97,  
*Alumni/ae Trustee*  
Susan Weber  
Patricia Ross Weis '52

+ ex officio

## BOARD OF OVERSEERS

James M. Clark Jr. '76, *Chair*  
Chloe Demrovsky '01, *Vice Chair*  
Matt Strassler '81, *Second Vice Chair*  
Susan Beckerman, *Board Secretary*  
John Thompson '76, *Financial Liaison*  
Emily H. Fisher, *Chair Emerita*  
Robert B. Strassler, *Chair Emeritus*

Sameer Agrawal '00  
Loren AliKhan '99  
+Leon Botstein, *President*  
Christopher Derhammer Hill '86  
Jennifer Fan '99  
Jill Rosenberg Jones  
Dan Lipson '74  
Scott Shenker  
Brianna Strange '06  
+Taun Toay, *Senior Vice President and Chief*  
*Financial Officer, Bard College*  
+John Weinstein, *Provost and Vice President, Bard*  
*College at Simon's Rock*

+ ex officio

# BARD COLLEGE at SIMON'S ROCK

## Academic Calendar\* 2021-2022

*For the full schedule of academic deadlines, see the **Detailed Calendar** published by the Office of Academic Affairs*

### **Summer 2021**

Wednesday, August 18	—New international students arrive ( <i>Financial clearance required</i> )
Thursday & Friday, August 19 & 20	—Pre-orientation for new international students
Friday, August 20	—New domestic students arrive ( <i>Financial clearance required</i> )
Saturday, August 21- Saturday, August 28	—Orientation
Saturday, August 21- Thursday, August 26	—Writing & Thinking Workshop
Tuesday, August 24	—Seniors arrive
Wednesday & Thursday, August 25 & 26	—Senior Workshop
Friday, August 27	—Academic Advising 9:00-12:00 —Provost Welcome to faculty & staff —Student deadline to submit work to faculty for Spring 2021 incompletes
Sunday, August 29	—Returning students arrive (Returning students who have never been to campus and those traveling from abroad may submit a petition to arrive on Friday, August 27 to Dean of Students Tracey Cameron)

### **Fall Semester 2021**

Monday, August 30	—Fall semester classes begin
Friday, September 10	—Last day to submit course add requests to Registrar by 5:00 (Mod 2 add requests due Oct 29) —Faculty deadline for Spring 2021 incompletes & grade changes to Registrar by noon
Friday, September 24	—Rock the Community Day of Service
Friday, October 8	—Fall break begins after last class (residences close on Saturday, October 9 at noon)
Friday, October 15	—Midterm grades and comments due to Registrar by noon
Sunday, October 17	—Fall break ends (students return after noon)
Monday, October 18	—Classes Resume
Monday, October 18 – Friday, October 22	—Social Justice Week
Wednesday, October 20	—Equity and Inclusion/Symposium Day (no classes)
Friday, October 22	—Module 1 ends
Friday, October 22 – Sunday, October 24	—Family Weekend
Monday, October 25	—Module 2 begins
Friday, October 29	—Last day to submit Module 2 Add requests to Registrar by 5:00 —Module 1 grades and comments due to Registrar by noon
Friday, November 5	—Spring semester Leave To Study Away applications due to Academic Affairs by 5:00
Wednesday, November 10	—Last day to submit a course drop request to Registrar by 5:00
Friday, November 12	—Airport / travel information to Transportation by 5:00
Tuesday, November 16	—Founder's Day
Friday, November 19	—November Break begins after last class (residences close Saturday, November 20 at noon)
Sunday, November 28	—November Break ends (students return after noon)
Monday, November 29	—All classes resume
Wednesday, December 8	—Registration for Spring 2022 semester ( <i>Financial clearance required</i> )
Thursday, December 16	—Last day of classes —By noon: 1 signed copy of final thesis begun Spring 2021 due to Provost —By noon: Self-evaluations of thesis begun Fall 2021 due to Academic Affairs —Last day to submit a course withdrawal request to Registrar by 5:00
Friday, Monday, Tuesday December 17, 20, 21	—Final examination period
Wednesday, December 22	—Fall semester ends —Residences close at noon

\* Dates are subject to change due to unforeseen modifications to federal/state COVID regulations

## **Intercession 2021–2022**

December 24 – January 1	—College Closed (all campus offices are closed)
Monday, January 3	—Fall semester grades and comments due to Registrar by noon
Monday, January 3 – 28	—Remote Intercession courses
Monday, January 17	—Martin Luther King Jr. Day (all campus offices are closed)
Friday, January 28	—New College students arrive ( <i>Financial clearance required</i> )
Saturday, January 29 – Sunday, January 30	—Student deadline to submit work to faculty for Fall 2021 incompletes
Sunday, January 30	—Orientation and Writing & Thinking Workshop
	—Returning College students arrive

## **Spring Semester 2022**

Monday, January 31	—Spring semester classes begin
Friday, February 11	—Last day to return course add forms to Registrar by 5:00 (mod2 add forms due April 1)
Monday, February 7	—Faculty deadline for Fall 2021 grade changes to Registrar by noon
Friday, March 18	—Module 1 ends
	—BA Scholarship applications due to Academic Affairs by 5:00
	—Moderation forms due to Registrar for May AA graduates by 5:00
	—Spring Break begins after last class (residences close Saturday, March 19 at noon)
Friday, March 25	—Midterm and Module 1 grades and comments due to Registrar by noon
Sunday, March 27	—Spring Break ends (students return after noon)
Monday, March 28- Friday, April 1	—Pride Week
Monday, March 28	—Classes resume
	—Module 2 begins
Friday, April 1	—Last day to return Module 2 Add forms to Registrar by 5:00
	—Fall semester Leave To Study Away applications due to Academic Affairs by 5:00
Friday, April 8	—All Fall 2022 financial aid applications (FAFSA and Profile) due to Financial Aid Office
Wednesday, April 21	—Last day to return course drop forms to Registrar by 5:00
Friday, May 6	—Airport / travel requests due to Transportation by 5:00
Wednesday, May 11	—Last day of classes
	—Last day to return course withdrawal forms to Registrar by 5:00
	—By noon: 1 signed copy of final thesis begun Fall 2021 due to Provost
	—By noon: Self-evaluations of thesis begun Spring 2022 due to Academic Affairs
	—Registration for Fall 2022 semester ( <i>Financial clearance required</i> )
Thursday, May 12	—Reading Day
Friday, Monday, Tuesday May 13, 16, 17	—Final examination period
Wednesday, May 18	—Residences close at noon for non-degree students
Thursday, May 19	—Spring semester grades for graduates due to Registrar by 11:00 am
Saturday, May 21	—Commencement
	—Residences close for graduates at 4:00
Tuesday, May 31	—Spring semester grades and comments due to Registrar by noon

\* Dates are subject to change due to unforeseen modifications to federal/state COVID regulations

# Index

## A

AA (Associate of Arts) program, 4, 13  
AA degree requirements, 4  
Absences and attendance, 10-11  
Academic advising, 5  
Academic and class standing, 7  
Academic calendar, 223  
Academic honesty, 11  
Academic policies, 5-12  
Academic probation and suspension, 7-8  
Academic year, 5  
Active Community Engagement, 15  
Adjunct faculty, 217  
Advanced standing, 10  
African American and African Studies concentration, 185  
African American and African Studies courses, 174  
Anthropology courses, 129  
Applied Music Program, 35  
Applied Music Program faculty, 218  
Art History concentration, 54  
Art History courses, 28  
Arts courses, 31  
Arts Division, 28-67  
Arts Requirement, 14  
Asian Studies concentration, 186  
Asian Studies courses, 175  
Attendance policy, 10

## B

BA (Bachelor of Arts) program, 4, 17-27  
BA concentrations (list of), 18  
BA degree requirements, 4  
Bard Academy at Simon's Rock, 195  
Bard Center for Environmental Policy, 23  
Bard College, 21  
Bard Globalization and International Affairs (BGIA), 24  
Bard Study Abroad and International Programs, 26  
Biology concentration, 118  
Biology courses, 100  
Board of Overseers, 222  
Board of Trustees, 222  
Book One Program, 13

## C

Center for Cross-Cultural Study, 25  
Center for Food Studies, 22  
Center for Environmental Policy, 23  
Centre for New Writing, University of Manchester, 25  
Ceramics (see Studio Arts)  
Chemistry concentration, 120  
Chemistry courses, 104  
Chinese courses, 69  
Class standing, 7

Columbia University Engineering Program, 23  
Communication courses, 175  
Computer Science concentration, 121  
Computer Science courses, 106  
Concentrations and Complements, 17  
Concentrations (listing), 18  
Contemporary Critical Theory concentration, 181  
Concentrations in the Division of the Arts, 54-67  
Concentrations in the Division of Languages and Literature, 90-99  
Concentrations in the Division of Science, Mathematics, and Computing, 118-128  
Concentrations in the Division of Social Studies, 161-173  
Concentrations in Interdivisional Studies, 185-194  
Course changes, 6  
Course load, 5  
Course numbering, 5  
Creative Writing concentration, 88  
Credit hour, 6  
Critical Geography, Political Ecology, and Globalization Studies concentration, 1561  
Cross-Cultural Relations concentration, 162  
Cultural Perspectives courses (overview), 14  
Curriculum (overview), 13-27

## D

Dance concentration, 56  
Dance courses, 32  
Dean's list, 8  
Degree requirements, 4  
Division of the Arts, 28-67  
Division of Languages and Literature, 68-99  
Division of Science, Mathematics, and Computing, 100-128  
Division of Social Studies, 129-173  
Drawing and Painting (see Studio Arts)  
Dual Enrollment, 9

## E

East Carolina University Italy Intensives, 25  
Economics concentration, 164  
Economics courses, 132  
Education, Polity, Society concentration, 188  
Electives, 15  
Emeritus faculty, 216  
Engineering Program (Columbia), 23  
Environmental Studies concentration, 189  
Environmental Studies, 176  
Environmental Policy, Vermont Law, 23  
Eugene O'Neill Theater Center, 24  
Extended absences, 11  
Extended campus projects, 19-20

## F

Faculty, 200  
Family Educational Rights and Privacy Act, 12

Film and Media Arts concentration, 57  
Film courses, 33  
First 50 Years, 2  
Food Studies, Center for, 22  
Food Studies concentration, 190  
Foreign language requirement, 14-15  
French and Francophone Studies concentration, 92  
French courses, 69

## G

Gender pronoun, 12  
Gender Studies concentration, 192  
Gender Studies (Women's Studies) courses, 179  
General Education Seminars, 13-14  
Geography courses, 135  
German Studies concentration, 93  
German courses, 71  
Goals of the academic program, 3  
Grade changes, 9  
Grading system, 6  
Graduation with honors, 8  
Guest Artists Program, 22

## H

High school equivalence, 10  
Historical Studies concentration, 165  
History courses, 138  
Honesty, academic, 11  
Honors, 8

## I

Incomplete grades, 8  
Independent projects, 19  
Interdivisional Studies, 174-194  
Internships and field experience, 20  
Italy Intensives, 25

## J

Junior semester at Bard, 21

## L

Languages and Literature Division, 68-99  
Language placement, 14-15, 68  
Language requirement, 14-15, 68  
Learning at Simon's Rock (overview), 3  
Learning Resources courses, 180  
Leave to study away, 20  
Linguistics concentration, 94  
Linguistics courses, 74  
Literary Studies concentration, 96  
Literature and Creative Writing courses, 75  
London Dramatic Academy, 25  
Lower College program, 13-15

## M

MA Department of Higher Education/Veterans, 197  
Mathematics concentration, 122  
Mathematics courses, 109  
Mathematics requirement, 14  
Moderation and Sophomore Planning, 16  
Montserrat Program, 22  
Music concentration, 59  
Music courses, 35

## N

Natural Sciences courses, 113  
Notices of concern, 10

## O

O'Neill Theater, 24  
Online courses, transfer credits, 9  
Overseers, Board of, 222  
Oxford, Simon's Rock Scholars, 24

## P

Pathway to Academic Choice and Excellence Program (PACE), 196  
Philosophy concentration, 167  
Philosophy courses, 142  
Photography concentration (see Studio Arts)  
Photography courses, 41  
Physics concentration, 123  
Physics courses, 114  
Plagiarism (see academic honesty)  
Political Studies concentration, 168  
Politics courses, 146  
Pre-Engineering concentration, 124  
Pre-Medical concentration, 125  
Pronouns (self-identified), 12  
Proseminar in the Social Scientific Inquiry, 22-23  
Psychology concentration, 170  
Psychology courses, 153

## Q

Quantitative Studies concentration, 127  
Qingdao University, China, 25

## R

Religious beliefs and absences, statute, 10  
Repeated courses, 9

## S

Sacred Landscapes (study away), 21  
Satisfactory Academic Process, 7  
Schedule of Tuition and Fees, 199  
Science, Mathematics, and Computing Division, 100-128  
Science requirement, 14  
Seminars, General Education, 13  
Senior Thesis, 17  
Signature Programs, 21-27

Simon's Rock/Columbia University Engineering Program, 23  
Simon's Rock/Vermont Law School, Environmental Policy Program, 23  
Simon's Rock Scholars at Oxford, 25  
Social Action/Social Change concentration, 171  
Social Sciences courses, 156  
Social Studies Division, 129-173  
Sociology courses, 158  
Sophomore Planning, Moderation, Transfer, 16  
Spanish and Latin American Studies concentration, 97  
Spanish courses, 72  
Spanish studies abroad, 25  
Special programs at Simon's Rock, 195  
Special study opportunities, 19-23  
Standards and Procedures Committee, 12  
Statute on absences due to religious beliefs, 10  
Studio Arts concentration, 61  
Studio Arts courses, 43  
Study abroad and away, 23-27  
Study at Bard College, 21  
SUNY Upstate Medical Program, 24

## **T**

Theater Arts concentration, 64  
Theater courses, 47  
Thesis grades, 8  
Transfer, 16  
Transfer credits, 9  
Transfer to Bard, 21  
Trustees, Board of, 222  
Tuition and fees, 199  
Tutorials, 19

## **U**

University of Manchester—Centre for New Writing, 25  
Upper College program, 17-27

## **V**

Vermont Law School, Environmental Policy Program, 23  
Veterans Affairs, 197  
Visiting Artists Program, 22  
Visual Studies concentration, 66

## **W**

Withdrawal and Refund policy, 199  
Women's Studies courses (see Gender Studies)  
World Language requirement, 14  
World Languages, Cultures, and Literatures courses, 68-89  
Writing and Thinking Workshop, 13

## **Y**

Young Writers Workshop, 195