

Bard College at
SIMON'S ROCK
the Early College



CATALOGUE 2016-2017

Table of Contents

The Evolution of an Educational Innovation	3	Computer Science	145
Learning at Simon's Rock	5	Mathematics	148
The Goals of the Academic Program	5	Natural Sciences	151
Degree Requirements	6	Physics	153
The Lower College Program	7	Division of Social Studies	156
Sophomore Planning: Moderation or Transfer	10	Anthropology	157
The Upper College Program	11	Economics	160
Signature Programs	13	Geography	164
International	13	History	167
Domestic	15	Philosophy	168
In-House	16	Politics	174
Special Study Opportunities	18	Psychology	180
Study at Bard Annandale Campus	21	Social Sciences	183
Academic Policies	22	Sociology	184
Upper College Concentrations	30	Interdivisional Studies	187
Courses		African American and African Studies	188
General Education Seminars	88	Asian Studies	189
Senior Thesis	89	Communication	190
Division of the Arts	90	Environmental Studies	191
Art History	91	Gender Studies	193
Arts	94	Learning Resources	194
Dance	96	Off-Campus Program	195
Music	98	Young Writers Workshop	197
Studio Arts	104	Faculty	
Theater	110	Faculty	198
Division of Languages and Literature	117	Adjunct Faculty	217
World Languages, Cultures, and Literatures	118	Community Music Program Faculty	220
Linguistics	123	Emeritus	224
Literature and Creative Writing	124	Boards	
Division of Science, Mathematics, & Computing	139	Board of Trustees	232
Biology	140	Board of Overseers	232
Chemistry	143		

Bard College at Simon's Rock is the nation's only four-year residential college specifically designed to provide bright, highly motivated students with the opportunity to begin college after the tenth or eleventh grade. At Simon's Rock, students experience a transformative education in the liberal arts and sciences led by pedagogically innovative, accomplished faculty members and in the company of smart, independent, creative peers who share their excitement for learning and their desire to be part of a vibrant intellectual community. Founded in 1966, Simon's Rock joined the Bard system in 1979 and maintains its own campus in Great Barrington, Massachusetts. Simon's Rock enrolls approximately 400 full-time students, and awards both the associate of arts and bachelor of arts degrees.

Bard College at Simon's Rock:

The Evolution of an Educational Innovation

Bard College at Simon's Rock was founded in 1966 based on the idea that many bright, motivated adolescents are ready for serious intellectual work earlier than has been conventionally assumed. Created through the vision of Elizabeth Blodgett Hall, the College's founder and first president, Simon's Rock became the nation's first early college. Since then, as the early college movement has gained considerable momentum, Simon's Rock has continued to serve as the wellspring and academic foundation for the national network of Bard Early Colleges. These institutions and programs are connected in the shared mission to provide students of all backgrounds with the opportunity to begin college early.

Simon's Rock opened as a women's school in the fall of 1966 and offered its students a four-year program that combined the last two years of high school and the first two years of college—concluding with an associate of arts (AA) degree. In 1970, the first graduates received their degrees. That same year the College became a coeducational campus. By 1974, Simon's Rock had restructured and eliminated its high school component entirely. Through support from the National Science Foundation and the Carnegie Foundation, the College developed its Bachelor of Arts (BA) program in 1972 and became what it has remained ever since: A four-year college of the liberal arts and sciences designed expressly to educate young, bright, motivated scholars.

Like many colleges founded in the 1960s, Simon's Rock struggled with the pressures of inadequate resources and turned to President Leon Botstein of Bard College, who had a distinct appreciation for early college, having himself entered the University of Chicago at the age of 16. President Botstein fully understood the significance of Simon's Rock and the importance of the early college mission. In 1979, Simon's Rock became part of Bard College, one of the nation's most outstanding and innovative liberal arts

colleges—located 50 miles from the Simon's Rock campus in Annandale-on-Hudson, New York. The partnership added to the texture and depth of the academic experience at Simon's Rock, shaping many of the intellectual hallmarks of a Simon's Rock education: Writing and Thinking Workshops, Moderation, the Senior Thesis, as well as the First-Year and Sophomore Seminars.

President Botstein's leadership of and collaboration with the Simon's Rock faculty has transformed the reach and impact of the early college mission. In 2001, Bard and Simon's Rock opened the first of the now nationally recognized public Bard Early Colleges in New York City. Versions of the Simon's Rock model are now flourishing in New York (Manhattan, Queens, and Harlem), Newark, Cleveland, Baltimore, and New Orleans.

Bard Academy, a 9th- and 10th-grade program housed at Simon's Rock, was founded in 2015. Simon's Rock now offers six years of challenging, exciting, rewarding study in the liberal arts and sciences, with admission options at the high school and college levels, and leading to both the AA and the BA. The Bard Early College project has been successful in creating new, various, and influential contexts for early college entry, within which Simon's Rock's six-year arc remains unique in its inclusive and innovative educational structure.

Ian Bickford, the first Dean of Bard Academy, was appointed as Provost and Vice President of Simon's Rock in 2015. He continues the strong leadership examples set by Elizabeth Blodgett Hall and her successors Baird Whitlock, Bernard F. Rodgers, Jr., Mary B. Marcy, and Peter Laipson. Under the guidance of committed leaders, the College has seen the transformation of the physical campus, an increase in the range and breadth of the curriculum and the

faculty, greater diversity, greater outreach in admissions both domestically and internationally, improved access to financial aid, the creation of new academic programs, more guidance toward post-graduation planning, and enhanced resources allowing students to thrive.

Looking forward, Simon's Rock will continue to strive to provide the highest quality education to all its students—in the Academy and the College, and in the Public Early Colleges. Partnering with colleagues across the Bard Early College network, Simon's Rock will continue to advocate for the recognition of adolescence as a time of creative and intellectual potential and to serve as a model for the academic engagement of young people in the United States and abroad.

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
Book One Program	0 credits
Seminar I and II	8 credits
Seminar III	4 credits
Cultural Perspectives	3 credits
Art	3 credits
Mathematics	3 credits
Natural Science	3–4 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 and Complement	32–48 credits
Four courses at the 300-level or above	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.

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, II, and III
- 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 2016 Book One is *Hardly War*, written by Don Mee Choi. 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; and *Geek Sublime: The Beauty of Code, the Code of Beauty*, by Vikram Chandra

GENERAL EDUCATION SEMINARS

All incoming students are required to take the three-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. All courses in the sequence draw from sources representing the variety of academic disciplines representative of the liberal arts; they draw on and develop the methods introduced in the Writing and Thinking Workshop, fostering critical thinking and the

effective articulation of ideas. Seminar I covers the period from antiquity through the 15th century, drawing on works from the Mesopotamian, Hellenistic, Judeo-Christian, and Islamic cultures. The relationships of origin works to concepts in secular and religious thought, government, science, and the arts will be considered. Seminar II focuses on changes in the nature of knowledge and knowing from the 16th century through the year 1850, as revolutions—the Scientific Revolution, American, French and other political revolutions, as well as the Industrial Revolution—swept the world. The geographic center of this course is Europe but expands as the notion of Western civilization changes with the colonization of the Western Hemisphere. Seminar III focuses on rapid transformations, as boundaries are established and broken in various fields of inquiry from 1850 to the late 20th century and as widespread diasporas in multiple directions blur boundaries of national identities toward a more global, international outlook.

CULTURAL PERSPECTIVES

In the interconnected global context in which we live, knowledge of diverse cultural traditions is imperative. The Intercultural 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 mathematics course. Students who need to develop the level of competency necessary to take mathematics and science courses at Simon’s Rock may do so by taking a course that covers the necessary pre-collegiate material during the summer before they enter Simon’s Rock. Competency will be shown by a passing grade on the placement exam. Placement tests are available online at the College website and are administered during the summer before students arrive at Simon’s Rock and during new student orientation to help students plan an appropriate mathematics program at Simon’s Rock.

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, Latin, or Spanish at the 100–206 level (100–101, 101–204, 204–205, 205–206) at Simon’s Rock. The 100–101 sequence is offered in most of these languages most years. For availability of sequences beyond 100–101 in Chinese, German, and Latin, please consult the faculty in the appropriate language.
2. By completing two sequential semesters of any one foreign language at another accredited college or university;*
3. By completing an intensive language program providing the equivalent of two sequential semesters (and no fewer than 140 hours) of one foreign language;*
4. By completing a study-abroad program in a foreign language;*
5. By completing one semester (minimum 3 credits) of a foreign language beyond the Intermediate II level (at the 206–level or above), if available;
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.*

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) provides a rubric for students, and promotes balancing academic pursuits with physical, emotional, and social 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.

THE PATHWAY TO ACADEMIC CHOICE AND EXCELLENCE (PACE)

The PACE program at Simon’s Rock is designed for students who are bright, motivated, and ready for the greater challenge of college at a younger age, and who need further instruction to advance their English language skills.

The PACE program provides students with dedicated instruction leading to proficiency in reading, writing, and speaking American English. At the same time, Bard College at Simon’s Rock’s broad liberal arts curriculum provides students the skills and content they need for success in college, graduate school, and future careers in a global economy.

A student is eligible for the program if his/her TOEFL score is between 65 and 99. (Students with TOEFL scores over 100 are encouraged to apply for regular admission to Simon’s Rock.) PACE is not a conditional admission or bridge program. Students admitted to PACE are fully admitted to Bard College at Simon’s Rock. The PACE program is typically a three year path to the AA degree. From the beginning of the program, students are on an accelerated path to their college degree and future career. For more information on the PACE program, visit the College’s website.

Sophomore Planning: Moderation or Transfer

The curriculum of the first two years at Bard College at Simon's Rock is designed to allow students to complete the requirements of the College's associate of arts degree by the conclusion of their second year. By that point, they should have acquired the writing and thinking skills and basic general education in the liberal arts and sciences required to make informed decisions about the two remaining years of undergraduate study.

At this point, students may choose to complete their bachelor of arts degree at Simon's Rock or transfer to another college or university. Sophomore Planning and Moderation are the formal processes that the College has designed to assist students in making this decision.

All sophomores complete the Sophomore Planning process. This involves meeting with their academic advisors early in the sophomore year to assess their progress toward completing the AA degree and discussing Moderation and transfer options individually with the Director of Academic Transitions and Career Development.

MODERATION

Students planning or considering completion of their BA at Simon's Rock move from the Lower College to the Upper College through a process called Moderation. Through Moderation, the student selects concentration(s) and related courses, reviews work to date, discusses interests and goals, explores Leave to Study Away options—including the College's Signature Programs—and plans a program of study. Students initiate the Moderation process by speaking to their current academic advisor and selecting faculty members in their area(s) of interest. Together with the advisor, a student chooses a Moderation Committee of faculty members familiar with the student's work. Prior to the conference, the student prepares a written Moderation Statement that explores these matters and distributes it to all members of the committee. The

committee will require the students to submit a sample of their written work. At the conclusion of the meeting the students decide whether to retain their original academic advisor or to switch to a faculty member on their committee.

For the student, Moderation is an opportunity to explore options and seek advice; for the committee, it is an opportunity to assess the student's readiness to undertake the advanced course work of the Upper College, including a Senior Thesis. Acceptance into the Upper College is not automatic and is confirmed by a formal letter from the advisor to the student summarizing the course of study that the student and the committee have outlined for the coming two years. Normally, Moderation occurs in the first or second semester of the sophomore year; in all cases a student is required to moderate before registering for classes as a junior. In general this process should be completed by March 1 of the sophomore year, since Moderation is required for students to apply for one of the numerous BA merit scholarships as well as to study abroad in the fall. Students moderating by April 15 have priority for admission into the Upper College. Students must have moderated into the Upper College in order to apply for returning student scholarships, register for courses for their junior year, or to receive a Leave to Study Away.

TRANSFER

Students planning on transferring to complete their BA studies at another college or university should meet with the Director of Academic Transitions and Career Development to discuss transfer procedures; they should also meet with the Associate Dean and their academic advisor to discuss possible transfer schools. Transfer applications may be due as early as December 1 (for fall entrance) and as late as April or May. Students who are considering transfer are encouraged to begin to explore this option in the summer between their first and second year at the College.

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 and that general education should not end with the AA degree. Another is the requirement 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. A third 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.

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 because it strongly believes that our younger 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.

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.

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 16 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, 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: (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) develops the interdisciplinary or disciplinary aspects of the chosen concentration in a meaningful fashion. See Leave to Study Away for policies regarding the application of transfer credits toward program of study requirements.

THE SENIOR THESIS

The focus of students' senior year is the Senior Thesis. A year-long, eight-credit project, it offers seniors the opportunity to complete a significant, extended 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 on the resources of a faculty advisor and thesis committee. While projects differ in their modes of analysis and

expression (e.g., some include performances or activities), they all result in a substantial written thesis that is bound and placed in the permanent collection of the College library.

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.

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, production and performance of dramatic works, economic and environmental impact studies, and combinations of many of these forms.

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.

SIMON'S ROCK/MUNICH BUSINESS SCHOOL PROGRAM (IN DEVELOPMENT)

Bard College at Simon's Rock is in the process of outlining a partnership with Munich Business School, one of Germany's highest-rated business schools, to create an accelerated bachelor's/master's degree program. This program will allow students to accelerate to earn a BA degree from Simon's Rock and a Master in International Business (MIB) from Munich Business School within four and one-half years. The 3/2 BA/MIB program permits completion of the requirements for both degrees in a shorter period of time than is usual (five years versus six years on the typical timeline).

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.

Smolny College, St. Petersburg, Russia

In 1996, Bard and St. Petersburg State University formed a partnership to establish Russia's first liberal arts college. Smolny College is located in one of Russia's culturally richest cities, the historic nexus of cultural encounters between Russia and the West. This first project to introduce liberal arts teaching and learning at a major university is a significant step forward in higher education reform in Russia. The languages of instruction are Russian and English; both intensive and regular language courses are offered, including a summer program for students who may need to improve their skills in Russian before enrolling. Bard students with a sufficient knowledge of Russian, including Russian studies majors, are encouraged to spend a semester or more at Smolny. Bard also sends students from other U.S. colleges and universities to Smolny as exchange students.

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.

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.

INTERNATIONAL CENTER OF PHOTOGRAPHY/BARD-NEW YORK CITY

Students concentrating in photography have the opportunity to spend their junior year in the General Studies Program at the International Center for Photography in New York City. ICP is renowned for its faculty, the high level of intellectual and artistic engagement, and state-of-the-art facilities. Just across the street from the school is the ICP Museum, a resource for students of photography. This intensive one-year program is the perfect complement to our photography program—adding breadth, depth, diversity of feedback, professional contacts, and complete photography and art world immersion. The program grants 32 credits through Bard College. This is a competitive program, and the application deadline will be announced early in the fall semester. After a year at ICP students return to Simon's Rock to complete their senior year.

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.

Signature Programs— In-House

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 presents unique study opportunities and make the island a fascinating microcosm of the larger planet. These include maintaining water and food supply, energy independence, effects of climate change, and the development of sustainable tourism and education. For four weeks over winter intersession, 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.

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 Bard Academy and Academic Engagement 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.

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/.

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 a list of important dates and deadlines in the academic year is published by the Office of Academic Affairs. 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, and that will fulfill 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 making arrangements to switch with their new advisor and then completing a Change of Advisor form, available at the Registrar's Office. At the time of Moderation into the Upper College, students may want to consider changing 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 course that develop basic skills appropriate to the subject matter. They also help the student make the transition to intermediate and more advanced work. 200-level courses are intermediate-level courses that build on the skills achieved in 100-level courses and work in greater depth in a subject area. 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 topics, advanced seminars, tutorials, and independent

projects. Preference is generally given to Upper College students when enrolling into 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 descriptions.

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 the Dean of Bard Academy and Academic Engagement, 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 in Standards and Procedures and the Dean of Academic Affairs. Students who are given permission to exceed the maximum number of credits will be allowed to register for the additional course(s) only after all students have completed their registration. There is an additional per-credit fee for these additional credits. Students who withdraw or are suspended from a course for nonattendance, 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), college scholarships, or both, and 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 are worth four credits because of the extra 3 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 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 one credit, as students are expected to spend fewer than 2.25 hours in preparation for their hourly lessons, and are ungraded as no other work or writing is expected for these courses.

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 through the Registrar's Office within the deadlines listed on the academic calendar published by the Office of Academic Affairs. Such changes are formally approved only when students have completed the necessary forms and obtained the required signatures of instructors and advisors.

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 fourth 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 between the fifth and eleventh weeks of the semester. (First-semester students may drop courses through the withdrawal deadline 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. (This includes classes from which the student has been suspended for excessive absences; see the policy on Suspension from Class for Excessive Absences.)

GRADING SYSTEM

Students receive written evaluations ("comments") of 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; 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 of course work 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.

With consent of the instructor, a student in a *Pass/Fail* course may elect to receive a letter grade. The deadline for both options is the end of the fourth week of the semester. The student must fill out the applicable form and submit it to the Registrar.

Audit option: A student may enroll in a class for no credit with the instructor's permission. Instructors will determine the conditions for a successful course audit.

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 determine whether or not a student is in good academic standing, a semester GPA and cumulative GPA are computed for each student at the end of each semester. 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.

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.

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. Satisfactory academic progress means that students must annually achieve at least a C (2.0) grade point average 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 the standards of satisfactory progress at the conclusion of any academic year will result in a review of the financial aid awards. Federal aid eligibility is limited to a maximum time frame of six years or 180 earned credits for students pursuing their BA degree. Students in pursuit of an AA degree are eligible for federal financial aid for a maximum time frame of three years, or 90 earned credits, whichever comes first. Bard College at Simon's Rock Institutional Aid is limited to a maximum of four years.

Once financial aid eligibility is suspended, it cannot be renewed until the student has regained satisfactory progress as defined above. Students who wish to appeal their suspension from satisfactory academic progress must submit a detailed letter explaining the circumstances surrounding the loss of credits or low GPA to the Office of Academic Affairs. All such appeals will be reviewed by the Dean of Academic Affairs in consultation with the Director of Financial Aid and the Dean of Campus Life. Students are notified of the appeal decision in writing.

ACADEMIC STATUS

Good Academic Standing: Cumulative GPA 2.0 or above.

Academic Warning: Cumulative GPA above 2.0, but semester GPA is below 2.0.

Academic Probation: Cumulative GPA below 2.0.

ACADEMIC PROBATION AND SUSPENSION

A student who achieves a semester GPA and cumulative GPA of 2.0 or higher is automatically removed from academic probation at the end of the semester. If at the end of the probation semester a student has failed to achieve good academic standing, the Dean of Bard Academy and Academic Engagement confers with the Dean of Academic Affairs, the Associate Dean of Campus Life, and, when appropriate, the student's instructors and advisor to determine whether the student may continue at Simon's Rock and, if so, under what conditions.

Students who fail to earn a GPA of at least 1.5 in any given semester are subject to academic suspension. Additionally, students on probation who fail to achieve or maintain good academic standing (i.e., cumulative GPA of 2.0 or above) in any subsequent semester will be placed on suspension. Suspended students may not enroll in Simon's Rock classes for the subsequent semester—suspension requires at least a one semester separation from the College. Following one semester on academic suspension, students are entitled to file an Application for Readmission for consideration to re-enroll at the College.

Suspended students, or students who have withdrawn, wishing to be considered for readmission, are expected to involve themselves in activities that enhance study skills, self-discipline, and ability to work within a structured academic setting before applying to return to the College. Suspended students who are readmitted to the College following the period of their 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 either 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:

For *cum laude*, a student must earn a GPA of at least 3.3 and a thesis grade of *Pass*.

For *magna cum laude*, a student must earn a GPA of at least 3.5 and a thesis grade of *Honors*.

For *summa cum laude*, a student must earn a GPA of at least 3.7 and a thesis grade of *High Honors*.

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

INCOMPLETE GRADES

A student who falls behind in a class may request a grade of *Incomplete (I)* from the instructor. A grade of *Incomplete* is not awarded automatically; rather, it is given at the instructor's discretion. A student must request an *Incomplete* and submit the appropriate form to the Registrar's Office by the last day of classes.

A student may request only one *Incomplete* per term except for medical reasons, and approval for more than one *Incomplete* per semester must be given by the Dean of Bard Academy and Academic Engagement in consultation with the Office of Health Services. 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*.

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 *I* becomes a final grade of F.

GRADE CHANGES

Faculty members may indicate in final comments that they are willing to change a student's grade in a course 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 the date he or she completes 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 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* available from the Office of Academic Affairs prior to enrolling in such programs. Juniors who plan to study elsewhere during the academic year must file a form requesting leave with the Dean of Bard Academy and Academic Engagement. 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 ten 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 GPA at Simon’s Rock.

Online Courses: Because the College places great value on faculty-student and student-to-student discussion in a liberal arts education, no more than six total 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 distribution 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.

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 Academic Affairs.

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.

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 academic dean. 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) the new alternative, 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. Students who miss more than one week of a class may be suspended from that class.

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 the College. 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."

SUSPENSION FROM CLASS FOR EXCESSIVE ABSENCE

If a student is suspended from class for exceeding the permissible number of absences, the student, academic advisor, residence director, and (for first-year students and students on academic probation) parent(s) or guardian(s) will receive notification from the Registrar's Office. The student may apply to the appropriate instructor or instructors for readmission.

If the request is granted, a Reinstatement Form, signed by the instructor(s), and stating the conditions for returning to class must be filed with the Office of Academic Affairs within one week of the class suspension. If an instructor or student decides against reinstatement, the student should drop or withdraw from the course by submitting the appropriate form to the registrar before the relevant drop or withdrawal deadline. If a drop or withdrawal results in a course load below 12 credits (which is the minimum for full-time enrollment status), students may not be eligible to withdraw from the class and will receive an F for the course. Students may petition to go under the minimum full-time credit load in the Office of Academic Affairs. Students and their families should be aware that carrying fewer than 12 credits may have implications on Financial Aid Awards. In some cases, if suspension from one or more courses jeopardizes the students' ability to maintain Satisfactory Academic Progress, the student may be suspended or withdrawn from the College.

LEAVE OF ABSENCE

In the event of a serious illness or other severe problem that necessitates missing several consecutive classes, the student may request a formal Leave of Absence from health services or from the Dean of Bard Academy and Academic Engagement, Dean of

Academic Affairs, or Associate Dean of Campus Life. If a student is absent from more than a total of two weeks of class sessions for any reason, completion of the course requirements is often not possible. In such cases, certification from the professor is required that the student has already done sufficient work in the course for it to reasonably be completed by the end of the semester. If the professor or the student judges that a class cannot be successfully completed, a student who has been granted a leave of absence usually will be allowed to withdraw from that class and will receive a W on the transcript. Students are expected to make up work missed during a leave of absence.

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 Dean of Bard Academy and Academic Engagement. Students must also complete the Leave to Study Away preparation course. Final approval rests with the Dean of Bard Academy and Academic Engagement.

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 even when 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 result in at least a grade of F on the assignment or exam in question and may result in a semester grade of F for the course. 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, and 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 Bard Academy and Academic Engagement 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 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 through informal or formal hearings. 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.

Upper College Concentrations

CONCENTRATION	FACULTY CONTACT	CONCENTRATION	FACULTY CONTACT
African American Studies	Francisca Oyogoa	Linguistics	Nancy Bonvillain, Colette van Kerckvoorde
Art History	Joan DelPlato	Literary Studies	Peter Filkins, Brendan Mathews
Asian Studies	Christopher Coggins	Mathematics	William Dunbar
Biology	Erin McMullin, Sarah Snyder	Music	John Myers, Laurence Wallach
Chemistry	David Myers, Patricia Dooley	Philosophy	Brian Conolly, Samuel Ruhmkorff
Computer Science	Aaron Williams	Physics	Michael Bergman, Eric Kramer
Contemporary Critical Theory	Rebecca Fiske	Political Studies	Asma Abbas
Creative Writing	Peter Filkins, Brendan Mathews	Pre-Engineering	Michael Bergman
Critical Geography, Political Ecology & Globalization Studies	Christopher Coggins	Pre-Medical Studies	David Myers
Cross-Cultural Relations	Nancy Bonvillain, Kathryn Boswell	Psychology	Eden-Reneé Hayes, Anne O'Dwyer
Cultural Studies	Joan DelPlato	Quantitative Studies	William Dunbar
Dance	Kati Garcia-Renart	Science Foundations	Eric Kramer
Electronic Media and the Arts	John Myers	Social Action/ Social Change	Francisca Oyogoa
Environmental and Sustainability Studies	Thomas Coote	Spanish and Latin American Studies	Mileta Roe
French and Francophone Studies	Maryann Tebben	Studio Arts: Ceramics	Ben Krupka
Gender Studies	Jennifer Browdy de Hernandez	Drawing & Painting	Jacob Fossum
German Studies	Colette van Kerckvoorde	Photography	Dan Karp
Historical Studies	Brian Conolly	Theater Arts	Karen Beaumont,
		Aimée Michel	
		Visual Studies	Ben Krupka

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*.

African American and African 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

Sixteen 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 206/306 *Sociological Theories of Work and the Racialized "Other"*
- African American Studies 307 *Black Radical Thought*
- Art History 216 CP *African American Art and Thought*
- Literature 232 *The Harlem Renaissance*
- Literature 240 *Literary Realism and Naturalism*

- Music 218 CP *Jazz: An American Encounter*

RECENT 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”
- “Journey into Ourselves and Other Forms of the Unknown: A Personal Exploration of the Black Aesthetic”
- “On Fire!!”

FACULTY

Kathryn Boswell, Joan DeIPlato, John Myers, Francisca Oyogoa

Faculty Contact Francisca Oyogoa

Art History

This concentration offers students the opportunity to analyze visual images and deepen their understanding of the role such images play in societies and cultures, past and present. Critical examination of the ways art objects take on political, social, and expressive significance is the heart of the concentration. Students study painting and sculpture, advertising and television, and photography, film, and prints. This concentration may be linked to either a second concentration or complementary courses in a wide range of fields, from studio art to gender studies, politics to chemistry.

CURRICULUM

To ensure sufficient breadth of exposure to art of the past and present within a variety of contexts, students who choose a concentration in art history must take three full semesters of art history survey courses. Students must take Art History 102 *Survey of Western Art: Renaissance to Postmodernism*. They may choose the other two semesters of survey from: *History of Photography* or the Global Arts courses. (Students may substitute a second 200-level course for one of the required semesters of survey 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. 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.

COURSES

- Art History 102 Survey of 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

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.

RECENT SENIOR THESES

“The Authentic Simulacrum”

“Representations of the Black Female Self in the Art of Emma Amos, Adrian Piper, and Carrie Mae Weems”

“The Subtle Movements of Philip Morris: A Study in Corporate Sponsorship of Dance”

“Skirting the Issue: Theory, Practice, and Pleasure in Women’s Art”

“Evaluating Harmony: Five Public Sculptures in Hartford, Connecticut”

“Fashion Photography: A Reflection of Female Subjectivity”

“Of Mythic Proportions: The Nudes of Modigliani and the Framing of an Artist-Genius”

“Ben Shahn and the 1935 Pulaski County Photographs”

“Fetishism and Alienation: Expressions of Modernity in Nineteenth-Century Female Bodies at the Salon des Refusés”

“A Second Glance: A Critical Re-Evaluation of the Art of Thomas Kinkadee”

FACULTY

Joan DelPlato

Faculty Contact Joan DelPlato

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 (Southern Asia, Eastern Asia, and Southeastern Asia) contain nearly 3.7 billion people, roughly 56 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 between 16 and 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 Beginning Arabic and Chinese are offered at Simon’s Rock. Higher level courses in Chinese, as well as several courses in Japanese, 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

- Anthropology 217 CP Ritual and Belief: The Anthropology of Religions
- Art History 209 CP Japanese Woodblock Prints (Ukiyo-e)
- Art History 210 CP Impressionism and Japonisme
- Chinese 100–101 Accelerated Beginning Chinese I and II
- Chinese 204–205 CP Intermediate Chinese I and II
- Geography 326 Modern China from the Margins: Class, Gender, Ethnicity, and the Nation State
- Music 213/313 CP Music of India
- Off-Campus Program 301 CP Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands
- Philosophy 206 CP Religions and Philosophies of East Asia
- Philosophy 207 CP Daoism through Texts, Talks, and Taijiquan
- Philosophy 208 CP Buddhism: History, Teachings, and Practices
- Women’s Studies 218m CP Women’s Words in China, Japan, and Korea

RECENT SENIOR THESES

- “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 Pagau: 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

Christopher Coggins, Joan DelPlato, John Myers,
Yinxue Zhao

Faculty Contacts Christopher Coggins, Yinxue Zhao

Biology

A concentration in biology provides a fundamental understanding of those organic systems upon which our lives are based, from cellular life functions to animal and plant processes, human physiology, and ecological balance and disruption. 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 or in the health-related fields. This concentration nicely complements any other concentration centered in the sciences; in addition, it can complement work in the social sciences or the arts and be coordinated with such concentrations as environmental studies, psychology, or movement analysis. 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 is designed to provide the student with a solid basis in subjects 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. Some examples of specific areas of study with that fall within the broad heading of Biology include: Ecology, Physiology, Cellular and Molecular Biology, Pre-professional studies, Evolutionary Biology, among others. In addition, a Biology concentration is a natural complement to concentrations such as Environmental Studies, Chemistry and Psychology. During Moderation, the student, with the committee's help, outlines a course plan suitable to the student's interests and future goals, which must include the following:

Introductory/Foundational Courses (100-level)

Students concentrating in Biology will take:

*BIO 100: Introduction to Biology

Introduction to Biology focuses both on content (specific biological knowledge) and skills such locating and understanding scientific literature, 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 BIO 100 is a strongly enforced prerequisite for the 200-level courses, listed below.

In addition, students concentrating in Biology must take the following 100-level courses:

CHEM 100 and CHEM 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

MATH 110 or MATH 210

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 (MATH 210) or higher math is strongly recommended for most students, those students interested specifically in Ecology may find that MATH 110 (Statistics) is a more appropriate course.

Intermediates Courses (200-level)

The core intermediate level courses required for a Biology concentration will provide further content in one of three general areas of biological knowledge. In addition, these classes will build on and reinforce the skills introduced in Introductory Biology (scientific literacy, experimental design, data analysis, scientific writing).

Student moderating in this concentration must take at least two of the following 200-level courses:

BIO 276: Physiology (fall)

BIO 201: Cell & Molecular Biology (spring)

ENVS 200: Ecology (every other fall)

In addition, students may apply an additional 200-level Biology course to their concentration. (see text under "Advanced Coursework", below) This course could either be the third of the above core courses, or could be a non-core 200-level Biology Course such as, for example Disease and Community Ecology (BIO 212) or Medical Anthropology (BIO 220).

Advanced Coursework

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 example, to take BIO 331 (Neurobiology), students must either have taken BIO 201 (Cell & Molecular Biology) or BIO 276 (Physiology).

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

- At least one must involve a lab

Which courses a student chooses to take will depend on their area of focus. Students interested in medical school, for example, might take BIO 220 (Medical Anthropology), BIO 312 (Biochemistry), and BIO 319 (Immunology), while a student interested in Ecology might take BIO 212 (Disease and Community Ecology), BIO 330 (Herpetology), and BIO 310 (Evolution).

RECENT SENIOR THESES

“Estrogen Receptor–Alpha Activity in the Spinal Cord in Murine Models of Acute and Chronic Pain”

“The Naturally Occurring Woody Plants of Simon’s Rock: An Identification Manual Exclusive of *Salix* and *Rubus*”

“Walking with Wolves: An Exploration of Signal Transduction Pathways and Investigation into What Happens to Those Protein Cascades When Cells Are Exposed to HIV-1 gp120”

“Formation Mechanism and Carcinogenicity of Acrylamide in Food”

“Investigating the Roles of Thrombopoietin in Tissue Colonization by *Borrelia hermsii*”

“A Bioassessment of Alford Brook”

“Biological Terrorism: The Past and the Prospects”

“The Why of Y: An Analysis of Morphological Variation in the Unisexual-Bisexual *Nactus pelagicus* Complex (*Reptilia: Gekkonidae*)”

Faculty Contacts Erin McMullin, 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
- Biology 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.

- Biology 202 Genetics
- 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.

RECENT SENIOR THESES

“*Puccinia carduorum*: Theory and Practice of PCR Related Experiments for Species Identification. (For Poets and Science Students)”

“TGF- β : A Cell Cycle Regulatory Pathway”

“Zeolites as Inorganic Enzymes: Catalysis and Applications”

“An Examination of the Nanostructured Platinum-based Catalytic Research for the Direct Methanol Fuel Cell”

“Dopamine Receptors: A Review of the Current Biochemical Evidence as Related to Neuroleptic Use and Receptor Location”

“Extraction of *Prunella vulgaris* and *In Vitro* Study of the Anthelmintic Effects Using *Turbiflex aceti*”

“Nuclear Magnetic Resonance Spectroscopy: A Guide in Theory and Application”

“Everything But-enolides”

“Comparative Evaluation of Antioxidant Activities and Total Phenol Contents of Several Bracket Fungi”

“One Question, Two Approaches; An Examination of the Role of Myosin 1e on Focal Adhesion Dynamics in Podocytes”

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. He will 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

Michael Bergman, Patricia Dooley, Eric Kramer, Erin McMullin, David Myers, Sarah Snyder

Faculty Contact David Myers

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 20 credits in computer science are required to complete this concentration of which at least four courses must be taken at the 300-level. These 20 credits are in addition to Algorithms and Data Structures and Computer Organization, which students will usually have taken in their first two years and which are prerequisites for upper level courses. It is recommended that at least one of the 300-level courses be chosen, in consultation with the student's advisor, from among the upper level CS offerings at Bard College at Annandale, and that one of the Annandale faculty be on the student's thesis committee. It is also recommended that students intending to study computer science in graduate school take Discrete Mathematics, Calculus I and II, and Mathematical Logic. Students with hardware or electrical engineering interests should plan to take Analog and Digital Electronics. The following course list may be supplemented by tutorials or independent studies that also satisfy the concentration requirement.

COURSES

- Computer Science 244 Computer Networking
- Computer Science 264 Artificial Intelligence
- Computer Science 312 Programming Languages
- Computer Science 316 Operating Systems
- Computer Science 320 Theory of Computation
- Mathematics 324 Number Theory
- Physics 210 Analog and Digital Electronics

Bard Courses

- Computer Science 305 Design of Programming Languages

- Computer Science 312 Theory of Computation
- Computer Science 321 Databases: Theory and Practice
- Computer Science 326 Operating Systems
- Computer Science 335 Computer Networks
- Computer Science 351 Artificial Intelligence
- Computer Science 352 Biologically Inspired Machine Learning
- Computer Science 373 Software Interface Design
- Computer Science 425 Compiler Design
- Computer Science 451 Topics in Advanced Artificial Intelligence

WEBSITE

<http://cs.simons-rock.edu>

FACULTY

Michael Bergman, Eric Kramer, Aaron Williams

Faculty Contact Aaron Williams

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 20 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 (e.g., SST 214 Black Thought: Beyond Boundary; LIT 390 Contemporary Critical Theory), or for the complement (e.g., ANTH 302 Culture and History; LIT 218 Free Speech).

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
- BA Seminar 399 Eros and Thanatos: A Study of Sexuality in the West
- Geography 214 CP Reading the Cultural Landscape: An Introduction to Cultural Geography
- Literature 321 Literary Theory
- Politics 327 Hope Against Hope: Marx After Marx
- Social Science 302 The Foucault Effect
- Social Science 322 Junior Proseminar
- Women’s Studies 304 Doing Theory: Feminist, Postcolonial, Queer

ADDITIONAL COURSES

- Anthropology 200 Introduction to Cultural Studies
- 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 215 Epistemology
- Politics 225 Modern Political Ideologies
- Politics 330 Rousseau and Friends
- Psychology 307 Psychological Theories of Self

RECENT SENIOR THESES

“too much [fun]: a critical inquiry into addiction”
“Approaching Fluxus”

FACULTY

Asma Abbas, Nancy Bonvillain, Kathryn Boswell, Jennifer Browdy de Hernandez, Chris Coggins, Brian Conolly, Joan DelPlato, Rebecca Fiske, Anne O’Dwyer, Francisca Oyogoa, Sam Ruhmkorff

Faculty Contact Rebecca Fiske

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 102m Hearing Meter, Reading Rhyme
- Literature 106m Creative Nonfiction
- Literature 287/387 The Personal Essay
- Literature 288/388 Fiction Workshop
- Literature 289/389 Poetry Workshop
- Literature 291/391 Translation Workshop
- Studio Art 223/323 Writing and Photography Studio
- 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, Melville.

INTERMEDIATE COURSES (SELECTED):

- Literature 225 Modern Irish Literature
- Literature 239 Crossing the Water: Contemporary Poets of the US & UK
- Literature 271 Psychology and Literature
- Literature 281 Homo Sacer: The Monster in Literature
- Literature 265 21st Century Fiction
- Literature 268 Postwar German Literature
- Literature 269m Women Writing Resistance in the Caribbean
- Literature 282 Tears, Fears, and Laughter: Greek Tragedy & Comedy

ADVANCED COURSES (SELECTED):

- Literature 304 Kafka and the Kafkan
- Literature 306 Poe, Hawthorne, Melville
- Literature 310 Modern Poetry
- Literature 324 Literary Revision & Reinvention
- Literature 322 Five Books of Moses: Hermeneutics and the Hebrew Bible

A complete list of intermediate and advanced courses is available in the catalogue, starting on page 131.

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.

RECENT 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

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 302 The Foucault Effect
- Social Science 309 Quantitative Research Methods in Social Sciences
- Approved Study Abroad

RECENT SENIOR THESES

“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

Asma Abbas, Nancy Bonvillain, Kathryn Boswell, Christopher Coggins, Francisca Oyogoa

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: 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. In addition, one course in a topic of American studies is required. Two courses in the concentration must be at the 300-level or above. A minimum of 23 credits is required to complete the concentration requirements.

Note that courses listed are suggestions. Additional courses not listed here may be suitable to fulfill concentration requirements.

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

- Arabic 101 Accelerated Beginning Arabic II
- Art History 114 Global Art: Middle East and Asia
- Philosophy 231 Islamic Philosophy

Native North America and Latin America

- Art History 113 Global Art: Africa and the Americas
- Literature 270 CP Latin American Women Writing Resistance
- Spanish 211 20th-Century Latin American Short Story
- 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

RECENT 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

Asma Abbas, Nancy Bonvillain, Kathryn Boswell, Christopher Coggins, Joan DelPlato, Eden-Renee Hayes, John Myers, Francisca Oyogoa, Mileta Roe

Faculty Contact Nancy Bonvillain

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. The concentration is designed for students interested in exploring and analyzing dance from any of the following perspectives: As a performance art, a reflection of a culture and a historical period, as a form of therapy, as an anatomical activity, 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. 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

Students in the concentration must take three semesters combined of Modern Dance Technique, Ballet Technique, and/or Flamenco Dance, one semester of Dance Fundamentals, two semesters of Dance Composition and one theater course. A total of 23 credits is required to complete the concentration.

REQUIRED COURSES

- Dance 100 or 200 Dance Fundamentals
- Dance 100 and 200 Dance Composition

Three courses in dance technique. Examples include:

- Dance 114/116/214/216 Ballet Technique
- Dance 101/102/201/202 Modern Dance Technique
- Dance 126/127 Flamenco Dance

One course in theater. Examples include:

- Theater 117 Viewpoints
- Theater 204 Movement: Analysis of Expression

A thesis in dance must include writing in addition to creative components, 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.

RECENT 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

Ruby Aver Thung, Kati Garcia-Renart
Faculty Contact Kati Garcia-Renart

Electronic Media and the 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 20 credits.

INTERMEDIATE COURSES

- Arts 211 Interactive Arts Workshop I
- Computer Science 312 Programming Languages
- Literature 295 Doing Digital Media
- Music 211 Introduction to Electronic Music
- Physics 210 Analog and Digital Electronics
- Studio Art 218 Graphic Design
- Studio Art 221 Video Production II
- Studio Art 245 Documentary Film/Video Production
- Studio Art 273 Color Photography

Other intermediate courses in such disciplines as music, theater, dance, 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
- Literature 156 Art of Film
- Literature 295 Doing Digital Media
- Music 229 Music in Film
- Studio Art 225 Survey of Documentary 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
- Studio Art 303 Color Photography
- Studio Art 318/418 Computer Graphics Studio
- Studio Art 321 Video Production II
- Studio Art 329/429 Bookbinding/Digital Book
- Studio Art 337/437 Illustration Studio
- Studio Art 245/345 Documentary Film/Video Production

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.

RECENT SENIOR THESES

- “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”

For information about the facilities, please visit <http://www.simons-rock.edu/academics/concentrations/electronic-media>.

FACULTY

Michael Bergman, Nancy Bonvillain, Joan DelPlato, John Myers, Laurence Wallach

Faculty Contacts John Myers

Environmental and Sustainability Studies

The Environmental and Sustainability Studies concentration offers students the opportunity to explore a wide range of environmental issues—ranging from climate change, peak oil, and renewable energy to invasive species, extinction, and globalization—from a variety of perspectives, both in the classroom and in the field. Through the concentration and supplemental work in other disciplines, students begin to prepare themselves to engage in environmental problem solving in a complex and rapidly changing society where increasing demands on the environment threaten sustainability. The concentration draws on such disciplines as biology, ecology, the social sciences, ethics, and literature, and can be the basis for careers in environmental science, social activism, education, government, law, business, and journalism.

CURRICULUM

The concentration requires completion of four prerequisites prior to moderation, a core of at least 21 credits of coursework (including two courses at the 300-level or higher) in environmental studies and related courses, and an 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 Elementary Functions and Introduction to Statistics. Those interested in pursuing in greater depth the political, social, or aesthetic dimensions of environmental studies can pursue complementary coursework or a second concentration in the social sciences, literature, or the arts.

Given the concentration's natural link between theory and practice, all students are required to enroll in at least one internship program during their time at Simon's Rock (this can be for credit or not, but must be approved by the faculty concentration advisor and,

either way, 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 corporation based at Simon's Rock.

ENVIRONMENT AND SUSTAINABILITY STUDIES PREREQUISITES

(These four prerequisite courses do not count toward concentration credit or coursework requirements)

- Environmental Studies 100 Introduction to Environmental Studies

At least one of the following courses in mathematics:

- Mathematics 109 Elementary Functions
- Mathematics 110 Introduction to Statistics
- Any 200-level mathematics course

(Math 101 will not suffice for the concentration requirement)

Two from the following:

- Chemistry 100 Chemistry I OR Chemistry 102 Chemistry in Context
- Natural Science 150 Science Seminar: Global Climate Change
- Biology 100 Introduction to the Life Sciences

REQUIRED INTERNSHIP (4 credits)

- Environmental Science 3XX Sustainability Practicum

REQUIRED CORE COURSES

Two in environmental studies/ecology (minimum 6 credits):

- Environmental Science 107 Intro to Agroecology
- Environmental Science 200 Principles of Ecology
- Environmental Science 201 Principles of Environmental Management
- Environmental Science 304 Topics in Environmental Management
- Environmental Science 308 Limnology

Two in the natural sciences (minimum 6 credits):

- Biology 100 Introduction to the Life Sciences

- Biology 172 All About Food
- Biology 200 General Botany
- Biology 203/204 Invertebrate/Vertebrate Zoology
- Biology 212 Disease and Community Ecology
- Biology 309 Animal Behavior
- Biology 310 Evolution
- Biology 320 Research Topics in Biology
- Chemistry 302/303 Organic Chemistry I & II
- Natural Science 112 The Dynamic Earth
- Natural Science 410 Natural Science Research Methods

Dooley, Jacob Fossum, Erin McMullin, Sue Mechanic-Myers, David Myers, Francisca Oyogoa, Sam Ruhmkorff, Sarah Snyder

Faculty Contact Tom Coote

Two in the social sciences (minimum 6 credits):

- Anthropology 325 Environment, Development, and Power
- Economics 100 Microeconomics
- Economics 101 Macroeconomics
- Geography 114/214 Introduction to Cultural Geography
- 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
- Social Studies 309/315 Social Science Research Methods

One from Language and Literature or from the Arts (minimum 2 credits):

- Literature 101m Nature Writing
- Literature 264 Nature and Literature
- Studio Art 103/273 Drawing and Painting from Nature

RECENT SENIOR THESES

“Population Survey of *Dreissena polymorpha* (Zebra Mussels) in the Housatonic River”

“Assessment of Non-Native Green Sunfish (*Lepomis cyanellus*) Populations in Western Massachusetts”

“Biomass Gasification and the Construction of a User-Friendly Gasification Unit”

FACULTY

Chris Coggins, Brian Conolly, Tom Coote, Patricia

French and Francophone Studies

DESCRIPTION

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

8 credits Accelerated Beginning French I and II*

Intermediate Courses

6 credits Intermediate French I and II*
3 credits Intermediate elective (FREN 206 or higher)^
3-4 credits Course from a related discipline
(LIT, POLS, ANTH, ARTH)^

Advanced Coursework

8 credits 300-level courses (at least two required)^
9-12 credits Study-away credits, per semester

Methodology/Practice

3-4 credits Intro to Linguistics or Translation^
1 credit Study-Abroad Preparation
1 credit Study-Abroad Reflection

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

Academic Year Abroad-Paris
(<http://ayabroad.org/paris/>)

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

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

SENIOR THESES

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

Representative Senior Theses:

“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 Contact 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

- Art History 309 Lacan and Visual Pleasure
- Gender Studies 101 CP Explorations in Gender, Culture, and Society
- History 205 CP Women in Western Civilization
- Linguistics 218m Language and Gender
- Literature 269m CP Women Writing Resistance in the Caribbean
- Literature 270m CP Women Writing Resistance in Latin America
- Psychology 209 Human Sexuality
- Women’s Studies 225m CP African Women Writing Resistance
- Literature 283m Women Write the World: Human Rights and Social Justice
- Literature 284m Women Write the World: Rights of Nature and Environmental Justice

RECENT 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

Nancy Bonvillain, Jennifer Browdy de Hernandez, Joan DelPlato, Eden-Renee Hayes, Francisca Oyogoa, Mileta Roe, Maryann Tebben

Faculty Contact Jennifer Browdy de Hernandez

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) 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

Accelerated Beginning German 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)

Introduction to Linguistics or
Translation Workshop (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)

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

Historical Studies

History as an academic discipline provides crucial knowledge about “the human condition.” We, as individuals, could not comprehend our daily lives without the aid of personal memory, and the same holds true for us in the aggregate (i.e., as ethnic, national, social, gendered groups). In other words, we risk profoundly misunderstanding the contemporary world without access to the collective and individual memories of our predecessors. The study of history offers the analytical tools to interrogate these memories, so that we may gain a critical understanding of our own historical moment.

Older views of history emphasized its didactic function: To provide valuable moral and practical lessons, exemplified by the deeds and ideas of exceptional individuals. This approach yielded important insights, but it focused principally on the activities and concerns of political and cultural elites. Newer scholarly approaches have emphasized that history is about all of us, expanding its field of vision to encompass the experiences of wide ranges of people engaged in a variety of endeavors once thought insignificant (the daily lives of merchants’ families), unrecoverable (the attitudes and world views of illiterate peasants), or comprehensible only as part of the natural realm, and so not subject to historical change (sexual orientations and practices). Theories of historical progress that posited developments in Europe or “the West” as the telos toward which all human history is oriented are being challenged by pluralist conceptualizations of a historical process (or processes) attentive to the particular values and accomplishments of cultures around the globe. Informed by fruitful encounters with fields such as literary analysis, psychology, anthropology, environmental studies, and economics, contemporary historians have devised new methodologies to interpret these experiences, and so put history at the service of us all.

CURRICULUM

Students in this concentration will build an interdisciplinary program with history at its center, which provides the opportunity to explore particular

areas of the world; particular time-periods; historical methodology; and/or the theoretical and substantive interactions of history with related disciplines. Students interested in historical studies would do well to take History 101 *The Tricks We Play on the Dead* within their first two years as an introduction to the field of academic history. A minimum of 20 credits is required for the concentration. Students should take at least one core course in each of the following fields: European and Russian history; and American history. Two additional core courses at the 300-level are also required. These may be chosen from those listed in history or from the several social studies courses listed that focus on current trends in historical methodology in an interdisciplinary context. In addition, students must take at least three credits from the related courses list outside of history proper. This list is not exhaustive, but suggests the kinds of courses that will strengthen a student’s grasp of recent theoretical developments in other disciplines important for historical studies; and/or deepen his or her knowledge of the history of a particular culture. Finally, students contemplating graduate study in history should view their larger program of study for the BA as an opportunity to develop their competence to read historical sources and studies in their original languages, and/or to expand their facility with historical and social science research methods. Prospective students will work with their Moderation Committee to construct a historical studies “core” complemented by a coherent supporting field and a larger complement oriented toward their postgraduate plans.

CORE COURSES

- BA Seminar 394 Apocalypse Then, Apocalypse Now?
- History 101 *The Tricks We Play on the Dead*
- History 203 CP Russia from Medieval Times to the Eve of Revolution
- History 204 CP Russia in the 20th Century and Beyond
- History 205 CP Women in Western Civilization
- History 224 Where is the West
- History 227 Manifesting Destinies I
- History 228 Manifesting Destinies II
- Social Science 302 The Foucault Effect

History tutorials have included courses in *Early Modern Europe, Europe 1713–1848, Europe 1848–1950*, and

Eastern Europe 1789–1914. In addition, courses such as History 215 CP and History 317 CP have been taught as tutorials.

RELATED COURSES

- African American Studies 206/306 Sociological Theories of Work and the Racialized “Other”
- Art History 210 CP Impressionism and Japonisme
- French 323 Female Writers in French Literature
- Literature 256 The Labyrinth of Being
- Literature 260 History, Politics, and the Novel
- Music 203m Renaissance Music
- Music 218/318 CP Jazz: An American Encounter
- Philosophy 206 CP Religions and Philosophies of East Asia
- Women’s Studies 304 Doing Theory: Feminist, Postcolonial, Queer

RECENT SENIOR THESES

“Don’t Judge a Man by the Words of his Mother, Listen to the Comments of his Neighbors: Interactions between Jews and Ukrainians in Nineteenth-Century Galicia”

“A Genealogy of Menstrual Product Advertising From the 1920s to Present Day”

“Constructing Woman in Classical Greece: Conceptions of Sex Difference in Greek Thought”

“The Potato in Ireland from Introduction to Famine: Constructing a Context”

“The Churches and Communism: Savior of the Regimes or of the Faithful?”

FACULTY

Asma Abbas, Nancy Bonvillain, Chris Callanan, Chris Coggins, Brian Conolly, Joan DelPlato, John Myers, Maryann Tebben, Laurence Wallach

Faculty Contact Brian Conolly

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 16 credits in addition to the introductory course, Linguistics 100. Six credits must be at the 300-level or above, taken either as existing courses or as tutorials.

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 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 also requires six credits in cognate courses, chosen to reflect students' interests. These may include languages (Arabic, Chinese, French, German, Latin, and Spanish), 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.

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.

Students concentrating in linguistics may devise a program of study that might include intermediate and advanced language courses, studies in anthropology or sociology that would complement the sociocultural analysis of language use, or work in psychology and cognition. Additional relevant programs of study can be discussed at Moderation to respond to specific student interests.

COURSES

- Anthropology 202 CP Language and Culture
- Linguistics 100 Introduction to Linguistics
- Linguistics 101m English Grammar
- Linguistics 216m Language and Power
- Linguistics 218m Language and Gender
- Linguistics 280 History of the English Language
- Linguistics 304 CP Native American Languages
- Linguistics 305m Topics in Morphology and Syntax

RECENT 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

Nancy Bonvillain, Chris Callanan, Mileta Roe, Colette van Kerckvoorde

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., Art of Poetry, Literature 158; Art of the Short Story, Literature 152; Art of the Novel, Literature 153; Art of Literary Analysis, Literature 154; Art of Autobiography, Literature 155; Art of Film, Literature 156; Art of Drama, Literature 157; Art of Narrative, Literature 159). 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:

- a. Two courses in pre-20th-century literature, at least one of which must be in pre-19th-century literature (e.g., Shakespeare, Literature 222; Whitman and Dickinson, Literature 244; Literature of the Bible, Literature 250);
- b. Two courses in different literary genres (e.g., Tears, Fears, and Laughter: Greek Tragedy and Comedy, Literature 282; Dante and the Secular Sublime, Literature 303; Modern Poetry: Major Authors, Literature 310; 21st-Century Literature, Literature 265);
- c. 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., Postwar German Literature, Literature 268; Kafka and the Kafkan, Literature 304; Modern Latin American Novel: The Boom and Beyond, Literature 363).

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.

RECENT SENIOR THESES

"'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"

"The Same about the Same: A Freudian and Lacanian Reading of Faulkner"

"'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

Mathematics

This concentration 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. The concentration helps prepare graduates for future training or careers in mathematics, computer science, actuarial sciences, education, medicine, law, and economics, among others.

CURRICULUM

To complete the mathematics concentration, a student must take five courses in mathematics at the 300-level, including at least one year-long sequence, for a total of 20 credits.

Courses offered for 2016–2017 in support of the concentration are listed below. Additional tutorials will be offered, depending on demand.

COURSES

- Mathematics 320 Modern Algebra I
- Mathematics 321 Modern Algebra II
- Mathematics 310 Complex Analysis
- Mathematics 364 Ordinary Differential Equations

RECENT 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”
- “The Application of Mathematical and Theoretical Methods to the Chinese Housing Market: A Case Study”
- “Another Golden Braid: An Exploration of Formal Systems, Absurdism, Logical Assumption, and What We Learn From Them”
- “The Algebra of Rubik's Cube”
- “Disaster: A Network Analysis of When Engineering Goes Wrong”
- “An iOS Library for Viewing Complex 3D Models”
- “Minimal Surfaces with Harmonic Maps: Soap Bubbles with Imaginary Numbers”
- “Invading Lake Mansfield Forest: A Study of Local

Invasive Plants”

“Fractal Reflections: The Theory of Theta-Schottky Groups and Their Fractal Dimension”

FACULTY

William Dunbar, Benjamin Harris, Amanda Landi, Li-Mei Lim, David Myers

Faculty Contact William Dunbar

Music

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, 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 choose to focus in one of these five areas: Cultural and Historical Studies; Composition and Theory; Jazz Performance and Literature; Electronic Music; Performance and Theory. Other theoretically coherent groupings of courses may be designed by the student in consultation with the Moderation Committee. The minimum needed to fulfill the concentration requirements is 18 credits.

MINIMUM REQUIREMENTS

Six credits for Theory I and Theory II (required of all concentrations) or the equivalent

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

Ten credits from a core area (see below).

Credit Totals: 24

CORE AREAS

1. Cultural and Historical Studies
Equivalent of two semesters of musicology courses (minimum six credits); an additional semester of a musicology course at the 300-level; strongly recommended: Non-music courses in history or cultural studies
2. Composition and Theory
Composition at the 200-level or *Jazz Composing and Arranging*; composition at the 300-level; *Music Since World War I* or *Jazz: An American Encounter*; strongly recommended: *Theory IV* and *V*
3. Jazz Performance and Literature
Jazz Improvisation Workshop I, *Jazz Improvisation Workshop II*, *Jazz: an American Encounter*
4. Electronic Music
Intro to Electronic Music; *Composition*; *Music since World War I*; strongly recommended: *Interactive Arts Workshop* and *Analog and Digital Electronics*
5. Performance and Theory
Theory IV; *Small Chamber Ensembles* or *Jazz Improvisation Workshop* or *Vocal Performance*. *Opera and Musical Theater* or three semesters of performing activity beyond the basic four; one semester of a musicology course; strongly recommended: *Independent Music Project*
6. Student-designed Core
Two classes at 200-level; one at 300-level (excluding *Theory I* and *II*) to be determined at Moderation; recommended additional courses to be determined at Moderation

MUSICOLOGY COURSES

Euro-American Music History: *Medieval, Renaissance, Early and Later Baroque; Mozart and Haydn; Beethoven and Schubert; Romantic Music; Music since World War I; Music in Film*

Modules: *Charles Ives; The Piano*

World Music Cultures: *Music of East India; The Music of India; Jazz: An American Encounter*

COMPOSITION COURSES

Any *Introduction to Electronic Music Composition* (200-level)
Composition (300-level)

THEORY CLASSES

(That count toward the concentration)

Theory III, IV, V

Performing Organizations

Chorus

Jazz Ensemble

Chamber Ensemble

Madrigal Group

Collegium

RECENT 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

Jack Brown, Anne Legêne, John Myers, Gigi Teeley, Laurence Wallach, Community Music Program Faculty

Faculty Contacts John Myers, Laurence Wallach

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 113 Logic
- Philosophy 175 Ethics
- Philosophy 177 Biomedical Ethics
- Philosophy 206 CP Religions and Philosophies of East Asia
- Philosophy 207 CP Daoism Through Texts, Talks, and

Taijiquan

- Philosophy 208 CP Buddhism: History, Teachings and Practices
- Philosophy 212 Philosophy of Mind
- Philosophy 216 Philosophy of Science
- Philosophy 222 Ancient Greek Philosophy
- Philosophy 223 Doubt and Dogmatism: Faith and Rational Inquiry in Greece and Rome
- Philosophy 225 Phenomenology and Existentialism
- Philosophy 226 Metaphysics, Minds, and Morals: Hume and Kant
- Philosophy 229 Introduction to the New Testament
- Philosophy 231 Islamic Philosophy
- Philosophy 313 Metaphysics
- Philosophy 317 Epistemology

RECENT SENIOR THESES

“On the Interpretation of Physical Probability”

“The Blameworthiness of Implicit Bias: A New Theory”

“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

Asma Abbas, Chris Callanan, Christopher Coggins, Brian Conolly, Samuel Ruhmkorff

Faculty Contacts Brian Conolly, Samuel Ruhmkorff

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

RECENT 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

Michael Bergman, William Dunbar, Eric Kramer, David Myers

Faculty Contacts Michael Bergman, Eric Kramer

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.

RECENT SENIOR THESES

"States of Refuge: Moving Bodies and Emerging Politics"

"'This Is My Body': Explorations of Sexuality, Christianity, and Suicide"

"Staging the Scandal of Democracy: Politics and Aesthetics in the Tunisian Revolution"

"Static (of) American Democracy: The Electoral Campaign as Institution and the Obstacles to Change"

"The Witness and the Cyborg: Adventures in Virtuality, Intimacy, and Politic"

"Murder Motifs: Politics and History in Jean Genet's *The Maids*"

"From Techne to Transhumanism: An Inquiry into the Nature, History, and Theory of Technology"

“Implications of Faith in Paulo Freire’s *Pedagogy of the Oppressed*: ‘Un-doing’ the Radical Educator”

“In the Desert: Reflections on Jean-Jacques Rousseau’s Letter on Poland”

“From the Few to the Many: Education and the Creation of Three Nations in India”

“Woman’s Body, Modern War: Forming the Feminine in the Age of Industry”

“Lands on the Edge of Land: Imagining Jewish Peoplehood and Attachment to Israel”

“Enlightened Partitions: Political Liberalism and the Foreclosing of a United India”

FACULTY

Asma Abbas, Wesley Brown, Brian Conolly, Joan DelPlato, Brendan Mathews, Daniel Neilson, Francisca Oyogoa, Larry Wallach

Faculty Contact Asma Abbas

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.

RECENT 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

Michael Bergman, Patricia Dooley, William Dunbar,
Benjamin Harris, Eric Kramer, Li-Mei Lim, David Myers

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.

CURRICULUM

The pre-medical concentration includes a minimum of 55 credits of coursework including:

REQUIRED COURSES

- Biology 100 Introduction to the Life Sciences
- Biology 201 Cell Biology
- Biology 312 Biochemistry

- Chemistry 100-101 Chemistry I, II
- Chemistry 302-303 Organic Chemistry I, II
- 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

- Psychology 221 Cognitive Psychology

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 202 Genetics
- Biology 206 General Microbiology
- Biology 276 Animal Physiology
- Additional Psychology or Social Science courses.

RECENT SENIOR THESES

- “Little Things: A Study of Branchiobdellid Anelids”
- “A Stitch in Time Saves Lives: Preventative Medicine in the United States”
- “Much Assembly Required: Protein Polymer Engineering with Triggers, Adaptors and Levers”
- “Lessons From Rwanda: An Argument for Collaborative Humanitarian Action in Response to Genocide”
- “Demystifying ‘Organic’: Pesticide Residues in Fresh Produce”
- “Genetic Study of *Notropis dirsalis dorsalis* and *Notropis dorsalis keimi*”

For information about graduates, please visit <http://www.simons-rock.edu/academics/concentrations/pre-medicalstudies>.

ADDITIONAL OPPORTUNITIES:

Bard College at Simon’s Rock and State University of New York Upstate Medical University have instituted an articulation agreement with the following terms: one guaranteed position will be held 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>).

In addition, through the same agreement, one guaranteed position will held 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 M.D./Ph.D nor the M.D. Program.)

(<http://www.upstate.edu/grad/programs/>)

For further information on these programs, please contact David Myers.

FACULTY

Michael Bergman, Patricia Dooley, William Dunbar, Benjamin Harris, Eden-Renee Hayes, Eric Kramer, Li-Mei Lim, Erin McMullin, David Myers, Anne O'Dwyer, Sarah Snyder

Faculty Contacts David Myers, Erin McMullin (should involve both on any moderations)

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 personality psychology, multicultural psychology, and biopsychology (e.g., 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 sociology. 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.

PREREQUISITES

All students must have completed Psychology 100 *Introductory Psychology* and at least one 200-level psychology class before moderating into the concentration.

CURRICULUM

The psychology concentration requires a minimum of 24 credits beyond *Introduction to Psychology* distributed in the following manner: (1) No fewer than nine credits at the 200-level, including at least two courses from Area A and one course from Area B (see below); (2) two advanced (300-level or higher) psychology courses; (3) a research methods course; and (4) a either an applied internship or research internship for 3 or more credits. (Note: The research methods course does not count as one of the two 300-level course requirement, and no more than one 300-level biology class may count toward the minimum concentration 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*.

GENERAL REQUIREMENTS

Area A: Social, Cultural, and Cognitive

- Psychology 203 Social Psychology
- Psychology 215 Multicultural Psychology
- Psychology 217 Political Psychology
- Psychology 218 Psychology of Women
- Psychology 221 Stereotyping and Prejudice

Area B: Developmental and Clinical

- Psychology 202 Developmental Psychology
- Psychology 206 Theories of Personality

METHODS COURSES

- Social Science 309 Quantitative Research Methods

ADVANCED COURSES

- Biology 309 Animal Behavior
- Psychology 302 Abnormal Psychology
- Psychology 306 Conflict and Conflict Resolution
- Psychology 307 Psychological Theories of Self
- Psychology 310 Principles of Clinical Psychology
- Psychology 315 Multicultural Psychology
- Psychology 321 Stereotyping and Prejudice

RECENT 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

Jennifer Daniels, Eden-Reneé Hayes, Anne O'Dwyer
Faculty Contacts: Eden-Reneé Hayes, Anne O'Dwyer

Quantitative Studies

This concentration 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. The concentration prepares graduates for future training or careers in mathematics, computer science, actuarial sciences, education, medicine, law, and economics, among others.

The goal of the Quantitative Studies concentration is to provide the student with an opportunity to observe and participate in the dialogue between two fields of study which may have very different modes of thought, but find certain problems of common interest. The Senior Thesis is the natural culmination of this process, and it is strongly suggested that the student's thesis be on a topic associated with this concentration.

CURRICULUM

The minimum requirements for the concentration are one course in statistics, one year-long sequence in mathematics at the 300-level or above, and two courses at the 300-level or above in the area of application. The minimum number of credits required to complete the concentration is 19.

There are no limits to the suitable areas of application. Art, music, literature, biology, chemistry, physics, economics, political science, psychology, or sociology—any of these would do if the student looked at issues from a quantitative point of view.

RECENT SENIOR THESES

It would be especially suitable if the student had a thesis proposal combining the area of application with

mathematics. Past theses have dealt with questions in physics, chemistry, biology, economics, sociology, music, literature, and philosophy. The primary concern is to develop in the student an interdisciplinary approach to problems and an ability to communicate quantitative information to others in the field of application. Past theses in this area include:

“Does Gender play a Role in Science, Technology, Engineering, and Mathematics Education?”

“Explorations in Neurally Inspired Computing”

“Symbolic and Computational Aspects of Parallel and Perspective Reconstruction”

“Mechanics Problems in Billiards”

“The Mathematical Structure Associated with Timbral Differences in Musical Tones”

“A Test of Marginal Productivity Theory using the Cobb-Douglass Function”

FACULTY

William Dunbar, Benjamin Harris, Amanda Landi, Li-Mei Lim, and those in the chosen field of application

Faculty Contact William Dunbar

Science Foundations

Because the sciences are all interconnected, and understanding of one requires at least basic familiarity with the others, any student seriously interested in the sciences needs a broad foundation that includes mathematics through the first semester of calculus, a year of both physics and chemistry, and a semester of biology. This set of courses, which outline that program, is not strictly a concentration since it must be combined with another concentration that includes two 300-level courses to meet the BA requirements. Science foundations offers students a solid grounding in the sciences, and students completing the requirements will have that recorded on their transcripts. It can be combined with a more specialized concentration in any of the particular sciences, or a concentration in another field such as psychology, environmental studies, or dance.

CURRICULUM

By its nature, this is quite a restricted program in which most of the courses are required. The total minimum credits required to gain this foundation in the sciences is 20. However, most students will need to take introductory work in chemistry, physics, and possibly mathematics to prepare themselves to meet these requirements.

REQUIRED COURSES

- Biology 100 Introduction to the Life Sciences
- Chemistry 101 Chemistry II
- Mathematics 210 Calculus I
- Physics 101 Physics II
- Physics 101L Physics Lab II

In addition, the student must take two advanced science classes, approved by the Moderation Committee, at least one of which must be at the 300-level or above.

RECENT SENIOR THESES

“A Lesson Plan for the Instruction of Physics to Second Grade Students”

“*Puccinia carduorum*: Theory and Practice of PCR Related Experiments for Species Identification for Poets and Science”

FACULTY

Michael Bergman, William Dunbar, Benjamin Harris, Eric Kramer, Li-Mei Lim, Erin McMullin, David Myers

Faculty Contact Eric Kramer

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

- History 101/207 The Tricks We Play on the Dead
- Politics 100 Introduction to Politics
- Sociology 100 Introduction to Sociology
- Sociology 115 Race, Ethnicity, Class, and Gender

COURSES

- African American Studies 100 Introduction to African American Studies
- African American Studies 206/306 Sociological Theories of Work and the Racialized “Other”
- African American Studies 302 Critical Race Theory
- BA Seminar 375 Human Rights, Activism, and the Arts
- Geography 213/313 Global Political Ecologies:
- History 232 CP Long Civil Rights Movement
- Intercultural 313 CP Liberation Theology and Latin America
- Literature 295 Doing Digital Media
- Politics 206 Seminar in Comparative Politics
- Psychology 203 Social Psychology

- Women's Studies 101 CP An Unfinished Revolution
- Women's Studies 213 Women Writing Activism:
- Women's Studies 270 CP Caribbean Women Writing Resistance

RECENT SENIOR THESES

- “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

Asma Abbas, Nancy Bonvillain, Jennifer Browdy de Hernandez, Christopher Coggins, Susan Lyon, Francisca Oyogoa

Faculty Contact Francisca Oyogoa

Internship Contact Susan Lyon

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 longterm 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:

- 31+ credits, with a minimum of 11 credits in Spanish above SPAN 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: Introduction to Linguistics or Translation Workshop
- One related course outside the Division of Languages and Literature
- Study-abroad Preparation and Reflection modules (if applicable)

Introductory Courses

SPAN 100/101 Accelerated Beginning Spanish I and II (8 credits)*

Intermediate Courses

SPAN 204 Intermediate Spanish I: Perspectives of Latin America (3 credits)*

SPAN 205 Intermediate Spanish II: Spain and Its Culture (3 credits)*

Advanced Courses

SPAN 212 Love and Other Demons: Latin American Novellas (3 credits)

SPAN 213 Latin Am Detective Fiction (3 credits)

SPAN 215 Advanced Spanish (3 credits)

SPAN 216m Luis Buñuel: Spanish Surrealist (2 credits)

SPAN 219 Spanish Conversation (3 credits)

LIT 279 Storytelling in the Americas (3 credits)

SPAN 313 Latin American Boom and Beyond (4 credits)

SPAN 300T Tutorials in Advanced Topics in Spanish (4 credits)

Methodology/Practice Course

LING 100 Introduction to Linguistics (3 credits)

OR

LIT 279 Translation Workshop (3 credits)

Additional Requirements

Study-Abroad Preparation, if applicable (1 credit)

Study-Abroad Reflection, if applicable (1 credit)

Study-Away courses (9+ credits)

One related course outside the Division of Languages and Literature (3 credits)

*Students who, upon arrival at Simon's Rock, place into a Spanish class above SPAN 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)

- 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)

RECENT 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 Contact Miletta Roe

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. All students concentrating in the Studio Arts must take at least one introductory (100-level) studio arts course in each of the following areas: drawing/painting, 3D arts (ceramics, sculpture), and the lens-based arts (film, photography); students must also complete two art-history courses. 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.

FOUNDATION (CORE) COURSES

Drawing:

- Studio Art 103 Drawing I

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. For more information, 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, two in related studio arts disciplines, and two advanced ceramics 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.

FOUNDATION (CORE) COURSES

Intermediate Course (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.

RECENT 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 drawing/painting courses at the intermediate level, two in related studio arts disciplines, and two advanced painting/drawing 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.

Foundation (Core) Courses

Intermediate Courses (required):

- Studio Art 233 Figure Drawing
- Studio Art 239 Figure Painting

Intermediate Interdisciplinary Courses (minimum of 2):

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

Advanced Courses (required):

- Studio Art 335 Painting Studio
- Studio Art 372 Drawing Studio

RECENT 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 considers technical knowledge, historical background, and critical and analytical skills to be key elements in the education of each photography student. The curriculum

is designed to foster a disciplined approach to independent, self-generated work in each course, whether it be the core studio, advanced course or a Senior Thesis project. The program provide a comprehensive facility with professional equipment, as well as exposure to working artists, historians, writers, and critics, to support the growth and development of each student photographer. Students interested in this concentration should have successfully completed and/or be enrolled in the core foundation courses, described earlier; regarding the art history foundation, students should take at least one of the three photography history classes: History of Photography, Theories of Photography or Contemporary Issues in Photography.

Students in the Photography concentration must complete—in addition to the foundation courses—Photography II, Photography III: Advanced Projects and the ‘capstone’ Studio Arts Professional Practice, and three photography or photo-related electives, for a minimum of 20 credits beyond the core foundation.

Foundation (Core) Courses

- Studio Art 102 Photography I: Black & White/Analog
This course is required for moderation into Studio Arts: Photography.

Intermediate Course (required)

- Studio Art 273 Photography II: Color/Digital

Advanced Courses (required)

- Studio Art 356 Photography III: Advanced Projects
- Studio Art 460m Studio Arts Professional Practice

Elective Courses (minimum of 2)

- Studio Art 204 Portrait/Studio Photography
- Studio Art 224 Alternative Processes
- Studio Art 307 Documentary Photography
- Studio Art 312 Large Format Photography

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 B.A. concentration credits at Simon’s Rock. As per the B.A. requirements, students not studying away should complete a Tutorial

or an Extended Campus Project during their junior year. Students not studying away are encouraged to take one or two photography classes at the Annandale campus.

RECENT 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”

Faculty Contact Dan Karp

Theater Arts

The Simon's Rock 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 even assistant direct. 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.

Students have 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 at our Signature Programs with the London Dramatic Academy (UK) and 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 SRC Theater program. Graduates have also gone on to study at the Moscow Art Academy and at UCLA.

CORE CURRICULUM

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

- Theater 126m/226m Devising
- Theater 115 Behind the Curtains
- Theater 117 Viewpoints
- A Dance course

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

- Theater 126m/226m Devising OR Theater 117 Viewpoints
- Theater 115 Behind the Curtains
- Theater 216 Theater Practicum

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 9 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

ELECTIVE COURSES

- Theater 232 20th and 21st Century Women Playwrights: Drama as Literature and Performance
- Theater 206 Production (can only be taken once for credit towards concentration)
- Theater 225 The Actor Prepares: Sense Memory
- Theater 227/427 Playwriting
- Theater 237 Shakespearean Scene Study
- Theater 239/439 The Director/Designer Collaboration
- Theater 301/401 Performance Practicum
- Theater 303/403 Advanced Acting Studio
- Theater 305 Mask and Movement
- Theater 402 Clown and Comic Acting

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 113 Introduction to Stage Management
- Theater 234/334 Theater through the Ages
- Theater 239/439 The Director/Designer Collaboration
- A 300-level dramatic literature class

ELECTIVE COURSES

- Theater 119 Lighting for Performance
- Theater 206/406 Production
- A 300-level art history class
- 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.

RECENT 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 <http://www.simons-rock.edu/academics/concentrations/theater>.

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 Contacts Karen Beaumont, Aimée Michel

Visual Studies

CURRICULUM

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.

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 Material Cultures
- Geography 114/214 Reading the Cultural Landscape
- Computer Science 240 Introduction to Robotics
- Computer Science 242 Computer Science I
- 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 Colonial Loves: Cultural Politics, Colonialism and After
- Politics 226 American Idol: Experiments in American Political Thought
- Psychology 100 Introduction to Psychology
- Psychology 201 Introduction to Cognitive Psychology

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

plus:

- Dance 213 Body in Multimedia Art
- Music 229 Music in Film
- Music 211 Introduction to Electronic Music

Faculty contacts Joan DeIPlato, Jacob Fossum, Ben Krupka

Courses

General Education Seminars

The core curriculum requirements include three general education seminars. All students take Seminar 1 and 2 in the fall and spring of their first year, and Seminar 3 in the fall of their second year. These courses continue the development of students' writing and thinking skills through close reading, discussions, and expository writing about classic texts that reflect Western cultural traditions and their precursors. The Seminar sequence promotes critical understanding of the values, assumptions, and ideologies represented within these major works.

Seminar I: Origins: Self and Cosmos

First-Year Seminar 100 Staff

4 credits

This course interrogates the origins of Western civilization by exploring a wide variety of primary sources from the Mesopotamian, Greco-Roman, Judeo-Christian, and Islamic cultures, within the Levant, Mediterranean Basin, and Europe. Drawn from antiquity through the 15th century, the course materials encompass a wide variety of media, including written texts; architectural structures, sculptures, paintings, and other visual representations; musical selections; and recited sacred and secular texts. Writing-intensive in nature, this course encourages students to examine, articulate and support their responses to and ideas drawn from the assigned sources. The main learning goals for this course are developing critical reading skills, including the "reading" of non-textual materials, and expressing ideas gained from such reading in oral and written forms.

Seminar II: Knowing: Revolution and Enlightenment

First-Year Seminar 101 Staff

4 credits

This course centers on changes in the nature of

knowledge and knowing, as various revolutions--the Scientific Revolution, political revolutions (American, French, and others), and the Industrial Revolution--swept the world. Initially centered in Europe, the geographic range of this course expands into the New World as the notion of Western civilization changes with the colonization of the Western Hemisphere. Drawn from the 16th century through the year 1850, course materials present the theories of the era and their manifestations in a wide range of forms, including poetry, drama, autobiography, and the novel; sacred hymns and secular opera; and paintings, photographs, and other forms of visual expression. Students also investigate critical secondary articles in conjunction with the primary sources. Building upon First-Year Seminar I, students in this writing-intensive course work to raise their skills of critical reading, thinking, writing, and discussion to greater levels of complexity and sophistication.

Seminar III: Transformations, Boundaries, Crossings

Sophomore Seminar 251 Staff

4 credits

This course builds upon Seminar I, which covers the period from the prehistoric period through the fifteenth century and focuses on the relationships of origin works to concepts such as democracy and monotheism, and Seminar II, in which students explored changes in the nature of knowledge and knowing from the sixteenth century through the year 1850 and Western colonization. Seminar III centers on the rapid transformations from 1850 to the late twentieth century, as boundaries are established and broken in various fields of inquiry and widespread diasporas in multiple directions blur boundaries in national identities toward a more global, international outlook.

The Senior Thesis

The general education curriculum in the Upper College centers around the Senior Thesis project. 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. In addition to the Senior Thesis, students in the Upper College are expected to complete an interdisciplinary program of study consisting of two concentrations or one concentration and an associated plan of coursework broadening the scope of their studies. Students are also encouraged to enroll in one of the advanced interdisciplinary seminars offered regularly as part of the BA curriculum.

Senior Thesis

BA Thesis 404-405 Staff
credits

8

The focus of students' senior year is the Senior Thesis. A year-long, eight credit project, it offers seniors the opportunity to complete a significant, extended study that is the culmination of their baccalaureate work at Simon's Rock. Drawing on the background and skills of analysis and synthesis acquired during the previous three years, students are expected to work independently on thesis projects they have defined and developed themselves. Students are required to enroll full-time at Simon's Rock for both semesters of the senior year. The responsibility for selecting and organizing the Senior Thesis project rests largely with the student. Faculty members serve as advisors and meet regularly with the student to evaluate progress and provide guidance. Independent thinking and the process of developing a project from idea to realization are emphasized. All projects conclude with a substantial written thesis that is bound and placed in the permanent collection of the College library.

Division of the Arts

Division Head: Ben Krupka, Aimée Michel

Art History: Joan DelPlato

Dance: Ruby Aver Thung*, Kati Garcia-Renart

Music: Anne Legêne*, John Myers, Laurence Wallach

Studio Art: Jacob Fossum, Ben Krupka

Theater: Karen Allen*, Karen Beaumont, Wesley Brown, Sandy Cleary, Aimée Michel, John Musall, George Veale*

Community Music Program: Lucy Bardo, Jack Brown*, Anne Chamberlain, Judith Dansker-dePaolo, Allen Dean, Suzanne Higgins, Anne Legêne*, Teresa Mango, Eric Martin, David Pearlson, Sharon Powers, 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, all active professionals, are devoted to teaching that encourages the inward reflection and outwardly directed social communication essential in 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.

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.

Survey of Western Art: Renaissance to Postmodern

Art History 102 DelPlato *3 credits*

This course, the second half of the Western art survey, considers developments in Western Europe from the year 1400 to the present. American art is examined from the 1930s to the present. Lectures and class discussions 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 style as language; and on the relationships between art and philosophy, history, and politics (both high politics and cultural politics). Students develop their critical and analytical skills while becoming familiar with a broad selection of works in relation to their cultural contexts. This course is an excellent introduction to art history for students with no previous exposure. No prerequisites. *This course is generally offered once every two years.*

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 DelPlato *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 DelPlato

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.*

Japanese Woodblock Prints (*Ukiyo-E*)

Art History 209 CP DelPlato

3 credits

This course investigates the phenomenon of Japanese woodblock prints (*ukiyo-e*), beginning in the 17th century. We analyze their subjects—geishas and courtesans, kabuki actors, sumo wrestlers, and landscapes—and the prints' changing styles and techniques. We read excerpted translations from Edo literature as well as contemporary scholarship in anthropology and history, and we listen to Japanese music in order to understand the prints more fully. We situate them in the context of Japanese society, culture, and politics. No prerequisites. *This course is generally offered once every three or four years.*

Picasso's Art: Erotics and Politics

Art History 211 DelPlato

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 DelPlato

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 DelPlato

3 credits

The focus of 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 Staff

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. Working together the class edits and compiles these writings into an anthology entitled *Viewfinder*. 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 once every three or four years.*

Imagining the Harem

Art History 220 CP DelPlato

3 credits

For centuries Western observers have been fascinated

by the harem, based as it was in multiple wives and slavery. This course interrogates that cross-cultural fascination, as evidenced in paintings and prints of the harem made mostly in the 19th century in England and France. We use poetry, literature, and travel accounts to understand such imagery, including poetry by Victor Hugo and Lord Byron. We consider 18th-century writers and artists such as Mary Wollstonecraft, Montesquieu, and even Mozart. Some 20th-century texts are also analyzed: French photographs of North African “harem women” c. 1930 and a mini-series titled *The Harem* made for television in the 1990s. Commentators have repeatedly asked questions such as: is the harem a legitimate form of social organization or is it a site of sexual oppression, and personal enslavement, an institution that must be “liberated” by the West? The course integrates writing by theorists such as Edward Said and Homi Bhabha. No prerequisites. *This course is generally offered once every three or four years.*

Clothing in Art

Art History 222 DelPlato

3 credits

A focus on clothing in artworks of the modern era opens a new world of inquiry, a fascinating means of entry into culture, society, history, and gender of the last two centuries. This course considers how clothing is represented in specific painted and photographic art of the West. We theorize about why “masculine” and “feminine” clothing appears in visual art after c.1830 when women become the “marked” or decorated gender. In a variety of case studies, we suggest how painted clothing indicated identity, status, and power in various cultures and eras. We trace how images of clothes can be given meanings in their own day and today using current theoretical models. Students choose their own research topics. Prerequisite: Art History 102 or another art history or theory course, or permission of the instructor. *This course is generally offered once every three or four years.*

1939: Visual Culture and Impending War

Art History 227 DelPlato

3 credits

In 1939 on the eve of WWII visual culture flourished at key sites on the globe. This course reasserts place as well as time as crucial considerations in understanding visual cultures—including high art (painting,

architecture) and popular visual culture (advertising, comics, film, and fashion) and their overlapping scapes. Sometimes the connection between visual culture and war is explicit, as in Hitler's Great German Art Exhibition (Munich) or anti-Nazi photomontage, posters and caricatures, including Charlie Chaplin's film *The Great Dictator* or the American Superman comic strip. Sometimes the connection is less obvious, as in the Hollywood film *Wizard of Oz*, which offered a view into a fantastical time and place that, arguably, still signaled 1939 war concerns. Other locales and the visual cultural producers to be explored for their relationship to war include Mexico City (Frida Kahlo); Paris (Picasso); New York City (Berenice Abbott, Harlem-based Jacob Lawrence); Italy (painters such as Tullio Crali of the Futurist "Airplane-painting" movement); and the pre-state land of Hawaii (Georgia O'Keeffe). Sometimes the art-war connection requires hypothesizing, as in the art commissioned by Dole Pineapple, or advertising images of the new nylon stocking, first shown at the 1939 New York World's Fair, an invention that led to a visual fetishization of legs of women across a wider class spectrum. Students are encouraged to write a final research paper on a topic of their own choosing on an instance of 1939 visual phenomenon taken from any culture on the globe. Prerequisites: Sophomore standing or permission of instructor.

Art History Tutorial

Art 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. 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.*

acceptance about their capacity for creative experiences and expression. Students will explore the relationship between creative expression and traditional psychology, and through in-class workshops, develop a framework for creating and leading in-class exercises in Expressive Arts. Studio Fee. Prerequisites: One intermediate psychology course, one arts course, and Seminar III. *This course is generally offered once every four years.*

The Creative Process in the Arts

Arts 225 Staff

3 credits

This course will explore how Western artists of all genres describe their own creative process and will provide ample opportunities for students in the class to observe their own making of art. Artists' statements and works of art will be the primary texts. A brief overview of the definitions and measurements of creativity in psychology and philosophy will be included as well. Assignments will 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.*

Expressive Arts: Connecting Psychology and the Arts

Arts 328 Caines

4 credits

This course explores the link between psychology and the arts. At the completion of the course, students will have: knowledge of the development and application of the arts in mental health fields; a working familiarity with the use of a variety of art modalities within an Expressive Arts framework; an understanding of the relationship between creativity, transformation and their own unique viewpoint; and increased self-

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. *This course is generally offered once a year.*

Dance Concert Workshop

Dance 108 Garcia-Renart 1 credit

This course is a bi-weekly 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.*

Chinese Sword

Dance 119/120 Aver Thung 2 credits

Chinese Sword Form, also known as Tai Chi Sword, is a meditative movement art based on the same principles as Taijiquan and Qigong. A symbolic wooden sword is used in slow exercises that explore the concepts of advancing and yielding. There are 64 movements in the form, and over the course of the semester, we will explore a section of it. The class will include sitting and walking meditation, then the meditation of the sword form itself. There are some readings that will be discussed, but the focus of the course is on movement. The primary goal is a balance of relaxation and resilience in motion. *This course is generally offered every semester.*

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, phrasing and 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 300/400 Staff

4 credits

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

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.

Community Music Program/Private Musical Instruction

Music 100/400 Staff

1 credit

Simon's Rock offers private lessons to its students and to residents of Berkshire County through the Community 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.

Chorus

Music 117 Brown

1 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. *This course is generally offered every semester.*

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 new-found 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 free-standing 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 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 India

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

A continuation of Music 215m 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.*

Beethoven and Schubert

Music 215m Wallach

2 credits

Emphasizing listening and the development of individual responses, this course 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. Last taught S10.

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 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.*

Music in Film

Music 229 Burke/Wallach

3 credits

Eight films with their soundtracks are the subject of intensive analysis in order to answer the question: How does music mediate the structure and message of the film? The course considers a variety of styles of cinema and music, arranged historically, from the classic Hollywood film with its neo-Wagnerian score, to European pre- and post-war alternative styles, to post-classic Hollywood and independent films that utilize a variety of musical strategies. Directors include S. Eisenstein, A. Hitchcock, S. Leone, B. Bertolucci, and E. Morris; composers include W. E. Korngold, S. Prokofiev, B. Herrmann, E. Morricone, and P. Glass. The class will

meet for three hours every third class to view the film under consideration in its entirety. Student work will include journaling their analytical observations, two in-class presentations of sequences from the film under consideration, and a final project that is either analytical or creative, depending on the student's interests and background. Prerequisite: Class in music, film, literary criticism, or instructors' approval. Readings: Readings are drawn from *Music and Cinema*, ed. Buehler, Flinn, and Neumeyer, and selected articles. *This course is generally offered once every two years. Last taught S10.*

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.*

Collegium

Music 278 Bardo *1 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 generally offered every semester.*

Madrigal Group

Music 280 Brown *1 credit*

This chamber choir of six to 10 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 Légène *1 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.*

Theory III: Modal and Tonal Counterpoint (16th and 17th Centuries)

Music 308 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 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 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 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.

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.

Photography Foundations

Photography 102 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 in the form of a self-published photographic book. Students need to provide their own DSLR camera and a portable hard drive. No prerequisites. No course fee. *This course is offered every semester.*

Drawing I

Studio Art 103 Fossum

3 credits

This course is designed for beginning students. It introduces the fundamentals of drawing and painting, and encourages the use of new media as tools of compositional exploration and experimentation. Working from organic and inorganic forms, textures, structures, and patterns, students explore and develop a variety of techniques and methods for meeting their individual artistic goals. Prerequisites: Permission of the instructor. *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.*

Painting I

Studio Art 113 Fossum

3 credits

In this class we will approach the construction of an oil painting through the Old Master school of thought where the student first learns about Value and Composition, as well as the basic materials used through the study of still life paintings. The second half of the semester is dedicated to learning about color mixing and the application thereof through direct application and glazing; now, the students' own ideas on subject matter are taken into consideration as the teacher's role begins to shift more into conceptual evaluation. No prerequisites. *This course is generally offered once two years.*

Video Production, Cinematically Speaking

Film 123/283 Staff

3 credits

This entry-level course is designed for those who have

a serious interest in video and/or film production. No prior video experience is required. Students will receive instruction in the use of cameras, sound, lighting, and editing. Moreover, the course is designed to introduce the students to aspects of technique and style that contribute to, or even determine, meaning in uniquely cinematic ways. A series of short video exercises will give the student working knowledge of specific elements of film/video structure. A longer video, of eight minutes or more, will be expected by semester's end, and may be done either individually or in small groups. During the course of the semester, production work will be supplemented by lecture on pertinent areas of film/video history, and sections of important films will be closely analyzed for fine points of filmic expression. No prerequisites.

This course is generally offered once every two years. Last taught S13.

The Art of Collage with Image and Text

Studio Art 130 Staff

3 credits

The term "collage" was first used by Georges Braque and Pablo Picasso in the early part of the 20th century as modern artists experimented with this new technique. The name comes from the French word "coller" meaning "to glue" and describes an art form that assembles various materials such as magazine and newspaper clippings, parts of photographs, colored paper, bits of text and other items and glues them to a canvas, paper or other surface. This course offers both a survey of 20th century collage art, as well as studio work designed to provide a range of first-hand creative experiences. Each student will write a short paper on a collage artist, addressing their specific approach/technique. A series of 2-D studio exercises will prepare students for the development and completion of a final larger project. Students will be working both with image and with text. Text used can be either original writing or found text. Studio fee. No prerequisite. *This course is generally offered once two years.*

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.

Digital Imaging and Post-Production

Photography 203/303 Staff

3/4 credits

This course reinforces the understanding of camera functions, exposure, and digital workflow acquired in Photographic Foundations. It introduces the skills necessary to make and evaluate high-quality inkjet prints and places greater emphasis on color theory. The notion of the camera itself is expanded in this class by including devices such as cell phones, scanners, and video cameras as equally appropriate tools for creating digital photographic images. This course supports the development of creative working methods by providing students with a thorough understanding of digital capture, editing, and output with an in-depth investigation into relevant equipment and software. Prerequisite: Photography 102. Studio fee. *This course is generally offered once every semester.*

Portrait/Studio Photography

Studio Art 204 Staff

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: Studio Art 102. *This course is generally offered once every three years.*

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 Staff

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).*

Video Production II

Film 221/321 Staff

3/4 credits

This project-based course is suggested for students with previous production experience. It addresses intermediate-to-advanced level topics in field and studio production. Students will receive instruction in scripting for the short film, digital video camera work,

lighting, sound recording, and digital editing. Students will be expected to produce at least one short film of their own and to participate fully in the creation of a group project overseen by the instructor. Prerequisite: Studio Art 123 or permission of the instructor. *This course is generally offered once every two years.*

Alternative Processes

Photography 224/324 Karp *3/4 credits*

Through technical and historical presentations, experimental ideas and processes are introduced and explored. 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, palladium, platinum printing, darkroom techniques, including photograms and layered negatives. The course also introduces the techniques and possibilities through hybrid digital and analog techniques. Each student will present a portfolio of selected prints at the conclusion of the course. Most of the alternative printing materials will be covered by our course fee, but having your own camera is recommended. Film and color development costs may be incurred. Studio fee. Prerequisite: Studio Art 102. *This course is generally offered once every three years.*

Survey of Documentary Film

Studio Art 225/325 Staff *3/4 credits*

This course will chart 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 will be 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 will be devoted to viewing films, discussion/analysis of the film "texts," and lectures on historical and technological aspects of documentary film. Homework will include readings of the textbook and assigned readings, weekly written responses, and two or three essays. No prerequisites.

Figure Painting

Studio Art 239/339/439 Fossum *3/4 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. Studio fee. Prerequisites are Studio Art 235, Studio Art 333, or permission of the instructor. *This course is generally offered once every two years.*

Documentary Film/Video Production

Studio Art 245/345 Staff *3/4 credits*

This course is designed for students interested in film and video production, and documentary filmmaking in particular. The students will be trained in the use of camera, sound, lighting, and editing equipment, and will be assigned to work in small groups on the production of documentary films. On a more intellectual and academic plane, the students will be expected to study and critique various styles of documentary film production and to adopt a specific approach that best suits the portrayal of the subject matter. On a humanistic level, the students will be asked to consider their moral obligations to the subject and to form an "ethical contract" with the persons or organizations about whom they wish to make their films. They will also receive instruction in the legal niceties of documentary filmmaking. Class work will be devoted to instruction in equipment and shooting techniques, and viewing and discussion of existing documentaries, as well as of new student works as they develop. Class discussion will always be grounded in the responsibility that the filmmaker bears to his or her subject. Prerequisite: Studio Art 225 or permission of the instructor. *This course is generally offered once every two years.*

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.

Large Format Photography

Studio Art 312 Karp

4 credits

This course is intended as an introduction to medium and 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. Each student presents a portfolio of selected prints at the conclusion of the semester. Cameras will be available for student use, but students must supply their own film, printing paper, and related supplies. Studio fee. Prerequisite: Studio Art 102 and 273. *This course is generally offered once every three years.*

Bookbinding/Digital Book

Studio Art 329/429 Staff

4 credits

Desktop publishing, print-on-demand technology, and the scarcity of printed matter has increased the interest in handmade artist books. Through utilizing a variety of traditional binding techniques in conjunction with contemporary printing methods, artists and writers have begun to create great examples of printed matter to showcase their work. Each student will conceive and execute a complete book or a series of books. Basic forms of bookbinding and other presentation possibilities are explored. The conception of the book is left up to the individual and may range from a traditional approach to a highly experimental form. Lectures, presentations, and critiques supplement studio work. Studio fee. Prerequisite: At least one studio art or literature course. *This course is generally offered once every three years.*

Figure Drawing Studio

Studio Art 333/433 Fossum

4 credits

This class is dedicated to an intense dynamic approach to the art of observation through the drawing of the nude figure. We will work primarily life size with charcoal on brown paper and dedicate our observation to the study of one model. Anatomical study (both skeletal and muscular) is an important component of this course and will be explored mainly through homework while our in class studio time will be dedicated to life drawing. It is an exciting exploration of the quality of line and value and the role destruction plays in the study and construction of the human figure. Prerequisite: Permission of the instructor. *This course is generally offered once every two years.*

Painting Studio

Studio Art 335/435 Fossum

4 credits

Students explore materials, techniques, painting styles, and color theory. Painting with acrylics is emphasized, though students may also work in oils and are urged to work also in watercolor, pastel, casein, oil pastel, and all drawing media. The course requires an extensive sketchbook, the completion of major projects, and additional work to be established with the instructor. Studio fee. Gesso, lumber, and some materials are supplied; students supply paints, brushes, and canvas.

Prerequisite: Permission of the instructor.

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.

Photography Portfolio and Exhibition

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.*

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.*

Drawing Studio

Studio Art 372/472 Fossum 4 credits

This course provides a broad spectrum of drawing experiences, all of which require direct observation and recording using dry and/or wet media. The core elements of graphic documentation and expression are stressed. These include accurate rendering of proportion, scale, light and shade, texture, luster/lumen, and color. For each project, class members will produce a series of studies and a finished image meeting the criteria for the assignment. Prerequisites: A drawing course or permission of the instructor.

Studio Art Tutorial

Studio Art 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.

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 Theatre: Creating

Theater 126M/226M Beaumont

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 theatre. We will devise theatre 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 theatre. This module includes several classes with visiting artists. No prerequisite. (prerequisite for upper level theatre courses)

Devising Theatre: Performing

Theater 126M/226M Beaumont

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 Theatre: Creating M1 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 theatre as they support each other's work, develop individual talents and develop their understanding of the complex art of theatre. This module includes several classes with visiting artists. Prerequisite - Devising Theatre: Creating M1 or permission of instructor.

Listening, Analysis, and Characterization

Theater 201 Beaumont

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 are the focus of this course. Prerequisite: Theater 126 M1 and M2 or Theater 117, or permission of the instructor. *This course is generally offered once every two years.*

Voice: Resonating with Words

Theater 202 Beaumont *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 three or four years.

Comic Acting

Theater 220/320 Beaumont *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.*

An Actor Prepares: The Sense Memory

Theater 225 Allen *3 credits*

The exploration of sense memory and emotional memory was first written about and developed by Russian actor and director Constantin Stanislavski. Lee Strasberg continued this work further with the Group Theater in New York and at the Actor's Studio. Although it is sometimes referred to as "the method," in this class we will specifically explore sense memory exercises and their application as a skill for the preparation of work on text, character, and relationship. These exercises will also aid in development of concentration, relaxation, and creative choice in monologue, song, and scene work. Prerequisite: Theater 201 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.*

20th and 21st Century Women Playwrights: Drama as Literature and Performance

Theater 232m Michel, Brown *2 credits*

This course focuses on the plays of women playwrights whose work spans the 20th and 21st century theater. We begin with an examination of the plays of early 20th 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 III. *This course is generally offered once two years.*

Activism in Performance

Theater 236 Beaumont *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 Beaumont, 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 Beaumont *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 Beaumont

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 Beaumont

4 credits

As technology advances, the lines between theatre, dance, music and media are less rigidly defined and story telling in the medium of theatre 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 theatre is thus crucial as a tool for theatre 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 theatre and multi media theatre. 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 108m/208m Veale

2 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 Cleary, 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 Staff 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.*

Lighting for Performance

Theater 119 Staff 3 credits

This course will introduce the student to the fundamentals of theatrical lighting technology. Lighting is a vital part of the production process and the technology is getting more and more complex. We will cover the basics of lighting instruments, control consoles, dimmer systems, control software, and dimming technology, as well as introduce the basics of intelligent lighting instruments and tools. Prerequisites: Theater 115 or permission of the instructor. *This course is generally offered once every two years.*

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.*

Production

Theater 206/406 Beaumont, 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. Prerequisite: Theater 115, a 200-level theater course, and an audition. *This course is generally offered every semester.*

Theater Practicum

Theater 216m Staff 2 credits

An extension of the Stagecraft Module, the Practicum

course will further the student's theatrical experience by providing an alternative method of teaching and development. The course will be based on a seminar and/or laboratory environment to foster greater understanding and comprehension of the theories of theatrical production that then culminate in the mounting of a fully staged production. Not a lecture course by any means, students would gain valuable experience in problem solving, initiation of ideas and concepts, and the development of these ideas and concepts through hands-on experiences. Integrally involved in the construction of scenery, acquisition and building of properties, hanging/focusing of lighting fixtures, and costuming, the student will gain valuable knowledge as to the actual implementation of these aspects of a production. Prerequisite: Theater 115. *This course is generally offered once a year.*

Concept and Construction in Scenic Design

Theatre 221M Staff

2 credits

Students will have the opportunity to work alongside a professional scenic designer in the process of conceptualizing, drafting, rendering, constructing and installing a stage set for the semester's theatre program production in the Simon's Rock Leibowitz Studio Theater. Students will learn, and participate in, the designer's process of theatrical set design from the page to the stage getting practical, hands-on experience in the process. Collaboration of the set designer with the other various theatrical design disciplines, such as Lighting Design and Costume design, will be a focus as will learning the technical "ins and outs" of set construction and its application. This course is open to students who have previously completed at least one course in design or technical theater or by permission of the instructor.

Lighting Design Practicum

Theatre 222M Staff

2 credits

Student will have the opportunity to work alongside a professional theatrical Lighting Designer in the process of conceptualizing, drafting, hanging, focusing and designing lighting for the semester's theatre program production in the Simon's Rock Leibowitz Studio

Theater. Students will learn and participate in the designer's process of theatrical lighting from concept to opening night. Collaboration of design disciplines--between Set Design, Lighting Design and Costume design--will be a focus as will gaining technical expertise in theater electrics. This course is open to students who have previously completed at least one course in Lighting Design or by permission of instructor.

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.*

Performance Practicum

Theater 301/401 Allen, Beaumont, 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. The latter half of the semester will be the study of the Shakespeare & Company acting approach to Shakespeare's text—how to embody and personalize the verse. 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 will be taught as a seminar. It 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 will look at the design process involved in bringing a theater text from the page to the stage. We will do this in two ways. First, the students in the course will 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 will 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 will be 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 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.

Division of Languages and Literature

Division Head: Brendan Mathews

Chinese: Christopher Coggins, John Weinstein, Yinxue Zhao

Creative Writing: Peter Filkins, Brendan Mathews

French: Maryann Tebben, Colette van Kerckvoorde

German: Colette van Kerckvoorde

Latin: Christopher Callanan

Linguistics: Nancy Bonvillain, Colette van Kerckvoorde

Literature: Jennifer Browdy de Hernandez, Christopher Callanan, Peter Filkins, Rebecca Fiske, Brendan Mathews, Kristy McMorris, Mileta Roe, Maryann Tebben, Colette van Kerckvoorde, Jane Wanninger

Spanish: Daniel Giraldo, Kate Pichard, Mileta Roe

**Adjunct Faculty*

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.

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 and Latin, 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

Accelerated Beginning Chinese I and II

Chinese 100–101 Zhao

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 Zhao

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 Zhao

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 Zhao

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

Accelerated Beginning French 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. *This course is generally offered once every three or four years.*

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 Lougée, 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 covering the evolution of French theater in the 20th and 21st century, full-length plays by Cocteau, Camus, Duras, Sartre, Beckett, Genet, Sarraute, Ionesco, and Reza are read and discussed in order to acquaint students with the major movements in modern theater, such as realism, symbolism, and the theater of the absurd. The course will examine these works as literary forms, as well as sources of political

and social commentary. Prerequisites: French 206 or higher. *This course is generally offered once every three or four years.*

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.*

17th-Century French Literature

French 327 Tebben

4 credits

Masterpieces of 17th-century French theater by Corneille, Racine, and Moliere are studied as dramatic literature and considered in light of the development of French classicism. Lectures and discussion focus on major trends in the development of the "classical aesthetic" in France as well as its impact on modern theater. Prerequisites: French 206 or higher. *This course is generally offered once every three or four years.*

French Tutorial

French 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.

GERMAN

Accelerated Beginning German 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

Designed for students who have studied German but whose grammar background is not sufficient for a more advanced level, this course presents a systematic review of German grammar and introduces students to authentic writing by contemporary German, Austrian, and Swiss authors. By the end of the second semester, students are able to understand simple German prose and speech and to express themselves in a simple fashion, orally and in writing. This course fulfills the general language requirement in one year. Prerequisite: Permission of the instructor. *This sequence is generally offered every year.*

German Tutorial

German 300/400 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.

LATIN

Accelerated Beginning Latin I and II

Latin 100–101 Callanan 4 credits

Latin is the language of Virgil, Cicero, Horace, Catullus, Tacitus, and poets and scholars into the Renaissance and beyond. Western culture and its vocabulary were transmitted to Western Europe or first invented in Latin. In this course, students with no (or relatively little)

previous experience learn Latin, as far as possible, as a language spoken and heard in the classroom. We speak, chant, sing, and perform skits in Latin, in addition to reading. Explanations are, of course, given in English, and we practice translating in both directions. By the end of the year, students are able to hold their own in conversation and ready to begin reading most Latin authors. *This sequence is offered every year.*

Intermediate Latin I: Roman Civilization and Vergil

Latin 204 CP Callanan 3 credits

Designed for students who have completed Latin 101 or its equivalent: We focus on a significant portion of one of the greatest works of literature, Vergil's *Aeneid*. Those parts not read in Latin are read in English translation. This is the student's first experience of reading an extended Latin text, and so we will work on techniques of translation, vocabulary building, and recitation. Attention is also devoted to mastering meter and poetic language. Throughout the semester we will look at the cultural and literary background of the tragic love affair between Aeneas and Dido and the role of the epic as an interpretation of Roman history and specifically of the Augustan Age. Prerequisite: Latin 101 or permission of the instructor. *This course is generally offered once a year.*

Intermediate Latin II: Roman Civilization and Comedy

Latin 205 CP Callanan 3 credits

This course is designed for students who have completed Latin 204 or have had the equivalent of one semester's experience in reading extended Latin texts. The reading for this course consists of at least one Roman comedy, either of Plautus or Terence. Most of the comedies of Plautus and Terence are read in English translation during the semester, and discussion—in class and in short papers—of Roman culture, the literary genre and its techniques and conventions is an integral part of the course. Sections of the play are usually publicly performed in Latin by the students during the second half of the semester. Prerequisite: Latin 204 or its equivalent (see instructor

for placement). *This course is generally offered once a year.*

Latin Tutorial

Latin 300/400 Callanan 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

Accelerated Beginning Spanish I and II

Spanish 100–101 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 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.*

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.*

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

Spanish 219/319 Roe 3/4 credits

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.*

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 218m Bonvillain

2 credits

This module course examines relationships between

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 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.*

Modern Latin American Novel: The Boom and Beyond

Spanish 313 CP Roe

3 credits

This course will analyze why and how certain novels by 20th-century Latin American writers catapulted to success and an international readership in the 1960s and after. Known as the Latin American Boom, this phenomenon continues to affect publishing, writing, and reading. Students will situate these novels and their writers in a historical-political-cultural context in order to understand their roles at home and abroad. Topics include: Reactions to Modernism, the Cuban Revolution, Magical Realism, innovative narrative strategies, the economics of publishing, and the growth of the media. Authors to be included: Cortázar, Fuentes, García Márquez, and Vargas Llosa, among others. Prerequisite: one 200-level literature class or permission of instructor. *This course is generally offered every three or four years.*

Spanish Tutorial

Spanish 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: Contemporary Fiction from Latin America, Women Writers from Spain, and Indigenous Literature and Culture of Latin America.

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.*

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 305m Bonvillain 2 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.*

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 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 Hutchinson, 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. After touching on the roots of storytelling in fable, parable, and tale, we will focus on the work of major storytellers (a.k.a. short story writers) of the 19th and 20th centuries, exploring their contributions to the ongoing evolution of this literary genre. Writers studied include Poe, Hawthorne, Chekhov, Joyce, Mansfield, Kafka, Hemingway, O’Connor (Flannery), Borges, and Munro—as well as new voices from Jhumpa Lahiri to Junot Díaz. 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

According to one contemporary author, all novelists share a single goal, “to create worlds as real as but other than the world that is.” Free to tell us what might happen, what might have happened, or even what couldn’t happen “once upon a time,” novelists help us understand the social, political, intellectual, and emotional frameworks shaping what did happen. This course examines the worlds of novelists from the 17th to the 20th centuries whose works both embody their individual visions of what the novel can be and do and offer examples of a range of novelistic forms, such as

the romance and anti-romance, the Gothic, science fiction, realism, naturalism, impressionism, surrealism, and stream of consciousness. Most recently, students read novels and novellas by Fielding, Kleist, Austen, Balzac, Brontë, Dostoevsky, Wharton, Joyce, and Woolf. No prerequisites. *This course is generally offered once every two years.*

Art of Literary Analysis

Literature 154 Fiske

3 credits

This course acquaints the student with ways of thinking and writing about literature at the college level. The class reads and discusses poems, short stories, and at least one novel as a means of introducing the formal study of literature and the disciplines of contemporary critical analysis. Attention is also given to various modern and contemporary critical approaches and their underlying assumptions. Frequent short papers, an oral presentation, and a survey of critical responses to an assigned text constitute the main course requirements. No prerequisites. *This course is generally offered once every two years.*

Art of Autobiography: Textual Constructions of Identity and Culture

Literature 155 Browdy de Hernandez, Fiske

3 credits

In this introductory literature course, we will read a series of contemporary personal narratives in prose, poetry and graphic memoir formats from different cultures and geographic regions, including the Americas, the Middle East, Africa and China, exploring the various ways the self is textually constructed across a range of cultural contexts. We will use these texts as springboards for literary analysis, as well as inspirational prompts for students' own autobiographical writing. Texts will include autobiographies by James McBride, Marjane Satrapi, Lijia Zhang, Joy Harjo and Dara Lurie, among others. Weekly response journals, a midterm and a final paper will be the primary assignments. No prerequisites. *The course is generally offered every two years.*

Art of Film

Literature 156 Staff

3 credits

Starting with some of the earliest examples of motion

pictures dating back to 1895, this course examines a selection of films that are significant in the development of cinema as an art form. We will investigate the various ways in which the artistic impulse found a place in this new medium, including avant-garde and experimental works, as well as the narrative form as realized in such acknowledged masterpieces as *Citizen Kane* and *Vertigo*. In conjunction with the viewing of these films, the class will examine and discuss a number of significant essays on the nature of art and cinema. Through close analysis of film sequences, as well as through discussion and readings of film theory and criticism, the class will seek to develop critical viewing skills, an understanding of cinematic structure, and an appreciation of cinema's place in the Arts.

Art of Drama

Literature 157 Staff

3 credits

This course examines drama as a literary genre and mode of artistic expression as it has evolved from the 5th century BCE to the present. Readings will include both plays and theoretical statements that span centuries, countries and cultures and introduce students to categories such as tragedy and comedy, epic and poetic drama, realism, naturalism, expressionism, surrealism, existentialism and absurdism. Writers and works will vary each time the course is taught. This semester, they will include Aeschylus, Euripides, Aristophanes and Seneca; The Wakefield Master; Kyd, Marlowe, Shakespeare and Jonson; Calderon and Sor Juana de la Cruz; Moliere and Racine; Wycherly and Behn; Ibsen, Chekhov, Strindberg and Shaw; Pirandello, Brecht and Beckett.

This course is offered once every two years.

Art of Poetry

Literature 158 Filkins

3 credits

"Poetry takes the top of my head off," said Emily Dickinson, but whatever could she have meant, and what makes a poem a poem? How has the definition and shape of poetry changed over the centuries? How do we listen to poems? How do we speak them, and what do they have to say to us? By fostering the knowledge and skills essential to the understanding of poetry, this course cultivates the sensibilities crucial to

a rich and full enjoyment of verse, as well as to help our lives become richer in thought and feeling through reading poems. By placing classic poems side by side with contemporary poems, we will examine what they share, what they do not, and just how they ask us as readers to inhabit “imaginary gardens with real toads in them.” No prerequisites. *This course is generally offered once every two years.*

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.

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.

Modern Irish Literature

Literature 225 Mathews

3 credits

This course explores the work of writers who have contributed to an examination of Ireland and its people during the 20th century—a time that saw the struggle to end colonial rule, civil war, cycles of poverty and emigration, sectarian violence, an economic boom and bust, and a fragile peace. The course offers a grounding in the Irish Literary Revival of the early 20th century, a movement that was intimately connected with both literary modernism and Irish nationalism, and traces how debates about literature and “Irishness” continued to play out over the course of the century. Writers studied include James Joyce, J.M. Synge, W.B. Yeats, Elizabeth Bowen, Flann O’Brien, Edna O’Brien, Seamus Heaney, and Anne Enright. No prerequisites.

This course is generally offered once every three or four years.

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.*

Modern British Fiction

Literature 228 Staff

3 credits

This course offers a survey of some of the major works of British fiction written during the first fifty years of the 20th century, emphasizing the ways in which their authors responded to the forces of history and new conceptions of both human life and literary form that characterize the modern era. It will examine how loss of belief, altered views of time, new notions of the nature of human consciousness, two World Wars, and experiments in other art forms were all reflected in changes in writers’ attitudes and techniques. The class will read works by writers such as Conrad, Joyce, Lawrence, Woolf, Mansfield, West, Forster, Ford, Waugh, Huxley, Orwell, Bowen, Greene, and Beckett. No prerequisites. *This course is generally offered once every three or four years.*

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.*

Home on the Range: Western Films and Fictions

Literature 237 Hutchinson

3 credits

The American West has long been associated with America's sense of its national identity. Historians, politicians, artists, writers, and filmmakers have shaped a pervasive and complex national mythology from the history and geography of the lands west of the Mississippi (or, more exactly, west of the 100th meridian). Given its familiarity and attractiveness, this

mythology often succeeds in obscuring the contradictory and problematic beliefs about American culture and history that it embodies. This course explores the nature of this mythology as it has been constructed in a number of paired literary and filmic works. Particular attention will be given to the evolving and often conflicting representations of the West and the Westerner (and their associated ideologies), and to the ways in which these works both create and subvert them. Studying these two genres should also lead to a greater awareness of the similarities and differences between literature and film when it comes to their handling of such narrative elements as character, setting, conflict, point of view, and theme. Paired films and fictions include the following: Shane; Stagecoach/"Stage To Lordsburg"; Lonely Are the Brave/The Brave Cowboy; The Ox-Bow Incident; Hud/Horseman, Pass By; Little Big Man; Smoke Signals/The Lone Ranger and Tonto Fistfight in Heaven; All the Pretty Horses; Housekeeping, and Brokeback Mountain. In addition, students will read a number of scholarly commentaries on western films and literary works that help to position these in relation to the main themes of the course. No prerequisites. *This course is generally offered once every three or four years.*

American Fiction: 1950–2000

Literature 238 Staff

3 credits

This course is a survey of American short stories and novels published between World War II and the present. Authors, texts, and focus vary each time the course is offered. Authors include both established figures and experimental and/or new writers; texts include both well-known and lesser-known works. Topics may include the Beats; black humor; the emergence of Jewish American, African American, and women writers; the "nonfiction novel"; metafiction and postmodernism; minimalism and "dirty realism." No prerequisites. *This course is generally offered once every three or four years.*

Crossing the Water: Contemporary Poets of the U.S. & U.K.

Literature 239 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-based poets—Robert Lowell, Sylvia Plath, Elizabeth Bishop, Theodore Roetke, 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, in order to provide themselves with a fuller picture of the wide range of poetries 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 a presentation, students will also hone their critical skills in reading and celebrating the richness of contemporary poetry in English throughout the world. No prerequisites.

Literary Realism and Naturalism

Literature 240 Staff *3 credits*

Between the Civil War and World War I, realism and naturalism emerged as the dominant modes of literary expression in America. Influenced by such European writers as Zola, Balzac, Flaubert, and Dostoevski, American writers turned away from Romanticism, insisting that the ordinary and the local were as suitable for artistic portrayal as the magnificent and the remote. While the realists focused primarily on the motives and actions of ordinary men and women, the naturalists inclined toward greater frankness in their depiction of the downtrodden and abnormal and the deterministic forces of nature and chance. The fiction of this period provides a dramatic historical and social portrait of America as it moved into the 20th century. Writers studied include W.D. Howells, Henry James, Stephen Crane, Mark Twain, Hamlin Garland, Jack London, Edith Wharton, Theodore Dreiser, and Frank Norris. No prerequisites.

Shakespeare and Politics

Literature 249 Brown *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.*

Literature of the Bible

Literature 250 Fiske *3 credits*

An introduction to the narratives and imagery of the Bible, this course is designed to help students become familiar with this diverse and intricate text. As the most widely disseminated book in the world, and as the foundation for all three Abrahamic Religions, the Bible offers a window into these monotheistic world religions and the art inspired by them. This course will do a close reading of major portions of the Bible, consider its historical and anthropological contexts, its main characters, themes, and narratives, and its myriad and often conflicting visions. Students will produce a wide variety of analytic and creative responses - midrashim - to the readings.

From Metatron to Mephistopheles: The Personification of Good and Evil in the Abrahamic Tradition

Literature 251 Fiske *3 credits*

This course considers the history and development of Angels and of Satan in three major religions: Judaism, Christianity, and Islam. Texts will include selections from the Tanak, the New Testament, the Apocrypha, the Koran, Interpreted, and the Kabbalah. We will explore themes such as the rhetoric of good and evil, the

promise of salvation and damnation, the notion of faithfulness and sin, and the concepts of eschatology and apocalypticism. Further, we will read a variety of literary texts imbued with these themes in order to understand the ways in which good and evil have been personified in literature. No prerequisites.

Saints and Sinners: Christian Themes in Literature

Literature 253 Hutchinson

3 credits

This course offers students a forum where Christian themes can be studied in various literary genres, not as articles of faith but as complex issues that require further exploration and discussion. We will read works of literature that touch on issues that have been central to Christian thought and experience over the centuries, such things as the nature of God, the nature and consequences of the “fall,” the nature of evil, faith, love, and grace, and the possibility of atonement and redemption (among others). By examining some personal, literary, and theological dimensions of these issues, we should be able to arrive at a fuller understanding of the complexity, meaning, and purpose of human life as it is portrayed within different Christian literary contexts. Readings include works by Frederick Buechner, Graham Greene, C.S. Lewis, Flannery O’Connor, Shusaku Endo, George MacDonald, T.S. Eliot, G.K. Chesterton, William Blake, Walker Percy, and Charles Williams, as well as selections from the poetry of such writers as Gerard Manley Hopkins, Emily Dickinson, John Donne, and George Herbert. Scholarly articles as well as authorial interviews will provide possible contexts for responding to the readings. No prerequisites. *This course is generally offered once every three or four years.*

Romantic Visionaries

Literature 255 Hutchinson

3 credits

Romanticism, in its various forms, initially emerged in Europe and England during the political and social upheavals of the late 18th and early 19th centuries (American Romanticism emerged a few decades later). Many of its adherents saw it as a philosophical, psychological, and artistic correlative to these changes in the world order. Although the definitions of Romanticism have always been complex, prompting

ongoing debate among critics and historians as to its nature and meaning, it remains true that the writers and thinkers associated with the movement have had a significant impact on the literature of the past two hundred years. This course focuses on a particular aspect of literary Romanticism: the expression and exploration of “visionary” states of consciousness by various Romantic writers and thinkers, both early and modern. Particular attention is given to the idea of the imagination – its possible role as a mode of perception and knowledge as well as its potential significance for the development of the individual and the ongoing evolution of the world. Readings include essays, short stories, novels, plays, and poetry selected from such writers as Goethe, Novalis, Hoffmann, Blake, Wordsworth, Coleridge, the Shelleys, Keats, MacDonald, Rilke, Hesse, Williams, Barfield, and Ginsburg. No prerequisites. *This course is generally offered once every three or four years.*

Modern Drama: From Realism to the Absurd

Literature 257 Staff

3 credits

An intensive examination of writers, theories, and movements of 19th- and 20th-century drama. Authors, texts, and subjects differ each time the course is taught, and may include the works of writers such as Ibsen, Chekhov, Shaw, Strindberg, Jarry, Pirandello, Lorca, O’Neill, Beckett, Brecht, Camus, Sartre, Genet, Ionesco, Pinter, Miller, Williams, and Albee. No prerequisites. *This course is generally offered once every two or three years.*

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 Fiske

4 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.

Religion and Literature

Literature 262 CP Fiske

3 credits

This course will focus on religious traditions, particularly in America, Europe, and the Middle East. We will examine texts from Judaism, Christianity, and Islam for their artistic expression and for the ways in which they address issues of religious belief and

experience. We will read the Torah and the Koran, interpreted in their entirety, and we will read selected parts of the Christian Bible. Further, we will examine classic and contemporary art and literature which spring from these primary sources, and we will write both creatively and theoretically about such themes as salvation, sin, creation, holy war, mysticism, law, and retribution. No prerequisites. *This course is generally offered once every year.*

Nature and Literature

Literature 264 CP 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

LIT 269m CP Browdy de Hernandez 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.*

Latin American Women Writing Resistance

Literature 270m CP Browdy de Hernandez 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 Maria 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.*

Psychology and Literature

Literature 271 Fiske 3 credits

This course will consider the relationship between psychoanalysis and the creative process. We will focus on global psychoanalytic theories of the expression of the human condition, starting with the foundations of Freudian theory and moving to a variety of thinkers including Fanon, Xie, Haraway, Nigiami, Irigaray, Said, and Žizek. In addition to these essential theorists, we will consider a wide variety of creative texts including fairy tales, dreams, personal narratives, literature, film, music, and visual and performing arts. Authors will include the Brothers Grimm, Shakespeare, Blake, Kafka, Hitchcock, Lahir, Poe, and Welty.

From Freud to Žizek: Theories of Creativity and the Unconscious

Literature 272 Fiske 3 credits

This course considers the idea of the individual in relation to the creative act. What is creativity? What is its source? How have we understood the creative object in its various forms: art, literature, love, religion? Starting with Freud's seminal essays, we trace the movement of these ideas within critical and literary theory from the 20th century to the present. Topics include dreams and fantasy, the uncanny, trauma, desire, humor, and post-humanism and cyber-culture. We will also read a variety of "creative" texts including works by Sappho, Johann Wolfgang von Goethe, Edgar Allan Poe, Philip K. Dick, Louise Erdrich, David Foster Wallace, Neil Gaiman, Grace Paley, and Mark Z. Danielewski. (Authors may change.) No prerequisites.

This course is generally offered once every four years.

African Women Writing Resistance

Literature 274m CP Browdy de Hernandez 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 de Hernandez 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 deep tradition of community storytelling has manifested itself dramatically in recent, innovative narratives. These narratives combine

aspects of oral and written cultures, of native, ancient, and contemporary stories, and question the suitability and 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 novels in translation, this class aims to understand the at times critical, at times hopeful messages of these unusual texts and other media. Primary authors include Leslie Marmon Silko, Juan José Saer, Mario Vargas Llosa, Robert Antoni, Ricardo Piglia, Patrick Chamoiseau, and Subcomandante Marcos. Secondary readings will investigate the historical, anthropological, mythical, and political underpinnings of these stories and their complicated relationship to self, tradition, and artistry. No prerequisites.

Homo Sacer: Monster in Literature

Literature 281 Fiske 3 credits

In his treatise *On the Significance of Words*, the Roman grammarian Pompeius Festus wrote: "The sacred man is the one whom the people have judged on account of a crime. It is not permitted to sacrifice this man, yet he who kills him will not be condemned for homicide... This is why it is customary for a bad or impure man to be called sacred." This course will consider the seeming contradiction implicit in the idea of Homo Sacer, the sacred one who is both lawless and somehow loved, condemned and revered. Using both theoretical and creative texts, we will explore the relationship between the law and the lawless. We will focus primarily on members of excluded communities, whose lives are expendable, and whose very existence solicits awe and wonder. We will ask - what does it mean to be Homo Sacer, expunged from society, exiled? What is the law? Who keeps laws and who breaks them? What is an enemy? How do friendships form? We will read theoretical texts including Giorgio Agamben's *Homo Sacer: Sovereign Power and Bare Life*, and Jacques Derrida's *The Politics of Friendship* and *Archive Fever*. Further we will consider characters, both fictional and actual, who embody Homo Sacer.

Tears, Fears, and Laughter: Greek Tragedy and Comedy

Literature 282 Callanan 3 credits

We will investigate Greek drama, one of the highpoints of Western literature, primarily by studying—in translation—many of the tragedies of Aeschylus, Sophocles, and Euripides, as well as comedies of Aristophanes and the later poet Menander. We will consider theories concerning the origins of drama and the mysterious satyr play. The conditions of production will provide insights into the plays. How and by whom were the plays chosen? What theatrical conventions existed and how did they affect the playwright? What was the function of the chorus? Could Aristophanes really slander politicians and private citizens at will? How did the Athenian audience react to the anti-war sentiments expressed during wartime constantly by Aristophanes and occasionally by Euripides? No prerequisites. *This course is generally offered once every three or four years.*

Women Write the World I: Human Rights and Social Justice

Literature 283m CP Browdy de Hernandez 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 de Hernandez 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. Admission to the course is selective; candidates must submit samples of their writing to the instructor before registration. Prerequisite: Literature 150 or permission of the instructor. *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.*

Doing Digital Media: From Mainstream to LiveStream

Literature 297 Browdy de Hernandez

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 different 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 and the Secular Sublime

Literature 303 Filkins

4 credits

After a discussion of Dante's documented love for Beatrice in the *Vita Nuova* and a brief re-reading of the *Inferno*, we will follow Dante's journey through the twilight realms of Purgatory, followed by his arduous ascent to the ecstatic incandescence of Paradise as set down in *The Divine Comedy*. Along with the philosophical and religious consequences of the poem, we will also explore the political and historical realities that helped inform its conception and composition, in addition to considering its merits as a literary work. Through critical and biographical readings, we will seek to paint a larger and more detailed picture of Dante the poet and his times in order to think more deeply about what led Dante to compose this most fantastical of poems. Comparative readings of scholarly and poetic translations will also help us to get closer to the original poem, as well as the

reasons for its enduring appeal among writers and scholars, and both believers and non-believers alike, to this day. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor.

This course is offered every three or four years.

Poe, Hawthorne, and Melville

Literature 306 Hutchinson

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.

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 Fiske

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.*

Five Books of Moses: Hermeneutics and the Hebrew Bible

Literature 322 Fiske

4 credits

Hermeneutics can be understood as the art of interpretation of sacred scripture. What is the meaning of a text? How can that meaning be illuminated? What is the author's intent? What are the questions one must ask when the author is divine? This course will center on the Pentateuch: Genesis, Exodus, Leviticus, Numbers, and Deuteronomy. These five books offer richly textured and intricately woven motifs, powerful inner structures of sound, echoes, allusions, repetitions, and complex narrative and rhetorical force. Further, ideas of primeval history, patriarchy, deliverance, law, sacrifice, ritual, holiness, rebellion, and the covenant find their home here. Over the last 20 years there has been an explosion of literary study of the Hebrew Bible, and we will do both a close reading of the text and an examination of some of the theoretical issues that are fundamental to it. We will read secondary literature by biblical scholars such as Harold Bloom, Leslie Brisman, Martin Buber, Mary Douglas, Everett Fox, Joel Rosenberg, and Gershom Scholem, and by creative writers such as Isaac Bashevis Singer, Bernard Malamud, John Milton, and William Blake. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor. *This course is generally offered once every two years.*

Literary Re-vision & Reinvention

Literature 324 Mathews

4 credits

This course explores literary works and the ways in which they have been interpreted, adapted, and reimagined in later centuries by a range of writers and filmmakers. While each work is examined on its own, we will also look at the ways in which the works together illuminate both the source text and the counterpart, offering opportunities to examine the times and the cultures that produced each. The source texts will be canonical English works; the counterparts demonstrate how this act of transformation occurs across eras and cultures. The course examines different ways that this transformation is enacted, with pairings that turn the tables on the relationship of protagonist to antagonist, that explore inventive adaptations, or that suggest connections that are more associative or intuitive. Texts include *Beowulf*, *Sir Gawain & The Green Knight*, *King Lear*, *Jane Eyre* and later works by John Gardner, Akira Kurosawa, Jean Rhys, and others.

Walter Benjamin and the Frankfurt School

Literature 325 Fiske

3 credits

Walter Benjamin is considered one of the most influential literary and cultural critics of the twentieth century. His analysis of language, history, photography, film, allegory, architecture, and poetry has left an indelible mark on contemporary thought. This course considers some of his important texts, written between 1916 and 1940, including *On Language in General and on the Language of Man*, *Goethe's Elective Affinities*, *The Task of the Translator*, *On the Image of Proust*, *One-Way Street*, *Franz Kafka*, *On the Tenth Anniversary of His Death*, *The Work of Art in the Age of Its Technical Reproducibility*, *The Arcades Project*, and *On the Concept of History*. Further, we explore his relationship to the Frankfurt School and his examination of Jewish Mysticism and Historical Materialism. Prerequisites: one 200-level literature course and permission of the instructor. *This course is generally offered once every four years.*

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.*

Modern Latin American Novel: The Boom and Beyond

Literature 363 Roe

4 credits

This course will analyze why and how certain novels by 20th-century Latin American writers catapulted to success and an international readership in the 1960s and after. Known as the Latin American Boom, this phenomenon continues to affect publishing, writing, and reading. Students will situate these novels and their writers in a historical-political-cultural context in order to understand their roles at home and abroad. Topics include: Reactions to Modernism, the Cuban Revolution, Magical Realism, innovative narrative strategies, the economics of publishing, and the growth of the media. Authors to be included: Cortázar, Fuentes, García Márquez, and Vargas Llosa, among others. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor.

This course is generally offered every three or four years.

Literature Tutorial

Literature 300/400 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.

Division of Science, Mathematics, and Computing

Division Head: David Myers

Biology: Donald McClelland, Erin McMullin, Susan Mechanic-Meyers, Sarah Snyder

Chemistry: Patricia Dooley, David Myers

Computer Science: Harold Hastings, Jackson Liscombe, Aaron Williams

Environmental Science: Thomas Coote, Donald McClelland

Mathematics: William Dunbar, Benjamin Harris, Eric Hayden, Amanda Landi, Li-Mei Lim

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

Introduction to Biology

Biology 100 McMullin, 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. The three major topics are the molecular basis of cellular function, animal life strategies and evolution, and the flow of matter and energy in the biosphere. 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.*

All About Food; Current Issues in the Western Food Culture

Biology 172 McMullin 4 credits

Food choice in the United States is an increasingly complex issue. To make informed decisions, individuals must have knowledge of basic biology, ecology, and nutrition. Food production methods vary in efficiency, food safety, and moral principles. Increasingly, consumers must consider the implications of new technologies such as food processing, genetic engineering, and the use of feed additives such as hormones or antibiotics. Finally, food quality and availability vary dramatically by region and economic status. This course will build on a foundation of the basic biology of food production and use in both natural ecosystems and the human ecosystem. Topics will include an exploration of standard and alternative food production methods, including the use of genetic engineering, nutrition and the rise of “metabolic syndrome” and the economics of food production and availability in the United States. No prerequisites. *This course is generally offered once a year.*

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 or permission of the instructor. *This course is generally offered once a year.*

Cell and Molecular Biology

Biology 201 McMullin 4 credits

Understanding biological phenomena depends on critical analysis of form and function. Cell Biology is a lecture and laboratory course designed to introduce the chemical and molecular basis of cells, the structure and function of the cell membrane, the acquisition and utilization of energy by cells, cellular activities, and biosynthesis. Laboratory work emphasizes acquiring skills in microscopy to identify cellular structures and processes and in electrophoretic separation of proteins and DNA fragments. Prerequisites: Biology 100 and one semester of college-level chemistry, or permission of the instructor. *This course is generally offered once a year (in the spring).*

General Microbiology

Biology 206 McMullin 4 credits

This course introduces the biology of microorganisms with an emphasis on bacteria. It consists of lectures, discussions of current topics in microbiology, and laboratory work. Topics covered include diseases caused by microorganisms, immunology, microorganisms in the biosphere, treatment of waste water and drinking water, and microbial uses in the food and dairy industry. There is a laboratory fee. *This course is generally offered once every three or four years.*

Biotechnology

Biology 210 Mechanic-Meyers 3 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 long-term 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 or Biology 202, Chemistry 100 or higher (corequisite).

This course is generally offered once every two years.

Disease and Community Ecology

Biology 212 Staff

3 credits

This course will provide a survey of the patterns of health and illness from the Paleolithic era to the present. The first portion of the course will explore prehistoric humans' interactions with the environment. This will be followed by a study of the origins of both agriculture and urban environments in the Neolithic era, and of the diseases that became evident in such environments since then. Areas of particular concern will be the cities of Africa, Asia, and medieval Europe. The industrial period in Europe and later worldwide foreshadowed new patterns of urban settlement that became the sites of new health problems and ways of dealing with them. The final portion of the course will scrutinize the contemporary urban environment in developed and developing nations. No prerequisites.

This course is generally offered once every three or four years.

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 the homeostatic mechanisms at work over multiple levels of biological organization. Topics discussed will include energetics, reproduction, muscle activity, the nervous system, gas exchange and transport, and the excretory system. Three class periods and one laboratory weekly, with a laboratory fee. This class serves as a prerequisite for many of the 300-level Biology courses. Prerequisites: Biology 100 or consent of instructor. *This course is generally offered once a year.*

Introduction to Bioinformatics

BIO 303 Coote

4 credits

This course follows the current offerings of Bio 202 (Genetics) and Bio 210 (Molecular Techniques), and is designed to introduce the basic concepts and methods

used in Bioinformatics. Starting with a review of basic genetics, the course utilizes published 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. Prerequisite: (one of these courses) Biology 202, Environmental Studies 200, Biology 306, Biology 307, Psychology 100, Psychology 205, or permission of the instructor. *This course is generally offered once every two years.*

Evolution

Biology 310 McMullin, Snyder

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, new theories of evolution such as punctuated equilibrium and nonequilibrium thermodynamics, and cladistic methods for reconstructing historical relationships. Prerequisite: At least one 200-level biology course. *This course is generally offered once every two years.*

Biochemistry

Biology 312 Myers

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. Laboratory fee. 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.*

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 McMullin

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).*

Neurobiology

Biology 331 McMullin

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).*

Molecular Evolution

Biology 332 McMullin

4 credits

This course focuses on the mechanics of how genetic change accumulates over time. We discuss various theories and models for how change occurs, and how the accumulation of genetic differences is impacted by factors such as selection, population size, nonrandom mating, population subdivision, migration and hybridization. We then discuss how genetic change can be measured, and what sorts of questions can be addressed using these data. For example, genetic difference can show evidence for selective pressure, for unusual mating systems, for the existence of barriers to migration or mating, and for demographic issues such as population bottlenecks, nonrandom mating, rapid population expansions and more. The class will meet twice a week, for 90 minutes each; one

meeting will be a formal “lecture” led by me, and the second will be led by student(s) and will consist of discussion and content based on readings of their choice. Prerequisite: Permission of instructor. *This course is generally offered once every four years.*

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.

Chemistry

Chemistry I

Chemistry 100 Dooley, D. Myers *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. Prerequisites: Mathematics 109 or higher. First year students must be enrolled in Mathematics 210 Calculus I or higher concurrently. Either high school chemistry or Physics 100 recommended (Physics 100 may be taken concurrently), or permission of the instructor. *This course is generally offered once a year (in the fall).*

Chemistry II

Chemistry 101 Dooley, D. Myers *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).*

Chemistry in Context

Chemistry 102 D. Myers *4 credits*

This course is designed to give the student a good working knowledge of the chemistry that surrounds her/him in everyday life, as well as the tools by which to intelligently evaluate data presented by both the

media and the spoken word. The student is asked to learn chemical concepts only when they are met and as they apply to the particular situation under discussion (e.g., acid rain and pH). While not designed to prepare the student in one semester to take Organic Chemistry (or other advanced chemistry classes), nor to serve as a prerequisite for Chemistry II, the student should emerge able to understand chemical concepts as presented by society, and cogently discuss these matters with some knowledge, as well as to connect her/his knowledge to issues of concern. Laboratory work done during the semester acquaints the student with various methods of examining scientific and chemical data, as well as some of the problems associated with the collection of said data. Laboratory fee. *This course is generally offered once every three or four years. Last taught S12.*

Organic Chemistry I

Chemistry 302 Dooley, D. Myers 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 Dooley, D. Myers 4 credits

This course is a continuation of Chemistry 302. Topics include conjugation, aromaticity, aromatic substitution reactions, spectroscopy, carbonyl compounds and their addition reactions, acids and acid derivatives (amines, alcohols), and pericyclic reactions. All topics are aimed toward synthesis, and a understanding of the reaction mechanisms, both of and using 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.

Physical Organic Chemistry I: Molecular Orbital Theory

Chemistry 410T D. Myers

4 credits

Organic chemistry and its reactions depend largely on the molecular orbitals involved within the substrates of interest as well as on subtle effects of substituents on the substrate. This course presents an understandable method of deriving these orbitals and thereby a method of comprehending the chemistry. It also examines the substrate effects on many of the more frequent organic reactions and how they can strongly influence the product(s) observed. Prerequisites: Chemistry 101 and 303, Physics 101, and Mathematics 211 or higher. *This course is generally offered as a tutorial.*

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. A student may register for no more than one tutorial in any semester.

Computer Science

Introduction to 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 at least every other year.*

Computer Science I

Computer Science 242 Williams

3 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. Focus will be on principles of object-oriented programming and design, including the study of basic data types and control structures, objects and classes, and polymorphism and recursion. The course will use the Java language. No prerequisites. *This course is generally offered three times every two years.*

Algorithms and Data Structures

Computer Science 243 Williams

3 credits

This is the second course in the ACM computer science curriculum and lays the foundation for further work in the discipline. Topics covered include algorithmic analysis; asymptotic notation; central data structures such as lists, stacks, queues, hash tables, trees, sets, and graphs; and an introduction to complexity theory. It is not a language course and is intended for students who already have competence in a high level language such as C++ or Java. Prerequisite: Computer Science 242 or permission of

the instructor. *This course is generally offered once every year and a half.*

Computer Organization

Computer Science 250 Williams *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 242 or permission of the instructor. *This course is generally offered once every year and a half.*

Discrete Mathematics

Computer Science 252 Williams *3 credits*

The mathematical foundations of computer science, including propositional and predicate logic; sets, algorithm growth and asymptotic analysis; mathematical induction and recursion; permutations and combinations; discrete probability; solving recurrences; order relations; graphs; trees; and models of computation. Prerequisite: Mathematics 210. *This course is offered when there is sufficient student interest.*

Scientific Computing

Computer Science 260 Kramer *3 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 as a tutorial.*

Hands on with Computer Gadgets

Computer Science 280m Williams *2 credits*

Have you ever wondered how the Nintendo Wii Remote works and how you can incorporate its functionality into your own personal projects? Do you want to try out the Leap Motion 3D controller and the Oculus Rift? This course teaches students the basics of interfacing with interesting new computer devices, and then allows them to get creative with their own projects. Prerequisites: CMPT 100 or permission of the instructor. Note: This course is immediately followed by Computer Science 281, and students can take both courses. However, students concentrating in Computer Science should consider taking Computer Science 380 instead of Computer Science 280/281, which is an antirequisite (cannot be taken for credit, if credit is earned for Computer Science 280). *This course is generally offered once every two years.*

Understanding Digital Media

Computer Science 281m Williams *2 credits*

Many of us use digital media every day, but few of us know how it all works. How are binary digits used to represent images and sounds? How do filters in Instagram actually work? How do JPEG and MP3 compression transform your digital files? In this course students will learn the theory behind these questions, and will also put that theory to use with hand-written assignments and programming challenges. Prerequisites: Computer Science 100 or permission of the instructor. Note: This course is immediately preceded by Computer Science 280, and students can take both courses. However, students concentrating in Computer Science should consider taking Computer Science 380 instead of Computer Science 280/281, which is an antirequisite (cannot be taken for credit, if credit is earned for CMPT 281). *This course is generally offered once every two years.*

Programming Languages

Computer Science 312 Williams *4 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: Computer Science 243. *This course is generally offered once every two years.*

Theory of Computation

Computer Science 320 Williams 4 credits

The study of models of computation and their associated formal languages and grammars. Topics will include finite automata, pushdown automata, turing machines, regular and contextfree languages, the Chomsky hierarchy, the Church-Turing thesis, and some major limitation results on computability and complexity. Prerequisite: Computer Science 243. *This course is generally offered once every two years.*

Graph Theory and Combinatorics

Computer Science 352 Williams 4 credits

This course investigates the theory and application of graph theory, and the broader area of combinatorics. Graphs are sets of elements together with a binary relation defined on the set, and they can be used to model many contemporary problems, including suggested friends on Facebook, the routes provided by Google maps, and the most efficient method for delivering packages from Amazon. Specific graph theory topics may include matchings, connectivity, cycles, graph labeling, planarity, random graphs, vertex and edge coloring, and structural graph theory. Additional topics in combinatorics may include combinatorial designs, error-correcting codes, and partially ordered sets. Prerequisites: Computer Science 252 (Discrete Mathematics) or permission of the instructor. Computer Science 243 (Algorithms and Data Structures) is recommended but not required; Math 320 (Modern Algebra I) and Math 321 (Modern Algebra II) are helpful but not required. *This course is generally offered once every four years.*

Computer Gadgets and Digital Media

Computer Science 380 Williams 4 credits

How do peripheral devices like the Nintendo Wii Remote actually work and how can a programmer obtain its data in their own programs? How are binary digits used to represent images and sounds, and how

do these bits change when JPEG and MP3 compression are applied? This course gives upper-level computer science students direct experience programming with computer gadgets and digital media. The course combines the modular courses Computer Science 280 and 281. Prerequisites: Computer Science 243 or permission of the instructor. Note: Students with less experience should consider taking Computer Science 280 and/or Computer Science 281, which are antirequisites for this course (cannot be taken for credit, if credit is earned for CMPT 380). *This course is generally offered once every four years.*

Mathematics

Mathematics and Its Applications

Mathematics 101 Dunbar, Harris, Landi, Lim 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 or completion of Math 099. *This course is generally offered every semester.*

Elementary Functions

Mathematics 109 Dunbar, Harris, Landi, Lim 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 Dunbar, Harris, Landi 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. *This course is generally offered every semester.*

Calculus I

Mathematics 210 Dunbar, Harris, Landi, Lim 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 Dunbar, Harris, Landi, Lim 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.*

Linear Algebra

Mathematics 220 Dunbar, Harris, Landi, Lim 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 Dunbar, Harris, Landi, Lim 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: Mathematics 211 and 220 or permission of instructor. *This course is generally offered once a year.*

Complex Analysis

Mathematics 310 Dunbar, Harris, Lim 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: Mathematics 221 or permission of the instructor. *This course is offered when there is sufficient student interest.*

Analysis I

Mathematics 312 Dunbar, Harris, Landi, Lim 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: Mathematics 220 and 221. *This course is generally offered once every two years.*

Analysis II

Mathematics 313 Dunbar, Harris, Lim 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: Mathematics 312. *This course is generally offered once every two years.*

Modern Algebra I

Mathematics 320 Dunbar, Harris, Landi, Lim 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: Mathematics 220. *This course is generally offered once every two years.*

Modern Algebra II

Mathematics 321 Dunbar, Harris, Lim 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: Mathematics 320. *This course is generally offered once every two years.*

Number Theory

Mathematics 324T Lim 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: Mathematics 220. *This course is offered when there is sufficient student interest.*

Algebraic Geometry

Mathematics 326T Harris, Lim 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: Mathematics 320. *This course is generally offered as a tutorial.*

Statistics I

Mathematics 330 Dunbar, Harris, 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: Mathematics 221 or permission of instructor. *This course is generally offered once every two years.*

Statistics II

Mathematics 331 Dunbar, Harris, 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 Mathematics 330. *This course is generally offered once every two years.*

Differential Geometry I

Mathematics 350T Dunbar 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: Mathematics 220 and 221, or permission of the instructor. *This course is generally offered as a tutorial.*

Differential Geometry II

Mathematics 351T Dunbar 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: Mathematics 350. *This course is generally offered as a tutorial.*

Hyperbolic Geometry

Mathematics 352T Dunbar 4 credits

Hyperbolic geometry, sometimes called non-Euclidean geometry, was discovered independently by Gauss, Bolyai, and Lobachevski in the 19th century as a way of finally demonstrating that the parallel postulate of plane geometry is not a logical consequence of the other postulates. After the development of special relativity by Einstein, hyperbolic geometry found another use as one of several alternative models for the large-scale geometry of the universe. The philosophy of the course is to understand hyperbolic geometry via a close study of its symmetries. This will involve some of the basic concepts of abstract algebra and complex analysis (which will be explained as they are needed). Topology also enters the picture, since the vast majority of surfaces can be thought of as pasted-

together hyperbolic polygons (in the same way that a cylindrical surface can be obtained by pasting together two opposite edges of a piece of paper). Thus, hyperbolic geometry serves as the meeting ground for many different kinds of mathematics. Prerequisites: Mathematics 220 and 221. *This course is generally offered as a tutorial.*

Topology I

Mathematics 354 Dunbar 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: Mathematics 221 or permission of the instructor. *This course is generally offered once every three or four years.*

Topology II

Mathematics 355 Dunbar 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 year.*

Ordinary Differential Equations

Mathematics 364 Dunbar, Harris, 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: Mathematics 221 or permission of the instructor. *This course is generally offered once a year.*

Partial Differential Equations

Mathematics 365T Dunbar, Harris, 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: Mathematics 220 and 221 or permission of the instructor. *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.

Natural Sciences

The Dynamic Earth

Natural Science 112 Bergman *3 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. 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.

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.

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.

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: Mathematics 109 or a higher level math course. *This course is generally offered once a year.*

Research Methods

Natural Science 410 Myers, D. 4 credits

Topics covered include the nature of scientific methods and the philosophy of science, parametric and non-parametric statistics, and the review and critique of current scientific literature. The course is required for natural science majors and is strongly recommended for environmental studies majors. Prerequisite: Junior or senior standing. *This course is generally offered once every two years.*

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

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.*

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.

Division of Social Studies

Division Head: Brian Conolly

Anthropology: Nancy Bonvillain, Kathryn Boswell

Economics: Daniel Neilson, Tai Young-Taft

Geography: Christopher Coggins

History: David Baum

Philosophy: Asma Abbas, Brian Conolly, Samuel Ruhmkorff

Politics: Asma Abbas

Psychology: Jennifer Daniels*, Eden-Reneé Hayes, 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.*

Colonialism and Tribal Peoples

Anthropology 210 CP Bonvillain 3 credits

This course examines the impact of colonialist invasions and conquests as well as neocolonial hegemony on tribal people. Direct and indirect consequences of colonialism will be discussed. Topics include changes in economies, political autonomy and independence, family and social systems, and religious beliefs. Readings will be drawn from studies of tribal societies in Africa, Asia, the Americas, and the Pacific. Prerequisite: One course in social studies. *This course is generally offered once every two years.*

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.*

Life Histories

Anthropology 223 CP Boswell 3 credits

This course examines the life history, a form of ethnographic literature. 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 collect a life history over the course of the semester. *This course is generally offered once every two years.*

Gender in Africa

Anthropology 227 CP Boswell 3 credits

This course examines gender in sub-Saharan Africa in

both a colonial and postcolonial context. Inquiries into the subject have made important contributions to our understanding of gender as culturally diverse and dynamic as well as influenced by age, class, race, and nation. African women and their achievements have been frequently ignored in the historical record and in many cases continue to be overlooked in comparison with their male counterparts. Under European colonization, men and women's roles were transformed and oftentimes remade in the patriarchal image of the imperial power. Despite these tumultuous transitions, African women, both then and today, productively meet their social and economic needs and exercise power in their multiple roles as mothers, wives, entrepreneurs, activists, and politicians. We will explore these successes in our studies, yet our exploration of gender in Africa necessitates looking at men's changing position within African societies as well. As African women provide more consistent care for their families' daily needs through trade, farming, and domestic service, men find their responsibilities as husbands and fathers transformed and their opportunities limited by forced migration and unemployment. We will thus explore in this course what it means to be male and female in historic and contemporary African societies from multiple vantage points. *This course is generally offered once every two years.*

Preternatural Predilections

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.

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 Ireland, India, Thailand, Bolivia, Brazil, and the United States. Prerequisite: One 100-level social studies course. *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 its owner. As Appadurai observes, "objects have social lives" that are sometimes independent from their owners. Objects such as kula shells are treasured by their temporary owners and desired by others because they have a lengthy and renowned history of circulation between the Pacific's Trobriand Islands, whereas some Pacific Northwest Indians amass objects only to give them away in a ritualized ceremony—a Potlach—in order to become "big men." In certain societies the presence of key resources, such as designer clothing or cooking implements, permits their possessors to have social lives that lead to the expansion of social networks and community building or political advancement. In this course, we will examine a range of theories that correspond to these related approaches to material culture. From classic texts on circulation and exchange to theories on materiality, consumption, and object fetishism, our investigation of objects and owners looks at an array of case studies from across the globe to better understand the life of objects and the lives objects engendered in order to illuminate connections between people and possessions. Prerequisite: One 200-level course in social studies or permission of instructor.

This course is generally offered once every two years.

Anthropological Perspectives on Dispossession and Displacement

Anthropology 330 Boswell

4 credits

Individuals in communities impacted by dispossession and displacement access multiple forms of redress to come to terms with the upheaval and change in their lives. By drawing on ethnographic case studies from across the globe, this course examines how individuals and communities look for relief from and explanations

for their upheaval and the means by which they receive compensation for their losses and seek to restore equilibrium to their lives. Of particular interest in this course are the ways in which social relations, identities, and gender are impacted by the processes of disruption and restoration. The course will also examine the complex causes and characteristics of those events leading to dispossession and displacement, as well as the local, national, and international actors involved. An anthropological exploration will enable us to understand the complex and often long-ranging causes and consequences of dispossession and displacement, including humans' capacity for resilience, forgiveness, and rebirth. Prerequisites: Junior or Senior standing or completion of Sophomore Seminar and permission of the instructor.

Anthropological Encounters with Rupture and Rapture

Anthropology 331 Boswell

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 and syncretic religions 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. Also of interest to us are millenarian movements stemming from changes provoked by colonial conquest, including the cargo cults in the Pacific Islands, the events surrounding the Boxer Rebellion in China, the Native American Ghost Dance, and the Santa Brígada in Brazil. Prerequisites: Completion of a 200-level Social Studies course and completion of Seminar III; or permission of instructor.

This course is generally offered once every four years.

Anthropology Tutorial

Anthropology 300/400 Bonvillain, Boswell *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.

Economics

Microeconomics

Economics 100 Young-Taft *3 credits*

An introduction to economics as a social science for students with essentially no background in economics, this course provides an overview of the tools that Neoclassical economists use to investigate the behavior of consumers and firms in markets. The course starts with examining consumer choice, production decisions, and income distribution. We then turn to an overview of the economic landscape we have built. Along the way, we seek to examine what is at stake in our choice of economic explanations by discussing various critiques and extensions of basic microeconomic theory. *This course is generally offered every semester.*

Macroeconomics

Economics 101 Young-Taft *3 credits*

This course provides a comprehensive introduction to macroeconomics. The course acquaints the student with the prevailing economic theories used by today's policy makers. During the course, we will consider 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 a number of alternative economic theories and perspectives, the ultimate goal is to increase 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 course starts with the evolution of societies in human history and the development of modern economic thought. The emphasis is on a conceptual understanding of topics such as economic growth, inflation, unemployment, the role of governments, and fiscal and monetary policies. No prerequisites. *This course is generally offered every semester.*

Understanding Markets: News, Practice, and Uncertainty

Economics 105m/110m Young-Taft 2 credits

This course aims to introduce students to economics markets and the concept of uncertainty. This course involves four activities and/or goals: (1) reading paper financial newspapers together as a class and discussing economic discourse therein, (2) gaining an overview of economic and financial concepts, (3) discussing and testing out investing via a mock portfolio, and (4) considering the concept of markets relative to the idea of uncertainty in popular academic publications. Students will present the evolution of their portfolio activity during the course to the class at the end of the semester. This course is not intended to be a substitute for or to overlap with core introductory courses in microeconomics and macroeconomics. There are no prerequisites for this course; students who have already completed Economics 105m may take this course at the 110-level. *This course is generally offered once every year.*

Intermediate Microeconomics

Economics 204 Young-Taft 3 credits

This course delves into the tools and the analysis of neoclassical equilibrium theory encountered in the introductory-level course in Microeconomics. Microeconomics studies the behavior of abstract individuals (for example, human individuals, firms, or nations) relative to prescriptions of self-interest and environment, both independent of other individuals, and codeterminous with other individual's behavior. Specifically, the principle of marginal reasoning is taken up with the application of calculus, with which 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 continue critiquing these tools and understandings, with perspectives from game theoretic, evolutionary, Keynesian, and Marxist perspectives, problematizing the relationship between microeconomics and macroeconomics as we do so. Specific topics include consumer surplus and choice, cost-minimization and profit maximization, general equilibrium, oligopoly, and economics of information. Prerequisites: Economics

100 (Microeconomics) and Math 210 (Calculus I), equivalent, or permission of instructor. *This course is generally offered once every year.*

Intermediate Macroeconomics

Economics 206 Neilson 3 credits

This course presents macroeconomic theory at the intermediate level, exploring its various strands, mainly Keynesian, monetarist, and heterodox. Looking at the United States's macroeconomic performance, 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 the macroeconomic policy options for the United States economy. Prerequisite: Economics 100 or 101 or permission of the instructor. *This course is generally offered once every year.*

Intermediate Political Economy

Economics 209 Staff 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, 101, or permission of the instructor (prior coursework in politics is recommended). *This course is generally offered once every year.*

Intermediate Macroeconomics

Economics 210 Staff

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 will 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. Students taking the course at the 200-level must have taken a social-science class at the 100-level or above; those taking it at the 300-level must have completed at least one 200-level social sciences class and at least one course in economics. The class is mathematical in nature but prior exposure to calculus is not required.

Economics of Development

Economics 215 Staff

3 credits

This course provides an overview of some of the issues concerning economic development and underdevelopment. General topics such as growth, modernization, culture, and industrialization, as well as more specific topics such as employment, poverty, inequality, gender, race, and environment will be discussed. To do so, we will refer to major economic paradigms such as Classical Political Economy, New Institutional Economics, Keynesian Economics, and Marxian Political Economy, and to cross-disciplinary approaches such as Post-Developmentalist, Feminist, and Environmentalist. Attempts made by governments, international organizations, pro-development groups and activists to tackle the problem of underdevelopment will be addressed in this course and

an effort will be made to connect development theory with development policy and practice. Prerequisites are ECON 100 or 101 or permission of instructor.

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 & Finance

Economics 227 Staff

3 credits

This course examines current issues and theories of the cross-border flows of goods and money. We place special emphasis on understanding the role of the IMF, the Fed and other central banks, the private banking system, and importers and exporters. Financial markets, exchange rates, and interest rates serve as key loci for the effects of such flows. The configuration of international economic flows serves as the basis for consideration of financial crises and current policy debates. Connections can be made to regional issues (China, oil-exporting regions, resource-rich countries, etc.) or other broad questions, as dictated by the students' interests. Prerequisites: Economics 100 or Economics 101.

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 *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-science class at the 100-level or above; those taking it at the 300-level must have completed at least one 200-level social sciences class 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 300/400 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.

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 Environmentalism

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 adaption 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: Completion of at least one 200-level social studies course and completion of Sophomore Seminar or permission of the instructor. *This course is generally offered once every three or four years.*

History

The Tricks We Play on the Dead: Making History in the 21st Century

History 101/207 Staff

3 credits

Can one person “change the course of history,” or are we all merely characters in a grand historical script authored by forces beyond our control? What is more important to learn about the past: The ways that people made love, or the ways that they fought wars? What might future historians conclude about America from this modern day newspaper headline: “Wall Street buoyed by increased rate of joblessness” (*The Berkshire Eagle*, 6/3/00)? Voltaire’s irreverent definition of history as “the tricks we play on the dead” calls attention to the ways that we, not people in the past, make history, writing their stories to suit our current needs. Our task, then, is to produce a history that informs our understanding of the present while doing justice to the lives of our forebears. This course begins with a brief outline of human experiences from the Paleolithic era to the early 21st century, which is then questioned and elaborated through consideration of a series of issues important for the study of world history on a macro and micro level (e.g., gender relations and sexuality, industrialization, peaceful and hostile cross-cultural encounters, etc.). Students weigh evidence, enter into debates with scholars, and write several pieces of original historical analysis. In their study of specific problems, students also consider the “big questions” that historical investigation can illuminate: Does human nature change over time? How can human action effect change? How can we appreciate rather than fear the differing ways humans cope with the challenges of their day? Where do we turn for practical knowledge and ethical grounding in our own era when it seems that rapid obsolescence is the only sure thing? No prerequisites.

This course is generally offered once a year.

Where is the West: Europe from Ancient Times to the Present

History 224 Staff

3 credits

How did the cultural and economic backwater that was

Europe in late antiquity come to constitute the core of a “western civilization” that would dominate the world by the end of the 19th century? How did classical Athens, Renaissance Italy, and Revolutionary France come to signify progress in human liberation, if women were excluded from progressive developments in all three? Were the Crusades early examples of western imperialism? How were the bloody religious wars of the 16th-17th centuries linked to the rise of capitalism, democracy, and tolerance of dissent? Do the French and Russian Revolutions demonstrate that all attempts to refashion polity, society, and economy are doomed to end in terror and dictatorship? Was the Nazi Holocaust an aberration in the history of the West, or one of its quintessential expressions? How is it that Eastern Europe ceased to be part of the West after World War II, while Japan was welcomed into it? These are among the questions that will be considered in this exploration of classic and contemporary debates about the nature and historical significance of Europe from the fifth c. BCE to the present. Against the backdrop of a survey of European history, students will analyze primary texts and contrasting scholarly treatments of a series of historical issues crucial for understanding our contemporary world, the place of Europe within it, and the contested nature of terms such as “western civilization” or “the West.”

Manifesting Destinies I: The United States of America to 1877

History 227 Staff

3 credits

This course examines how men and women of Indigenous, European, African, and Asian origin encountered the emergence and formation of the United States as a nation-state. Temporally, the course begins with Indigenous Americans engaging European colonization and proceeds through post-Civil War Reconstruction. Topics include but are not limited to pre-U.S. Indigenous histories, settler colonialism, the American Revolution, gender and class politics, the implementation of racialized slavery, Westward Expansion and “Manifest Destiny,” abolition, the Civil War, Reconstruction, and the roots of American Capitalism. No prerequisites. *This course is generally offered once every other year.*

Manifesting Destinies II: The United States of America 1877–present

History 228 Staff

3 credits

This course builds on themes outlined in History 227 by further examining how men and women of Indigenous, European, African, and Asian origin experienced the consolidation of the United States of America as a nation state. Temporally, the course begins with a brief review of Reconstruction and the rise of the Industrial Revolution and continues through the late 20th century. Topics include but are not limited to the following: American empire, immigration, labor activism, World War I, the Great Depression, World War II, the cold war era, the civil rights movement, social justice activism of the 1960s and 70s, and concludes with the rise of Conservatism, globalization and Neoliberalism. No prerequisites. *This course is generally offered once every other year.*

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, Early Modern Europe (1500–1713), European History (1713–1848), and European History (1848–1950). A student may register for no more than one tutorial in any semester. Prerequisite: Sophomore Seminar.

Philosophy

Philosophy of Religion

Philosophy 103 Ruhmkorff

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, Ruhmkorff

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.*

Logic

Philosophy 113 Ruhmkorff

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.*

Introduction to the New Testament

Philosophy 129 Ruhmkorff

3 credits

The Christian New Testament is a small group of works with profound historical, theological, and ethical implications generated in part by the many tensions they contain. These works attribute universal and eternal significance to the life, teachings, and death of a peasant in an obscure backwater of the Roman Empire; they reflect a deep-seated Judaism at the same time that they have led to the most vicious anti-Jewish oppression in history; they contain distinct and perhaps disparate messages from the two central figures, Jesus and Paul; they counsel a moral focus on the kingdom of God while containing decidedly political messages -- and having been themselves written, redacted, and collected as a result of intensely political processes. In this course, we explore the New Testament by means of a variety of methods: contextualization within the Hellenistic world and within Judaism of late antiquity; analysis of primary texts through comparison to similar texts in the New Testament, the Hebrew Bible, and noncanonical works; and reflection on the theological dimensions of the texts. Prerequisite: Seminar I (FS100).

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.*

Biomedical Ethics

Philosophy 177 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. *This course is generally offered once every two years.*

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.

Philosophy of Science

Philosophy 216 Ruhmkorff

3 credits

In this course, we will examine a number of issues that arise from philosophical reflection on the practice of science. These include: The nature of scientific theory change; the role that values play in scientific inquiry; the relationship between observation and theory; the confirmation of scientific theories; the nature of scientific explanation and natural laws; the debates between scientific realism and antirealism; and the distinction between science and pseudoscience. Prerequisite: one course in social studies, science, or mathematics and Seminar II, or permission of the instructor. *This course is generally offered once every two years.*

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 the chance to read about and engage in some contemporary debates concerning the interpretation of Plato and Aristotle. Prerequisites: Sophomore standing or above. *This course is generally offered once every two years.*

Doubt and Dogmatism: Faith and Rational Inquiry in Greece and Rome

Philosophy 223 Callanan

3 credits

Histories of philosophy often leave the impression that philosophy in Western antiquity ended with Plato and Aristotle. But in the Mediterranean world after Alexander the Great and down to the ultimate victory of Christianity, the intellectual landscape was dominated by a very different group of philosophies: Stoicism, founded by Semitic thinkers and focused on a belief in fate and duty; Epicureanism, a seemingly atheistic belief in science and pleasure; and the Skepticism of Plato's Academy. They argued over the issues that guided people's lives. How do we achieve happiness? What are the greatest good and the greatest evil? What

role do the gods play? How do we live in harmony with nature? Are women equal to men? And what about slavery? What happens to me after death? In answering these questions, these schools established the concepts and arguments that defined the intellectual world of late antiquity and Western Europe well into the modern period. We will engage with these questions and arguments in this formative phase, in which science, philosophy, and religion were not distinguished as they are today. Whereas for Plato and Aristotle we possess their own works, almost all that we have of these philosophers has been handed down to us by others: Later adherents, Greek historians of philosophy (Sextus Empiricus and Diogenes Laertius), and often by Christian authors seeking to refute pagan ways of thinking. We must reconstruct the original source in order to critique it. Students will be encouraged and expected to argue with these thinkers, in class and in papers. No prerequisites. *This course is generally offered once every three or four years.*

Phenomenology and Existentialism

Philosophy 225 Conolly

3 credits

Existentialism is an important and very influential intellectual movement that flourished in the middle of the 20th century. Emphasizing and indeed 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 centered around such writers as Jean-Paul Sartre and Albert Camus, although the movement appropriated, and was to some extent influenced by, such earlier writers as Kierkegaard, Dostoyevsky, and Kafka. 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 20th century therefore focus upon the development of phenomenology, beginning with Husserl's attempt to establish an a priori science of the universal structures of human consciousness, 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 20th century)

presumed to have transformed Husserl's phenomenology into a comprehensive and radical revision of traditional philosophical thinking. Prerequisite: Sophomore standing or above. *This course is generally offered once every two years.*

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. *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- and 300 levels are completion of Seminar III and at least one philosophy course at Simon's Rock; additional 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.*

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.

Metaphysics

Philosophy 313 Conolly

4 credits

This course will investigate 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: One course in philosophy, and Seminar III or permission of the instructor. *This course is generally offered once every year.*

Epistemology

Philosophy 317 Ruhmkorff

3 credits

Can we know that God exists? That neutrons exist? That each other exists? That Simon's Rock exists? To answer these questions, we must first know what knowledge is. Epistemology is the study of knowledge and related notions such as justification, belief, and evidence. In this course, we will examine central questions in epistemology by examining primary texts, both historical and contemporary. We will study both traditional epistemology (which considers belief, disbelief, and agnosticism) and probabilistic epistemology (which takes belief to be a matter of degree). Topics will include: skepticism; the nature of knowledge; the nature of justification; the relationship between knowledge and justification; feminist epistemology; a priori knowledge; peer disagreement; self-locating beliefs; and applications of epistemological principles to puzzling and paradoxical situations, including Sleeping Beauty, Doomsday, Reflection, the Lottery Paradox, and the Cable Guy Paradox. Prerequisites: one class in philosophy. *This course is generally offered once every three or four years.*

Philosophy Tutorial

Philosophy 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.

Politics

Introduction to Politics

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.*

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, labored 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 version of the course is the South Asian subcontinent, with its cinemas brought into conversation with British colonial cinema and other postcolonial cinemas in the Middle East and North Africa where possible. 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.*

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

demanding 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. No prerequisites. *This course is generally offered once every two or three years.*

Modern Political Ideologies

Politics 225 Abbas

3 credits

This course is a survey of modern and contemporary political ideologies and worldviews. It begins with an exploration of the term “ideology” and its importance to the study and practice of politics. How are ideas composed to form ideologies that in turn structure the world for us? Are ideologies only a modern phenomenon? We see how the key concepts of politics—for instance, freedom, equality, justice, democracy, power, citizen—are framed within each ideology we encounter, en route to figuring out how each ideology then shapes the very domain of politics, and prescribes for us the meaning of our lives, our contentions and contestations, and our basic human and political struggles. The course also hopes to make us more attentive in our use of words, labels, and categories in politics; to see the nuances within the terms we employ in our everyday lives, appreciating their many interpretations and histories; and to rise to the challenge and the responsibility that comes with this appreciation. No prerequisites. *This course is generally offered once a year.*

(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 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 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 + POLS 100 or POLS 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: Conjuring Life Despite/Without/After Empire

Politics 333 Abbas

4 credits

This course 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. 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, from Haiti to Occupy Wall Street, from Australia to Palestine. 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. *This course is generally offered once every three or four years.*

may register for no more than one tutorial in any semester. Prerequisite: Sophomore Seminar or permission of the instructor.

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 Seminar III and permission of the instructor. *This course is generally offered once two years.*

Politics Tutorial

Politics 300/400 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

Psychology

Introduction to Psychology

Psychology 100 Hayes, O'Dwyer

3 credits

The first image that comes to many peoples' mind when one hears the term "psychology," is a therapist asking a client to sit on a couch and talk about his childhood. While psychology is "the scientific study of human behavior and mental processes" (Myers, 2008), this course will demonstrate that psychology is about much more than therapy and mental illness. Psychology includes a number of subfields including developmental, biological, cognitive, and social (to name a few). This course will be a survey of each subfield's perspectives on the rich and diverse determinates of human behavior. While both breadth and depth of each discipline will be explored, the focus will be on breadth with an emphasis on critical thought and application. No prerequisites. *This course is generally offered every semester.*

Developmental Psychology

Psychology 202 Daniels, O'Dwyer

3 credits

This course covers the major issues in human development from the prenatal stage to adolescence, introducing the concepts of behavioral, psychoanalytic, and Piagetian developmental theory. Topics include genetic and prenatal influences, early parent/child interaction, cultural differences in child-rearing, the acquisition of language, cognitive and moral development, sex-role development, and social/cultural conditions affecting development. A volunteer experience at a local day-care center may be substituted for a term paper. Prerequisite: Psychology 100. *This course is generally offered once every year.*

Social Psychology

Psychology 203 Hayes, O'Dwyer

3 credits

Each individual is embedded in a variety of social contexts. This course focuses on the ways in which interactions between people in groups produce change and on how these interchanges affect the individuals involved. Topics include conformity to authority, social influence and persuasion, interpersonal attraction,

attitude formation and change, and cooperation and competition. Major research strategies in social psychology are also introduced. Prerequisite: Psychology 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 two years.*

Multicultural Psychology

Psychology 215/315 CP Hayes

4 credits

How does one develop a racial identity? What do different cultures think about attractiveness, gender, and love? How do different cultures interact in the workplace? What does religion have to do with multiculturalism? These questions, and others like them, will be addressed in this course. Multicultural Psychology is the systematic study of how groups values, beliefs, and practices relate to the way they think and feel. Readings, discussion, and films will be used to illuminate various topics in the field. Overall objectives of this course are for students to learn to appraise and criticize relevant psychological theories while also developing the ability to discover multicultural psychology in daily life. Prerequisites: Sophomore Seminar, PSYC 100, and a 200-level course in psychology, or permission of instructor. *This course is generally offered once every two years.*

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; models of “Presidential Character”; 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. Prerequisites are PSYC 100 and one or more Politics course or permission of the instructor. *This course is generally offered once every four years.*

Psychology of Women

Psychology 218 CP Hayes *3 credits*

Are women’s ways of viewing themselves, others, and the world around them, as well as their ways of interacting with others, different from men’s? This course aims to explore this question by introducing students to the major theorists in the area of women’s psychology. Additional readings will also encourage students to examine the implications of these theories for understanding women’s experiences in a variety of contexts, including: Across the stages of development (childhood, adolescence and adulthood); in education (e.g., differential classroom experiences); as applied to views on mental health and mental illness (e.g., “hysteria” and depression); women as subjects of and participants in scientific research (e.g., is there a “feminist” methodology?), and in interaction with race, ethnicity and culture. *This course is offered when there is sufficient student interest.*

Stereotyping and Prejudice

Psychology 221/321 Hayes *3/4 credits*

Is stereotyping inevitable? Does prejudice always lead to discrimination? What is dehumanization? This course will highlight the distinct differences yet interrelations between stereotyping, prejudice, and discrimination. Topics to be addressed include the functions/goals served by stereotypes and prejudice (e.g., to make

yourself feel better). Also discussed will be stigma, the various types of –isms (e.g., modern racism), and individual differences (e.g., personality influences). Cross-cultural perspectives will be explored. Popular culture, current events, and scholarly articles will be used to demonstrate the numerous concepts we will cover. *This course is generally offered once every two years.*

History and Systems of Psychology

Psychology 227/327 Levine *3/4 credits*

This course introduces students to the major periods, movements, and scholars in the history of the field of psychology. The approach is to explore both a “conceptual history” of the study of the mind and the speculations of nineteenth century philosophy and science that have influenced psychology. The plan for the semester is to begin with a study of the forerunners to modern and even very current discipline, and over the course of the semester introduce students to the times and ideas of individuals who have made significant contributions to the field; this while also studying the analyses of historians of the discipline. Prerequisite: PSYC100 or permission of the instructor.

Abnormal Psychology

Psychology 302 Daniels *4 credits*

This course systematically reviews and discusses the principal forms of psychopathology, with an emphasis on empirical research. The *DSM IIIIR* is the focus for classification and definition of the clinical syndromes. Readings include a text, case study book, and original sources. The course is a seminar and students contribute formal presentations. Prerequisite: Psychology 100; Psychology 206 advised. *This course is generally offered once every two years.*

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 two 200-level social studies courses or Psychology 203.

This course is generally offered once every three or four years.

Psychological Theories of Self

Psychology 307 Hayes, O'Dwyer *4 credits*

"Who am I?" must be one of the most commonly asked questions across the globe. Most humans ask it of themselves at many points throughout their lives. Yet, how do we answer the question? Are there multiple ways to respond? These and other queries highlight how difficult it is to figure out who you are. In this course, we will read and discuss theories, concepts, and phenomenon from some of the most prominent theorists in the field. Ultimately, we will gain an understanding of the self through these concepts. This course is an upper-level, intensive reading course. Students are expected to come with some background knowledge of the field psychology. Prerequisites: Completion of at least one 200-level psychology course. *This course is generally offered once every two 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 research into and treatment of the psychological disorders. In particular, it covers ethical, conceptual, and methodological issues facing psychologists regarding assessment, diagnosis, forms of psychotherapy, and evaluation of psychological interventions. It stresses both the empirical foundation of clinical psychology, such as research in therapy efficacy studies, and practical experience in interviewing and testing. Additionally it addresses

specific concerns and controversies facing psychologists today, including prescription privileges for psychologists, research into recovered memories, ethics and utility of personality and intelligence measurement, and suicide and sexual reorientation interventions. Prerequisite: 206, 302, or permission of the 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 phenomena 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.*

Baldwin and Friends: Lovers with Questions, Native Sons without Country

Social Sciences 230m Abbas, Brown

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.*

Quantitative Research Methods in the Social Sciences

Social Science 309 Hayes, O'Dwyer

4 credits

This course provides students with an introduction to research methods in the social sciences with a focus on quantitative methods. Students read about and practice designing, implementing, and presenting findings from various types of research methodologies, including survey, experiment, and observation. In addition, this course covers some general issues related to social science research, including forming a hypothesis, ethics, and sampling. This course is heavily weighted toward a hands-on approach. The readings for the course are important and are required; however, it is assumed that a great deal of the learning takes place in actually attempting to design the studies. Prerequisite: Sophomore Seminar or permission of the instructor. *This course is generally offered once every two years.*

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

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, 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

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 300/400 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.

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 Social Studies or African-American Studies course or permission of the instructor. Prerequisites to take the 300-level class are one 200+ level 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 300/400 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.

Interdivisional Studies

The courses 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 American and African 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 or Sophomore Seminar. *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

Media Practicum I: Digital Writing, Publishing and Promotion

Communication 101M Browdy de Hernandez 2 credits

In this half-semester 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 Wordpress blogs on a topic of interest to them, develop an archive of posts, and start experimenting with promotion via social media and other channels. Each member of the class will also contribute one article to the online Simon's Rock newspaper, and the class will collaboratively produce an online magazine. Final evaluation will be based on class participation (10%), a series of response journals and short assignments (30%), the blog and its promotion (30%), and two polished articles for campus publication (30%). No pre-requisites.

Media Practicum II: Advocating for Social and Environmental Justice through the Media

Communication 202M Browdy de Hernandez 2 credits

In the first part of this half-semester course, students will explore and analyze a successful media campaign associated with a social justice issue and an environmental issue, tracking the different forms of media used in the campaign, and how the synergy necessary for success was established. In the second half of the course, students will work individually and in small groups to develop their own media campaign for a social or environmental issue about which they feel passionate. Final evaluation will be based on response journals and an in-class presentation (30%), individual and group work on the media campaign (40%), and an 8-page final report (30%). Pre-requisites: COM 201m or another media studies course, or permission of the instructor.

Introduction to Journalism and Media Studies

Communication 215 Browdy de Hernandez 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 moderate course fee.

This course is generally offered once every two years. Last taught F12.

Environmental Studies/Ecology

Introduction to Environmental Studies

Environmental Studies 100 Coote 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 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.*

Principles of Ecology

Environmental Studies 200 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.*

Principles of Environmental Management

Environmental Studies 201 Staff

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 procticum 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 Math 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.*

Topics in Environmental Management

Environmental Studies 304 Roeder, Schmidt 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 de Hernandez 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.*

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

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.*

Beyond Google: The Power of Information and Technology

Learning Resources 110m Mikesell

2 credits

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 us and our activities? 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.*

Information Design: When a Picture Is

Learning Resources 115m Mikesell

2 credits

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.*

The Art of Tutoring Writing

Learning Resources 201m Bonvillain

1 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 Tebben/Lyon 1 credit

The Study Away Preparation course (LR 202m2) 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 Tebben/Lyon 1 credit

The Study Away Reflection course (LR 203m1), 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.*

Off-Campus Program

Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands: Trekking, Research, and Service-Learning

Off-Campus Program 301 CP Coggins 4 credits

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. *This course is generally offered once every two years.*

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.

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, Wrocław 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, Dvořák, Elgar, Haydn, Ives, Janáček, Liszt, Mahler, Mendelssohn, Prokofiev, Schoenberg, Schumann, Shostakovich, Strauss, and Tchaikovsky. Editor, *The Complete 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–)

Ian Bickford

PROVOST AND VICE PRESIDENT OF THE COLLEGE,
LITERATURE

AA, Bard College at Simon's Rock; BA, University of California, Berkeley; MA, Stanford University; PhD, Graduate Center of the City University of New York. Dr. Bickford was appointed Provost and Vice President of Bard College at Simon's Rock in January 2016. A

specialist in Early Modern literature, and an influential leader in the early college movement, he is the first alumnus of the college to serve in this role. He began his professional affiliation with Bard in 2007 as a member of the faculty, first at Simon's Rock, and then at the Bard High School Early College in Queens, New York, and he has since participated in the establishment of new Bard early college programs in Baltimore and Harlem. Prior to becoming provost, Bickford served as the founding Dean of Bard Academy at Simon's Rock, as well as Dean of the Bard Early Colleges, providing academic support and guidance to Bard's public early-college network. In recent articles in *Milton Studies* ("A High Shelf: Milton and Seventh-day Adventism," 2010, and "[Survival of the] Fit[test], Though Few: Darwin's Miltonic America," forthcoming 2017) and *Modern Philology* ("'Dead Might Not Be Dead': Milton in the Americas and Jamaica Kincaid's Flat World," 2014), Bickford charts the often subterranean channels of John Milton's influence in the Americas. His areas of research and teaching also include Early Modern race and gender, 19th-century American literature and religion, and film. (2007–)

U Ba Win

VICE PRESIDENT

BA, Kalamazoo College; MA, The Johns Hopkins University School of Advanced International Studies. A native of Burma, U Ba Win joined the Simon's Rock community in 1979. He was dean of students at Simon's Rock for five years before becoming provost in 1985 and dean of the college in 2004. Along with faculty member and Dean of Academic Affairs Patricia Sharpe, Ba Win was one of the founding staff members of Bard High School Early College (the first in Manhattan in 2001, and the second in Queens, 2008), a collaboration between New York City's Department of Education and Bard College. More recently, Ba Win has been running Writing and Thinking Workshops with faculty from Yangon and Mandalay University. (1979–)

Patricia Sharpe

DEAN OF ACADEMIC AFFAIRS, LITERATURE,
WOMEN'S STUDIES

Elizabeth Blodgett Hall Chair in Literature. BA, Barnard College; PhD, University of Texas at Austin. After

teaching in India on a Fulbright grant, Dr. Sharpe taught at the University of Michigan for 10 years before joining the Simon's Rock faculty in 1983. She has been awarded grants from the American Council of Learned Societies and from the National Endowment for the Humanities. She attended NEH summer seminars at Brown, Harvard, and the University of Connecticut, and has offered NEH seminars for teachers on women and fiction, held at Simon's Rock, in the summers of 1988, 1990, and 1992. She also participated in an NEH Institute on Postcolonial Literature and Theory at the School of Oriental and African Studies of the University of London. Her articles are included in the books *Time for Change: New Visions for High School* (2006), *New Research on Women and Sex Roles* (Center for Continuing Education of Women Publications, 1976), and in *College English, Journal of the History of Sexuality, Michigan Quarterly Review, Alternative Review, In Print, the Berkshire Eagle, and the Cleveland Plain Dealer*. With Frances E. Mascia-Lees she co-edited the book *Tattoo, Torture, Mutilation and Adornment: The Denaturalization of the Body in Culture and Text* (State University of New York Press, 1992). Their co-authored book *Taking a Stand in a Post-Feminist World: Toward an Engaged Cultural Criticism* appeared in 2000. Their writing has also appeared in *Anthropology and Literature* (University of Illinois Press, 1993), *Gender and Scientific Authority* (University of Chicago Press, 1996), *Making Worlds: Gender, Metaphor, Materiality* (University of Arizona, 1998), *International Studies: Meeting the Challenge of Globalization* (Greenwood Publishing Group, 1998), the *American Anthropologist, American Behavioral Scientist, American Literary History, the Christian Science Monitor, Contemporary Literary Criticism, Critical Exchange, Journal of the Steward Anthropological Society, Novel, Phoebe, Berkeley Journal of Sociology, and Signs*. She served as dean of studies at Bard High School Early College from 2001-2003 (Manhattan) and from 2007-2016 (Queens), at which point she returned to Simon's Rock as dean of academic affairs, a position she previously held from 1993-2005. (1983–)

Asma Abbas

POLITICAL SCIENCE, PHILOSOPHY

Emily H. Fisher Faculty Fellow. 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, and postcolonial 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 current project 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. Before coming to Simon's Rock, Abbas organized academic conferences on globalization and on Jean-Jacques Rousseau at Penn State, and the theater festival *Artifice* in Karachi, where she also founded and edited *Pandora*, a collection of original poetry and prose. She also contributes, in Urdu and as a translator, to a literary-political journal based in Karachi. She has translated a political memoir of one of the founders of the left labour movement in Pakistan. Interpreting her vocation as a political theorist and educator broadly, she is also at work on various creative and collaborative projects involving literature, theater, and film. She participates in politics, philosophy, and interdisciplinary humanities conferences, and has been published in *Politics and Culture*, *Journal of Politics*, and *Theory and Event*. (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 15th to the 20th 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–)

Karen Beaumont

THEATER

Karen Beaumont has served since 1989 as professor in theater and developed the theater program at Bard College at Simon's Rock. Most recently Karen performed in Karen Allen's film adaptation of Carson McCullers short story "A Tree. A Rock. A Cloud" (Jeff DeMunn). She served as Associate Director and Movement Director of the multi media production of Haruki Murakami's *The Wind Up Bird Chronicles* (NYC, Edinburgh, Singapore). She has performed in several BBC radio dramas written and directed by Gregory Whitehead. She performed in New York's Cultural Project production of Carol Gilligan's adaptation of *The Scarlet Letter* (Marisa Tomei) and performed in a NYC short film, "Bat Boy", produced by Ken Regan. Locally she co-directed Joan Ackermann's production of *In Light of Jane* at Mixed Company, performed in Joan Ackermann's play, *The Batting Cage*, at Simon's Rock, directed by Karen Allen, and played Prospero in Aimee Michel's Simon's Rock production of *The Tempest*. She was a visiting director for Joan Ackerman's *Isabella* at Mixed Company in the Berkshires. A core member of Shakespeare and Company, she has performed with them since 1983. Her most memorable performances there include Mistress Paige in *Merry Wives of Windsor* and Emilia in *Othello*. She has directed over 75 shows at Simon's Rock. She worked extensively as an actress in Canada before coming to the United States in 1981, and has been acting professionally in the U.S. and Canada since then. She has studied at the Canadian Mime School

and with many theater artists, including Philippe Gaulier of the LeCoq School in Paris, Trish Arnold of the Guild Hall in London (formerly primary movement teacher at LAMDA, London), and Kristin Linklater, currently teaching at Columbia University. With the assistance of a grant from the National Endowment for the Arts, she was part of a company, under the direction of Merry Conway, researching the difference between clown and fool. This research culminated in a performance in New York City titled *In Praise of Folly*. She is the recipient of grants from the Canada Council and the Kentucky Women's Foundation. (1989–)

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 the historic and contemporary dynamics of forced and return migration in central West Africa with specific reference to the transnational Burkinabé population located in Burkina Faso and Côte d'Ivoire. Her teaching and research interests coincide with and center on civil society, gender, historic memory, life histories, migration, and African urban culture. In future projects she will examine the interplay between Burkinabé women's social identities, economic activities, and their collecting practices, as well as explore the interactions between youth in private spaces carved from public places, such as streets and discotheques, in urban

Burkina Faso. 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. She most recently held a Future Faculty Teaching Fellowship at Indiana University-East in Richmond, IN. She has presented at the African Studies Association and American Anthropological Association conferences. (2008–)

Jennifer Browdy de Hernandez

COMPARATIVE LITERATURE, MEDIA STUDIES & GENDER STUDIES

BA, *magna cum laude*, Bard College at Simon's Rock; MA, PhD, New York University. Dr. Browdy de Hernandez's areas of scholarly research include world literature by women, especially memoir, testimonial and personal narrative; women's leadership, global feminisms and environmental justice; intersectional feminist, queer, and postcolonial theory; and journalism, digital media studies and media activism. She has edited three anthologies of short essays, poetry and fiction by women from North America, Africa, Latin America and the Caribbean, along with 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*. A memoir and a writer's guide to memoir are forthcoming in 2017. She has presented papers and been invited to speak at many venues, including 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 has organized annual conferences in observance of International Women's Day at Simon's Rock since 2002, and she is 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. She is also the founding director of the Butterfly Leadership Program, which offers workshops for teen girls to develop into their potential as leaders through writing, collaboration and public speaking practice. She is also an active member of the Simon's Rock Alumni Leadership Council. (1994–)

Wesley Brown

LITERATURE

Wesley Brown is the author of three published novels, *Tragic Magic*, *Darktown Strutters*, *Push Comes to Shove*, three produced plays, "Boogie Woogie and Booker T," "Life During Wartime," "A Prophet Among Them," co-editor of the multicultural anthologies, *Imagining America* (fiction), *Visions of America* (non-fiction), editor of the *The Teachers & Writers Guide to Frederick Douglass* and wrote the narration for a segment of the PBS documentary, *W.E.B. DUBOIS: A Biography in Four Voices*. He is Professor Emeritus at Rutgers University, currently teaches literature at Bard College at Simon's Rock and lives in Spencertown, New York. (2007–)

Christopher K. Callanan

CLASSICS

BA, Amherst College; PhD, *summa cum laude*, University of Göttingen. Dr. Callanan's publications include articles in *Rheinisches Museum* and *Classical Quarterly* and reviews in *Fabula*, *Historiographia Linguistica*, *Archiv fur Geschichte der Philosophie*, and *Indogermanische Forschungen*. He is author of *Die Sprachbeschreibung bei Aristophanes von Byzanz*. He was Junior Fellow at the Center for Hellenic Studies and recipient of a Kellogg Fellowship. (1999–)

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 has taught philosophy at Castleton State College, Green Mountain College, and Skidmore College. He teaches a range of courses in the history of philosophy and in contemporary philosophy, but specializes in ancient and mediaeval philosophy. The current focus of his research is late mediaeval developments of Aristotelian metaphysics. His dissertation investigates ancient and mediaeval theories of matter and chemical mixture, and he has presented papers on mediaeval theories of the intellect at several philosophy conferences. In addition to a number of studies on the metaphysics of identity and change, Dr. Conolly is currently also preparing critical editions of several 13th-century Averroist

commentaries on the *Liber de causis*. (2006–)

Thomas Coote

ENVIRONMENTAL STUDIES, LANDSCAPE ECOLOGY AND GENETICS

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 is 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–)

Joan DelPlato

ART HISTORY

BA, *magna cum laude*, *Phi Beta Kappa*, State University of New York at Buffalo; MA, PhD, University of California Los Angeles. Dr. DelPlato was a research associate at the Getty Center for Art History and Humanities, and received grants from the Woodrow Wilson National Fellowship Foundation and UCLA. Her interests include issues of gender and class in art, 19th-century art in England and France, late Harlem Renaissance art, contemporary culture, Orientalism, and critical methods. She has presented conference papers at the College Art Association, 19th-Century Studies Association, Popular Culture Association, and Institute for the Study of Postsecondary Pedagogy. Her recent articles have appeared in *Material Culture, 1740–1920: Meanings and Pleasures of Collecting* (Ashgate, 2009) and *Harem Histories: Imagining Places, Living Spaces* (Duke, 2010). Her book, *Multiple Wives, Multiple Pleasures: Representing the Harem, 1800–1875*, Associated University Presses (Fairleigh

Dickinson University Press, 2002) won a Millard Meiss Award from the College Art Association to assist in its production. She participated in an NEH-sponsored summer workshop on Victorian culture and society at Yale University and was an associate at the Five Colleges Women's Studies Research Center. (1987–)

Patricia A. Dooley

CHEMISTRY

Patricia A. Dooley is a 1978 Distinguished Military Graduate of the University of Notre Dame in South Bend, Indiana, where she was commissioned as a Regular Army Second Lieutenant in the Signal Corps. She graduated from Notre Dame with a bachelor of science in chemistry. Additionally, she earned a master of science in chemistry in 1989 and a doctor of philosophy in chemistry in 1998 from Vanderbilt University, and a master of arts in national security and strategic studies (with distinction) from the U. S. Naval War College in 1999. During her Army career, Col. (Ret.) Dooley served successfully in tactical command and staff positions and instructional assignments in Asia, Europe, and the United States, including: Mentor and advisor, National Military Academy of Afghanistan, Kabul, Afghanistan; executive officer, Corps Signal Office (G-6), XVIII Airborne Corps, Fort Bragg, North Carolina; battalion operations officer (S-3), 82d Signal Battalion, 82d Airborne Division, Fort Bragg, North Carolina; general chemistry instructor, assistant professor, organic chemistry course director, and deputy head, Department of Chemistry and Life Science, United States Military Academy, West Point, New York. Upon her retirement from the Army in August, 2008, she assumed a position at Bard College of Simon's Rock teaching chemistry. In 2014, the graduating senior class presented her with the John A. Glover Award for Excellence in Teaching. (2008–)

William D. Dunbar

MATHEMATICS

BS, Brown University; PhD, Princeton University. Dr. Dunbar has taught at Rice University, the University of Michigan, and Pennsylvania State University at Erie. In 1984–85, he was a visiting researcher at universities in Rio de Janeiro and Porto Alegre, Brazil. His work in geometric topology and differential geometry has been

published in the journals *Topology and Its Applications*, *Contemporary Mathematics*, *Indiana University Mathematics Journal*, *Annales de l'Institut Fourier*, and the *Proceedings of the American Mathematical Society*. (1993–)

Peter Filkins

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 *New Republic*, *The American Scholar*, *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 Chronicle Review*, *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), and *Literature and Anthropologie: H.G. Adler, Elias Canetti, and Franz Baermann Steiner in London* (Wallstein 2014). 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. 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 summer of 2012 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 has been awarded a National Endowment for the Humanities Fellowship in support of his biography of H.G. Adler, which will be published by Oxford University Press. Mr. Filkins co-coordinates the Poetry and Fiction Series at Simon's Rock. (1988–)

Rebecca Fiske

LITERATURE

BA, Bennington College; MAT, Smith College; PhD, State University of New York, Albany. Before coming to Simon's Rock, Dr. Fiske taught writing and literature at the Massachusetts College of Liberal Arts, was chair of the English Department at John Dewey Academy, and founded and directed the Peer Tutoring Program and the Writing Center at Berkshire Community College. She is also the founding director of Berkshire Learning Services, an organization devoted to the advancement of gifted adolescents with learning challenges. She is a reviewer for *M/C, A Journal of Media and Culture*. Her areas of scholarly interest include medieval romance, hermeneutics, Abrahamic religions, critical and literary theory, digital humanities, corruption studies, and

psychoanalysis. Dr. Fiske has been the recipient of a number of honors including a Mellon Fellowship nomination, the Richard Drumm Award, and twice the University of Chicago Outstanding Teacher award. In March 2013 and 2014 she was awarded grants from the Davis Fund for the Global Curriculum Teaching Initiative, to develop courses in Psychology and Literature and Literary Theory. She has published widely, both in critical theory and in fiction. Her short story "August Genesis" was included in the anthology *Experiencing Race, Class and Gender in the United States*, published by McGraw-Hill. She also contributed a chapter "Generations Y and Z Meet the Alpha and Omega" to *Educating Outside the Lines*, published by Peter Lang. Most recently, her chapter "Ancient Democracy and the Modern Era" was included in *Corruption in the Contemporary World*, published by Lexington Books. Another chapter, "The State of Exception" was included in the book *Ethical Issues and Citizen Rights in the Era of Digital Government Surveillance*. In addition, her new work has appeared in journals such as *The Journal of Humanistic Education*, *The Rougarou Literary Journal*, *Moronic Ox Literary and Cultural Journal*, *Studies of Changing Societies*, and *Literature and Belief*. She recently presented the paper "Hegelian Marriage" at the Rider University video-conference with University of Kufa, Najaf, Iraq and three papers: "The Fatal Power of Envy" at the International Political Science Association conference in Spain; "Funding Corruption: Homo Sacer and State of Exception" at the Association Francaise de Science Politique in Paris; and "The Borders of Corruption: Living in the State of Exception" at the XXIII World Congress Conference in Montreal, Canada. She gave the keynote address at the 411 in the 413 Youth Conference. Her paper "The Language of Angels: Sacred Signification and the Crisis of Truth" was accepted at the Literature and Belief conference at Brigham Young University, and another, "The Semiotics of Abjection" at Sciences Po Aix, Aix-en-Provence, France. In July 2016, she will present a paper, "The Corruptible vs. the Incorruptible", at the 24th World Conference of Political Science in Poznan, Poland. Her book, *Walter Benjamin: A Constellation of Awakening*, is forthcoming in 2017, published by Lexington Books. (1986–)

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*. He completed an NES international artist residency in Skagastrond, Iceland in June of 2012 and the Cill Rialaig Project in Ballinskelligs, Ireland in 2016. (2011–)

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

SPANISH

MA, with honors, Université de Montréal; PhD, University of Pittsburgh. Dr. Giraldo's 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 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 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–)

Benjamin Harris

MATHEMATICS

AA, Bard College at Simon's Rock; BA, Brown University; PhD, Massachusetts Institute of Technology. Benjamin Harris has taught at Louisiana State University and Oklahoma State University. His work on Lie Groups and Noncommutative Harmonic Analysis has been accepted to *Duke Mathematical Journal*, *International Journal of Mathematics*, *Representation Theory*, and *Journal of Lie Theory*. (2015–)

Eden-Reneé Hayes

PSYCHOLOGY

BA, Departmental Honors, Wesleyan University, MS, PhD, Tulane University. Dr. Hayes has previously taught psychology at Loyola University of New Orleans, Tulane University, and The Pennsylvania State University. Her research studies examine the intersecting identities of race, class, and gender. In one research line she investigates how the intersecting identities of race and gender may influence everyday experiences and perceptions of discrimination. She has presented papers on her research at a number of national conferences including The American Psychological Association, The Society of Personality and Social Psychology and The Society for the Psychological Study of Social Issues. Students working with her have the opportunity to present at conferences as well. Dr. Hayes is on the board of directors for both BRIDGE, a program promoting cultural competency and diversity in Berkshire County and Greylock A Better Chance, an organization assisting young scholars of color obtain quality educational opportunities. Dr. Hayes is also a research consultant. (2009–)

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

MFA, Utah State University. BFA, Frostburg State University. Ben 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*. Ben's 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. Amanda was a Teacher's Assistant at North Carolina State University from 2011-2015 for various mathematics courses such as Linear Algebra, distance education Calculus I, and Calculus III. In addition, she taught a modified Calculus II course for non-mathematics undergraduates during the summers from 2013-2015. This past year (2015-2016), Amanda led the way in educating Simon's Rock students in statistics and R programming while teaching Academy students Algebra and Geometry. Amanda's graduate research focus was the Nonnegative Matrix Factorization, an unsupervised machine learning technique commonly used in data reduction and feature selection applications. Her future research interests include, but are not limited to, optimization and analysis of big data from a mathematical and an industrial point of view. (2015–)

Li-Mei Lim

MATHEMATICS

BS, Massachusetts Institute of Technology; ScM and PhD, Brown University. Dr. Lim was a frequent participant in the PROMYS Program at Boston University, where she first learned number theory and got a taste of "real math." She is a founding member of the PROMYS Foundation, a non-profit organization whose mission is to support the PROMYS Program, and currently sits on its board of trustees. Before joining the faculty at Simon's Rock, Dr. Lim was a visiting assistant professor at Boston College. Her research is in analytic number theory, which she likes to think of as the perfect blend of algebra and analysis. (2014–)

Jackson Liscombe

COMPUTER SCIENCE

BA, Linguistics, University of California, Santa Barbara; PhD, Computer Science, Columbia University. Dr. Liscombe's area of specialization is in the field of Spoke Language Processing, a subset of Artificial Intelligence comprising automatic understanding and production of human speech by computers. His dissertation was on the automatic detection of emotion using non-lexical information in speech and he continues to be interested in exploring automation of paralinguistic phenomena. Before joining the faculty at Simon's Rock, Dr. Liscombe spent 15 years in the Speech Technology Industry working for Nuance, the leader in Spoken Dialog Applications (Siri, Dragon), and before that for a smaller company specializing in Automated Troubleshooting Agents. (2014–)

Brendan Mathews

LITERATURE

BA, with highest honors, *Phi Beta Kappa*, University of North Carolina at Chapel Hill; MFA, University of Virginia. Mr. Mathews has taught at the University of Virginia. His novel, *The World of Tomorrow*, is forthcoming from Little, Brown, as is a collection of short stories, *Leavetakings*. His stories have twice appeared in the *Best American Short Stories* series: Jennifer Egan selected "This Is Not a Love Song" for *BASS 2014* and Richard Russo chose "My Last Attempt to Explain to You What Happened with the Lion Tamer" for *BASS 2010*. Two of his stories were

also listed among the “100 Distinguished Stories” in *BASS 2008*. His short fiction has appeared in *Virginia Quarterly Review*, *Cincinnati Review*, *Epoch*, *Glimmer Train*, *TriQuarterly*, *The Southern Review*, and other US journals, and in the UK in *Manchester Review* and *PORT Magazine*. In 2014, Mr. Mathews received a Fulbright US Scholar Teaching & Research Award for Ireland, which funded his teaching in the graduate program in creative writing at University College Cork as well as 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. His essays and interviews appear online at Salon, The Millions, and the Ploughshares blog. 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. (2007–)

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–)

Erin R. McMullin

BIOLOGY

BA, Oberlin College; PhD, The Pennsylvania State University. Dr. McMullin has previously taught at Denison and Bowling Green State Universities (Ohio). Her research specialization is in ecological genetics, using genetic tools to address ecological and evolutionary questions. As a doctoral student, she assessed levels interbreeding between deep sea chemosynthetic communities at oil seeps in the Gulf of Mexico. Her more recent research involves the conservation genetics of captive cichlid and wild salamander populations. Her research has been published in the journals *Marine Biology*, *Deep Sea Research II*, *Symbiosis*, and *Molecular Ecology Notes*. (2011–)

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. Ms. 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 an 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–)

David Reed Myers

CHEMISTRY, MATHEMATICS

BS, BA, magna cum laude, Fairleigh Dickinson University; MA, PhD, 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* and he has co-authored papers in the *American Journal of Physics* and *Trends in Plant Science* with Eric Kramer, as well as *Anuario Latinoamericano de educación química* with several international colleagues. Along with colleague, Michael Ducey (Missouri Western State University) he has published a laboratory exercise in theoretical chemistry for introductory students in *The Chemical Educator*, which was the result of an NSF-sponsored workshop held at the National Center for Supercomputing Applications, University of Illinois Urbana-Champaign. 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. He served as chair-elect of the Connecticut Valley Section of the American Chemical Society (2007; 2011) and chair of the CVS-ACS (2008; 2012). During 2007–2008 and 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) (2010-2014). His sabbatical (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 is also a Research Associate at Williams College (2012–2017) (1989–)

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 pro-gram (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 annual 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 world 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, 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. The award recognizes a chorus for "programming recently composed music that expands the mission of the chorus and challenges the chorus's audience in new ways." On June 24, 2016, a preview concert of excerpts from Dr. Myers' extended choral composition "Paintings in Song: Visions of Norman Rockwell," was performed by members of Crescendo Chorus at the Norman Rockwell Museum, Stockbridge, MA. (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–)

Mileta M. Roe

COMPARATIVE LITERATURE, SPANISH

B.A. *cum laude*, Oberlin College, B.M., Oberlin Conservatory; M.A., 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–)

Samuel Ruhmkorff

PHILOSOPHY

AB *summa cum laude*, Washington University in St. Louis; MA, PhD, The University of Michigan. Dr. Ruhmkorff's areas of specialization are philosophy of science, philosophy of religion, and epistemology. His research concerns scientific realism and antirealism, religious pluralism, and probabilistic epistemology. He received an outstanding graduate student instructor award from the Rackham School of Graduate Studies, as well as the John Dewey Prize from his department for excellence in teaching. He was a visiting assistant professor at University of Missouri in 2000–2001 where he taught courses on contemporary philosophy, advanced epistemology, and ethics. He has given a number of scholarly presentations, including at the British Society for the Philosophy of Science, the Central States Philosophical Association, the Philosophy of Science Association, the American Academy of Religion, and Boise State University. His recent publications include "Some Difficulties for the Problem of Unconceived Alternatives" in *Philosophy of Science*,

"The Incompatibility Problem and Religious Pluralism Beyond Hick" in *Philosophy Compass*, "Global and Local Pessimistic Meta-inductions" in *International Studies in the Philosophy of Science*, and "Unconceived Alternatives and the Cathedral Problem" in *Synthese*. Dr. Ruhmkorff was dean of academic affairs from 2005–2010. (2001–)

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–)

Maryann B. Tebben

FRENCH

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. In this area, she has published "Writing the Inexpressible: Du

Bellay's Olive," on French Renaissance poetry, in *French Review*, and "A Transgressive 'Female' Space: Moderata Fonte's Il merito delle donne," on an Italian writer of the Renaissance in *NEMLA Italian Studies*. In 2014, she published an article on Renaissance courtesy books entitled "Revising Manners: Giovanni Della Casa's *Galateo* and Antoine de Courtin's *Nouveau traité de la civilité*" in the journal *New Readings*. Dr. Tebben has also explored the intersection between food and literature in her research, presenting papers on French and Italian food in its literary context. She has attended numerous international conferences on food studies, most recently at the Université François-Rabelais in Tours, France sponsored by the European Institute for the History and Culture of Food, and was featured in two French documentaries on food, one on the French fry and one on the sandwich. In 2008, she presented a paper on French fries at an international colloquium on the potato; her paper, "French fries et identité française: la frite et les fries en tant qu'objets littéraires et culturels" was published in the book *La Pomme de Terre de la Renaissance au XXIe siècle* (Presses Universitaires de Rennes, 2011). She also published a chapter in *You Are What You Eat* (Cambridge Scholars Press, 2007) entitled "French Food Texts and National Identity: Consommé, Cheese Soufflé, Francité." Her article entitled "Seeing and Tasting: The Evolution of Dessert in French Gastronomy" appeared in *Gastronomica* in May 2015 and her book *Sauces: A Global History* was published by Reaktion Books in 2014. (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 serves as the Director of Writing and Thinking Workshop. (1987–)

Laurence D. Wallach

MUSIC

Livingston Hall Chair in Music. AB, MA, PhD, Columbia University. A composer, pianist, and musicologist, Dr. Wallach's compositions, mostly chamber music, have been performed throughout New England and elsewhere. His composition, "Echoes from Barham Down," won a competition sponsored by the New School of Music in Cambridge in 1985. More recent compositions include: "So Much Depends Upon Distance" for solo piano (1999); "Canzona" for mixed chamber ensemble (2000); "Berkshire Morris Madness" for woodwind quintet (2002); "Hexagram: Wind Over Water" for flute, harp, vibraphone, and piano (2002); "Pastorale Quartet" for strings (2003); "Housatonic River Hymn," written to fulfill a commission from the Housatonic River Festival and the Berkshire Society for Theology and the Arts in 2004; "Odyssey Quartet" commissioned by the Prometheus Piano Quartet (2006); "Forest Music II" composed for the Walden Chamber Players (2010); and his recently completed "Five Jazz Sketches" (2012). As a keyboard player he performs chamber music on both piano and harpsichord. He has participated in recital partnerships with Nancy Bracken, Ronald Gorevic, and his wife Anne Legêne, and is active in larger chamber ensembles, including those of historical instruments. 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 performed at the Bard Music Festival devoted to Ives and he presented a paper on Ives 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. (1972–)

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. Her current work examines the ways in which discourses of confession shape domestic tragedy on the early modern stage, and she has published related work on confession and authorship in Thomas Kyd's *The Spanish Tragedy*. She is also starting work on a new project addressing questions of temporality and epistemology in early modern representations of pregnancy. In her research and her teaching alike, Dr. Wanninger is interested in engaging issues of power, agency, and embodiment, examining how these concepts shape and are shaped by texts. In particular, as a scholar and teacher of Shakespearean drama, she is always looking for ways to probe the intersections between interpretation and performance with students. She was awarded the Martha Rivers Ingram Dissertation Fellowship (2011-2012) and has received

research grants to support study at the Folger Shakespeare Library in Washington DC and at the Newberry Library in Chicago, IL. She has presented recent work at the Modern Language Association and Renaissance Society of America. Her idea of perfect happiness involves a beautiful late summer day, good company, a picnic, and a wonderful production of Shakespeare in the Park. (2016–)

John B. Weinstein

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 teaches courses in Chinese language, Asian studies, Asian and Western theater, women's studies, and queer studies. His primary area of research 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. He has also presented on early college education, drawing from his work at Simon's Rock and at multiple Bard High School Early College campuses. He 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 *Contested Modernities in Chinese Literature, Staging China: Drama, People & Society in the 21st Century*, and *History, Society and Culture of Nan-ying*, 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*. A longtime member of the Association for Asian Performance, he served as president of the organization from 2006 to 2011. Dr. Weinstein has directed numerous Chinese plays in both Chinese and English, including an original work he conceived and co-wrote with students at the National University of Tainan, Taiwan, where he was a visiting professor in theater in the fall of 2007. In 2006, the*

Simon's Rock senior class awarded him the Dr. John A. Glover Award. (Currently on leave.) (2001–)

Aaron Williams

COMPUTER SCIENCE

Double BMath, Computer Science (CS) and Combinatorics & Optimization (C&O), University of Waterloo; MMath, C&O, University of Waterloo; PhD, CS, University of Victoria. Aaron held postdoctoral positions at several Canadian institutions including the University of Guelph, Carleton University, McGill University, and Sainte-Justine hospital. His main research interest is the intersection of theoretical computer science and discrete mathematics, with a special emphasis on combinatorial algorithms. More recent pursuits include the application of graph theory to neuroimaging. Aaron discovered an ambiguity in the tiebreaker rules of the FIFA World Cup, and the resulting media coverage led to an Edward R. Murrow award for television sports reporting, and a favourite story of the year at Victoria's Times-Colonist newspaper. He has over 30 total publications in journals such as *ACM Transactions on Algorithms* and *SIAM Discrete Mathematics*, and conferences such as ACM-SIAM Symposium on Discrete Algorithms (SODA) and Fun with Algorithms (FUN). (2014–)

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–)

Yinxue Zhao

CHINESE

Yinxue Zhao, a scholar and writer, received her BA in Chinese Teaching as a Foreign Language from Beijing

Language and Culture University and MA in Linguistics and Cognitive Sciences from University of Delaware. Ms. Zhao is certified by the American Council of Teaching Foreign Language as an Oral Proficiency Interview tester and is a scholar of the China 5th and 10th Advanced Linguistics Summer Institute. In addition, she was an interpreter for CCTV4 (China Central TV) in the documentary "Across China" in 2011, where she interviewed Lester R. Brown, the president of Earth Policy Institute in Washington, D.C, on China's strategies towards sustainable development and Sidney Rittenberg, one of the first American journalists and scholars who travelled to China during World War II, on the interface of traditional values and political reform in China. Her research interests include speech chain model in cultural context, Chinese dialects and regional cultural studies, contemporary Chinese cinema and pop culture, foreign language pedagogy and second language acquisition. She coordinated the Simon's Rock summer Chinese Qingdao program with Bard College in 2013. (2011–)

Adjunct Faculty*

Karen Allen

THEATER

Ms. Allen began her work in the theater as a student and company member of the Washington Theatre Laboratory in Washington, D.C., an experimental theater company inspired by the work of Polish theater director Jerzy Grotowski. She attended George Washington University and was one of the creators and directors of the theater program at the Washington Project for the Arts, which brought extraordinary theater companies from around the world to Washington, D.C. to perform. She has starred in over 30 feature films (*Raiders of the Lost Ark*, *Animal House*, *Starman*, *Scrooged*, *The Glass Menagerie* [an Independent Spirit nomination] and *Falling Sky*). Her most recent film work includes *Indiana Jones and the Kingdom of the Crystal Skull* and *White Irish Drinkers*, shot in November of 2009. Ms. Allen has appeared in numerous stage productions both on and off Broadway (*The Glass Menagerie*, *Extremities*, *The Country Girl*, *The Miracle Worker*, and *Speaking in Tongues*), winning a Theatre World Award for her work on Broadway portraying Helen Keller in *The Monday After the Miracle*. At Bard College at Simon's Rock she has directed for the stage Joan Ackermann's *The Batting Cage* and *Moonchildren* by Michael Weller. She studied acting with Stella Adler, Warren Robertson, and at the Strasberg Institute in NYC. She studied voice with Kristen Linklater. Ms Allen is a member of the Actor's Studio and of the Academy of Arts and Sciences.

Jack Brown

VOICE, CHORUS

Jack Brown directs the Simon's Rock Chorus, the Simon's Rock Madrigal Group, and teaches voice at the College. As a singer he has established himself in hundreds of oratorio performances throughout the United States. Recent concerts include the Brahms Requiem in Georgia, Mendelssohn's Elijah in New York City, and Beethoven's Ninth Symphony in Illinois. He holds degrees from The College of Wooster and New

York University. He is also on the faculty at the Hotchkiss School in Lakeville, Ct. As the conductor and artistic director of Berkshire Lyric, he is responsible for the 75 voice Berkshire Lyric Chorus and the Blafield Children's Chorus as well as an extensive music educational program for young people in Berkshire County.

Duane Bruce

LITERATURE

BA, Siena College; PhD, University of North Carolina at Chapel Hill. Dr. Bruce has been a teacher and administrator at several colleges, including, most recently, Saint Anselm College, where he was associate academic dean and director of the Institute for Saint Anselm Studies. His primary scholarly interest is John Henry Newman, about whom he has written extensively. He also has a strong interest in the assessment of student learning, curriculum development, and the role of the humanities in undergraduate education.

Sandy Cleary

THEATER

Sandy Cleary began working professionally in the performing arts in 1976 at the age of twelve. As a young actor, she performed in regional theater and went on to train at NYU Tisch School of the Arts and The National Theater Institute at the Eugene O'Neill Theater Center, after which she continued training privately with Anna Deavere Smith in Manhattan. She performed, taught, and studied into her mid-20s, at which point she turned her attention to her love of theater production. From 1989-1992 she held a position on the production and stage management staff at the Los Angeles Theatre Center, an organization that boasted four producing theaters under one roof. During her time in Los Angeles, she also worked in television and film production, most notably for Rob Reiner and Christopher Guest at Castlerock Entertainment. From 1992-1995 she worked with legendary theater director Reza Abdoh and his company, Dar A Luz, touring the US and Europe. She has recently co-produced a documentary on Abdoh's life and work, *Reza Abdoh; Theatre Visionary* (2015), with filmmaker Adam Soch. She has stage managed and/or produced a myriad of other projects in recent years for such organizations as

Berkshire Pulse, Mass Live Arts, Berkshire Fringe Festival, Shakespeare & Co, Compagnie Irina Brook and comedienne Alison Larkin. Sandy is the director of the Daniel Arts Center at Bard College at Simon's Rock, and serves on the boards of various Berkshire arts organizations. Sandy teaches stage management and production in the College's theater program and is a member of the Actors' Equity Association.

Molly Christie González

DANCE

BFA, University of the Arts; MA, Dance Education with Pre-K–12 Teacher Certification, College at Brockport; MFA, Performance and Choreography, College at Brockport. Molly studied with and served as a demonstrator for renowned Dancer/Choreographer/Scholar Katherine Dunham, and was awarded Teacher Certification from her in 2004. She has presented on Katherine Dunham's legacy at the New York Dance Critics Association Conference and the Dance on Camera Festival (NY) and has served as an instructor at the Annual Dunham Technique Seminar (IL) and the Dunham Technique Certification Workshops (FL) and is currently Chair of the Academic Committee for the Institute of Dunham Technique Certification. Molly has conducted dance and music research in Havana, Cuba, Rio De Janeiro and Salvador Bahia, Brazil, and San Juan, Puerto Rico, and in 2000 received a Leeway Foundation grant to study dance and music in Dakar, Senegal. She co-founded Trio Dourado Brazilian Dance Company and Cuban Latin Cabaret Productions, and has performed, choreographed, and costumed for a range of modern, Brazilian, Cuban and West African based companies. In addition to Katherine Dunham Technique and Philosophies, Molly's artistic and academic work is focused on the structural and expressive transformation of traditional, sacred and social dance/music languages and accompanying cultural philosophies, in their evolution to the modern concert dance stage.

Jennifer Daniels

PSYCHOLOGY

Jennifer 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 Jennifer was elected as the Membership Chair to Western Massachusetts and Albany Association for Psychoanalytic Psychology (WMAAPP) and continues to serve as Membership Chair.

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.

Jana Laiz

ENGLISH AS A SECOND LANGUAGE

Jana Laiz, M.Ed., has been an ESL teacher for over 30 years. She has taught all levels of English to students from all over the world. TESOL certified as well as Massachusetts licensed and certified pre-K–12th grade ESL, Jana has taught in Taiwan, New York City and here in the Berkshires. She has taught at Berkshire Community College as well as area public and private schools. She is currently the ESL instructor at the Simon's Rock PACE program. Jana holds a Bachelor's Degree in Mandarin Chinese from NYU, an advanced Chinese degree from Middlebury College and a Masters of Education from Westfield State University. She is also the author of several award-winning novels, and is the very first Writer-In-Residence at Herman Melville's beloved Arrowhead.

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.

Gigi Teeley

VOICE, MUSIC, THEATER, VOCAL PERFORMANCE

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.

Ruby Aver Thung

BALLET

Ruby Aver Thung has performed extensively since 1973 in North America, South America, and Europe. Bronislava Nijinska-trained Ed Parish was her first teacher. David Howard awarded her a full scholarship to the Harkness School of Ballet in New York City where she went on to be a Harkness ballet apprentice. She then performed as a soloist with the Chicago Ballet Company, Ballet de Caracus, and Scapino Ballet of the Netherlands. During these years she taught and coached dancers in the above companies and schools, as well as for Hubbard Street Dance Company. In addition to classical ballet, Ruby Thung performed contemporary ballet with Hans Van Mannen, jazz choreography by Matt Mittox, and dance/theater pieces by company members of Pina Bausch. She has also studied traditional dance in Sri Lanka and Bali, as well as T'ai Chi and T'ai Chi Sword dance. Ruby Thung has choreographed and performed modern dance solos for the Railroad Street Youth Project at Jacob's Pillow. Currently she is the ballet director and teacher for the Berkshire Pulse Center for the Performing Arts in Housatonic, MA.

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. 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.

**Indicates Adjunct Faculty throughout catalogue.*

Community Music Program Faculty

Lucy Bardo

VIOLA DA GAMBA, EARLY MUSIC ENSEMBLE

BM, Oberlin Conservatory; MM, Indiana University. Lucy Bardo is a long-time member of Calliope: A Renaissance Band, the New York Consort of Viols, and the Berkshire Bach Society. She has performed with many organizations over the years, including the Metropolitan Opera, the New York Philharmonic, Philharmonia Virtuosi, and Musica Viva. She recently performed in the onstage band in the 2013 production of GUILIO CESARE at the Met. She has appeared as viola da gamba soloist for the Bach Passions with many choral organizations, including the Washington, D.C. Choral Arts Society, Canterbury Chorale, and the Berkshire Choral Festival. In 2004 she was the music director for the Shakespeare & Company production of the TAMING OF THE SHREW, in which she also performed. Her recording credits include Nonesuch, Vanguard, Telarc, Musical Heritage, Columbia, Summit, Equilibrium, and Lyrachord. She teaches viola da gamba and cello privately, and has been a member of the faculty of many early music workshops. She is the editor of two publications for viola da gamba: The J. S. Bach ART OF THE FUGUE for viol ensemble and Le Nymphes de Rheno by Johann Schenck for viola da gamba duo.

Anne Chamberlain

PIANO

BM, Oberlin Conservatory; postgraduate training, Juilliard School of Music. After graduating from Oberlin Anne studied with Beveridge Webster at the Juilliard School. She played her debut recital in NYC and has concertized extensively as soloist and chamber musician in New York and throughout the United States and Europe appearing at major halls, music festivals, and universities. She has premiered many works by her contemporaries and received the John Knowles Paine Award in recognition of her performances of new American music. In recent years Anne has become

significantly involved in the musical life of Hanoi, Vietnam where she coached and accompanied many singers and gave concerts with Vietnamese musicians including concerts for VNTV, Ha Noi FM radio and performances at the Opera House in Ha Noi. She has been teaching piano at Simon's Rock for over 25 years.

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.

Ronald Gorevic

VIOLIN, VIOLA

Ronald Gorevic has had a long and distinguished career as a performer and teacher, on both the violin and viola. As a violist he has been a member of several well known string quartets, spanning over twenty years, and covering most of the quartet repertoire. He has toured throughout the U.S., Germany, Japan, Korea and Australia, and has also been broadcast on radio stations across the United States, South German Radio, Southwest German radio, and the Australian Broadcast Network. As a violinist Mr. Gorevic has performed recitals in major U.S. cities including New York, Chicago, Cleveland and Atlanta. He has also performed in London, where he gave the British premieres of pieces by Donald Erb and Ned Rorem. Mr. Gorevic is a founding member of the Prometheus Piano Quartet, with which he has recorded piano quartets of Saint-Saens and D'Indy for Centaur. He has also recorded for Koch International and Crystal records. His most recent recording, of Brahms clarinet quintet and trio in Brahms's own arrangement for viola instead of clarinet, was released in June of 2010 on the Centaur label. He is currently on the faculty of Smith College, where he teaches both violin and viola. He has also been on the faculty of the Greenwood Summer Music Camp for the last 15 years. In addition to his teaching duties, he is in the process of arranging several well-known violin concerti for the viola. His recent edition of the Mendelssohn Violin Concerto in E minor, in an arrangement for viola and piano, is available through Shar Music.

Suzanne Higgins

GUITAR, CLASSICAL GUITAR, MANDOLIN

BA (Music – Classical Guitar), Florida State University under the tutelage of Bruce Holzman. Med (Teaching and Curriculum), Fitchburg State University. Further studies with Stephen Robinson and David Russell.

Studied composition with Jimmy Giuffre. Ensemble and solo recitals in various genres including Classical, Folk, Americana, Latin, and more. Suzanne composes music to accompany poetry, and performs on classical guitar, mandolin, electric and acoustic guitar. She currently is a member of Sky Trio, Bluegrass/Americana (Guitar, Mandolin), and Valley Swing Shift Big Band (Guitar).

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.

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.

David Pearlson

CLARINET, SAXOPHONE

BME, master studies in music performance, University of Florida. He taught music education in Fort Worth, Texas, and has offered private instruction in clarinet, saxophone, and flute throughout the years. Mr. Pearlson has performed commercially in Florida.

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 Julliard, and has attended the Aspen Music Festival and Académie

Internationale d'Eté. 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 is the founder, Artistic Director and Flutist of the award winning concert series Winds in the Wilderness Concerts in Copake Falls, NY. 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.

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.

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.

Faculty Emeritus

Allen B. Altman

MATHEMATICS

BS, Stanford University, *Phi Beta Kappa*, MS, PhD, Columbia University. Dr. Altman has taught at the University of California at San Diego; the Universidad Simón Bolívar in Caracas, Venezuela, where he helped to establish the mathematics program; MIT; the University of Oslo (Norway); the University of Pernambuco (Brazil); and the Institute of Pure and Applied Mathematics in Rio de Janeiro (Brazil). He has been awarded Fulbright, National Science Foundation, and Woodrow Wilson fellowships. Dr. Altman's publications include regular contributions to *Mathematical Reviews* and articles in *Transactions of the American Mathematical Society*, *Communications in Algebra*, *Advances in Mathematics*, *Compositio Mathematica*, *Bulletin of the American Mathematical Society*, and *American Journal of Mathematics*. He has been editor of *Revista Matemática Ibero-americana*, contributor to the collections *Real and Complex Singularities*, and *The Grothendieck Festschrift* (Birkhauser, 1990), and author with S. Kleiman of the book *Introduction to Grothendieck Duality Theory* (Springer-Verlag, 1970). (1986–2008)

Gabriel V. Asfar

FRENCH, ARABIC

BA, Hamilton College, *Phi Beta Kappa*; MA, PhD, Princeton University. Dr. Asfar formerly taught at Princeton University and Middlebury College. His publications on French and Francophone literature include articles in *French Review*, *Oeuvres et Critiques*, and *Panache*, as well as chapters in *Images of Arab Women* (Three Continents Press, 1979), *Critical Bibliography of French Literature* (Syracuse University Press, 1980), *Literature of Africa and the African Continuum* (Three Continents Press, 1984), and *Faces of Islam in Sub-Saharan Literature* (Heinemann, 1991). In 1984, Dr. Asfar was instrumental in founding the Simon's Rock Foreign Language Institute, an intensive summer program of college-level study in seven languages, and served as FLI director until 1996. He was a contributing writer for the

proficiency-based French Test Series, Level I textbook and teacher's guide, *Nouveaux Copains* (Harcourt, Brace, Jovanovich, 1988); and coauthor of the Level II and Level III textbooks and teacher's guides, *Nous, les jeunes* (Harcourt, Brace, Jovanovich, 1990), and *Notre Monde* (Holt, Rinehart, and Winston, 1991). He is also coauthor of the Performance Assessment components of the Level I and Level II French language series, *Bienvenue* and *A Bord* (McGraw-Hill/Glencoe, 1998). Dr. Asfar served as Arabic consultant and translator for *Children in War*, an Emmy Award-winning documentary by Susan and Alan Raymond, broadcast on HBO in January 2000 and published under the same title by TV Books in 2001. Dr. Asfar was selected by the senior class as the 2001-2002 recipient of the Glover Teaching Award. He has been a consultant to the Educational Testing Service in the development of a test of French-language proficiency, the TFI (Test de Français International). He is the translator, with Denise Asfar, of Maya Roy's *Musiques cubaines* (Paris: Actes Sud, 1998; Princeton, NJ: Wiener Publishing, 2002). In 2007, Dr. Asfar served as Arabic consultant and translator for filmmaker Errol Morris on a documentary concerning the Iraqi prison of Abu-Ghraib, *Standard Operating Procedure*, released, along with a companion volume of the same title (Penguin-Macmillan), in 2008. In February 2011, Dr. Asfar served as editorial translator for the English version of "Révolutions signées arabes," by Abdelmajid Hannoum, published as "The Revolutions in Tunisia and Egypt" in the journal *Theory, Culture, and Society*. Dr. Asfar's poem, "Mulberry Trees in Baghdad," was published in *The Corner Report* on February 26, 2011. In May 2011, Dr. Asfar's chapter, "Arabic at Simon's Rock: Spanning Two Wars and Counting," was published in *Educating Outside the Lines* (Peter Lang, 2011). In October 2011, he served as editorial translator for an article by Abdelmajid Hannoum, "Are Algeria and Morocco Exceptions to the Arab Revolution?" published in the November 17 issue of *The Maghreb Center Blog*. In January 2012, the College established the annual Gabriel V. Asfar Scholarship to honor his long service to the College. In 2013–2014, he served as linguistic and cultural consultant and translator to filmmaker Karin Muller in the production of her PBS documentary on the genocide in Darfur, *Sudan's Secret Side*. Throughout his tenure as a member of the College faculty, Dr. Asfar also served as a member of the Student Life staff, as Residence Director. In May 2013, the senior class

selected Dr. Asfar as the recipient of the Drumm Award, "in recognition of lifetime dedication to the values and philosophy of the College." (1983–2014)

Isaac Y. Bao

BIOLOGY

BS, *magna cum laude*, Fairleigh Dickinson University; MS, PhD, New York University. Dr. Bao joined the Simon's Rock faculty after serving as a postdoctoral researcher at the Osborne Laboratories of Marine Sciences, New York Zoological Society. He taught at the State University of New York College at Old Westbury, Fairleigh Dickinson University, and New York University; he is the recipient of several scholarships and awards, including a National Science Foundation fellowship; and he has presented and published papers concerning the genetics and endocrinology of fish, his area of expertise. (1984–2006)

René G. Biber

FRENCH

Educated in Europe, Mr. Biber's Maturité was granted at the Collège de Genève. A native of Switzerland, he received his Licence ès Sciences Politiques and is a graduate of the Institute of International Studies of the University of Geneva. From 1963 to 1971, he was a group leader and then executive director of the Language Abroad Institute in Europe, which has programs in Belgium, France, Switzerland, and Spain. He has been teaching at the University of Geneva summer school since 1972 and represents Simon's Rock in Switzerland. His teaching background also includes five years at Thayer Academy in Braintree, Massachusetts. During the 1985–86 academic year, Mr. Biber was an exchange scholar at the University of Geneva. He is the author, with his wife, of the book *Heurs et malheurs d'une famille angevine et vendéenne, 1754–1794* (EM Texts, 1993). (1968–1997)

Virginia A. Brush

PSYCHOLOGY

BA, *cum laude*, Dickinson College; MA, Columbia University; PhD, the University at Albany, State University of New York. Dr. Brush has taught at Bard College, Williams College, and SUNY Albany. She also

has a part-time private practice specializing in psychodynamic, behavioral, and sexual therapy. She has been a research psychologist at Eagleville Hospital and Rehabilitation Center (Pennsylvania), a consultant to the Kingston (New York) Task Force on Child Abuse and Neglect, and coordinator of the Dutchess County Alcoholism Clinic. Her research studies have been published in *Journal of Sex Research*, *Journal of Applied Psychology*, *High School Journal*, and *Motivation and Emotion*. (1986–2010)

Lawrence Burke

FILM, DIGITAL VIDEO

BA, Boston College; MFA School of the Arts, Columbia University. Mr. Burke has worked as producer, director, cameraman, editor, and/or writer on numerous films, fiction and non-fiction alike. He co-founded the Flying Cloud Institute, Inc., a nonprofit organization that offers children programs in the arts and sciences taught by local artists and scientists. He has taught at Berkshire Community College and Columbia University School of the Arts, where he served as acting chairman of the Film Division. (1999–2015)

Edgar Chamorro

LATIN, SPANISH

BA, *magna cum laude*, Catholic University, Quito, Ecuador; MTh, *summa cum laude*, St. Louis University; MEd, Marquette University; MEd, Harvard University. A native of Nicaragua, Mr. Chamorro is a senior fellow of the Commission on United States-Latin American Relations at the International Center for Development Policy in Washington, D.C. Since 1985, he has toured the United States and Europe, giving talks on United States-Central American relations. He is the author of *The Packaging of the Contras: A Case of C.I.A. Disinformation* (Institute for Media Analysis 1987) and "Confessions of a Contra" in *The New Republic*, (1985). He has been a special ambassador to the U.N. General Assembly; an educational consultant; a visiting professor at the University of West Florida; a dean and professor of philosophy at Central American University; and a Jesuit priest. (1990–2009)

Peter G. Cocks

POLITICS

BA, Trinity College, Dublin University, Ireland; MA, Kansas State University; PhD, University of Wisconsin-Madison. Dr. Cocks taught at the State University of New York at Albany where he had been instrumental in the development of the Allen Collegiate Center, an experimental interdisciplinary early-admission degree program. Dr. Cocks has taught at Mount Holyoke College, the University of East Anglia, and at the University of Wisconsin-Madison. He was a participant in the Five College Peace and World Security Studies Program in 1996; in a summer institute on Gorbachev's domestic and foreign policies cosponsored by that program and the Harriman Institute for the Advanced Study of the Soviet Union in 1988; and a summer institute on "Regional Crises and Nuclear Weapons," sponsored by the Institute for Security and Cooperation at the University of Wisconsin-Madison in 1987. He was a member of the New England Conference on Political Thought from 1980 to 1989 and of the Mellon Faculty Seminar on the Humanities at Mount Holyoke College in 1985–86. He has published articles and reviews in the journals the *American Political Science Review*, *The Annals*, *International Organization*, *European Communities Review*, and *New Perspectives on Turkey*. (1984–2005)

Emmanuel Dongala

CHEMISTRY

Richard B. Fisher Chair in Natural Sciences Emeritus. BA, Oberlin College; MS, Rutgers University; Doctorat de Spécialité, Université of Strasbourg (France); Doctorat-es-Sciences, Université des Sciences et Techniques in Montpellier (France). Dr. Dongala worked in France first at the Institut de Chimie in Strasbourg, where he taught students preparing for the Agregation in physical sciences while doing research on the synthesis of asymmetric molecules. He then moved to the Ecole Nationale Supérieure de Chimie of Montpellier as a research assistant working on the synthesis of small polymers while supervising the second year students' organic chemistry laboratory. In 1981, he was appointed chairman of the Department of Chemistry at the Université de Brazzaville (Congo). His main research work there was on devising a cheap,

fast, and reliable method for the evaluation of toxic cyanogenic glucosides in cassava, the main food staple of the country. He was appointed dean of academic affairs of the University in 1985. His research findings have been published in *Tetrahedron Letters*, *Comptes Rendus de l'Académie des Sciences* (Paris), *Journal of Polymer Chemistry*, *Discovery*, and *Journal de la Société de Tunisie*. Dr. Dongala is also a writer of fiction and the former president of the Congolese chapter of PEN, the international writers' organization. He has been awarded a Guggenheim Fellowship for 1999. His first novel *Un fusil dans la main, un poème dans la poche* (*A Gun in Hand, a Poem in the Pocket*), published in 1973, won the Ladislav Domandi Prize for the best French novel by a non-resident of France. His short story collection *Jazz et vin de palme* (*Jazz and Palm Wine*), published in 1982, was banned in the Congo because it satirized those in power. His second novel, *Le feu des origines* (*The Fire of Origins*), which appeared in 1987, won the Grand Prix Littéraire d'Afrique Noire and the Grand Prix de la Fondation de France. He is published in the U.S. by Farrar, Straus, and Giroux. Dr. Dongala received a Guggenheim Fellowship in 1999. (1998–2014)

Arthur S. Hillman

PHOTOGRAPHY, PRINTMAKING, DESIGN

BFA, Philadelphia College of Art; MFA, University of Massachusetts. Mr. Hillman is a photographer, printmaker, and designer who has been exhibiting his prints for over 40 years. His work has been presented in 20 one-person shows and in dozens of group exhibits and national print exhibitions including ones at Dulin Gallery of Art, Hunterdon Art Center, Nicolet College, Northern Illinois University, Print Club of Philadelphia, Pratt Graphics Center, University of North Dakota, Williams College, Berkshire Museum, and the Library of Congress. Mr. Hillman's most recent exhibition featured digital prints from his portfolio, "Italia: Windows on an Ancient World." Other recent projects include digital photographic collages based on Jewish themes and an ongoing series of landscape images. His photographs, photo silk screen prints, digital prints, and artists' books are included in collections throughout the country. Formerly the chairman of the Printmaking Department at the

Massachusetts College of Art, Mr. Hillman organized the photography program at Simon's Rock. (1974–2011)

Hal L. Holladay

LITERATURE

BA, Washington & Lee University; PhD, University of Michigan. Dr. Holladay also did extensive graduate work at Vanderbilt University and Oxford University. He has taught at Vanderbilt University, the University of Vermont, the University of Michigan, and Hamilton College. He is a Renaissance scholar with a particular interest in Shakespeare. His interests also include classical Greek literature, medieval studies, postcolonial fiction, modern British fiction and poetry, Southern fiction, and Buddhist thought. In addition to his work on Shakespeare, Dr. Holladay has published articles on the fiction of Ernest Hemingway, William Goyen, Peter Matthiessen, Margaret Atwood, William Gay, and others, as well as essays on such diverse figures as Thomas à Becket, Nelson Mandela, and Stephen Hawking. Dr. Holladay has served as the scholar in residence for Shakespeare & Company's Institute on Teaching Shakespeare and in a variety of positions at Simon's Rock, including coach of the men's and women's basketball teams, dean of students, and admissions counselor. Dr. Holladay served as the first Emily H. Fisher Faculty Fellow from 2005–2007. (1980–2013)

James W. Hutchinson

LITERATURE

BA, Stanford University; MA, University of Virginia; PhD, American Studies, University of New Mexico. Dr. Hutchinson has taught at Colorado State University, the University of New Mexico, Berkshire Community College, and SUNY Albany. His primary interests are natural history writing, English and American Romanticism, Christian themes in literature, the literature of the American West, and creative nonfiction. He has published articles, personal essays, and reviews in *New America: A Review*, *Western American Literature*, *ESQ: A Journal of the American Renaissance*, the *American Nature Writing Newsletter*, the *Berkshire Review*, *Under the Sun*, *Writing From the Inside Out*, *Renascence: Essays on Values in Literature*,

and the *Journal of Inklings Studies*, and he has presented papers at New England Modern Language Association, Rocky Mountain Modern Language Association, Modern Language Association, and American Literature Association conventions. An associate of the Bard College Institute for Writing and Thinking, he leads workshops for high school and college teachers, and he also directs the Simon's Rock Young Writers Workshop. (1976–2016)

William D. Jackson

PAINTING, SCULPTURE, DESIGN

BA, University of New Hampshire; MFA, Indiana University. Mr. Jackson's sculptures and paintings are included in collections in the United States, Canada, and Sweden. His work has been shown in solo and group exhibitions at the Albany Institute of History and Art (Albany, Ny), Art Academy of Cincinnati (Cincinnati, Oh), Berkshire Botanical Garden (Stockbridge, Ma), Berkshire Community College (Pittsfield, Ma), Berkshire Museum (Pittsfield, Ma), Catonsville Community College (Catonsville, Md), Chesterwood (Glendale, Ma), Hudson Valley Community College (Troy, Ny), Indiana University Museum of Fine Art (Bloomington, In), Mussavi's Art Center (New York, Ny), Nova Scotia College of Art and Design (Nova Scotia, Canada), Rensselaer Polytechnic Institute (Troy, Ny), Sculpture NOW on Main Street (Stockbridge, Ma; Lenox, Ma), Simon's Rock (Great Barrington, Ma), Spencertown Academy (Spencertown, Ny), Phillips Exeter Academy (Exeter, Nh), The Rensselaerville Institute (Rensselaerville, Ny), University of Arizona Museum of Art (Tucson, Az), University of Hartford (Hartford, Ct), University of New Hampshire (Durham, Nh), Williams College Museum of Art (Williamstown, Ma), and Williamsville Sculpture Garden (Williamstown, Ma). Examples of his experimental computer graphics were included in the "Graphics Interface/Vision Interface '90" exhibition at the Nova Scotia College of Art and Design. His lighting designs were selected for use at Chapel House, the interfaith center at the State University of New York at Albany. In 1993 he completed a commission to reproduce 1840s-period lighting for the interior renovation of the Putnam County Courthouse (Carmel, Ny). Other historic lighting restoration project sites include Ochre Court (Newport, Ri), The Fredrick Remington Art Museum (Ogdensburg,

Ny), the St. Johnsbury Athenaeum (St. Johnsbury, Vt), and the First Congregational Church, Great Barrington (Ma). Other historic preservation projects have included reproduction of architectural features for the Cathedral of the Immaculate Conception (Albany, Ny) and Montgomery Place (Annandale-on-Hudson, Ny). As part of the Renaissance Guild Sculpture Documentary Project, Mr. Jackson has produced a series of documentary video portraits of regional sculptors. His documentary video work has included projects for the Elbert Weinberg Trust, Jacob's Pillow Dance Festival, and Chesterwood. (1972–2011)

John D. W. Kingston

CERAMICS, FIGURE DRAWING

Diploma of Fine Arts, Canterbury College, University of New Zealand; graduate of Post Primary Section, Auckland Teacher's College, Department of Education, New Zealand. Mr. Kingston has studied etching and engraving with Stanley Hayter at the Academie Ranson in Paris. His work has been exhibited and commissioned by organizations in New Zealand and the United States. The recipient of several scholarships and awards, Mr. Kingston has taught at the Cleveland Institute of Art and the Haystack Mountain School of Crafts in Maine. He is also an industrial and solar designer, and was a sculptor in residence at Chesterwood, Stockbridge, Massachusetts, in 1985. In recent years he has exhibited pottery and sculpture in various Berkshire venues, including Gedney Farm Outdoor sculpture exhibition, Williamsville Inn Garden exhibit, Berkshire Botanical Garden exhibit. Mr. Kingston also served for four years on the Stockbridge, Massachusetts Cultural Council, 1995–1998. (1983–2004)

Edward J. Misch

HISTORY, PHILOSOPHY

BA, St. Meinrad College; STB, Catholic University of America; HEL, HED, Gregorian University of Rome. Dr. Misch's writings include "The Catholic Church and the Negro" in *Integrated Education*, "The Early Apostolate Among the Emancipated Negroes" in *Catholics in America, 1776–1976*, and book reviews in the *Catholic Historical Review* and the *Berkshire Eagle*. He served as a speaker and discussion leader at Massachusetts

Tomorrow conferences in 1976, was a discussion leader on the topic "American Life on Film: The 1950s" at the Berkshire Museum in 1981, was co-director and humanist with the Massachusetts Foundation for the Humanities Project "Knowing Our Place: Regional Study Group" in 1991–92, and received a grant from the Massachusetts Foundation for the Humanities to codirect a study group in Berkshire County that examined the basis of a local agricultural ethic. In 1991, he participated in a panel discussion on American Catholic life and thought at the annual meeting of the College Theology Society at Loyola University in Chicago. (1969–2001)

James A. Monsonis

ECONOMICS, SOCIOLOGY

BA, Yale University; MA, PhD, the New School for Social Research; M.S.W., Adelphi University. Dr. Monsonis also studied at Yale Divinity School. He was active in civil rights and political movements in the early 1960s as well as in neighborhood organizations in Brooklyn, where he taught sociology at Brooklyn College of the City University of New York. His research includes field work in Guyana, Sierra Leone, Ghana, and Jamaica. He has written on the anthropological theory of cultural and social pluralism, on ethnic images in modern painting, and on the history of social theory. He received support from the National Endowment for the Humanities to participate in a summer seminar for college teachers on African politics at Yale University in 1985 and was a participant in a seminar for visiting scholars at New York University in 1989 on the topic of race and nationality in American life. He has been involved with social welfare and child abuse programs in Berkshire County and has served as sponsor of the Parents Anonymous chapter in Great Barrington. (1978–2003)

Barbara D. Resnik

ART HISTORY, SOCIAL SCIENCE, WOMEN'S STUDIES

BA, Sarah Lawrence College; JD, Benjamin N. Cardozo School of Law, Yeshiva University. Ms. Resnik is an attorney, graphic designer, and printmaker. She has taught constitutional law, art history, and studio arts at Fairfield University and Queens College. Her interests

include issues of race, class, gender, and the law; art and media in contemporary culture; and population policy and reproductive rights. She has served as catalogue and exhibition designer for numerous galleries and institutions. Her work is included in many private collections. (1990–2008)

Bernard F. Rodgers, Jr.

LITERATURE

Emily H. Fisher Chair in Literature Emeritus. BA, Mount Saint Mary's College; MA, University of Bridgeport; PhD, University of Chicago. He is the author of *Philip Roth: A Bibliography* (1974; revised and expanded 1984), *Philip Roth* (1978), and *Voices and Visions: Selected Essays* (2001), and the editor of *Critical Insights: John Updike* (2012) and *Critical Insights: Salman Rushdie* (2013). His essays and reviews on modern and contemporary American and European literature and culture have appeared in the *Fitzgerald/Hemingway Annual*, *Critique*, *Chicago Review*, *Chicago Tribune*, *Illinois Issues*, *Bloom's Modern Critical Interpretations of Portnoy's Complaint*, *Kwartalnik Neofilologiczny* (Warsaw), *MELUS*, *Philip Roth Studies*, *The World & I*, *Magill's Literary Annual*, *Magill's Survey of World Literature*, *Magill's Book Reviews*, *Magill's Masterplots*, and the *Berkshire Eagle*, and been broadcast on WBBM-AM and WNIB-FM in Chicago. Before coming to Simon's Rock, he taught for seven years in the College Acceleration Program of the City Colleges of Chicago, and spent a year as a Fulbright Senior Lecturer in American Literature in Lublin, Poland. He has been president of the Massachusetts Foundation for the Humanities; involved as a scholar in projects sponsored by the Chicago Public Library, the Illinois Humanities Council, the National Endowment for the Humanities, and the John Updike and Philip Roth Societies; and been a consulting editor of *Philip Roth Studies* and a member of the National Book Critics Circle and PEN/America. He was also a member of the boards of the Southern Berkshire Chamber of Commerce and Fairview Hospital in Great Barrington. His administrative career included positions as producer of the University of Chicago's daily television program *Perspectives* and the City College of Chicago's monthly *Conversations with the Chancellor*, chair of the College Acceleration Program, assistant

director of the Commission on Institutions of Higher Education of the North Central Association of Colleges and Schools, special assistant to the chancellor of the City Colleges of Chicago, and dean of academic affairs at Simon's Rock. From 1987 to 2004, he served as a vice president of Bard College and the dean of the college at Simon's Rock. From 2004 until 2015 he was a full-time member of the faculty. (1985–2015)

Donald R. Roeder

ENVIRONMENTAL STUDIES, BOTANY

BA, University of New Hampshire; MS, PhD, Iowa State University. Dr. Roeder was a consultant to the Canadian government for an environmental-impact study of the oil and gas pipelines in the Northwest Territories. He was assistant director of the environmental studies internship program on Cyprus for the Cypriot government and Iowa State University. Dr. Roeder is treasurer of Berkshire Environmental Research Center, Ltd., a nonprofit corporation housed at Simon's Rock. He has performed lake management studies in Massachusetts and New York and water pollution studies of rivers in Boston and the Hudson Valley. He is a member of the board of the Housatonic River Initiative Inc., an environmental group working toward restoration of the local river. Dr. Roeder is a professor in the Graduate School of Environmental Studies at Bard College, where he served as that program's first director. He served as dean of faculty at Simon's Rock from 2001–2003. (1977–2014)

Robert E. Schmidt

ENVIRONMENTAL STUDIES, ZOOLOGY

BS, University of Rhode Island; MS, PhD, University of Connecticut. Dr. Schmidt's specialty is ichthyology, with current interests in biogeography and the fishes of Guyana, South America, and the Hudson River. His grants from the National Oceanic and Atmospheric Administration, New York State Department of Environmental Conservation, and Hudson River Foundation, among others, have enabled him to do research resulting in over 70 papers published in scientific journals including *Copeia*, *Ecology*, *Northeastern Naturalist*, *Proceedings of the Biological Society of Washington*, and *Freshwater Ecology*, and contributions to several symposia on Hudson River

ecology. He is an associate director of Hudsonia Ltd., located at Bard College, a director of the Berkshire Environmental Research Center, Ltd. at Simon's Rock, and adjunct curator of fishes at the New York State Museum. (1984–2014)

David R. Sharpe

PHYSICS

AB, Harvard College; MS, PhD, Purdue University. Dr. Sharpe has taught at the University of Notre Dame and the University of Michigan at Dearborn. He has worked for the Boeing Company and for Douglas Aircraft Company. His areas of specialization are applied physics, acoustics, and computers. His paper, with Donald Roeder, "Diffraction-induced Striae-like Patterns in the *Diatoma tenue* Species Complex," appeared in the January 1991 issue of the *Journal of the American Microscopical Society*. He has played the organ and directed the choir at the First Congregational Church in Great Barrington since 1991. (1983–1999)

Paul Shields

COMPUTER SCIENCE

BA, Earlham College; MA, PhD, Fordham University. Dr. Shields holds degrees in philosophy as well as computer science. For the past twenty years, he has been a professor and administrator in computer science and information technology. He has taught computer science at Hanover College, Beloit College, and Silver Lake College. He also served as director of academic computing at Lake Forest College and Hanover College, coordinator of Campus Computing at St. Ambrose University, director of Information Technology at College of Santa Fe, and associate vice president for Information Technology at Emporia State University. He directed the networking of several of these colleges and has also taught philosophy courses and humanities seminars. (2003–2012)

Robert L. Snyder

MATHEMATICS

BS, Georgia Institute of Technology; MA, PhD, Johns Hopkins University. Dr. Snyder taught at Georgia Institute of Technology, Johns Hopkins University, and West Chester State College. His areas of interest include geometry and applied mathematics, and he has

delivered a paper, "Vector Invariants of Algebraic Groups," before the Mathematical Association of America. Dr. Snyder has also worked in the actuarial department of a major insurance company and is an associate of the Society of Actuaries. In 1995–96, during his sabbatical, he was a visiting scholar at the Cornell University Mathematics Department. (1974–2010)

Nancy Yanoshak

HISTORY, WOMEN'S STUDIES

Emily H. Fisher Faculty Fellow, 2007–2009. BA, with high distinction, *Phi Beta Kappa, Phi Alpha Theta, Phi Kappa Phi*, MA, The Pennsylvania State University; PhD, Georgetown University. Dr. Yanoshak has taught at Georgetown University and in 2002 spent a semester in the Russian Federation teaching at Smolny College, a joint U.S./Russian venture in liberal arts education sponsored by Bard College and St. Petersburg University. She did archival work in the Soviet Union as an International Research and Exchange Board scholar, and was a research associate at the Woodrow Wilson International Center for Scholars, serving as assistant to Ambassador George Kennan. Dr. Yanoshak is also a past Secretary-Treasurer for the New England Slavic Association, and participated in "The Ends of Civilization: A Taking Stock on the Eve of the Millennium," a discussion program sponsored by the Massachusetts Foundation of the Humanities. She has published her work on pre-Petrine Russian history and on Soviet culture in *Slavic Review* and *The Journal of Popular Culture*, leading U.S. journals in their respective fields, as well as in *Studies in Bibliography*. It was also included in the *Proceedings of the Third International Conference on Arts and Humanities*. Her coauthored articles on feminist critique of contemporary cultural practices and interdisciplinary studies have appeared in *Gender and Education* and *Afterimage*. Dr. Yanoshak presented new research on contemporary critical theory, early Soviet film, and the construction of Russian and American identities to international audiences of Slavicists in the United Kingdom, and scholars in the arts and humanities in Hawaii. Dr. Yanoshak was director and one of the founding faculty of the Simon's Rock Senior Workshop, and co-director of the Early College Teaching Seminars,

begun in 2005, to introduce Simon's Rock pedagogical techniques to a national audience of educators. Her newest research area is early college pedagogy, and in 2011 she presented her findings at an international conference of educators held in Hawaii. Additionally, Dr. Yanoshak edited *Educating Outside the Lines: Bard College at Simon's Rock on a 'New Pedagogy' for the Twenty-first Century*, published in 2011. For this collection she authored the Introduction, Conclusion, and a chapter on interdisciplinarity at Simon's Rock. Dr. Yanoshak served for nearly a decade as Social Studies Division Head, and was the recipient of the Simon's Rock John A. Glover Award and Richard C. Drumm Sr. Award, bestowed by the senior classes of 2001 and 2010 respectively. In 2016 she was co-recipient of the first annual Wendy Shifrin award instituted to honor contributions to the mentoring of students, faculty, and staff at the College. (1982–2016)

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Index

A

AA (Associate of Arts) program, 6-9
AA degree requirements, 6
Absences and attendance, 27
Academic advising, 22
Academic and class standing, 24
Academic honesty, 28
Academic policies, 22-29
Academic probation and suspension, 24-25
Academic status, 24
Academic year, 22
Acting courses (Theater), 110-112
Active Community Engagement, 9
Adjunct faculty, 217-220
Advanced standing, 26
African American and African Studies concentration, 31
African American and African Studies courses, 188
Anthropology courses, 157-160
Art History concentration, 32
Art History courses, 91-94
Arts courses, 94-95
Arts Division, 90-116
Arts Requirement, 8
Asian Studies concentration, 33
Asian Studies courses, 189
Attendance policy, 27

B

BA (Bachelor of Arts) program, 6, 10, 11-12
BA concentrations (list of), 30
BA degree requirements, 6
Bard College, 21
Bard Globalization and International Affairs (BGIA), 15-16
Bard Study Abroad and International Programs, 14-15
Biology concentration, 35
Biology courses, 140-143
Board of Overseers, 232
Board of Trustees, 232
Book One Program, 7

C

Center for Cross-Cultural Study, 13
Center for Food Studies, 17

Center for Environmental Policy, 15
Centre for New Writing, University of Manchester, 13
Ceramics (see Studio Arts)
Chemistry concentration, 37
Chemistry courses, 143-145
Chinese courses, 118-119
Class standing, 24
Columbia University Engineering Program, 14
Communication courses, 190
Community Music Program, 98
Community Music Program faculty, 220-223
Computer Science concentration, 39
Computer Science courses, 145-147
Concentrations and Complements, 11
Concentrations (listing), 30
Contemporary Critical Theory concentration, 40
Course changes, 23
Course load, 22-23
Course numbering, 22
Creative Writing concentration, 41
Credit hour, 23
Critical Geography, Political Ecology, and
Globalization Studies concentration, 43
Cross-Cultural Relations concentration, 45
Cultural Perspectives courses (overview), 8
Curriculum (overview), 5-21

D

Dance concentration, 47
Dance courses, 96-97
Dean's list, 25
Degree requirements, 6
Division of the Arts, 90-116
Division of Languages and Literature, 117-138
Division of Science, Mathematics, and
Computing, 139-155
Division of Social Studies, 156-186
Drawing and Painting (see Studio Arts)
Dual Enrollment, 26

E

East Carolina University Italy Intensives, 13
Economics courses, 160-163
Electives, 9
Electronic Media and the Arts concentration, 48
Emeritus faculty, 224-231

Engineering Program (Columbia), 15
Environmental and Sustainability Studies concentration, 50
Environmental Policy, Vermont Law, 15
Environmental Studies courses, 191-193
Eugene O'Neill Theater Center, 14, 16
Evolution of an Educational Innovation, 3-4
Extended campus projects, 19

F

Faculty, 198-216
Family Educational Rights and Privacy Act, 29
Food Studies, Center for, 17
Foreign language requirement, 8-9
French and Francophone Studies concentration, 52
French courses, 119-120

G

Gender Studies concentration, 54
Gender Studies (Women's Studies) courses, 193
General Education Seminars, 7-8, 88
Geography courses, 164-166
German Studies concentration, 56
German courses, 121
Goals of the academic program, 5
Grade changes, 25-26
Grading system, 23-24
Graduation with honors, 25
Guest Artists Program, 17

H

High school equivalence, 26-27
Historical Studies concentration, 57
History courses, 167-168
History of the College, 3
Honesty, academic, 28
Honors, 25

I

Incomplete grades, 25
Independent projects, 18
Interdivisional Studies, 187-196
International Center of Photography, 16
Internships and field experience, 19
Italy Intensives, 13

J

Junior semester at Bard, 21

L

Languages and Literature Division, 116-138
Language placement, 8-9
Language requirement, 8-9
Latin courses, 121-122
Learning at Simon's Rock (overview), 5
Learning Resources courses, 194-195
Leave of absence, 27-28
Leave to study away, 19-20, 28
Linguistics concentration, 59
Linguistics courses, 123-124
Literary Studies concentration, 61
Literature and Creative Writing courses, 124-138
London Dramatic Academy, 13
Lower College program, 7-9

M

Mathematics concentration, 63
Mathematics courses, 148-151
Mathematics requirement, 8
Moderation and Sophomore Planning, 10
Montserrat Program, 16-17
Movement courses (Theater), 112-113
Munich Business School, 14
Music concentration, 64
Music courses, 98-103

N

Natural Sciences courses, 151-152

O

Off-campus program (study trip), 195-196
O'Neill Theater, 14, 16
Online courses, transfer credits, 26
Overseers, Board of, 232
Oxford, Simon's Rock Scholars, 13

P

Pathway to Academic Choice and Excellence
Program (PACE), 9
Philosophy concentration, 66
Philosophy courses, 168-173
Photography concentration (see Studio Arts)
Physics concentration, 67

Physics courses, 153-155
Plagiarism (see academic honesty)
Political Studies concentration, 68
Politics courses, 174-179
Pre-Engineering concentration, 71
Pre-Medical concentration, 73
Production courses (Theater), 113-115
Pronouns (self-identified), 29
Proseminar in the Social Scientific Inquiry, 17
Psychology concentration, 75
Psychology courses, 180-182

Q

Quantitative Studies concentration, 76
Quingdao University, China, 13

R

Religious beliefs and absences, statute, 27
Repeated courses, 26

S

Satisfactory Academic Process, 24
Science, Mathematics, and Computing Division, 139-155
Science Foundations concentration, 77
Science requirement, 8
Seminars, General Education, 7-8, 88
Senior Thesis, 11-12, 89
Signature Programs, 13-17
Simon's Rock/Columbia University Engineering Program, 15
Simon's Rock/Munich Business School Program, 14
Simon's Rock/Vermont Law School, Environmental Policy Program, 15
Simon's Rock Scholars at Oxford, 13
Social Action/Social Change concentration, 78
Social Sciences courses, 183-184
Social Studies Division, 156-186
Sociology courses, 184-186
Sophomore Planning: Moderation or Transfer, 10
Spanish and Latin American Studies concentration, 79
Spanish courses, 122-123
Spanish studies abroad, 13
Special study opportunities, 18-20
Standards and Procedures Committee, 29
Statute on absences due to religious beliefs, 27
Studio Arts concentration, 81
Studio Arts courses, 104-109

Study abroad and away, 13-17, 19-20
Study at Bard College, 21
SUNY Upstate Medical Program, 16
Suspension from class for excessive absence, 27

T

Theater Arts concentration, 84
Theater courses, 110-116
Transfer, 10
Transfer credits, 26
Transfer to Bard, 21
Trustees, Board of, 232
Tutorials, 18

U

University of Manchester—Centre for New Writing, 13
Upper College program, 11-12, 30

V

Vermont Law School, Environmental Policy Program 15
Visiting Artists Program, 17
Visual Studies concentration, 86

W

Women's Studies courses (see Gender Studies)
World Language requirement, 8-9
World Languages, Cultures, and Literatures, 118-123
Writing and Thinking Workshop, 7

Y

Young Writers Workshop, 197