BARD COLLEGE AT SIMON’S ROCK
THE EARLY COLLEGE
Catalogue 2010-2011
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CATALOGUE 2010-2011
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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 450 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 students are ready for serious intellectual work at the age of 16 or 17. 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 the early college movement has gained considerable momentum, yet Simon’s Rock remains unique in the early college landscape as the only college in the United States specifically designed to provide bright students with the opportunity to begin college after the tenth or eleventh grade.

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 restructured and eliminated its high school component entirely. Through the support from the National Science Foundation and the Carnegie Foundation, the College developed its Bachelor of Arts (BA) program. With the introduction of its first BA concentrations, Simon’s Rock 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. While Simon’s Rock has retained its unique identity and singular mission, the partnership brought new academic and financial strength to the College. Since 1979, Bard has 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.

The leadership of Simon’s Rock’s and of Bard’s main campus have jointly created Bard High School Early College I and II, which opened in 2001 and 2008 respectively. Part of both Bard and the New York City public school system, these institutions offer two years of enriched high school that segues directly into the first two years of college and culminates with an AA, similar to Simon’s Rock’s original structure.

In 2004, Mary B. Marcy was appointed as Provost and Vice President. She continues the strong leadership examples set by Elizabeth Blodgett Hall and her successors Baird Whitlock and Bernard F. Rodgers, Jr. Under the guidance of strong and committed leaders, the College has seen growth in student enrollment, an increase in the range and breadth of the curriculum and the faculty, and a profound transformation of the physical campus, including new buildings supporting the arts and sciences, as well as new residence halls and a state-of-the-art athletic center.
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:

<table>
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<th>Course</th>
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<tr>
<td>Writing and Thinking Workshop</td>
<td>0</td>
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<tr>
<td>Book One Program</td>
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<tr>
<td>First-Year Seminar I and II</td>
<td>8</td>
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<tr>
<td>Sophomore Seminar</td>
<td>4</td>
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<td>Cultural Perspectives</td>
<td>3</td>
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<td>Arts</td>
<td>3</td>
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<tr>
<td>Mathematics</td>
<td>3</td>
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<td>Natural Science</td>
<td>3–4</td>
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<tr>
<td>Foreign Language</td>
<td>3–8</td>
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AA candidates must earn at least 50 of the required 60 credits while enrolled 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 requirement for the completion of two Recreational Athletic Program (RAP) courses is under review.

**THE BACHELOR OF ARTS DEGREE**
The requirements for the BA degree are the successful completion of 120 credits of course work, including:

<table>
<thead>
<tr>
<th>Requirement</th>
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<tr>
<td>Simon’s Rock AA degree or its equivalent</td>
<td>60</td>
</tr>
<tr>
<td>Moderation</td>
<td>0</td>
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<tr>
<td>Concentration and Complement</td>
<td>32–48</td>
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<tr>
<td>BA Seminar</td>
<td>4</td>
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<td>Four courses at the 300-level or above</td>
<td>16</td>
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<td>(not including the BA Seminar or Senior Thesis)</td>
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<td>Tutorial, independent project, extended campus project,</td>
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<td>or course at Bard College or away during the junior year</td>
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<td></td>
<td>3–4</td>
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<tr>
<td>Senior Workshop</td>
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<tr>
<td>Senior Thesis</td>
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BA candidates must earn at least 60 of the required 120 credits while enrolled 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 and BA Seminars 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 they 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
- First-Year Seminar I and II
- Sophomore Seminar
- Cultural Perspectives
- Arts
- Mathematics
- Natural Science
- Foreign Language
- Recreational Athletics Program
- Health and Wellness Program

**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 exploration of techniques for generating ideas, refining initial concepts, revising and editing, and asking critical questions. Sections are led by faculty members drawn from all of 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 2010 Book One is *Sonata Mulaticca*, by Rita Dove. Last year’s book, *Little Boys Come From the Stars* was written by Emmanuel Dongala. Previous books were *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; and *Lose Your Mother: A Journey Along the Atlantic Slave Route*, by Saidiya Hartman.
FIRST-YEAR SEMINAR I AND II: THE EXAMINED LIFE
All first-year students are required to take the two-semester First-Year Seminar. It introduces 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 over the centuries. The seminar focuses on the themes of self-discovery, the relationship of the individual and society, and the nature of values and responsibility. It draws on and develops the methods introduced in the Writing and Thinking Workshop, fostering critical thinking and the effective articulation of ideas.

SOPHOMORE SEMINAR: VOICES AGAINST THE CHORUS
All first-semester sophomores are required to take Sophomore Seminar. This seminar explores the development of some of the ideas central to our definition of the modern world. Its focus is on how 19th- and 20th-century thinkers confronted the accepted order of things, how they challenged accepted ideas, and how they constructed the radically different conceptions of the world that we have inherited.

CULTURAL PERSPECTIVES COURSES
All students are required to take one Cultural Perspectives course in order to earn the AA degree. In the interconnected global context in which we live, knowledge of diverse cultural traditions is imperative. The Cultural Perspectives courses expand students’ understanding and appreciation of cultural diversity and of the history of cultural encounters that has affected cultural development within and outside the Western European tradition. By focusing in depth on one culture or subculture, or on one topic analyzed and compared across a number of differing cultural traditions, these seminars build on the other core courses in the general education sequence, expanding students’ understanding of the ideas, perspectives, values, and activities of cultures often marginalized by the West. Cultural Perspectives courses thus act as a challenge to the universality of Western historical and cultural assumptions, offering students an expanded backdrop against which to assess their own social and cultural contexts, knowledge, and ideas. By developing students’ critical understanding of the characteristics, values, and assumptions of other cultures, these courses extend students’ views of the world and their ability to act effectively in it.

ARTS
Students are required to demonstrate the artistic literacy expected of an educated person through successful completion of an approved introductory or advanced course or two modular courses in art history, arts, dance, music, studio arts, or theater. All these courses introduce students to the creative processes, techniques, and modes of thought particular to the arts; and all 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 Mathematics and Its Applications or an approved mathematics course above that level. Students needing to develop the level of competency necessary to take mathematics and science courses at Simon’s Rock may do so in two ways: (1) by taking a course that covers the necessary material during the summer before they enter Simon’s Rock; or (2) by enrolling in a lab section of Math 101 Mathematics and Its Applications. A student who enters
the College without the necessary mathematics competency is expected to gain it, through one of these methods or a combination of these methods, prior to the beginning of the sophomore year at Simon’s Rock. Competency will be shown by a passing grade on a comprehensive exam. Placement tests are available online at the College website and are administered 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 course in the sciences. This requirement may be met by completing an approved course in biology, chemistry, environmental studies, natural sciences, or physics.

FOREIGN LANGUAGE
The language requirement reflects the faculty’s conviction that there is a particular value in engaging with a foreign 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. There is no exam by which a student can place out of the language requirement.

The language requirement can be fulfilled in one of the following ways:

1. By completing two sequential semesters of Arabic, 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 all six languages every year. For availability of sequences beyond 100–101 in Arabic, 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 of one foreign language.*

4. By completing a study abroad program.*

5. By completing one semester of a foreign language 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 only through options 2, 3, or 4 above.

7. Non-native speakers of English satisfy the requirement by completing both semesters of First-Year Seminar. An application for this option must be made in the Office of Academic Affairs during a student’s first semester. Those non-native speakers of English who have earned a TOEFL score of less than 550 must consult with the Dean of Academic Affairs regarding additional tutoring in English.

8. Students with documented learning disabilities specific to language learning may appeal to the Standards and Procedures Committee for a modification of the
language requirement. Details are available in the Win Commons and the Office of Academic Affairs.

*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.

RECREATIONAL ATHLETICS PROGRAM
Each semester the College offers a wide variety of opportunities for physical education—ranging from aerobics to rock climbing, swimming to skiing, basketball to soccer, volleyball to yoga. Successfully completed RAP courses are graded Pass (P) and recorded on the student’s transcript. Since the purpose of this RAP requirement is to encourage students to balance their intellectual development with physical activity, the College requires students to complete at least one course during their first semester and both RAP courses by the end of their first year (policy under review).

HEALTH AND WELLNESS PROGRAM
Each year a variety of health and wellness programs are offered to students. While these programs do not earn academic credit, students are required to complete the wellness program offered during the new student orientation and to participate in three additional health and wellness programs during their first fall semester. Please visit http://www.simons-rock.edu/campus-life/achieving-health-and-wellbeing for more information.

ELECTIVES
Immediately upon admission to the College, students are encouraged to combine pursuing their own interests and academic passions and exploring new areas of knowledge with meeting the requirements of the core curriculum. 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.
Sophomore Planning and Moderation

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.

SOPHOMORE PLANNING
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 and Career Resources.

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, 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 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. Students moderating by April 15 have priority for admission into the Upper College. Students must have moderated into the Upper College in order to register for courses for their junior year or to receive a Leave to Study Away.
The Upper College Program

Students who are admitted to Bard College at Simon’s Rock’s Upper College during Moderation pursue a curriculum for their last two years that leads to a Bachelor of Arts degree. This curriculum encourages students 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 selects an area of concentration that has been designed by the faculty at Simon’s Rock. These concentrations (described in the next section) consist of 16–24 credit programs 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 (16–24 credits). The complement is a group of courses in a liberal arts subject area that: fulfills the requirements of a second faculty-designed concentration; constitutes a concentration designed by the student in consultation with his/her moderation committee; or develops the interdisciplinary or disciplinary aspects of the chosen concentration in a meaningful fashion. See Leave of Absence to Study Elsewhere for policies regarding transfer credits and concentration and program of study requirements.
THE INTERDISCIPLINARY BA SEMINAR
To support Simon’s Rock’s emphasis on general education throughout the undergraduate program, each semester the faculty offers interdisciplinary BA seminars on topics of broad interest to BA students. BA students are required to take at least one of these seminars during the course of their junior or senior years.

Specifically designed for BA students, the seminars bring together students and faculty with various interests and experiences to examine topics which cross disciplinary boundaries. Thus these seminars encourage discussion both of the topics at hand and of the modes of analysis applied to them by thinkers from different fields, periods, or philosophical, theoretical, and political positions.

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 thesis projects they have defined and developed themselves while drawing on the resources of a faculty advisor and thesis committee. All projects conclude with 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. This proposal, which includes a précis of the proposed subject matter and a list of possible committee members, is reviewed by the Policy and Program Committee, which approves assignments of thesis advisors and committees. At the beginning of their senior year, students are required to participate in the Senior 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

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). After a year in residence at Lincoln College, Simon’s Rock Scholars at Oxford return to Simon’s Rock to complete their senior year.

THE 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 New York’s Columbia University, 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.

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 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 our 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.

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. Our students 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.

VISITING ARTISTS PROGRAM
With a concentrated emphasis on interdisciplinary work, the Visiting Artists Program brings some of the country’s most renowned visual and performing artists to campus for
residencies, workshops, and exhibitions. The guest artists take part in a weekly BA seminar, with a number of the artists offering master classes. Besides demonstrating connections between the arts, the seminar explores a specific theme each year. Guest 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.

**JUNIOR FELLOWS PROGRAM**
Through lectures, symposia, seminars, readings, discussions, excursions, and scholarly writing, the Junior Fellows Program 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 Junior Fellows Program 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 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.

Through intellectual exchanges with social scientists and interdisciplinary scholars in a variety of settings, Junior Fellows 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.

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; they may arrange extended campus projects; they may enroll in courses at Bard College, or apply for junior fellowships. 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 3.0) 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 usually earn four credits, and no student may take more than one tutorial in a given semester. Tutorials are reserved for juniors and seniors. Students with an advanced technical expertise in mathematics, music, or foreign language that cannot be met by courses offered
during the relevant semester, as well as moderated second semester sophomores who have plans for study abroad or away as documented in their moderation letters 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 to review and assess the student’s progress towards completing the agreed-upon project.

Independent projects are reserved for juniors and seniors. A student may take no more than three independent projects over the course of her or his BA studies. 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 allow BA students to engage in off-campus educational activities related to their academic programs and, where appropriate, to earn credit for them. Independent projects which do not fall within the province of traditional academic disciplines may qualify as extended campus projects.

Students who want 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 a 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 contracts, including the amount of credit to be awarded, is determined by the Associate Dean of Academic Affairs and a faculty supervisor skilled in the specific area of the project.

While the student is engaged in the project, the work is supervised by a field supervisor. Any changes in the pro-
gram 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 also pursue extended campus projects with organizations such as the Washington Center for Learning Alternatives or Amnesty International in Washington, D.C.

Internships during the junior year have included 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 Extended Campus 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.

STUDY ABROAD AND AWAY
Students can also receive credit for participating in programs offered by other colleges and universities as long as their participation in these programs is approved by the Dean of Academic Affairs. 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.


In previous years, Simon’s Rock juniors have studied at the University of Cordoba in Argentina, Central European University in Budapest, The London Theater Program of Sarah Lawrence College, Ho Chi Minh University in
Vietnam, Denmark International Study Program, Temple University in Japan, East China Normal University, the London School of Economics, University of Legon in Ghana, and the Freie University in Berlin.

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

Study at Bard’s Other Campuses

**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**
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 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**
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
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.

NEW YORK CITY
The Bard Globalization and International Affairs Program, New York City
The Bard Globalization and International Affairs (BGIA) Program is a one- or two-semester residential program based in the heart of New York City. It offers undergraduates a unique opportunity to undertake specialized study with leading practitioners and scholars in international affairs and to gain internship experience with international affairs organizations. Topics in the curriculum include: human rights, global environmental issues, international economics, international justice, managing international risk, ethics and international affairs, and writing on international affairs. In 2002, students in the program published the first issue of a journal, BardPolitik, examining new ideas about globalization and world politics. Internships and tutorials are tailored to the student’s particular field of study. All classes and living facilities are in Bard Hall, 410 West 58th Street, near the Lincoln Center district. A summer program is also available.

BARD STUDY ABROAD AND INTERNATIONAL PROGRAMS
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.

Smolny College opened in October, 1999, with 78 students; eventually, a student body of 550 is planned. Those who complete the four-year curriculum receive a joint BA in liberal arts from Bard College and St. Petersburg State
University. Students from Bard and other U.S. colleges who attend Smolny for a semester or a year earn Bard College credit; Bard students attending Smolny pay Bard tuition. The student body includes young people from the city of St. Petersburg and foreign students from the newly independent states of the former Soviet Union, Eastern and Central Europe, the United States, and Western Europe. International representatives are expected to account for approximately 25 percent of the student body and the faculty.

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.

University of Witwatersrand, Johannesburg.

South Africa International Human Rights Exchange (IHRE)

Bard College in conjunction with the University of Witwatersrand (Wits) offers a semester-long (July–November) study abroad program in Johannesburg, South Africa. The International Human Rights Exchange (IHRE) is a collaborative project, founded on a commitment to genuine international exchanges, inter-institutional cooperation, and interdisciplinary teaching and learning. It is designed to support an annual intensive undergraduate program in human rights aimed at second-, third-, and fourth-year students. The program seeks to promote a critical understanding of human rights as part of a broad intellectual and social movement, not simply as a code or sets of laws, but as a discourse in transformation and often in contest, extending to the arts, sciences, humanities, and social sciences.

Humboldt University in Berlin, Germany

Taking advantage of its location at the center of the new Europe, Humboldt University has developed an active international program and a strong interest in university reform. The University’s enrollment of 36,000 includes more than 4,000 foreign students, many from Eastern Europe. Humboldt and Bard are developing a collaborative program of student exchange and joint courses on topics such as international affairs, European studies, and globalization. Simon’s Rock students from all disciplines are encouraged to apply. Simon’s Rock students at Humboldt enroll in courses throughout the university and typically attend its German language courses. To be eligible, students must have completed two years of German and have moderated. Humboldt offers some courses in English. Simon’s Rock students at Humboldt may also take liberal arts courses, in English, at the European College of Liberal Arts in Berlin-Buch.

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/globalstudy.
Academic Policies

THE ACADEMIC YEAR
The academic year at Bard College at Simon’s Rock consists of two 15-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. New students are assigned advisors and are required to meet with them weekly. A student may elect to change advisors by contacting the Registrar’s Office. During Moderation, students may choose to select a different academic advisor to guide 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 develop basic skills appropriate to the subject matter. They also help the student make the transition to more advanced work. 200-level courses build on the skills achieved in 100-level courses and work in greater depth in a subject area. 300- and 400-level courses assume the student’s 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. 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 is 15–16 credits per semester; the maximum credit load, without surcharge and permission from the Dean of Academic Affairs, is 18 credits per semester.

The normal course load for Lower College students is five courses per semester. The normal course load for Upper College students is four courses per semester, one of which is 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 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), for which there is an additional fee, only after all students have completed their registration. Students who withdraw or are suspended from a course for nonattendance, thereby reducing their course load to fewer than 12 credits, risk jeopardizing their eligibility for financial aid, 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.

**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 advisor. Changing registration in courses that require determination of a mastery level, such as those in music, dance, or foreign language, is permitted through the third week of instruction.

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.

**GRADING SYSTEM**

Students receive written evaluations 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 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 register to 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 GPA is computed for each student. Letter grades are assigned the following equivalents: A=4, B=3, C=2, D=1, and F=0. A plus (+) adds 0.3 and a minus (-) subtracts 0.3. Pass grades 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:

<table>
<thead>
<tr>
<th>Class</th>
<th>Credits Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>First-year student</td>
<td>29 or fewer credits</td>
</tr>
<tr>
<td>Sophomore</td>
<td>30–59 credits</td>
</tr>
<tr>
<td>Junior</td>
<td>60–89 credits</td>
</tr>
<tr>
<td>Senior</td>
<td>more than 90 credits</td>
</tr>
</tbody>
</table>

SATISFACTORY ACADEMIC PROGRESS
To maintain eligibility for financial aid, students must make satisfactory academic progress 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:

<table>
<thead>
<tr>
<th>Academic years completed</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits successfully completed</td>
<td>24</td>
<td>48</td>
<td>72</td>
<td>96</td>
</tr>
</tbody>
</table>

Failure to meet the standards of satisfactory progress at the conclusion of any academic year will result in ineligibility for further financial aid. There is a maximum time frame of six years or 180 earned credits for students pursuing their BA degree. Time beyond that is not financial aid eligible. Students in pursuit of an AA degree are eligible for financial aid for a maximum time frame of three years, or 90 earned credits.

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 Financial Aid Office. All such appeals will be reviewed by the Dean of Academic Affairs in consultation with the Director of Financial Aid and the Dean of Students. Students are notified of the appeal result in writing.

ACADEMIC PROBATION AND SUSPENSION
A student who is not in good academic standing at the end of a semester will either be placed on academic probation for the following semester or suspended from the College.
The conditions under which a student who is not in good academic standing may continue at the College are determined by the Dean of Academic Affairs in consultation with the Associate Dean of Academic Affairs, the Dean of Students, and the student’s advisor. These conditions, which vary depending on the nature of the student’s difficulties, are formally recorded in a letter to the student from the Dean of Academic Affairs.

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 Academic Affairs confers with the Associate Dean of Academic Affairs, the Dean of Students, 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.

A student who does not fulfill the conditions of probation, fails to earn a GPA of at least 1.5 in any given semester, fails to earn a GPA of at least 2.0 for two consecutive semesters, or after four or more semesters at Simon’s Rock does not achieve good academic standing in at least half the semesters is subject to suspension.

Suspended students, or students who have withdrawn, wishing to be considered for readmission are expected to involve themselves in activity that enhances study skills, self-discipline, and ability to work within a structured 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. Approval for more than one Incomplete per semester must be given by the Dean of Academic Affairs.
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.

**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 original grade is eliminated from calculation of the GPA and from the student’s transcript, although an indication that the course was repeated is retained. Grades 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 work completed at other accredited institutions and programs should complete 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 Director of Academic and Career Resources. Only liberal arts and sciences courses in which the student has earned a grade of C or better will be considered for transfer. A total of 10 transfer credits may be applied toward the AA degree; up to 60 credits may be applied toward the BA degree. Grades awarded by other institutions for courses accepted for transfer are not used in calculating a student’s GPA at Simon’s Rock.

Official transcripts from other institutions should 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 core or concentration requirement only if the course is similar in content and scope to those used to satisfy the relevant requirement at Simon’s Rock. 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 Credit Worksheet* prior to taking the course.

**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 required for consideration of credit, and credit is up to the discretion of the appropriate division head.

Students should be aware that AP credit count towards the 10 credits not earned at Simon’s Rock which may be counted toward the AA degree requirements.

**HIGH SCHOOL EQUIVALENCE**
Since most students enter Simon’s Rock before completing high school, they do not normally have high school diplomas. Many 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 General Educational Development (GED) examination, which is available to Simon’s Rock students through Berkshire Community College. A high school diploma is generally of significance only to those students who do not earn at least the associate of arts degree.

**ATTENDANCE POLICY**

Students are expected to attend all classes. An absence from class is an irrevocably lost part of the course for both the individual and the group. Generally, an instructor’s evaluation of a student’s work depends partly on class participation. Classes immediately before and after vacations are as important as any other classes in the term. Students are expected to attend them and to limit their vacations to the days prescribed in the College calendar. Students who miss more than one week of a class may be suspended from that class.

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 excused absences for such observance by informing their professors of their absences at least two weeks ahead of time and making arrangements to complete any work missed (see Statute on Absences Due to Religious Beliefs below).

The only excused absences are for observance of religious holidays. If illness or emergency necessitates missing one or more classes, including entailing a Leave of Absence (see below), the student should consult with the professor about how to make up the work missed.

**STATUTE ON ABSENCE 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 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 which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself 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, resident director, and the parents receive notification from the Office of Academic Affairs. The student may apply to the instructor for readmission. If the request is granted, a Reinstatement Form signed by the instructor 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 the instructor or student decides against reinstatement, the student may drop or withdraw from the course by submitting the appropriate form to the Registrar before
Students may apply courses taken at other institutions (e.g., as part of a Leave to Study Away) toward the 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 Simon’s Rock concentration and program of study requirements is made by the academic advisor and the faculty in the relevant concentration.

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 assistance on any examination or quiz, and falsifying data are serious forms of academic dishonesty. Academic dishonesty in any form 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 that is wholly or partially taken from the Internet. Plagiarism occurs even when a single sentence or phrase is copied without attribution. Information about the proper use and acknowledgment of source material is available in the library and from the faculty. Special care should be taken when engaging in research on the Internet, as there are a vast number of sources that are designed to assist students in academic dishonesty, or that are otherwise unsuitable for academic pursuits. The library has resources available to aid students in finding appropriate materials through

the deadline unless that results in a course load below 12 credits. Suspensions after the drop and withdrawal deadlines result in an F for the course. If a suspension results in a course load below 12 credits, students must apply to go under the minimum credit load in the Office of Academic Affairs. If permission is not granted, students will be compelled to withdraw from the College.

LEAVE OF ABSENCE
In the event of a serious illness or other severe problem that necessitates a student’s missing several consecutive classes, the student may request a formal Leave of Absence from health services or from the Associate Dean or Dean of Academic Affairs. 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 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 OF ABSENCE TO STUDY ELSEWHERE
Juniors who wish to spend a semester abroad or at another American institution must receive prior approval to assure that their programs of study are appropriate and will transfer. They must complete a Leave to Study Away application and submit it to the Director of Academic and Career Resources. Final approval rests with the Associate Dean of Academic Affairs.
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 should be consulted to avoid unintentional plagiarism.

Any act of academic dishonesty will have serious consequences, regardless of whether it is intentional or unintentional. A student who has committed academic dishonesty will meet with the instructor, advisor, and the Dean of Academic Affairs. 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. Any subsequent offense will become part of the student’s record and will result in a hearing with the Standards and Procedures Committee to determine further consequences. These consequences may include academic probation, revocation of scholarship, and suspension from the College. A student who wishes to contest a judgment of academic dishonesty by the Standards and Procedures Committee may make an appeal in writing to the Appeals Committee within 48 hours of the decision.

THE STANDARDS AND PROCEDURES COMMITTEE
The Standards and Procedures Committee, chaired by the Associate Dean of Academic Affairs 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.

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

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<thead>
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<th><strong>CONCENTRATION</strong></th>
<th><strong>FACULTY CONTACT</strong></th>
<th><strong>CONCENTRATION</strong></th>
<th><strong>FACULTY CONTACT</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>African American Studies</td>
<td>Franciscna Oyogoa</td>
<td>Gender Studies</td>
<td>Jennifer Browdy de Hernandez</td>
</tr>
<tr>
<td>American Studies</td>
<td>Jamie Hutchinson</td>
<td></td>
<td>Colette van Kerckvoorde</td>
</tr>
<tr>
<td>Art History</td>
<td>Joan DelPlato</td>
<td></td>
<td>Nancy Yanoshak</td>
</tr>
<tr>
<td>Asian Studies</td>
<td>Christopher Coggins, John Weinstein</td>
<td></td>
<td>Nancy Bonvillain, Colette van Kerckvoorde</td>
</tr>
<tr>
<td>Biology</td>
<td>Joy Laperitis, Susan Mechanic-Meyers</td>
<td></td>
<td>Jamie Hutchinson</td>
</tr>
<tr>
<td>Ceramics, Sculpture, and 3-D Design</td>
<td>Ben Krupka, William Jackson</td>
<td></td>
<td>William Dunbar</td>
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<tr>
<td>Chemistry</td>
<td>David Myers</td>
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<td>Bernard Rodgers</td>
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<tr>
<td>Computer Science</td>
<td>Paul Shields</td>
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<td>John Myers, Laurence Wallach</td>
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<tr>
<td>Contemporary Critical Theory</td>
<td>Nancy Yanoshak</td>
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<td>Brian Conolly</td>
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<tr>
<td>Creative Writing</td>
<td>Peter Filkins</td>
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<td>Arthur Hillman</td>
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<tr>
<td>Critical Geography, Political Ecology, and Globalization Theory</td>
<td>Christopher Coggins</td>
<td></td>
<td>Michael Bergman, Eric Kramer</td>
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<td>Cross-Cultural Relations</td>
<td>Nancy Bonvillain</td>
<td></td>
<td>Asma Abbas</td>
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<tr>
<td>Cultural Studies</td>
<td>Joan DelPlato</td>
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<td>Michael Bergman</td>
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<tr>
<td>Dance</td>
<td>Wendy Shifrin</td>
<td></td>
<td>David Myers</td>
</tr>
<tr>
<td>Drawing, Painting, and Printmaking</td>
<td>William Jackson</td>
<td></td>
<td>Anne O’Dwyer, Eden-Renee Pruitt</td>
</tr>
<tr>
<td>Ecology</td>
<td>Robert Schmidt</td>
<td></td>
<td>William Dunbar</td>
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<td>Electronic Media and the Arts</td>
<td>Lawrence Burke, John Myers</td>
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<td>Nancy Yanoshak</td>
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<td>Environmental Studies</td>
<td>Donald Roeder</td>
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<td>Eric Kramer</td>
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<td>European Studies</td>
<td>Maryann Tebben</td>
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<td>Christopher Coggins, Susan Lyon</td>
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<tr>
<td>French and Francophone Studies</td>
<td>Gabriel Asfar</td>
<td></td>
<td>Mileta Roe</td>
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<td>Karen Beaumont, Aimée Michel</td>
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</table>

**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.
This concentration considers the great range of experiences of African Americans historically and in the present. Students who choose it 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, and 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 205 CP
Art History 216 CP

Literature 234 CP
The Tradition of
African American Women Writers

Literature 240
Literary Realism and Naturalism

Literature 312
The Harlem Renaissance

Music 218 CP
Jazz: An American Encounter

RECENT SENIOR THESSES
“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 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 DelPlato, John Myers, Francisca Oyogoa, Bernard Rodgers, Patricia Sharpe

Faculty Contact
Francisca Oyogoa
American Studies

The concept of “American” is fraught with problems. It implies a shared national experience and a common mythology despite diverse cultural experiences. Yet understanding “America” requires an examination of conflict and competition among racial, religious, and ethnic groups, social and economic interests, geographical regions, generations, traditional and nontraditional political movements, and artistic activities (such as “high” against “pop” culture). Study of such a multifaceted concept can benefit from the coordinated approaches of many disciplines; this concentration draws upon the social sciences, literature, and the arts to gain access to both broad perspectives and immediate experiences. Because America has been a pioneer in the development of mass communication, American culture provides students an excellent site to engage in a critique of communications media and the arts in their various roles as disseminators of information, conduits for new communities, and instruments of political power and control.

During Moderation, students are encouraged to choose courses that will complement each other, offering a comprehensive view of a topic or thematic focus within the broad field of American culture and experience. The focus may be on a time period, ethnic or national subgroup experience, geographical region, political, social, or religious issue, etc. (and it may be designated as part of the title of an individual’s concentration, e.g., Asian-American Experience in the 20th Century, 19th-Century America, etc.).

CURRICULUM

Students choose at least two courses whose focus is on America from each of three categories: literature, politics and social science, and the arts for a total of 18 to 24 credits. At least two of the courses must be at the 300-level. Appropriate courses are listed below. Others may be accepted with approval of the Moderation Committee.

LITERATURE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literature 231</td>
<td>American Drama: Moderns and Contemporaries Home on the Range: Western Films and Fiction</td>
</tr>
<tr>
<td>Literature 237</td>
<td>Contemporary American Fiction: Discovering the Present</td>
</tr>
<tr>
<td>Literature 238</td>
<td>Contemporary American Poetry: Constructs of the Self</td>
</tr>
<tr>
<td>Literature 239</td>
<td>Literary Realism and Naturalism</td>
</tr>
<tr>
<td>Literature 240</td>
<td>Whitman and Dickinson</td>
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<tr>
<td>Literature 244</td>
<td>Latin American Women Writing Resistance</td>
</tr>
<tr>
<td>Literature 270 CP</td>
<td>Poe, Hawthorne, and Melville</td>
</tr>
<tr>
<td>Literature 306</td>
<td>American Modernism: Making it New</td>
</tr>
<tr>
<td>Literature 311</td>
<td>The Harlem Renaissance</td>
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<tr>
<td>Literature 312</td>
<td>Modern American Fiction: Disturbing the Peace</td>
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<td>Literature 314</td>
<td>Faulkner Seminar: The Sound and the Fury</td>
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<tr>
<td>Literature 315</td>
<td>Saul Bellow and Philip Roth</td>
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</tbody>
</table>

POLITICS AND SOCIAL SCIENCE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>Anthropology 214 CP</td>
<td>Native American Religions</td>
</tr>
<tr>
<td>Politics 207m</td>
<td>Comparative Politics Focus: Contemporary U.S.</td>
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<tr>
<td>Politics 226</td>
<td>American Idol: Experiments in American Political Thought</td>
</tr>
<tr>
<td>Politics 318</td>
<td>Critical Legal Studies: The First Amendment</td>
</tr>
</tbody>
</table>
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 may focus on fine art such as painting and sculpture, popular art such as advertising and television, or their overlap, which often occurs in 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 to have 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 these courses: History of Photography, the Global Arts modules, and the modules on the Nude in Greek Art and Heaven and Hell in Medieval and Renaissance Art. To have sufficient depth of understanding on more specialized topics in art history, students must take two 300-level courses and one additional course at the 200-level or above. (Students may substitute a second 200-level course for one of the required semesters of survey courses.) In addition, students must take a course (or a module) in studio art, writing, or social studies as a way to gain the analytical and historical skills necessary for serious art historical study.

THE ARTS

Art History 212
Art History 216 CP
Music 120m
Music 217/317
Music 218/318 CP

Recent Senior Theses

“Misty Mountains, Shadowed Peaks: An Inquiry into the Shaping of History and Identity in Southern Appalachia”
“Native American and First Nations Education: Past, Present, and Future”
“Women, Work, and Protest in the Northeastern Cotton Mills”
“Over an Ocean and Into a Textbook: Asian Immigrants in Early 1900s History Books”
“Is Democracy Broken? An Exploration of Elites and America”
“I Keep Singing a Song: Elvis Presley and the Legacy of His Music”
“I Chose Liberty; That Was My Weekend’: Colonial Williamsburg and the Practice of Living History”

Faculty

Asma Abbas, Jennifer Browdy de Hernandez, Joan DelPlato, Arthur Hillman, Hal Holladay, Jamie Hutchinson, John Myers, Bernard Rodgers, Mileta Roe, Patricia Sharpe, Laurence Wallach

Faculty Contact Jamie Hutchinson
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”

FACULTY
Lawrence Burke, Joan DelPlato, Arthur Hillman, William Jackson, Tanya Marcuse
Faculty Contact Joan DelPlato
Asian Studies

Westerners have long referred to lands east of the Bosporus 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**

<table>
<thead>
<tr>
<th>Anthropology 217 CP</th>
<th>Art History 209 CP</th>
<th>Chinese 100-101 CP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ritual and Belief: The Anthropology of Religions</td>
<td>Japanese Woodblock Prints (Ukiyo-e)</td>
<td>Accelerated Beginning Arabic I and II</td>
</tr>
<tr>
<td>Arabic 100–101 CP</td>
<td>Art History 210 CP</td>
<td>Intermediate Chinese I and II</td>
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<tr>
<td>Art History 209 CP</td>
<td>Asian Studies 202 CP</td>
<td>The Unity of Buddhism and State in Japan</td>
</tr>
<tr>
<td>Japanese Woodblock Prints (Ukiyo-e)</td>
<td>Asian Studies 234 CP</td>
<td>Asian Traditions in the Modern World</td>
</tr>
<tr>
<td>Impressionism and Japonisme</td>
<td>Asian Studies 235 CP</td>
<td>Accelerated Beginning Chinese I and II</td>
</tr>
<tr>
<td>Japanese Civilization</td>
<td>Asian Studies 237 CP</td>
<td>Intermediate Chinese I and II</td>
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<tr>
<td>Mind and Voice in Traditional China</td>
<td>Asian Studies 301 CP</td>
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<tr>
<td>Modern Chinese Artists and Activists</td>
<td>Chinese 100–101</td>
<td></td>
</tr>
<tr>
<td>The Unity of Buddhism and State in Japan</td>
<td>Chinese 204–205 CP</td>
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</tbody>
</table>
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.

**RECENT SENIOR THESES**

“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”
“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”

**CURRICULUM**

The areas of study covered by biology are quite broad; therefore, a high degree of latitude is given the student who chooses this concentration in shaping the focus of the individual program. During Moderation, the student, with the committee’s help, outlines a course plan suitable to the student’s interests and future goals that includes the following:

At least five courses, chosen from the list below, at least one of which chosen in consultation with the Moderation Committee and the major advisor, must be at the 300-level or above.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>Biology 200</td>
<td>General Botany</td>
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<tr>
<td>Biology 201</td>
<td>Cell Biology</td>
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<td>Biology 202</td>
<td>Genetics</td>
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<td>Biology 203</td>
<td>Invertebrate Zoology</td>
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<td>Biology 204</td>
<td>Vertebrate Zoology</td>
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<td>Biology 206</td>
<td>General Microbiology</td>
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<td>Biology 210</td>
<td>Molecular Techniques</td>
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**FACULTY**

Christopher Coggins, Joan DelPlato, Hal Holladay, Jamie Hutchinson, John Myers, Paul Naamon, John Weinstein, Nancy Yanoshak

**Faculty Contacts** Christopher Coggins, John Weinstein
Ceramics, Sculpture, and 3-D Design

Students electing this concentration may focus their work in three-dimensional design, sculpture, or ceramics, or combine courses from any of these disciplines to create an individualized curriculum. Gaining a working knowledge of the historical precedents for each area of study and establishing and developing skills appropriate to studio work in three-dimensional art forms are the goals of the program. Whether in single or multiple disciplines, experience in both traditional and experimental forms, links to studies in other concentrations, and work across disciplines are encouraged.

Students interested in this concentration are encouraged to gain exposure to the field by taking fundamental courses in their first two years at the College. Fundamental courses in visual arts all stress drawing as a primary tool for visual communication. Students should consider any of these 100-level courses as a foundation for advanced work: Survey of Western Art I and II, Drawing from Nature, Design for Life, Introduction to Ceramics, Historical Survey of Sculpture, and The Art of Assemblage. Students should work closely with the arts faculty to plan an individually appropriate mix of foundation experiences.

Minimum Total Credits: 21

CURRICULUM

Work in this concentration includes four intermediate courses, two approved art history courses, and two advanced courses chosen from the lists below for a minimum total requirement of 21 credits. In addition, students may take advantage of the opportunity to take tutorials and independent projects on topics of their choice.
INTERMEDIATE COURSES (MINIMUM FOUR)

Studio Art 202  
Drawing from Direct Observation

Studio Art 203m  
Drawing from Imagination

Studio Art 205m  
Bauhaus Studio

Studio Art 215m  
Clay Modeling from Life

Studio Art 216m  
Metal Fabrication for Designers and Artists

Studio Art 218m  
Designing with Computers

Studio Art 219m  
Jewelry Design and Fabrication

Studio Art 238m  
Introduction to Figure Drawing

Studio Art 263  
Sculpture Studio

Studio Art 267  
Ceramic Studio

APPROVED ART HISTORY COURSES (MINIMUM TWO), SUCH AS:

Art History 102  
Survey of Western Art: Renaissance to Postmodern

Art History 207 CP  
Women Artists

Art History 211  
Picasso’s Art: Erotics and Politics

ADVANCED COURSES (MINIMUM TWO)

Studio Art 315m  
Clay Modeling from Life

Studio Art 333/433  
Figure Drawing Studio

Studio Art 363/463  
Sculpture Studio

Studio Art 367/467  
Ceramic Studio

Studio Art 372  
Drawing from Direct Observation

RECENT SENIOR THERSES

Most theses in sculpture, ceramics, or 3-D design 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”

“My Room: An Exploration of Non-Traditional Performance Art”


“Sticks and Stones: An Exploration of Wilderness in Visual Art”

For information on facilities, exhibitions, and graduates, please visit http://www.simons-rock.edu/academics/concentrations/ceramics-sculpture-3d.

FACULTY

Joan DelPlato, William Jackson, Ben Krupka

Faculty Contacts William Jackson, Ben Krupka
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 organic chemistry, a semester of inorganic chemistry, research methods in the natural sciences, and at least eight additional credits of approved science courses selected from the list given below for a total minimum credit requirement of 24 credits. As chemistry is increasingly becoming intermingled with biology, a semester of biochemistry (or a similar class) is strongly recommended. 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 which 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 302 and 303
Chemistry 306
Natural Science 410

Two courses at or above the 200-level, chosen from the list below and in consultation with the Moderation Committee at the Moderation meeting.

Biology 201  Cell Biology
Biology 202  Genetics
Biology 312  Biochemistry (strongly suggested)
Chemistry 310T  Instrumental Methods of Analysis in Chemistry
Chemistry 410T  Physical Organic Chemistry I
Physics 220  Introduction to Quantum Physics
Physics 230  Modern Physics Laboratory
(Strongly suggested, as accompaniment with Physics 220)
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 TESSES
“Puccinia carduorum: Theory and Practice of PCR Related Experiments for Species Identification. (For Poets and Science Students)”
“TGF-b: A Cell Cycle Regulatory Pathway”
“Zeolites as Inorganic Enzymes: Catalysis and Applications”
“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 Anthelminthic Effects Using Turbiflex aceti”
“Full of Energy and Nowhere to Go—An Examination of Reactions Related to Diadamantylcarbene”
“Comparative Evaluation of Antioxidant Activities and Total Phenol Contents of Several Bracket Fungi”
**RESEARCH OPPORTUNITIES**
Dr. Myers is conducting research in two 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. 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/centrations/chemistry](http://www.simons-rock.edu/academics/centrations/chemistry).

**FACULTY**
Michael Bergman, Emmanuel Dongala, Patricia Dooley, Eric Kramer, Joy Lapseritis, David Myers, Donald Roeder

**Faculty Contact** David Myers

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**Computer Science**

Computer science is an abstract discipline which 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**
To complete the concentration at least 20 credits in computer science are required, 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 Science 264
- Computer Science 312
- Computer Science 316
- Computer Networking
- Artificial Intelligence
- Programming Languages
- Operating Systems
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**

- BA Seminar 325
- BA Seminar 399
- Geography 214 CP
- Literature 321
- Social Science 202 CP
- Social Science 302
- Social Science 322
- Women’s Studies 304

**ADDITIONAL COURSES**

- Anthropology 200
- Anthropology 202 CP
- Art History 212
- Art History 309
- Linguistics 216m
- Linguistics 218m
- Philosophy 313

**RECENT SENIOR THESES**

- “too much [fun]: a critical inquiry into addiction”
- “Approaching Fluxus”
- “A Fan-Fic Thesis”

**FACULTY**

Asma Abbas, Nancy Bonvillain, Jennifer Browdy de Hernandez, Chris Coggins, Brian Conolly, Joan DelPlato, Rebecca Fiske, Anne O’Dwyer, Patricia Sharpe, Nancy Yanoshak

**Faculty Contact** Nancy Yanoshak

**Politics 318**

**Psychology 307**

**Women’s Studies 303 CP**

**Critical Legal Studies:** The First Amendment

**Psychological Theories of Self**

**Global Feminisms**
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 major program, 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 serves very well those major programs that focus on literary studies, gender studies, theater, visual arts, and 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. All students are required to take *Introduction to Creative Writing or Modes of Making*, which focus on a number of different genres and assists students in developing effective skills for critique and revision of their work. They must earn an additional six credits through writing workshops and at least 11 credits through literature courses, including one of the College’s introductory genre courses. Two courses in the concentration must be literature courses at the 300-level or above. The minimum total credits for the concentration is 20. Beyond this, students are encouraged to take tutorials or independent projects in writing, 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**

<table>
<thead>
<tr>
<th>Literature 150</th>
<th>Literature 151</th>
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<tr>
<td>Introduction to Creative Writing</td>
<td>Modes of Making</td>
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Two additional writing workshops selected from the list below:

- Arts 212  
  *Imagining the Self: Autobiography and Biography in Creative Expression*
- Dance 211  
  *Relationships between Dance and Creative Writing*
- Literature 101m  
  *Nature Writing/Writing Nature*
- Literature 102m  
  *Hearing Meter, Reading Rhyme*
- Literature 106m  
  *Creative Nonfiction*
- Literature 287/487  
  *The Personal Essay*
- Literature 288/488  
  *Fiction Workshop*
- Literature 289/489  
  *Poetry Workshop*
- Literature 291/491  
  *Translation Workshop*
- Studio Art 223/323  
  *Writing and Photography Studio*
- Theater 227/427  
  *Playwrighting*

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

**Literature Courses**

One genre course selected from the list below:

- Literature 201  
  *Art of Poetry*
- Literature 202  
  *Art of Fiction: The Short Story*
- Literature 203  
  *Art of Fiction: The Novel*
- Literature 205  
  *Art of Autobiography: The Self as Subject*
- Literature 206  
  *Art of Film*
- Literature 207  
  *Art of Literary Analysis*
Students are encouraged to select 300-level literature courses that best complement their primary writing interests. For example, poets might take *Modern Poetry*; playwrights might take *Studies in Modern Drama*.

**RECENT SENIOR THESSES**

“Why Shouldn’t Our Work Be Hard? An Inquiry into Lyric Writing and Performing”

“Fiona’s Horses: A Novel in Progress”

“Where I’m Coming From: A Family of Short Works”

“A Medieval Romance by Mark Twain: A Study of Imitation as a Technique in Creative Writing”

“A Mouthful: A Study in First Person Identity and Narrative Technique”

“A Nebula in a Plumb Line: Short Works of Fiction”

“The Rainbow Covenant: A Story of Exile”


“One Bright Morning I Woke Up and This is What They Said”

For information about Guest Writers, please visit http://www.simons-rock.edu/academics/concentrations/creative-writing.

**FACULTY**

Peter Filkins, Hal Holladay, Jamie Hutchinson, Brendan Mathews, Patricia Sharpe, Wendy Shifrin

**Faculty Contacts** Peter Filkins, Brendan Mathews

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**Critical Geography, Political Ecology, and Globalization Theory**

Geography is the study of the biosphere and the human and nonhuman forces that have given rise to and altered the earth’s diverse terrestrial environments through time. A discipline with roots in classical antiquity, geography has been called “the Mother of the Sciences,” and today it plays an intermediary role between the social sciences, the natural sciences, and the humanities. This concentration is designed to engage students in the study of cultural and physical processes associated with particular places, regions, and landscapes. Making use of theoretical perspectives and research methodologies from both physical and human geography, we explore topics ranging from weather systems and climate to individual and collective perceptions of, and discourses on, space, place, environment, and nature. At Simon’s Rock, the subdisciplinary foci in human geography encompass the fields of cultural geography, cultural ecology, environmental history, environmental conservation, agricultural studies, political ecology, and regional studies. Topics covered in physical geography include climatology, geomorphology, and biogeography.

**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 214 CP Reading the Cultural Landscape: An Introduction to Cultural Geography

Human-Environment Relations, Political Economy, and Political Ecology
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 215m The Agricultural World: Land, Food, Sustainability
Geography 226m Globalization and Community Ecology
Geography 316 Projects in Political Ecology
Off-Campus Program 301 CP Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands
Intercultural Studies 313 CP Liberation Theology and Latin America
Intercultural Studies 314T CP The Arab World
Philosophy 206 CP Religions and Philosophies of East Asia
Social Science 302 The Foucault Effect
Social Science 309 Quantitative Research Methods in Social Sciences

Recent Senior Theses
“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, Christopher Coggins, Donald Roeder, Nancy Yanoshak
Faculty Contact Christopher Coggins

Humanistic Geography, Cultural Studies, and Regional Studies
Anthropology 200 Introduction to Cultural Studies
Intercultural Studies 312 CP Latin America
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 life ways of a variety of non-Western peoples through courses examining human variation in cross-cultural perspective and specific areas or groups: Asia, Africa, and Native and Latin America. 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. Two courses in the concentration must be at the 300-level or above. A minimum of 20 credits is required to complete the concentration requirements.

**THE HISTORY, POLITICS, AND ETHICS OF CROSS-CULTURAL INTERACTIONS AND CULTURAL UNDERSTANDING**

A minimum of two courses:

- Anthropology 202 CP
- Anthropology 217 CP
- Anthropology 223 CP
- Geography 214 CP
- History 204 CP
- Music 227/327 CP
- Language and Culture
- Ritual and Belief:
  - The Anthropology of Religions
  - Life Histories
- Reading the Cultural Landscape:
  - Introduction to Cultural Geography
- Russia in the 20th Century and Beyond
- Music in World Cultures
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 206  Seminar in Comparative Politics
- Politics 225  Modern Political Ideologies
- Women’s Studies 303 CP  Global Feminisms

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 209m CP  Japanese Woodblock Prints (Ukiyo-E)
- Art History 220 CP  Imagining the Harem
- 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 228  Preternatural Predilections
- Art History 113  Global Art: Africa and the Americas

**The Middle East**
- Arabic 101  Accelerated Beginning Arabic II
- Arabic 204  Modern Arabic Prose, Poetry, and Politics
- Economics 320  Economies of the Middle East and North Africa
- Philosophy 231  Islamic Philosophy

**Native North America and Latin America**
- Anthropology 214 CP  Native American Religions
- Art History 113  Global Art: Africa and the Americas

Intercultural Studies 312 CP  Latin America
Literature 270 CP  Latin American Women Writing Resistance
Spanish 211  20th-Century Latin American Short Story
Women’s Studies 270 CP  Caribbean Women Writing Resistance

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”
- “Transcending Objectification in Contemporary American Belly Dance”
- “Bpai Tiew: The Experience of Travel”
- “Documenting a Community in Transition: Ashkenazi and Iranian Jews in Great Neck”

FACULTY
Asma Abbas, Gabriel Asfar, Nancy Bonvillain, Kathryn Boswell, Christopher Coggins, Joan DelPlato, Jamie Hutchinson, John Myers, Mileta Roe, Nancy Yanoshak

Faculty Contact Nancy Bonvillain
Cultural Studies

Students interested in contemporary culture, both popular and high art, as well as in the hidden trash of history are invited to consider concentrating in Cultural Studies. Sometimes referred to as the “folklore of industrial societies,” Cultural Studies analyzes the construction of what is popular and valued in a given time and place, exploring the implications of extending the term “culture” to include the activities and reactions of ordinary people, those traditionally excluded from elite culture. In cultural studies, human interactions and behavior, as well as all sorts of visual, written, and oral expression, are interpreted in light of their underlying roots in the world from which they emerge.

Arising out of philosophical crises in the disciplines of the humanities and social sciences in the 1970s, cultural studies is premised on the conviction that everything human has meaning and reflects particular economic, political, interpersonal, and cultural circumstances. It aims to discern those connections, as well as to highlight the forces that create difference, division, and alienation. Consequently, it uses a range of theories and methodologies—notably Marxism, feminism, deconstruction, psychoanalysis, and ethnography as well as aesthetic theory—to interpret particular activities, trends, and individual works. The close reading of these works and behaviors illuminates underlying human circumstances, at the same time that analysis of those shaping conditions enables students to see what can be done, thought, and said at a particular time. Increasingly, cultural studies has included a focus on the emotional and interpretive reactions of readers and audiences.

Further work in the concentration should balance theoretical courses with those that focus on particular phenomena, moments, movements, genres, or works.

To satisfy the minimum requirements, students must take at least six courses, two of which must be at the 300-level or above, for a minimum total of 20 credits.

The six courses should include the core course, and at least one of the theoretical courses listed below or an appropriate alternative approved by the major advisor.

In addition, the student’s program must include at least two courses focused on different particular cultural phenomena, samples of which are listed below. Students should propose suitable choices to the major advisor for approval.

The two additional courses in the concentration may focus either on a theoretical approach, on particular phenomena, or an integration of the two.

**REQUIRED CORE COURSE**
Anthropology 200 Introduction to Cultural Studies

**THEORETICAL COURSES**
(at least one required)
Art History 212 Theories of Photography
Art History 309m Lacan and Visual Pleasure
Literature 321 Literary Theory
Social Science 302 The Foucault Effect
Women’s Studies 304 Doing Theory: Feminist, Postcolonial, Queer

**CURRICULUM**
Students interested in this concentration should take the core course, Anthropology 200 Introduction to Cultural Studies, preferably in the first or second year.
STUDIES OF CULTURE AND CULTURAL PHENOMENA
(at least two required)
Anthropology 212 CP  Anthropology Goes to the Movies
Anthropology 214 CP  Native American Religions
Art History 220 CP  Imagining the Harem
Asian Studies 235 CP  Modern Chinese Artists and Activists
French 216  French Food, Culture, and Literature
French 318 CP  Francophone Literature I
French 319 CP  Francophone Literature II
Gender Studies 218m CP  Emperors, Samurai, and the Men who Love Them
Intercultural Studies 313 CP  Liberation Theology and Latin America
Linguistics 218m  Language and Gender
Literature 237  Home on the Range: Western Films and Fictions
Literature 238  Contemporary American Fiction: Discovering the Present
Literature 239  Contemporary American Poetry: Constructs of the Self
Literature 312  The Harlem Renaissance
Literature 314  Modern American Fiction: Disturbing the Peace
Literature 319  The Theater of the Absurd
Literature 330  The Inklings
Music 218/318 CP  Jazz: An American Encounter
Social Science 202 CP  In and Out: Images of the Homosexual “Other” in American Film
Spanish 211  20th-Century Latin American Short Story
Spanish 212 CP  Latin American Novellas: Love and Other Demons
Spanish 213 CP  Passion, Trickery, and Revenge: Latin American Detective Novels

COURSES INTEGRATING THEORY AND CULTURE
Art History 211  Picasso’s Art: Erotics and Politics
Art History 218/318  Critical Issues in Contemporary Photography
Arts 212  Imagining the Self: Autobiography and Biography in Creative Expression
Arts 225  The Creative Process in the Arts
Dance 213  The Body in Multimedia Art
Geography 215m  The Agricultural World: Land, Food, Sustainability
Literature 270 CP  Latin American Women Writing Resistance
Literature 293m  Media Studies Practicum I
Literature 294m  Media Studies Practicum II
Literature 320  History, Politics, and the Novel
Music 311  Theory V: Approaches to 20th-Century Music
Studio Art 225/325  Documentary Photography: History and Practice
Women’s Studies 213  Caribbean Women Writing Resistance
Women’s Studies 218m CP  Global Feminisms
Women’s Studies 218m CP  Women’s Words in China, Japan, and Korea

RECENT SENIOR THESSES
"Escola de Samba! Examining Brazilian Music in America"
"Women Like Us: Non-Mainland Writers"
“Oh the Places You’ll Go! A Study-Abroad Plan for Simon’s Rock"
“Get Your Hand Out of My Pocket! Choosing Language and Languaging Choice”
“Chaotic Terrain: Mapping the Uncharted Territory of Comics”
“Representations of Female Desire”
“Structure in Experimental Communities”
“Playing at War: The Genesis of the Role-Playing Phenomenon”
“Dancing to a Different Drummer: African-American Protest Art during World War II”

**FACULTY**
Asma Abbas, Gabriel Asfar, Nancy Bonvillain, Joan DelPlato, Peter Filkins, Hal Holladay, John Myers, Bernard Rodgers, Mileta Roe, Patricia Sharpe, Maryann Tebben, Laurence Wallach, Nancy Yanoshak

**Faculty Contact** Joan DelPlato

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 experience, or in relation to and in combination with other arts. Students are strongly encouraged to take classes which 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, and costume 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 two semesters of *Modern Dance Technique*, one semester of ballet, two semesters of *Dance Production*, one semester of a course which includes dance history, one creative movement class, and one theater course. To complete the concentration, students must earn a total of 23 credits.

**REQUIRED COURSES**
- Dance 101/201 *Modern Dance Technique*
- Dance 114 or 214 *Ballet*
- Dance 208/308 *Dance Production*
One course, or two modules, with readings in dance history. Examples include:

Dance 109m Speaking and Moving
Dance 110m Moving Stories

One course in creative movement. Examples include:

Dance 112/212 Meaning through Movement
Dance 205 Dance and the Visual Arts

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 relevant material may include commentary on one’s creative process and a statement of artistic goals. A visual recording of any performances must be included.

RECENT SENIOR THESIS
“The Subtle Movements of Philip Morris: A Study in the Corporate Sponsorship of Dance”
“Dancing My Generation: A 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: A 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”

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

FACULTY
Ruby Aver Thung, Wendy Shifrin
Faculty Contact Wendy Shifrin
Drawing, Painting, and Printmaking

Drawing, painting, and printmaking involve different studio skills and approaches, but are closely interrelated areas of the visual arts. Students in this concentration take a wide range of foundation courses, seek a strong background in art history and criticism, and explore a variety of media in intermediate and advanced studios. The curriculum is designed to foster a disciplined approach to independent, self-generated work in each course, whether it be a basic foundation class or a Senior Thesis project. Our faculty consists of working artists and historians, and we provide facilities for students to investigate 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. Ideally, students interested in this concentration should take Drawing from Imagination, Drawing and Painting from Nature, Relief Printmaking, and the introductory photography course in their first two years and before Moderation. Graphic Design, Survey of Western Art: Renaissance to Postmodern, Drawing and Design, Impressionism and Japonisme, and Japanese Woodblock Prints also can serve as important background work for advanced art history and studio offerings in this concentration.

**CURRICULUM (MINIMUM CREDIT TOTAL: 21)**

Students in the concentration take four courses or modules at the intermediate level, two approved history courses, and two approved advanced courses for a minimum credit total of 21 credits. Students in the concentration interested in pursuing individual interests in depth may also elect tutorials and independent projects.

### INTERMEDIATE COURSES (MINIMUM OF FOUR)

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<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>Studio Art 202</td>
<td>Drawing from Direct Observation</td>
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<td>Studio Art 203m</td>
<td>Drawing from Imagination</td>
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<td>Studio Art 205m</td>
<td>Bauhaus Studio</td>
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<td>Studio Art 210</td>
<td>Intaglio Printmaking</td>
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<td>Studio Art 211</td>
<td>Silk Screen Printmaking</td>
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<tr>
<td>Studio Art 218m</td>
<td>Designing with Computers</td>
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<td>Studio Art 222</td>
<td>Graphic Design</td>
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<td>Studio Art 223</td>
<td>Writing and Photography Studio</td>
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<td>Studio Art 224</td>
<td>Experiments in Photography</td>
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<td>Studio Art 235</td>
<td>Painting Studio</td>
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<tr>
<td>Studio Art 237</td>
<td>Illustration Studio</td>
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<tr>
<td>Studio Art 238m</td>
<td>Introduction to Figure Drawing</td>
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</table>

### APPROVED HISTORY COURSES (MINIMUM OF TWO), SUCH AS:

<table>
<thead>
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<th>Course Code</th>
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<tr>
<td>Art History 102</td>
<td>Survey of Western Art: Renaissance to Postmodern</td>
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<td>Art History 113 CP</td>
<td>Global Art: Africa and the Americas</td>
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<tr>
<td>Art History 114 CP</td>
<td>Global Art: Middle East and Asia</td>
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<td>Art History 211</td>
<td>Picasso’s Art: Erotics and Politics</td>
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<tr>
<td>Art History 218/318</td>
<td>Critical Issues in Contemporary Photography</td>
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<td>Art History 222</td>
<td>Clothing in Art</td>
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### ADVANCED COURSES (MINIMUM OF TWO), SUCH AS:

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<tr>
<th>Course Code</th>
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<tr>
<td>Studio Art 303</td>
<td>Color Photography</td>
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<td>Studio Art 304</td>
<td>Photographic Portrait/Self-Portrait</td>
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<tr>
<td>Studio Art 307/407</td>
<td>Documentary Photography</td>
</tr>
<tr>
<td>Studio Art 311</td>
<td>Silk Screen Printmaking</td>
</tr>
<tr>
<td>Studio Art 312/412</td>
<td>Beyond 35mm Photography</td>
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<tr>
<td>Studio Art 323</td>
<td>Writing and Photography Studio</td>
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<tr>
<td>Studio Art 329/429</td>
<td>Artists’ Books Studio</td>
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<tr>
<td>Studio Art 333/433</td>
<td>Figure Drawing Studio</td>
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<tr>
<td>Studio Art 335/435</td>
<td>Painting Studio</td>
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</tbody>
</table>
Ecology

Ecology is the branch of science that studies the interrelationship of organisms and their environments. A student who pursues this concentration will study the major organisms which run and, to a large measure, control the ecosystem surrounding us. The concentration is designed both for students interested in understanding more about the world’s ecology and for those interested in pursuing further studies in ecology at the graduate level, or in entering the work force in the ecological fields. To gain the necessary background for such advanced work, students should complement work in the concentration with related coursework in the sciences and environmental studies. This concentration can be fruitfully combined with the science foundations or a concentration in biology or environmental studies. Faculty members in ecology are active researchers with ties to many local groups, including Hudsonia, Ltd., which is located at Bard College, and the Berkshire Environmental Research Center, Ltd. (BERC) at Simon’s Rock. Thus, they are able to help students secure local internships where they are involved in research that can serve as the basis for the thesis.

CURRICULUM
The curriculum is, as might be expected, centered around the ecosystem. The core courses, which all students in the concentration must take, provide the minimum breadth of understanding the student pursuing ecological studies should have in order to fully comprehend and evaluate the issues affecting the ecosystem. In addition, the concentration includes a course on research methods in the natural sciences and at least one approved elective for a total minimum of 23 credits to complete the requirements.

RECENT SENIOR THERSES
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”
“Mud and Myrabolam: An Exploration of Pattern, Fabric, and the Woodblock Printing Traditions of Jaipur, India”
“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 Tigermaid: Five Chinese Stories and a New American Fairytale”

For information on facilities and graduates, please visit http://www.simons-rock.edu/academics/concentrations/drawing-painting-printmaking.

FACULTY
Joan DelPlato, Arthur Hillman, William Jackson, Ben Krupka, Tanya Marcuse
Faculty Contacts Arthur Hillman, William Jackson
CORE COURSES
Biology 200  General Botany
Biology 203  Invertebrate Zoology
Biology 204  Vertebrate Zoology
Environmental Studies 200  Principles of Ecology
Natural Sciences 410 or Social Science 309  Research Methods

ACCEPTABLE ELECTIVE
Biology 206  General Microbiology

RECENT SENIOR THESIS
“A Study of the Life Histories of the Fishes of a Small Massachusetts Pond”
“Diggin’ in the Dirt: The Simon’s Rock Community Garden”
“Sex in the Multi-Dimensional Hypercube”
“A Study of Sympatric Populations of the Painted Turtle, Chrysemys picta (L.) and the Common Snapping Turtle, Chelydra serpintina (L.) in a Berkshire County Pond”
“The Crenal Fauna of the Berkshires: A Survey of Three Berkshire County Springs”
“The Slimy Sculpin (Cottus Cognatus) of the Green River, Berkshire County, Massachusetts”
“Women’s Plant Gathering and Veld Resource Management: A Case Study of Mokokwana Village, Botswana”

FACULTY
Christopher Coggins, Donald Roeder, Robert Schmidt

Faculty Contacts Donald Roeder, Robert Schmidt

Electronic Media and the Arts

This concentration provides a broad foundation in digital arts, including the creation of interactive environments, fiction and non-fiction 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
Music 211  Introduction to Electronic Music
Physics 210  Analog and Digital Electronics
Studio Art 218m  Designing with Computers
Studio Art 221  Video Production II
Studio Art 226  Electronic Arts Studio Video Production
Studio Art 245  Documentary Film/Video Production
Studio Art 273  Color Photography
Studio Art 283  Video Production, Cinematically Speaking
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 218/318** Critical Issues in Contemporary Photography
- **Dance 213** The Body in Multimedia Art
- **Literature 206** Art of Film
- **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** Artists’ Books Studio
- **Studio Art 337/437** Illustration Studio
- **Studio Art 345** Documentary Film/Video Production II

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 THESSES**

- “Underground: A Movie in Three of its Manifestations”
- “Thesis: Beep!”
- “The Only Christ We Deserve: A Literary Analysis and Musical Interpretation of Meursault in Albert Camus’ The Stranger”
- “Nobody Needs to Hear the Actors Anyway: The Theory and Practice of Theatrical Sound Design”
- “Get Your Act Together”
- “World of Warcraft”
- “Documenting Documentary Film: Theory in Context”

For information about the facilities, please visit [http://www.simons-rock.edu/academics/concentrations/electronic-media](http://www.simons-rock.edu/academics/concentrations/electronic-media).

**FACULTY**

- Michael Bergman, Nancy Bonvillain, Lawrence Burke, Joan DelPlato, Arthur Hillman, William Jackson, Clive Davis, John Myers, David Sharpe, Patricia Sharpe, Paul Shields, Wendy Shifrin, Laurence Wallach

**Faculty Contacts**

Lawrence Burke, John Myers
Environmental Studies

From debates about the health of the ozone layer to concerns about the daily destruction of the rain forests, questions about how human beings should interact with the world around them have become increasingly important in the 21st century. The Environmental Studies Concentration offers students the opportunity to begin to explore environmental issues from a variety of perspectives, both in the classroom and in the field. Depending on how students choose to supplement the concentration, they can also begin to prepare themselves to engage in environmental problem solving in a complex and rapidly changing society where conflicting demands are increasingly being placed on environmental resources. The concentration draws on such disciplines as biology, ecology, the social sciences, ethics, and literature, and can be the basis for careers in government, law, business, journalism, education, and environmental sciences.

CURRICULUM
The concentration requires a core of at least 22 credits of work (including two courses at the 300-level or higher) in environmental studies and related courses. Given the concentration’s natural link between theory and practice, all students are strongly encouraged to enroll in at least one internship program during their time at Simon’s Rock. 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 located at Simon’s Rock. 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 the political, social, or aesthetic dimensions of environmental studies can pursue complementary course work in the social sciences, literature, and the arts.

REQUIRED COURSES
Chemistry 100 or 102 Chemistry I or Chemistry in Context
Environmental Studies 200 Principles of Ecology
Environmental Studies 201 Principles of Environmental Management
Environmental Studies 304 Topics in Environmental Management
Natural Science 410 Research Methods

ELECTIVES
(from which the student chooses at least one)
Economics 101 Macroeconomics
Environmental Studies 205 Human Geography of Nature Conservation and Protected Area Management
Literature 264 CP Nature and Literature

RECOMMENDED COURSES
Chemistry 100–101 Chemistry I and II
Chemistry 302–303 Organic Chemistry I and II
Environmental Studies 308 Limnology
Mathematics 110 Introduction to Statistics

RECOMMENDED COURSES AT BARD COLLEGE
Anthropology 325 Environment, Development, and Power
Economics 242 Environmental Economics
History 280A American Environmental History I
History 280B American Environmental History II
Political Studies 260 Environmental Politics in the U.S.
**European Studies**

The core of what is most frequently termed “the West,” Europe is the parent culture for many Americans and the home of political ideas and forms of economic and social organization that have helped to shape the contemporary world. Peoples originating in Europe have proclaimed peace on earth as a religious ideal even as they created what has been seen as one of the most aggressive and expansive of the world’s civilizations. Admired, imitated, and reviled, Europe is the place where democracy and romantic love were invented; it is at the same time the birthplace of Adolf Hitler and the site of the Holocaust. Devastated in World War II and in retreat from its position of world preeminence, the European community has since made a remarkable recovery and may now offer new models of accommodating cultural difference within a productive economic framework and egalitarian political structure, as well as instances of ongoing ethnic conflict.

European Studies is unified by a respect for the diversity and the achievements of the peoples of Europe and by the search for critical perspectives on their experiences which will enhance our understandings of human potentialities in the past and the present.

**Curriculum**

This concentration offers many avenues for exploring the richness of European civilization and history. Students might choose, for example, a group of courses that provide perspectives on Europe within a meaningful chronological segment (e.g., Europe since 1789); courses with a specific regional or national focus (e.g., Central and Eastern Europe, Italy); or courses that focus on particular aspects of cultural production (e.g., literature and the arts). Students are encouraged to enhance their appreciation of European culture and history by spending part of their junior year in

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**Recent Senior Theses**

“Mercury Contamination in Fish from Suriname”

“A Determination of the Cadmium, Chromium, and Lead Concentrations in the Sediments of the Housatonic River”

“The Role of Theologically Based World Views in the Formation of Attitudes toward Nature and Environmental Ethics”

“Forested Wildlife Habitat Types on Tom Ball Mountain”

“Living With the Environment through Sustainable Agriculture”

“A Nutrient Budget and Critical Loading Estimate for Lake Mansfield”

“Must Be Something in the Water: Three Cases of PCB Contamination”

“An Investigation into Polychlorinated Biphenyl (PCB) Contamination in Two Tributaries of the Housatonic River”

“Religious Environmental Ethics: Ecological Interpretations of Buddhism and Islam”

“Parkaphilia: Exploring the Human Desire for Nature, as Embodied by Central Park”

**Faculty**

Christopher Coggins, Donald Roeder, Robert Schmidt

**Faculty Contact** Donald Roeder
Europe, and by pursuing fluency in a European language at Simon’s Rock. For students interested in International Relations, study at Franklin College, our partner university in Switzerland, is suggested.

In consultation with the major advisor, the student constructs an interdisciplinary concentration consisting of 16 to 24 credits of appropriate courses such as those listed below. Two 300-level courses are required, and more than one discipline must be represented.

**COURSES**

<table>
<thead>
<tr>
<th>Art History 211</th>
<th>Picasso’s Art: Erotics and Politics</th>
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<tbody>
<tr>
<td>French 215</td>
<td>French Literature of Conversation</td>
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<tr>
<td>French 216</td>
<td>French Food, Culture, and Literature</td>
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<td>French 217</td>
<td>Paris on the Page</td>
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<td>French 321</td>
<td>Modern French Theater</td>
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<td>French 325T</td>
<td>19th-Century Poetry</td>
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<tr>
<td>French 327</td>
<td>17th-Century French Literature</td>
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<tr>
<td>History 203 CP</td>
<td>Russia from Medieval Times to the Eve of Revolution</td>
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<tr>
<td>History 204 CP</td>
<td>Russia in the 20th Century and Beyond</td>
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<tr>
<td>History 205 CP</td>
<td>Women in Western Civilization: Halos, Harlots, and Heroines</td>
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<tr>
<td>History 224</td>
<td>Where Is the West: Europe from Ancient Times to Present</td>
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<td>Linguistics 280</td>
<td>History of the English Language</td>
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<td>Literature 221</td>
<td>Pilgrims, Sinners, and Yahoos: Major British Authors</td>
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<td>Literature 222</td>
<td>Shakespeare</td>
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<td>Literature 223</td>
<td>Sacred and Profane:</td>
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<td>Literature 225</td>
<td>Literature of 17th-Century England</td>
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<td>Literature 257</td>
<td>Modern Irish Literature</td>
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<td>Modern Drama:</td>
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<td>From Realism to the Absurd</td>
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<td>Literature 267m</td>
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<td>Literature 318</td>
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<td>Spanish 318</td>
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<td>Spanish 321</td>
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<td>The Stories of Franz Kafka</td>
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<td>Writers from Eastern Europe</td>
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<td>The Theater of the Absurd</td>
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<td>Medieval Music</td>
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<td>Renaissance Music</td>
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<td>Earlier Baroque Music</td>
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<td>Later Baroque Music</td>
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<td>Haydn and Mozart</td>
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<td>Music of the Romantic Era</td>
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<td>Had We Been Christians</td>
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<td>Don Quixote</td>
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<tr>
<td>Del Bulevar a la caja: la novela realista y la economia del consumismo</td>
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</tbody>
</table>

**RECENT SENIOR THESES**

The range of possible topics for Senior Theses incorporating work in European studies is vast. Students are encouraged to develop a thesis proposal that draws on their experience in various disciplines, wherever possible. Students who spend time abroad frequently find this affords them insights or raises questions which become the starting point for the thesis. Recent theses in the field include:

“The Polish Identity through History”
“Italian Music of the Late Renaissance and Early Baroque and its Performance Practice for the Recorder”
“Great Britain and France: A Study of DeGaulle’s Foreign Policy”
“Amazons and Other Myths: A Study of Women in Russian Folklore”
“The Betrayal of Honour: French Theater of the 1700s”
“Worker’s Militias and Defense Guards: Autonomous Working-Class Military Action in the Historic Example of the Paris Commune of 1871”
“Scenes from the Dangerous Woman: Images of the Femme Fatale during Late 19th-Century Art—With a Personal Exhibit of Woman Redefined”
“A Work to Delight the Mind, Exercise the Intellect, and Relieve Anxiety’: The Fables of Avianus”
“A Wily Fox: A Study of Catherine de Medici through Machiavelli’s The Prince”
“Ti Si Nasa: Balkan Artistic Production in a Personal and Historical Context”

FACULTY
Asma Abbas, Gabriel Asfar, Karen Beaumont, Joan DelPlato, Peter Filkins, Hal Holladay, Bernard Rodgers, Mileta Roe, Patricia Sharpe, Maryann Tebben, Colette van Kerckvoorde, Laurence Wallach, Nancy Yanoshak

Faculty Contact Maryann Tebben

French and Francophone Studies

This concentration is designed for students interested in achieving mastery of French language beyond the basic level. Along with their study of French language, students in the concentration also study the literature, culture, history, and politics of Europe and the Francophone world. In conjunction with another concentration or group of complementary courses, the concentration in French and Francophone Studies can help prepare students for graduate study in French, comparative literature, or history, or careers in a variety of fields, including international relations or business, journalism, political science, history, and foreign service.

CURRICULUM
Credits for this concentration may be earned in courses at the French 206-level or above. The concentration includes at least 12 credits of courses taught in French (eight of which must be at the 300-level or higher) beyond those required to satisfy the College’s foreign language requirement. Students in the concentration also take courses designed to broaden their knowledge of historical, cultural, and political contexts relevant to their language study and at least eight additional elective credits in courses relevant to the study of French language and culture. Students choose these electives, in consultation with their Moderation Committee, from such disciplines as anthropology, history, political science, sociology, literature, art, and music. Students particularly interested in French language might pursue a second foreign language, while those interested in politics and the arts might take additional courses to broaden their theoretical perspective on French and Francophone culture. Students selecting this concentration are encouraged to spend at least one semester of the junior year in an approved program of study abroad.
OFFERINGS IN FRENCH
French 206 Intermediate French III
French 215 French Literature of Conversation
French 216 French Food, Culture, and Literature
French 321 Modern French Theater
French 323 Female Writers in French Literature
French 325T 19th-Century Poetry
French 327 17th-Century French Literature
Literature 275 French Film and Literature in Translation

ELECTIVES
The choice of electives will be determined in part by the student’s particular focus and goals in studying French. Courses in the concentration in European Studies make natural complements to this concentration. A student interested in comparative literature would do well to study the literature of other nationalities contemporaneous with the French literature studied. Students whose focus is more linguistic might complement their work in French with study in a second foreign language to the intermediate or advanced level. Those interested in Francophone culture and literature would do well to take courses to deepen their understanding of colonialism, such as The Empire Writes Back: Postcolonial Literature in English, and of the areas where French influence persists, whether Africa, the Caribbean and South America, North America, or the Far East.

RECENT SENIOR THERSES
“The Legacy of French Colonization in Cote d’Ivoire”
“Tepid Early Morning of Ancestral Virtues”
“Spain and Euskera: A Study of Basque Cultural Identity and the Question of Bilingualism”
“On Albertine: Confinement, Observation, and Subjectivity in Proust’s La Prisonnière”
“The Works of René Girard: Mimesis and Violence”

Faculty Contact: Gabriel Asfar, Emmanuel Dongala, Maryann Tebben

Faculty Contact Gabriel Asfar
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, and 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 within the College community of women’s issues and the politics of gender. Students may choose to participate in the annual theatrical production of The Vagina Monologues; to edit or submit writing and artwork to the Women’s Center publication, Movement; 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 19 to 24 credits. Students undertaking the Gender Studies Concentration are required to take at least one of the two foundational gender studies courses, WS 101 CP or GS 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 207 CP
Art History 309
BA Seminar 399
Gender Studies 101 CP

Women Artists
Lacan and Visual Pleasure
Eros and Thanatos: A Study of Sexuality in the West
Explorations in Gender, Culture, and Society
Gender Studies 210m CP  Gender and Violence I: Violence in the Private Sphere
Gender Studies 211m CP  Gender and Violence II: Military Culture and War
History 205 CP  Women in Western Civilization: Halos, Harlots, and Heroines
Linguistics 218m  Language and Gender
Literature 270 CP  Latin American Women Writing Resistance
Psychology 209  Human Sexuality
Social Science 202 CP  In and Out: Images of the Homosexual “Other” in American Film
Social Science 302  The Foucault Effect
Women’s Studies 101 CP  An Unfinished Revolution: Introduction to Women’s Studies
Women’s Studies 213  Women/Writing/Activism: Changing the World
Women’s Studies 225m CP  African Women Writing Resistance
Women’s Studies 226m CP  Middle Eastern Women Writing Resistance
Women’s Studies 303 CP  Global Feminisms
Women’s Studies 304  Doing Theory: Feminist, Postcolonial, Queer

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, Mileta Roe, Wendy Shifrin, Maryann Tebben, John Weinstein, Nancy Yanoshak
Faculty Contact Jennifer Browdy de Hernandez
The German Studies Concentration considers the language, linguistic history, philosophy, literature, culture, history, art, and music of the German-speaking countries. These can best be understood by placing German, Austrian, and Swiss cultures within a larger European context. As a result, the concentration is interdivisional, and includes courses in the arts, social studies, and languages and literature. Students who elect this concentration are strongly encouraged to spend time in Germany and to enroll in classes at an institution of higher learning there. In recent years, students have successfully participated in the study abroad program run by the University of Massachusetts in the southwest of Germany (Baden Württemberg), where they have enrolled in courses in language, literature, architecture, music, history, chemistry, and physics, etc. Bard College has an exchange program with Humboldt-Universität zu Berlin. This program is for students with advanced language skills. The German Studies Concentration may be effectively combined with one in Cross-Cultural Relations, Cultural Studies, European Studies, Linguistics, Literary Studies, Modern Studies, or with any other foreign language study.

CURRICULUM
This concentration is designed primarily for students who want to spend a semester or preferably a year abroad in a German-speaking country and who have developed sufficient fluency in the language. Such students will typically have fulfilled the language requirement in German and taken additional German language courses. For these students, the Moderation Committee will make recommendations about courses to take while abroad. Students who wish to complete the concentration at Simon’s Rock must take Intermediate German I and II (six credits), an advanced tutorial in German (300-level; four credits), and at least two more courses (three or four credits) selected from the list below or from the offerings at Bard College. Students interested in a career in language teaching are encouraged to take Applied Linguistics (three credits) in addition to required courses for the concentration.

COURSES
German 204
German 205
German 300/400
Literature 267m
Literature 291
Music 202m
Music 205m
Music 215m
Music 216
Studio Art 205m
Intermediate German I
Intermediate German II
German Tutorial
The Stories of Franz Kafka
Translation Workshop
Medieval Music
Later Baroque Music
Haydn and Mozart
Music of the Romantic Era
Bauhaus Studio

SENIOR THESES
Students may elect to write a critical or creative thesis in German or English. Students may opt, for example, to do translations from German into English and write about the process of translation, the problems encountered, etc. Students may also conduct research abroad and use this as a basis for a thesis on aspects of German society and culture.

RECENT SENIOR THESES
“Berlin’s Junkie Kids: A Subculture and Its Meaning”
“Seek the Unknown: An Encounter in Intercultural Experience”
“Roots of the German Festival of Fastnacht”
“Rosenstrasse: Successful Resistance in the Third Reich”

FACULTY
Peter Filkins, William Jackson, Colette van Kerckvoorde, Laurence Wallach

Faculty Contact Colette van Kerckvoorde
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 fruit-ful 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 207 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 four 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 Apex Course: Apocalypse Then, Apocalypse Now?: The Pursuit of the Millennium in the West
BA Seminar 399 Apex Course: Eros and Thanatos: A Study of Sexuality in the West
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: Halos, Harlots, and Heroines
History 207 CP The Tricks We Play on the Dead
History 224 CP Where Is the West? Europe from Ancient Times to the Present
Social Science 302 CP 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

Anthropology 214 CP Native American Religions
Art History 210 CP Impressionism and Japonisme
French 323 CP Female Writers in French Literature
Intercultural Studies 314T CP The Arab World
Literature 223 CP Sacred and Profane: The Literature of 17th-Century England
Literature 256 CP The Labyrinth of Being: Russian Writers of the 19th Century
Literature 320 CP 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 THERSES

“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”
“The Potato in Ireland from Introduction to Famine: Constructing a Context”
“Constructing Woman in Classical Greece: Conceptions of Sex Difference in Greek Thought”
“The Churches and Communism: Savior of the Regimes or of the Faithful?”

FACULTY

Asma Abbas, Gabriel Asfar, Nancy Bonvillain, Chris Callanan, Chris Coggins, Brian Conolly, Joan DelPlato, Hal Holladay, John Myers, Bernard Rodgers, Maryann Tebben, Laurence Wallach, Nancy Yanoshak

Faculty Contact Nancy Yanoshak
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 such as 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, sociolinguistics, 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 3–4 credits in languages above the minimum requirement for the AA degree (which can be fulfilled the either with language courses or with demonstrated proficiency). These credits may be taken by continuing language study at the intermediate or advanced level or by adding more languages. The Linguistics Concentration 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 be 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 212m Teaching English as a Second Language
- 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 THESSES

- “Spain and Euskera: A Study of Basque Cultural Identification and the Question of Bilingualism”
- “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

Gabriel Asfar, Nancy Bonvillain, Chris Callanan, Mileta Roe, Maryann Tebben, Colette van Kerckvoorde, John Weinstein, Mariela Wong

Faculty Contacts Nancy Bonvillain, Colette van Kerckvoorde
“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, unlike those at many colleges, is comparative, encouraging students to study not only British or American literature, but also works in translation from French, Spanish, German, Russian, Polish, Czech, and other languages, as well as in the original if they have sufficient skill. Students in this concentration have the opportunity to be exposed to a variety of approaches and literary passions, as well as to a diverse group of courses each semester. In keeping with the College’s commitment to interdisciplinary study, students choosing this concentration are also encouraged to engage in complementary study in fields other than literature. This can naturally lead to a thesis with a dual emphasis; 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.

CURRICULUM
The concentration requires a minimum of 24 credits in literature courses, including at least two courses or tutorials at the 300-level or above. Because experience in the crafting of language can heighten one’s awareness of other writers’ achievements, all students are encouraged to elect at least one creative writing course as part of their work in the concentration. Students in the concentration should seek to broaden and deepen their familiarity with the range of literature and of approaches to studying it. At the same time, students are encouraged to plan a coherent program of studies at Moderation, seeking courses that can be meaningfully combined or contrasted. Students with suitable proficiency in a foreign language may choose to take upper-level literature courses in that language as part of their work in the concentration. Students interested in graduate study in literature or comparative literature should be sure to take a range of courses covering major pre-20th-century writers.

In planning their work in the concentration, students must include the following: One of the literature department’s introductory courses (Art of Literary Analysis, Art of Poetry, Art of Fiction: The Short Story, Art of Fiction: The Novel, Art of Autobiography: The Self as Subject, or Art of Film); additional courses in at least two literary genres (e.g., fiction or poetry); courses in at least two different literary periods (e.g., 17th century, Romantic, modern); and at least one course that considers the relationship of literature to locale or political and cultural context (e.g., Literature 237 Home on the Range: Western Films and Fictions, Literature 318 Writers from Eastern Europe, Literature 320 History, Politics, and the Novel). With the exception of the introductory course, one course may satisfy two or three of these distribution requirements.

RECENT SENIOR THERSES
“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”
“That Best of Ratiocination’: The Character of Narration in *As I Lay Dying* and *Absalom, Absalom!*”
“Abjectly True’: Science in the Writings of Gertrude Stein and Henry Adams”
“Books About Nothing: The Construction of Female Characters in Modernist Fiction”
“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”
“School and Experience in the Bildungsroman”

**FACULTY**

Gabriel Asfar, Jennifer Browdy de Hernandez, Larry Burke, Chris Callanan, Emmanuel Dongala, Peter Filkins, Rebecca Fiske, Hal Holladay, Jamie Hutchinson, Brendan Mathews, Bernard Rodgers, Mileta Roe, Patricia Sharpe, Maryann Tebben, Colette van Kerckvoorde, John Weinstein, Mariela Wong

**Faculty Contact** Jamie Hutchinson

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, both orally and in writing, the results of one’s work. 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 2010–2011 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 364  
  *Ordinary Differential Equations*

**RECENT SENIOR THESESES**

- “An Introduction to Ray Tracing”
- “Linearly Equivalent Actions and their Applications”
- “Strategies for Jotto”
- “Representing Mathematics: Conceptual, Linguistic, and Logical Approaches to the Semiotics of the Natural Sciences”
- “Non-classical Arithmetics and Calculi”
- “Symbolic and Computational Aspects of Parallel and Perspective Reconstruction”
“A Mere Formality: Axiomatic Systems in Counterpoint and Geometry”
“On Quantum Computation”
“Fractal Reflections: The Theory of θ – Schottky Groups and Their Fractal Dimension”
“A Geometrical Study of the Quintic Equation”

FACULTY
William Dunbar, David Myers, David Sharpe, Brian Wynne

Faculty Contact William Dunbar

Modern Studies

The term “modern” has been used to express admiration, confusion, or derision in relation to a great range of cultural experiments in literature, art, music, and theater that characterized the period from about 1848 to 1960. The modern artwork was most often marked by stylistic innovations—ruptures in temporal/spatial continuity, the disavowal of linear narrative, the assertion of the new and the abstract. In both form and content, modern art responded to Arthur Rimbaud’s dictum: “It is necessary to be absolutely modern.” Thus modern artworks and the cult of the avant-garde that grew up around them can also be correlated to the historical changes associated with modernity: the development of capitalism and technology, urban life, world wars, imperialism, democratic movements, and the rise of feminism. This concentration offers students the opportunity to consider modern art and its relationship to the forces which produced it in various countries and at different historical moments.

CURRICULUM
A minimum of 16 credits is required for the concentration, eight of which must be taken in courses at the 300-level or above. Courses used to fulfill the concentration must be drawn from at least two areas of study (e.g., history and literature, or art history and music, or art history and French).

COURSES
Anthropology 222 CP African Urban Life
Arabic 204 CP Modern Arabic Prose, Poetry, and Politics
Art History 112 History of Photography
Art History 210 CP Impressionism and Japonisme
Art History 211 Picasso’s Art: Erotics and Politics
Art History 212 Theories of Photography
Art History 216 CP African American Art and Thought
Asian Studies 235 CP Modern Chinese Artists and Activists
recent senior theses

Theses that develop from work in this concentration range from studies of particular cultural, historical, theoretical, and political phenomena of the period to creative works inspired by a modernist impulse or in dialogue with modernist ideas. Recent theses in this area include:

“Night Fishing at the Cabaret Voltaire: Four Short and Sweet Nothings on the Negationist Scenario”
“Time and Times Before: A Narrative of Memory and Desire at the Century’s End”
“Technological Ideals in Our Society: A Look at the Unabomber”
“Portrait of the Artist as a Young Bird: Essays on Synthesizing the Self and the Stolen Signifier”
“The Subject of Discourse, 1875–1900: Language, Revolution, and Male Desire”
“Scenes from the Dangerous Woman: Images of the Femme Fatale During Late 19th-Century Art—With a Personal Exhibit of Woman Redefined”
“‘No Damn Cat, No Damn Cradle’: A Musical Response to Kurt Vonnegut”

faculty

Asma Abbas, Gabriel Asfar, Nancy Bonvillain, Kathryn Boswell, Christopher Coggins, Brian Conolly, Joan DelPlato, Peter Filkins, Aimee Michel, John Myers, Bernard Rodgers, Mileta Roe, Patricia Sharpe, Maryann Tebben, Colette van Kerckvoorde, Laurence Wallach, John Weinstein, Nancy Yanoshak

Faculty Contact Bernard Rodgers
Music

The concentration in Music is designed to encourage students to expand their abilities in all dimensions of music, while 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
6 credits for Theory I and Theory II (required of all concentrations)
4 credits for Theory III (required of all concentrations)
4 credits (semesters) of performing activity:
  2 semesters of private lessons
  2 semesters of performing organization (Chorus, Jazz Ensemble, Chamber Ensemble, Madrigal Group, Collegium)

10 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
MUSICOLGY 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 in World Cultures, 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
“Sankofa: Communicating Ghanaian Music-Dance Traditions”
“Wynton Marsalis’s ‘In This House, On This Morning’: A Study”
“Longing for the Past: Original Jazz Compositions Reflecting Traditional Styles”
“Where the Wild Things Are: A Study in Musical Affect”
“A Study of Divergent Musical Styles through Five Original Compositions”
“Parnassus the Hard Way”
“Six Dramatic Songs for Voices, Clarinet, and Piano”
“Al-Mal hun: A Study of a Moroccan Musical Tradition”

“20th-Century Violin and Piano Music: An Integrated Approach to Performance and Theory”
“Schoenberg Had Feelings, Too”

FACULTY
Jack Brown, Clive Davis, Anne Legène, John Myers, Gigi Teeley, Laurence Wallach, Cheng-Chia Wu, 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:

- 21 credits, including three credits from a course dealing with religion
- 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
Anthropology 214 CP
Anthropology 217 CP
BA Seminar 300

Native American Religions
Ritual and Belief:
The Anthropology of Religions
Gödel, Escher, Bach

BA Seminar 399
Literature 253
Literature 260
Literature 321
Literature 330
Philosophy 203
Philosophy 206 CP
Philosophy 208 CP
Philosophy 213
Social Science 302

Eros and Thanatos:
A Study of Sexuality in the West
Literary Christianity
The Five Books of Moses
The Inklings
Philosophy of Religion
Religions and Philosophies of East Asia
Buddhism:
History, Teachings and Practices
Formal Logic
The Foucault Effect

RECENT SENIOR THESES
“Worlds, Games, and Canons: Re-imagining Fictional Semantics”
“Zeno’s Paradoxes: A Thesis without a Clever Subtitle”
“The Taxonomy and Unity of Ethical Theory”
“Olympian Twilight: An Investigation into the Treatment of Philosophical Questions in Allegorical Literature”

FACULTY
Asma Abbas, Gabriel Asfar, Nancy Bonvillain, Christopher Coggins, Brian Conolly, Rebecca Fiske, Jamie Hutchinson, John Myers, Paul Naamon, Samuel Ruhmkorff, Maryann Tebben, Nancy Yanoshak

Faculty Contacts Brian Conolly, Samuel Ruhmkorff
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 photo student. Our curriculum is designed to foster a disciplined approach to independent, self-generated work in each course, whether it be the core studio or a Senior Thesis project. We 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. We feel that photography by its very nature is a tool which promotes interdisciplinary study. Our program offers a wide range of courses that allow the exploration of the medium of photography by students with interests in the arts and humanities, the sciences, and the social sciences.

Students interested in this concentration should take the core course, *Photography*, in the first year. It provides each student with an introduction to basic camera and darkroom skills, a background in the history of photography, and a thorough exploration of image making. We recommend that Lower College students interested in this concentration also take two semesters of basic art history and at least one design module or course. Students planning to moderate into the Photography concentration are expected to have taken a minimum of two courses in photography, not including Studio Art 102 *Photography*.

**Curriculum**

Three intermediate courses in photography are required for the concentration. Students are introduced to a variety of photographic approaches and technical skills through courses such as *Color Photography*, *Portrait/Self-Portrait*, *Writing and Photography Studio*, and *Experiments in Photography* and other intermediate visual arts courses that use photo media, such as *Designing with Computers*, *Intaglio Printmaking*, and *Silk Screen Printmaking*. Either *History of Photography*, *Theories of Photography*, or *Critical Issues in Contemporary Photography* is required, and it is recommended that students in the concentration take two of these courses. Advanced courses include *Documentary Photography*, *Artists’ Books Studio*, and *Advanced Projects in Photography*. Of the intermediate courses, those listed as 200/300 level courses can be taken a second time as advanced 300-level courses. Students are required to take at least three advanced courses. The total minimum credits required to complete the Photography concentration is 24.

**Intermediate Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Art 204</td>
<td>Photographic Portrait/Self-Portrait</td>
</tr>
<tr>
<td>Studio Art 210</td>
<td>Intaglio Printmaking</td>
</tr>
<tr>
<td>Studio Art 211</td>
<td>Silk Screen Printmaking</td>
</tr>
<tr>
<td>Studio Art 218m</td>
<td>Designing with Computers</td>
</tr>
<tr>
<td>Studio Art 222</td>
<td>Graphic Design</td>
</tr>
<tr>
<td>Studio Art 223</td>
<td>Writing and Photography Studio</td>
</tr>
<tr>
<td>Studio Art 224</td>
<td>Experiments in Photography</td>
</tr>
<tr>
<td>Studio Art 270</td>
<td>Relief Printmaking</td>
</tr>
<tr>
<td>Studio Art 273</td>
<td>Color Photography</td>
</tr>
</tbody>
</table>

**History of the Medium**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art History 112</td>
<td>History of Photography</td>
</tr>
<tr>
<td>Art History 212</td>
<td>Theories of Photography</td>
</tr>
<tr>
<td>Art History 218/318</td>
<td>Critical Issues in Contemporary Photography</td>
</tr>
</tbody>
</table>

**Advanced Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Art 303</td>
<td>Color Photography</td>
</tr>
<tr>
<td>Studio Art 304</td>
<td>Photographic Portrait/Self-Portrait</td>
</tr>
<tr>
<td>Studio Art 307/407</td>
<td>Documentary Photography: History and Practice</td>
</tr>
<tr>
<td>Studio Art 311</td>
<td>Silk Screen Printmaking</td>
</tr>
</tbody>
</table>
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 20.

- Physics 210 Analog and Digital Electronics
- Physics 220 Introduction to Quantum Physics
- Physics 230 Modern Physics Laboratory
- Physics 303 Classical Mechanics
- Physics 304 Electricity and Magnetism
- Physics 320 Statistical Thermodynamics
- Mathematics 364 Ordinary Differential Equations
- Mathematics 365 Partial Differential Equations
- Natural Science 410 Research Methods

The 200-level courses listed above are usually offered every year. The 300-level courses listed above are usually 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 which 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 THESSES

Most photography 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. Some recent theses in which photography was a significant component are:

“In the Garden . . .”
“A Study of Selected Monuments of Pagan: the Ancient Capital of Old Burma”
“Fragments of an Illusion: Myths and Images”
“Burma in Agony”
“Luminance and Exposure”
“Inner Views: A Study in Portraiture”
“A Soulful Journey: Reflections on Being Young and Black in America”
“The Journey Inward: A Photographic Exploration of the Demeter/Persephone Myth”
“See What I See”
“Composing A Reflection”

For information about the facilities and graduates, please visit http://www.simons-rock.edu/academics/concentrations/photography.

FACULTY

Joan DelPlato, Arthur Hillman, Jamie Hutchinson, William Jackson, Tanya Marcuse, Laura Gail Tyler

Faculty Contact Arthur Hillman
At the heart of this concentration lie questions about the nature and meaning of politics and power; the actions of, and relations among and between, individuals, groups, and institutions; systems, structures, societies, and the conflicts that beset and vitalize them. The concentration also raises questions about the origins and intersections of various systems of power and subjectivity. It explores the philosophies, theories, and enactments, of law and governance, and makes central the struggles between ideals and human actions to attain them. The concentration seeks to politicize the very question of epistemology and method, and thus encourages a plurality of approaches to social and political inquiry and action.

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 international comparative 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; and 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, thus, 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 must 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 American Idol: Experiments in American Political Thought; Politics 207 Comparative Politics: Focus on the US)

- **Comparative and International Politics** (e.g., Politics 206 Seminar in Comparative 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 and 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)
Legal Studies (e.g., Politics 318 Critical Legal Studies; Philosophy 227 Biomedical Ethics)

Policy and Strategy (e.g., Politics 325 Politics by Other Means I: Social Movements and Political Action; 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., Politics 328 The Democratic Imagination; Philosophy 231 Islamic Philosophy)

Perspectives on Political Culture, Experience, and Practice (e.g., Politics 215 Colonial Loves: Cultural Politics, Colonialism and After; 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
“Labyrinths of the Object: The Strange Case of Nietzsche’s Wagner”
“Lands on the Edge of Land: Imagining Jewish Peoplehood and Attachment to Israel”
“The Legacy and Ideology of American Copyright Law”
“To Vote or Not to Vote? An Exploration of Individual Citizen Participation”
“Implications of the Case of the Republic of Korea for Civil-Military Relations Theory”
“La Lucha Sigue: The Movement for a People’s Government in Oaxaca, Mexico”
“Enlightened Partitions: Political Liberalism and the Foreclosing of a United India”
“Reorienting Turkey: Debating Access to the European Union”
“History, Theory and Practice: Artistic Expression: Locating the Sublime in the First Amendment”

FACULTY
Asma Abbas, Nancy Bonvillain, Brian Conolly, Barbara Resnik, Bernard Rodgers, Larry Wallach, Nancy Yanoshak

Faculty Contact Asma Abbas
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). Provided they have taken the courses required by the engineering school, maintained a B average in these courses as well as overall, and have the recommendation of the Simon’s Rock combined BA/BS faculty contact, students are normally granted admission to the engineering school. 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, a BA Seminar, 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 101
- Mathematics 210
- Mathematics 211
- Mathematics 220
- Mathematics 221
- Mathematics 364
- Physics 100
- Physics 101
- Physics 220
- Physics 230

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 coursework 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, Emmanuel Dongala, Patricia Dooley, William Dunbar, Eric Kramer, David Myers, Paul Shields, Brian Wynne

**Faculty Contact** Michael Bergman

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 can only provide the minimum course load 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 or concentrations 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 23 credits of coursework beyond the introductory level including:
Psychology

REQUISITED COURSES

Biology 201  Cell Biology
Chemistry 303  Organic Chemistry II
Mathematics 211  Calculus II
Natural Science 410  Research Methods
Physics 101  Physics II

In addition, the student takes at least two courses, one of which must be at the 300-level, chosen in consultation with the Moderation Committee, from those below or the equivalent:

Biology 202  Genetics
Biology 203  Invertebrate Zoology
Biology 204  Vertebrate Zoology
Biology 206  General Microbiology
Biology 306  Physiology
Biology 312  Biochemistry
Chemistry 306  Inorganic Chemistry

RECENT SENIOR THESES

“Little Things: A Study of Branchiobdellid Anelids”
“Distribution of Mikine and Heparin-Binding Growth Factor in Alzheimer’s Disease”
“An Orthopaedic Primer: The Shoulder”
“The Use of Antidepressants to Treat Canine Mental Disorders”
“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 dirsalis keimi”

For information about graduates, please visit http://www.simons-rock.edu/academics/concentrations/pre-medical-studies.

PREREQUISITES

All students must take Psychology 100 Introductory Psychology before moderating into the concentration.

CURRICULUM

The Psychology Concentration requires a minimum of 21 credits beyond Introduction to Psychology distributed in the following manner: (1) no fewer than nine credits at the 200-level, including at least one course from each of the three Areas—A,B,C—noted on the following page; (2) two advanced (300-level or higher) psychology courses; and (3) a research methods course from the three listed on the following page (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: Personality and Clinical**
- Psychology 206
- Psychology 209

**Area B: Social and Developmental**
- Psychology 202
- Psychology 203
- Psychology 218

**Area C: Biological and Cognitive**
- Psychology 201

**METHODS COURSES**
- Natural Science 410: Research Methods
- Social Science 309: Quantitative Research Methods in the Social Sciences
- Social Science 315: Qualitative 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 CP: Multicultural Psychology

**RECENT SENIOR TESISSES**
- “Surviving Adolescence: Self-Injury, Suicide, and Help-seeking”
- “Grieving: Theories, Research and the Hospice System”
- “Psychiatric Imperialism: Diagnosis and the DSM”

“State Dependent Learning in Fluoxetine Hydrochloride in Rats”
“The Gods and Monsters of the Sidelines: The Role of Gender in Athletes’ Coaching Preferences”
“The Narcissistic Self: Social Factors in the Development of Personality Disorders”
“Attentional Intensity in the Auditory Neurosystem”
“A Mind Torn Asunder: The Dysfunction at the Core of Schizophrenia”
“An Apple for the Teacher: A Study of Attachment Relationships”

**FACULTY**
Virginia Brush, Anne O’Dwyer, Eden-Reneé Pruitt

**Faculty Contacts** Anne O’Dwyer, Eden-Reneé Pruitt
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 THERSES
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:

“A Test of Marginal Productivity Theory using the Cobb-Douglass Function”
“The Mathematical Structure Associated with the Timbre of Musical Tones”
“Mechanics Problems in Billiards”
“Symbolic and Computational Aspects of Parallel and Perspective Reconstruction”
“Un-Civil War: the Design and Implementation of a Network-Based Distributed Simulation”
“ftTK: A Common Structure for User Interface Elements in Microsoft Windows, X Windows, and Mac OS”

FACULTY
William Dunbar, Brian Wynne, and those in the chosen field of application

Faculty Contact William Dunbar
Russian Studies

This concentration invites students to explore the history, culture, and political and economic significance of Russian civilization. Its focus on an area of the world where the boundaries between “East” and “West” have been most permeable encourages a critical re-thinking about these categories as ways to organize knowledge. Therefore, the concentration can enrich the perspectives of students interested in cross-disciplinary theory as well as those with interests in international relations or European Studies.

Located at the juncture of Europe and Asia, Russia for more than a thousand years has been a site for the intermingling of East and West. The early Russian state in Kiev was the work of settled Slavic populations, nomadic steppe peoples, and Scandinavian adventurers. It participated in the cultural sphere of Byzantium before succumbing to Mongol overlords in the 13th century. The Muscovite tsardom that succeeded the Mongols developed a rich religious culture and an autocratic political system wherein everyone, from noble to enserfed peasant, served the supreme ruler. Muscovy became the center of a multiethnic empire, which turned into a major European power under Peter the Great. In the 19th century, a westernized, Russian secular culture could boast dazzling accomplishments in literature, art, and music by such renowned figures as Dostoevsky, Tolstoy, Tchaikovsky, and Repin. A lively intellectual life coexisted with political repression, and reform came too late to satisfy a recently emancipated peasantry or the westernized elite.

The Bolshevik Revolution of 1917 made Russia the first country in the world to attempt to realize Marx’s vision of socialism. This bold but risky experiment failed to achieve humanitarian goals and led instead to dictatorship. At the cost of millions of lives, Stalin engineered an industrialization drive that put Russia on a par with the West, and laid the bases for Russia’s superpower status after World War II, supported by a quasi-imperial domination of Eastern Europe. A half-century of Cold War with the United States, marked by global confrontations that brought the world to the brink of nuclear war, but also by the promising beginnings of cooperation in outer space, ended with the quiet demise of the USSR in 1991. In building a post-Communist life, the peoples of its successor states may draw on a history not only of hardship and oppression, but of courageous resistance to tyranny, innovative responses to the ideas of others, and proud achievements in many spheres.

CURRICULUM
A minimum of 16 credits is required for the concentration, and more than one discipline must be represented. Two courses must be at the 300-level, and at least one course (200- or 300-level) must be in Russian history. Beyond that, students may focus on ideological and economic developments, on literature and the arts, on Russia’s links to Eastern Europe or to Eurasia, or on a coherent combination of these elements. The list below suggests the range of courses appropriate for the concentration. Students are encouraged to study the Russian language at Bard College, and to take advantage of study abroad programs offered by the College in relevant areas.

RUSSIAN HISTORY
History 203 CP Russia from Medieval Times to the Eve of Revolution
History 204 CP Russia in the 20th Century and Beyond

RELATED COURSES IN THE CONCENTRATION
Literature 256 The Labyrinth of Being:
                    Russian Writers of the 19th Century
Literature 318 Writers from Eastern Europe
Literature 320 History, Politics, and the Novel
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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Biology 100</td>
<td>Introduction to the Life Sciences</td>
</tr>
<tr>
<td>Chemistry 101</td>
<td>Chemistry II</td>
</tr>
<tr>
<td>Mathematics 210</td>
<td>Calculus I</td>
</tr>
<tr>
<td>Physics 101</td>
<td>Physics II</td>
</tr>
<tr>
<td>Physics 101L</td>
<td>Physics Lab II</td>
</tr>
</tbody>
</table>

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.
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 and 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: Making History in the 21st Century
- **Politics 100**: Introduction to Politics
- **Sociology 100**: Introduction to Sociology

### Courses

- **African American Studies 205 CP**: Introduction to Black Studies
- **Intercultural 313 CP**: Liberation Theology and Latin America
- **Literature 293m**: Media Studies Practicum I
- **Literature 294m**: Media Studies Practicum II
- **Politics 206**: Seminar in Comparative Politics
- **Psychology 203**: Social Psychology
- **Women’s Studies 101 CP**: An Unfinished Revolution: Introduction to Women’s Studies
Along with their study of Spanish language, students in this concentration also study the literature, culture, history, and politics of Spain and of Latin America. In conjunction with another concentration or group of complementary courses, the Spanish and Latin American Studies Concentration can help prepare students for graduate study or careers in a variety of areas, including international relations, journalism, political science, history, comparative literature, and foreign service.

**CURRICULUM**

The Spanish and Latin American Studies Concentration requires a minimum of 24 credits. Students must take at least 12 credits of courses taught in Spanish at the 206-level or higher, including two courses (or at least eight credits) at the 300-level. Students must also take the core course, Intercultural Studies 312 Latin America, and at least eight additional credits in courses designed to help students broaden their knowledge of historical, cultural, and political contexts relevant to their study of Spanish, Spain, or Latin America. Students choose these electives in consultation with their Moderation Committee from such disciplines as anthropology, geography, history, political science, sociology, literature, art, and music. Students might pursue a second foreign language or linguistics, while those interested in politics and the arts might take additional courses to broaden their theoretical perspective on Spanish and Latin American cultures. Students selecting this concentration are encouraged to spend one or both semesters of their junior year in an approved program of study in either Spain or one of the countries of Latin America.

Several students in recent years have traveled to Argentina to study at the Universidad Nacional de Córdoba, with which Simon’s Rock has an ongoing relationship.
**CORE COURSE**  
Intercultural Studies 312 CP  
Latin America

**COURSES**  
Anthropology 202 CP  
Language and Culture  
Survey of Western Art:  
Renaissance to Postmodern  
Picasso’s Art: Erotics and Politics  
Macroeconomics

Art History 102  
Art History 211  
Human Geography of Nature  
Conservation and Protected Area Management  
Projects in Political Ecology

Economics 101  
Liberation Theology  
and Latin America

Environmental Studies 205  
Latin American Women  
Writing Resistance

Geography 316  
Virtual Communities:  
Storytelling in the Americas

Intercultural Studies 313 CP  
Spanish 211  
20th-Century Latin American Short Story

Literature 270 CP  
Spanish 212 CP  
Latin American Novellas:  
Love and Other Demons

Literature 279 CP  
Spanish 213 CP  
Passion, Trickery, and Revenge:  
Latin American Detective Novels

Spanish 214 CP  
Spanish 219/319  
Spanish Pronunciation and Conversation

Spanish 318  
Spanish 326  
Don Quixote  
Periphery to Center: Prostitution in Hispanic Literature

**RECENT SENIOR THESISSE**  
“Hearts in Conflict: Three Women in El Salvador’s Uncivil War”  
“Revolutionary Change Within the Indian Community of Guatemala”  
“Cronica de una Familia Emigrante”

“And Sandi Liked Clarice: Three Readings of Fictional Works by Clarice Lispector”  
“La Reforma Universitaria: The Student Revolution of 1918 in Cordoba, Argentina”  
“The Origins of Peronism”  
“Analyzing Experience: Women’s Status Among the Mapuche”  
“The Life and Work of Silvina Ocampo”  
“Selected Photographs of Graciela Iturbide and Luis Gonzalez Palma: Constructions of Women from Contemporary Latin America”  
“‘Aparación con vida’/‘Appearance with life’: A Revolutionary Movement in Contemporary Democracy”

**FACULTY**  
Asma Abbas, Chris Coggins, Joan DelPlato, Jennifer Browdy de Hernandez, Mileta Roe, Mariela Wong, Nancy Yanoshak

**Faculty Contact** Mileta Roe
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 are covered. 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.

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 is an example of a group of graduates who now produce a summer theater festival in the new arts complex at Simon’s Rock. Another recent independent theater company formed by Simon’s Rock theater graduates is the State of Play company. Both of these companies are currently based in New York City.

Concentrations in technical theater will be overseen and the curriculum individually shaped by Victor McQuiston, the Technical Director. Students have the opportunity to work with guest artists in design as well as resident designers. 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.

**CURRICULUM**

Students interested in this concentration must take the following courses before moderating:

- Theater 100
  - Improvisation and Imagination
- Theater 115
  - Stagecraft I
- Theater 117
  - Viewpoints
- A Dance course

**REQUIRED COURSES**

To complete the concentration, students must earn a total of 24 credits through the completion of the following required and elective courses:

- Theater 201
  - Listening, Analysis, and Characterization
- Theater 202
  - Voice: Resonating with Words
- Theater 204
  - Movement: Analysis of Expression
  (Either Theater 219 or 238)
- Theater 219/319
  - Viewpoints II
- Theater 234/334
  - Theater through the Ages
- Theater 238/338
  - Directing for the Theater
- One semester of singing lessons

**ELECTIVE COURSES**

Students must then complete three courses from the following list of electives:

- Literature 231
  - American Drama: Moderns and Contemporaries
- Literature 257
  - Modern Drama: From Realism to the Absurd
- Literature 319
  - The Theater of the Absurd Production
  (can be taken only once for credit toward concentration)
- Theater 206
  - Acting for the Camera I
- Theater 224
  - The Actor Prepares: The Sense Memory
- Theater 225
  - Playwrighting
- Theater 227/427
  - Shakespearean Scene Study
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”
“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”
“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.

FACULTY
Karen Beaumont, Aimée Michel

Regular courses are also taught by Karen Allen, Victor McQuiston, and George Veale.

Current and past visiting faculty include Karen Allen (actress), Christine Adaire (director, voice teacher), Jim Frangione (actor), Kristin Linklater (voice teacher), Corinna May (actress, voice teacher and fight choreographer), Jane Nichols (clown teacher, Yale Graduate Acting), Normi Noel (director, voice teacher), Elissa Myers (casting director), Arthur Penn (director), Giovanna Sardelli (director), Barbara Sim (actress), and Walton Wilson (Head of Voice, Yale Graduate Acting).

Faculty Contacts Karen Beaumont, Aimée Michel
General Education

The Lower College

The core curriculum requirements include three general education seminars. All students take First-Year Seminar in the fall and spring of their first year, and Sophomore Seminar 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. First-Year and Sophomore Seminars promote critical understanding of the values, assumptions, and ideologies represented within these major works.

**First-Year Seminar I and II: The Examined Life**
*First-Year Seminar 100 and 101 Staff* 8 credits
First-Year Seminar introduces 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 over the centuries. The seminar focuses on the themes of self-discovery, the relationship of the individual and society, and the nature of values and responsibility. It draws on and develops the methods introduced in the Writing and Thinking Workshop, fostering critical thinking and the effective articulation of ideas. In the fall semester, readings for the course include *The Epic of Gilgamesh*, Sophocles’s *The Oedipus Cycle*, Plato’s *The Last Days of Socrates*, Dante’s *Inferno*, and a wide array of articles, essays, poems, and stories chosen to enhance discussion of the major texts and the issues they raise, and to provide a variety of topics for students to explore in writing. In the spring semester, students further develop their writing and thinking skills through reading, discussion, and expository writing using a variety of primary and supplementary texts, including Shakespeare’s *Hamlet*, Mozart and Da Ponte’s *Don Giovanni*, Austen’s *Pride and Prejudice*, and Douglass’s *Narrative of the Life of Frederick Douglass*. The course continues to focus on values, self-discovery, cultural imperatives, freedom, and understanding. Most of the primary texts studied are derived from the Western canon and consequently an additional goal of the course is to train and encourage students to examine the Western tradition critically and to raise questions concerning the sexism, racism, chauvinism, and parochialism inherent in any given cultural tradition. Class sessions are supplemented by lectures and other activities that provide background and context for the texts, presented by faculty from all the divisions and by guest speakers.

**Sophomore Seminar: Voices Against the Chorus**
*Sophomore Seminar 251 Staff* 4 credits
Sophomore Seminar explores the development of some of the ideas central to our definition of the modern world. Its focus is on how 19th- and 20th-century thinkers confronted the accepted order of things, how they challenged accepted ideas, and how they constructed the radically different conceptions of the world that we have inherited. Texts include Darwin’s *The Descent of Man*, Marx and Engels’s *The Communist Manifesto*, Nietzsche’s *The Genealogy of Morals*, Freud’s *Civilization and Its Discontents*, Tagore’s *The Home and the World*, Du Bois’s *The Souls of Black Folk*, Woolf’s *To the Lighthouse*, and Mead’s *Coming of Age in Samoa*. Class sessions are supplemented by lectures that provide some context to the readings, presented by faculty and by guests.
The Upper College

General education in the Upper College includes the BA Seminars and the Senior Thesis. The BA Seminars are interdisciplinary courses—often team-taught by faculty members in different academic divisions—that include students from different programs of study. The goal of these courses is to bring together students and faculty with various interests and experiences to examine topics that cross disciplinary boundaries or that are fruitfully examined from the perspective of more than one discipline. 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.

**Ad Infinitum: Controversy, Paradox, Perplexity, and the Idea of the Infinite**

*BA Seminar 310 Conolly/Shields* 4 credits

What, really, does it mean to be infinite? Is any actually existing thing really infinite? This course will explore the role that the notion of the infinite plays in such diverse disciplines as philosophy, theology, mathematics, logic, physics, and computer science. We will examine both the different kinds of problems that arise in the distinct contexts of these disciplines, and how these diverse disciplines have affected and influenced each other with respect to the concept of infinity. The course will be both historical and topical, as we examine how the concept of “infinite” was transformed from originally meaning “indefinite,” and thus as entailing imperfection, into a concept that entailed transcendent super-excellent perfection; how Aristotle’s distinction between potential and actual infinity led to the solution of a number of problems concerning time, space, and motion; how the development of the notion of the infinitesimal in the 17th century led directly to the discovery of the calculus by Newton and Leibniz; and how Georg Cantor’s discovery that infinite sets come in different sizes was initially more welcomed by theologians than by other mathematicians.

**Anthropic Cosmological Principle**

*BA Seminar 319 Kramer, Ruhmkorff* 4 credits

Cosmology is the branch of physics concerned with the origins and current state of the universe. One implication of contemporary cosmological theory seems to that it was extraordinarily improbable that the universe would end up being capable of supporting life. Based on what is known as the anthropic principle, some physicists and philosophers argue that this improbability, combined with the evident fact that this universe does support life, is strong evidence that a creator exists. In this course, we will examine the scientific and philosophical merits of this argument. In preparation, we will study the history of cosmology, earth science, and evolution, and use selected episodes in the history of science to engage in the philosophical analysis of the scientific method, including the foundations of probabilistic inference. Prerequisite: Junior standing, a 200-level course in social studies, science, mathematics, or computing, or permission of the instructor.

*This course is offered when there is sufficient student interest.*

**Racism, Sexism, Homophobia: The Anatomy of Prejudice**

*BA Seminar 325 O’Dwyer/Yanoshak* 4 credits

Is fear of the stranger an ineradicable aspect of human nature? What changes curiosity and wonderment about the Other into loathing and dread? Who decides which groups get labeled as Other, and how does this happen? And how are our views of others related to social, historical, and personal events and experiences? Drawing on the seminal works on these topics in both psychology and history, including psychologist Elizabeth Young-Breuhl’s recent extensive
study of prejudice since WWII, *The Anatomy of Prejudice*, this course uses tools from a variety of disciplines to explore the historical, cultural, material, and psychological forces that give rise to three significant forms of prejudice in the modern world: Racism, sexism, and homophobia. Through analysis of significant instances of these phenomena in both the past and present (e.g., the witch hunts in early modern Europe, historical and contemporary genocides, slavery in the antebellum United States, and discrimination, bigotry, and hate crimes in the United States today), we will explore what they have in common and what differentiates them. We also will examine the ways that both privilege and oppression are part of our lived experiences, and, while eschewing simplistic solutions, will look toward a future where these and related forms of oppression may be less pervasive. The course welcomes students from all disciplines, and will include works of fiction, cinematic and artistic representations, as well as scientific perspectives. Prerequisite: Sophomore standing or permission of the instructor.

This course is generally offered once every two years.

**Fatal Progress: Fact and Fiction**  
*BA Seminar 352 Holladay/Lapseritis*  
4 credits

This course will use dystopian novels dealing with scientific and environmental subjects as a starting point for a scientific examination of such issues as genetic engineering; global warming; endangered species and loss of biodiversity; environmental pollution; and pandemics. Class time will be divided between discussions of the novels’ literary merit, imaginative and prophetic power, and presentations and discussions of the science underlying the concerns identified by the novels. Readings from scientific texts and peer-reviewed journals will be assigned as necessary. We will read novels including such works as: John Brunner’s *The Sheep Look Up*; Margaret Atwood’s *Oryx and Crake*; T. C. Boyle’s *A Friend Of The Earth*; and Albert Camus’s *The Plague*. Selections from Rachel Carson’s *Silent Spring*, Richard Ellis’s *The Empty Ocean*, and other nonfiction books may be assigned.

**Literature and Film**  
*BA Seminar 380 Burke/Holladay*  
4 credits

By studying films based on literary works, students in this course attempt to understand what is inherently and exclusively “literary” and what is similarly “cinematic.” Through close readings of the selected texts, both written and filmed, and through reading and discussion of scholarly writings on the study of narrative, students will develop a deep understanding of the formal strengths of each medium. The comparative study of literature and film provides the opportunity for students to explore for themselves the process of adapting complex prose to the screen. Such works as *A Clockwork Orange*, *Strangers on a Train*, *The English Patient*, *The Sheltering Sky*, and *No Country for Old Men* are discussed.

This course is generally offered once every two years. Last taught F09.

**Environmental Ethics**  
*BA Seminar 383 Conolly/Roeder*  
4 credits

Environmental Ethics is the study of the nature and extent of our moral obligations with respect to the 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 our natural environment. We shall also be concerned with the question of whether and to what extent
the ethical questions can be and should be informed by environmental science, as well as with gaining a clear understanding on the limits of science with respect to problems and questions of ethics and morality. 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; deep ecology and ecofeminism as radical alternatives to the extentionist approach to environmental ethics; ethical issues in the restoration and preservation of wilderness areas; 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. Special attention will be given to the ethical issues stemming from global warming and climate change, especially in light of the United Nations Copenhagen Agreement, currently being negotiated.

Making Art in a Dangerous World

BA Seminar 384 Faculty in the Arts 4 credits
This team-taught seminar examines the origins and processes of artists in a variety of creative modes who are working in the twenty-first century. Held in conjunction with the Arts Division’s Bridges/Visiting Artists Signature Program, we will focus on the work of a group of contemporary artists who will engage in short residencies on campus. Both the overall theme of the seminar and the specific artists who visit the campus will change from year to year. Past artists/groups have included the Tectonic Theater Group, the Hilary Easton Dance Company, performance artist Tomas Kubinek, pianist Frederic Chiu, photographers Shana and Robert ParkeHarrison, composer and musician Shahzad Ismaily, installation artist Kristin Jones, the Bread and Puppet Theater, and visual artist Portia Munson. Students will be expected to attend the formal presentations, performances and receptions for these guest artists. Readings, presentations and discussions will introduce and respond to each artist’s work. Students will write an essay on the ideas or work of each artist/artist group, and a final project or paper will synthesize the semester’s work.

Desde la Tierra Caliente a la Tierra Nevada: Land, Life, and Literature in Latin America

BA Seminar 385 Coggins/Roe 4 credits
This seminar explores the connections between Latin America’s varied cultural landscapes and the ways in which its peoples and others have written about them. Readings will include fictional and nonfictional works in translation that range from ethnographic and geographic studies, to travel essays, to novels and poetry. We will also examine myths, oral culture, films, maps, architectural monuments, and other seminal readings of culture, place, identity, and history. By exploring works that represent a broad spectrum of disciplinary and cultural perspectives, we will develop a deeper appreciation of regions such as Amazonia, the Andean Highlands, Patagonia, the Pampas, the Caribbean and Pacific coastal zones, and the interior of Meso-America and Central America. Texts of greatest concern for our purposes will both limn the joys and sorrows of everyday life, on the one hand, and provide a richer view of geography and history on the other. By the end of the term, we will have examined aspects of pre-Columbian cultural ecology and trade systems; the colonial encounter and the transformation of peoples, landscapes, and sense of place; and a multiplicity of readings surrounding the ideas of “globalization,” accommodation, and resistance. Prerequisite: Junior or senior standing.
This course is offered when there is sufficient student interest.
Biological Debates: Scientific and Social Implications
BA Seminar 390  O’Dwyer/Schmidt  4 credits
Recent advances in the biological sciences have allowed humans access to the genetic composition of all living things. Although we are at the very beginning of this research, there are already a variety of uses for this knowledge, including cloning, manipulation of the human genome, growing organs from stem cells, and addressing diseases such as HIV/AIDS. At the same time, there are emergent human diseases being seen at an unprecedented pace. These new developments and events have huge implications to science and society in general, and perhaps signal a new paradigm in research into human biology. We will examine both the scientific and social implications of these advances. Readings will come from a variety of sources including scientific journals, scholarly critiques, articles in the “popular press,” as well as documentary films. Prerequisite: Junior or senior standing. This course is generally offered once every two years.

Apocalypse Then, Apocalypse Now?: The Pursuit of the Millennium in the West
BA Seminar 394  Yanoshak  4 credits
Judeo-Christian eschatology has inspired a rich tradition of speculation, analysis, and action oriented toward comprehending historical moments that seem to herald profound changes in the human condition. In the New Testament, the Second Coming of Christ is preceded by the Four Horsemen of the Apocalypse (War, Pestilence, Famine, and Death), delineating a time uniquely dangerous and destructive, and uniquely pregnant with possibilities for a better future. Secular versions of such views can be found in political or nationalist ideologies, and in cultural productions such as utopian novels or science fiction, which envision the inauguration of a reign of justice and abundance on Earth in the wake of some cataclysmic event. Meanwhile, anxieties and hopes of all sorts routinely accompany the turn of a century or millennium, leading some to despair at the sins or errors of humankind, and others to advance bold projects for its redemption. This course focuses on these “pursuits of the millennium” in Western civilization through consideration of literary, artistic, cinematic, scientific, and historical treatments of “apocalyptic moments” in its history (e.g., the Holocaust, the advent of the Nuclear Age at Hiroshima and Nagasaki, the Russian Revolution); and contemporary studies addressing crucial issues for the 21st century, such as the environment, the status of scientific understandings of our world, and the possibilities for democracy and economic, racial, and gender justice. Also considered are contemporary events, such as 9/11, which have been interpreted by many in “apocalyptic” terms, and current cultural phenomena such as the Left Behind novels which imagine the “End Times” at hand in the present moment. Highly popular amongst some Christian groups in the U.S. and worldwide, these books have at the same time been criticized on doctrinal and political grounds by representatives of other Christian denominations. Prerequisite: Sophomore Seminar or permission of the instructor. This course is generally offered once every two years.

Food, Culture, and Society
BA Seminar 395 Tebben  4 credits
Food plays an integral role in our daily lives, from the nutrition and calories that sustain our bodies, to the representations and cultures of food that engage our minds. A closer look at food reveals the complex ways in which it is intertwined in our past and present societies. To untangle those relationships, we will examine the impact of food in culture and as culture, in a national and international social context, and as a new interdisciplinary subject of analysis.
Hamburgers in America, pot-au-feu in France, polenta in Italy, fu-fu in Ghana, and coffee in Venezuela conjure up different biological, cultural, and social processes that we often take for granted, from the development of imperial domination on coffee plantations to union-busting labor practices at McDonald’s; from the rise of ethnic cookbooks to the insinuation of the market and biotechnology in the Global South through golden rice. The course will examine food from a number of different perspectives: biology, the genetically modified nature of modern cuisine; history, the links between foodways, social relations, and cultural change; geography, food as representative and constitutive of empire and globalization; politics, consumption and distribution of food, famine, and uneven development; literature, iconic representations of food in written works and film; and anthropology, food as cultural identity, taboo, and mythology. Prerequisite: Junior or senior standing.

This course is offered when there is sufficient student interest.

**Eros and Thanatos: A Study of Sexuality in the West**
*BA Seminar 399 Yanoshak* 4 credits
This course focuses on the ways that human sexuality has been described and interpreted in the West. Situated at the boundary between the biological and the social, human sexual connection has been feared for its explosive potential to disrupt all other forms of human organization, and has been interrogated as the key to understanding “human nature” and individual identity. Sexual behavior has long been the object of religious and state proscription, and concerns about it arguably underlie most methods of state control. Sigmund Freud, the quintessential theorist of modern sexuality, argued that Eros and Thanatos (Love and Death) ruled the world—humans are perpetually caught between elemental drives toward connection and reproduction on the one hand, and dissolution and the destruction of all life on the other. In classical Greece, sexuality and sexual practice were inextricably bound to the education of the male citizen, and love was an aesthetic, spiritual, and corporal experience, which, in Plato’s view, was crucial to the “right and true order” of the Polis. While medieval Christians emphasized the association of sex with sin, but insisted on the linkage of love with the divine and life everlasting, 19th-century Victorians have been accused of linking humans only by the callous “cash nexus.” Many contemporary Western scholars argue that “sexuality” itself is a historically contingent phenomenon enacting shifting power relationships of all sorts, and question the privileged place it has been accorded in the explanation of human affairs. This course provides a historicized discussion of sexuality in the Western tradition and examines the ways that law and social policy have manipulated this crucial dimension of human activity. It features a close reading of classic “texts” of Western sexuality, including works by Caravaggio, de Beauvoir, the Marquis de Sade, Freud, Krafft-Ebing, Mozart, Adrienne Rich, and Shakespeare. Prerequisites: Sophomore Seminar or permission of the instructor.

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

**Senior Thesis**
*BA Thesis 404-405 Staff* 8 credits
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:** John Myers  
**Art History:** Joan DelPlato, Barbara Resnik*  
**Dance:** Wendy Shifrin, Ruby Áver Thung*  
**Music:** Clive Davis*, John Myers, Gigi Teeley*, Laurence Wallach, Cheng-Chia Wu*  
**Studio Art:** Lawrence Burke, Arthur Hillman, William Jackson, Ben Krupka, Tanya Marcuse, Laura Gail Tyler*  
Community Music Program: Lucy Bardo, Jack Brown*, Anne Chamberlain, Judith Dansker-dePaolo, Allen Dean, Suzanne Higgins, Anne Legène*, 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 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.
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 examine both art historical writing and art objects.

### Visual Art and Writing

**Art History 100 DelPlato**

3 credits

This course is an introduction to the practice of art historical analysis. We use several writing techniques to investigate the process of looking at art. The objects we analyze are taken from a variety of periods, cultures, and media. We focus mostly on 19th- and 20th-century modern art. This includes works by Impressionists such as Claude Monet; Post-Impressionists Vincent van Gogh and Paul Gauguin; American modernists Georgia O’Keeffe, Jacob Lawrence, and Jackson Pollock; and postmodernist Barbara Kruger. We compare our own observations to primary sources—writings on art by artists’ contemporaries such as poets and critics, as well as the artists themselves. We think carefully about the role of language and how it can enrich our experience of art. We consider some basic questions in approaching art’s “history,” including the art object’s relationship to specific historical events. The course moves toward the integration of careful looking, creative writing, original thinking, and historical grounding. Students regularly read their writing aloud for class appreciation and critique. Longer paper assignments are written on topics which students choose. No prerequisites.

*This course is offered when there is sufficient student interest. Last taught F06.*

### 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 stylistic issues; 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 a year.*

### History of Photography

**Art History 112 DelPlato**

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. Last taught S08.

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 will consider the role of material products in select examples of cultures from Africa such as Ghana, Nigeria, and Congo; from the high Pre-Columbian civilizations of Mesoamerica; and from North America, considering native peoples of the Northeast, Northwest Coast, Plains, 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. Last taught F09.

Global Art: Middle East and Asia

Art History 114 CP DelPlato
3 credits

Envision the 40 sandstone cave sculptures of the colossal Buddha near Datong. Or the clay army of men and horses guarding the tomb of the first Qin emperor, each figure referring to a living person. Or the multicolored, intricate altars of the mandala (cosmic diagram) in Tibetan monasteries. Or the Ottoman manuscript illumination painted in breathtaking miniaturist detail. Or the foliage of the Japan Zen garden symbolizing the stages of life. Or the painted Indian images of the Hindu god of wisdom Ganesha, elephant-headed and pot-bellied. All these objects offer the opportunity to express religious tenets of Asian peoples. Meanwhile, literati landscape painting, Persian carpets, Japanese woodblock prints, the ceramic vessels of the tea ceremony, the architectural achievements of the Great Wall of China and the Taj Mahal, reputedly an Indian “monument to love and grief” dedicated to a wife who died in childbirth, are quasi-secular forms of art. 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, 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 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. Last taught F07.
**Women Artists**

*Art History 207 CP DelPlato*  
3 credits  
This course examines the art produced by women artists from the Renaissance to the present with particular emphasis on modern and postmodern women artists. Feminist art historians in the 1970s unearthed several past women artists. Today, a younger group of scholars, benefiting from the groundbreaking work of the previous generation, are addressing newer issues: What are the risks and benefits in being named as a “woman artist”? Why does a woman’s gender matter in our responding to her art? How is “femininity” represented by “the female artist” at specific historical moments? How can our attention to a woman’s race, ethnicity, and class affect our understanding of her artwork? If “high art” has traditionally been seen as transcendental, universal, and sexless, how is that definition disrupted when women make art about mothering or the female body? How have women artists redefined women’s “craft” such as quiltmaking as fine art? How have contemporary women artists used language and mass media in radical ways? Students present their original research topic to the class. No prerequisites. Students may do additional work and earn four credits for this course.  
*This course is generally offered once every three or four years. Last taught S08.*

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**Japanese Woodblock Prints (Ukiyo-E)**

*Art History 209 CP DelPlato*  
3 credits  
This course investigates the phenomenon of Japanese woodblock prints (ukiyo-e), begun in the 17th century. We analyze their subjects—especially geishas and courtesans—but also actors, 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. Last taught F07.*

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**Impressionism and Japonisme**

*Art History 210 CP DelPlato*  
3 credits  
When Edo Japan was opened to traders in the 1850s, woodblock prints were one of several commodities imported into the West. In France and England Impressionist artists used them as a point of departure for their own art making. After investigating how the prints were imported into the West, we consider their new meanings and associations for avant-garde artists such as Manet, Monet, Degas, Cassatt, and van Gogh, who sometimes quoted from ukiyo-e in their art and sometimes borrowed their formal or thematic qualities. Emphasis is on the differences between original and borrowed meanings, the appeal of the prints for the middle classes in each country and a range of Western attitudes toward Japanese culture implied by such borrowings. No prerequisites.  
*This course is generally offered once every three or four years. Last taught F09.*

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**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 troubled 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 sexual politics. No prerequisites.

This course is generally offered once every three or four years. Last taught F09.

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. Last taught S10.

Analyzing Television
Art History 213 DelPlato 3 credits
The focus of this course is perhaps the most pervasive element in the American popular cultural landscape: television. Since its inception, commercial TV has also been considered one of the primary means for inculcating social values and ideologies. The course provides critical, historical, and multi-disciplinary perspectives on viewing TV as ways to understand, rethink, appreciate, and resist the discourses television offers. It explores how TV contributes to the making of a “mainstream” that upholds the status quo, most evident in “the news” and commercials. We consider portrayals of gender, race, and sexualities, and we explore the topic of violence on TV. We consider the value of “elite” tools (postmodern, feminist, and queer critical theories) to analyze an accessible and “popular” medium. No prerequisites.

This course is generally offered once every three or four years. Last taught S10.

African American Art and Thought
Art History 216 CP DelPlato 3 credits
This course explores the experience, work, and ideas of mostly 20th-century African American artists in the United States. We seek to understand responses of African Americans to those defining moments in our national his-
tory: Slavery, Emancipation, World Wars I and II, the Great Depression, the Cold War, the Civil Rights and feminist movements, and our postmodern era. African American thinkers have defined for themselves the great complexity, diversity, and contradiction in documenting these events and responding to them in art produced in the Harlem Renaissance, the Black Power movement, and the present moment in which the problematic politics of multiculturalism plays a role. We foreground the voices of African American artists: painters, sculptors, photographers, and activist-writers (and occasionally musicians). Attention is given to thinkers such as W.E.B. Du Bois, Zora Neale Hurston, bell hooks, Cornel West, and Henry Louis Gates, Jr. We analyze the politics of anonymous art done by slaves, including quilts; of artists’ assimilation of the influences of Paris and Africa; of folk art, which raises issues of legitimacy and authenticity; and of black mural art. No prerequisites.

This course is generally offered every three or four years. Last taught F07.

Critical Issues in Contemporary Photography
Art History 218/318 Marcuse

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. Last taught S07.

Imagining the Harem
Art History 220 CP DelPlato

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. Last taught F08.
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. Last taught F06.*

Lacan and Visual Pleasure

*Art History 309 DelPlato* 4 credits

In this course we closely read texts by Jacques Lacan, a major contributor to the reformulation of post-Freudian psychoanalysis, a mid 20th-century writer whose influence can be located in almost every discipline of the humanities and social sciences today. Selections from Lacan are read deeply and contextualized within the frameworks of intellectual and political/feminist thought of the last 30 years. We also watch film and look at visual images, and read theories influenced by Lacan about such texts. We investigate the process of looking as a site at which gender gets constructed. “The gaze” described by Lacan is a concept that registers sexual power relationships, anxieties, and fears. Given a Lacanian spin, visual texts such as paintings or photographs take on a richness of interpretation that offers profound relevance to human experiences of self and other, looking and being seen, desire and lack. Prerequisite: Permission of the instructor.

*This course is offered when there is sufficient student interest. Last taught S07.*

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.
Public Speaking: Articulating the Self
Arts 105 Michel 3 credits
Throughout our lives we are called to speak publicly. Sometimes, we are speaking in a group discussion, as in a seminar class or a club meeting. Sometimes, we are asked to make a public presentation, sharing ideas or knowledge with a group of any size. Sometimes, we feel compelled to speak passionately about something that is important to us as in a town hall meeting or a community meeting. Often, in these cases, the fear of speaking publicly overtakes us and we find ourselves communicating incoherently, either because we physically can’t make the sound heard (shaky voice, teary voice, breathless voice, too quiet to hear) or because we can’t collect our thoughts and communicate in an orderly way. In this course, we will focus on the various tools which can help us all to be more effective communicators. We will focus on the physical tools such as supporting our voices with strong breath, speaking through emotion, establishing and maintaining eye contact, maintaining a strong, comfortable posture, and on the intellectual tools such as organizing our thoughts coherently and communicating them with clarity of diction and specificity of vocabulary. Over the course of the semester, we will present the following: an introductory speech, an impromptu speech, a demonstration speech, an informative speech, and a persuasive speech. The course will demand active participation and will give the participants real tools that they can take into their specific disciplines and use in their professional and personal lives. No prerequisites.

This course is generally offered once every two years. Last taught F09.

Interactive Arts Workshop I and II
Arts 211/311 J. Myers 3/4 credits
The theme for the workshop varies each time it is offered. In 2010, the theme is “Transcending the Timeline: Animation and Interactivity.” Beginning students will work with Flash as a primary authoring tool to bring together graphics and sound, creating animations that will introduce 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. Flash is the most widespread tool used to bring dynamic, multi-sensory elements into otherwise static web sites. Advanced students will be able to work in 3D using Blender, the premier “open source” modeling and animation program, and Unity, which is used to create immersive interactive environments. 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 Shifrin 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. Last taught F09.

The Creative Process in the Arts
Arts 225 Shifrin
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. Last taught F08.

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 and ballet 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.

Beginning Modern Dance Technique
Dance 101–104 Shifrin
3 credits
This 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. Reading, written assignments, and films help students formulate personal viewpoints on dance. The course is designed for students with little or no previous training, and for those with more experience who will be challenged accordingly. This course is generally offered once a year.

Imagination in Motion
Dance 105 Shifrin
3 credits
Choreography is usually defined as the setting of dances so they can be reconstructed later. Improvisation is the spontaneous generation of movement that is ephemeral. This course will examine the latter by first exploring how movement can be generated by playing with the formal elements of dance: the body, energy, time, and space. Content themes will then be used as a source for movement ideas. Throughout the course, aesthetic issues will be examined,
such as: what is the relationship between structure and novelty in improvisation? What is each person’s movement style and how can it be expanded upon? What tensions and depths ensue from having to listen to oneself while being attentive to others while improvising? How can one determine if an improvisation is working? No prerequisites. This course is generally offered once every three or four years. Last taught F06.

**Moving Issues**

*Dance 107/207* A. Coote, Shifrin  
2/3 credits

Moving Issues explores issue-based dance and choreography. The course investigates how personal and cultural issues can be expressed through dance and, in turn, how dance can impact the experience of those issues. Students learn to consider such issues and challenges from an artist’s standpoint through the creation of both improvisational dance and set choreography. The course emphasizes personal expression, the creative process, and the power of the arts to transform our experience of the questions, challenges, and concerns faced in our lives. The class includes warm-up exercises, movement and choreography labs, performance opportunities, journaling, discussion, and the use of other arts modalities. Readings and videos deepen the understanding and experience of class material. Response journals, movement assignments, and a final project/paper are required. No prerequisites. This course is generally offered once a year.

**Speaking and Moving**

*Dance 109m* Shifrin  
2 credits

Movement, whether literal or more abstract, can accompany and be the source of sound and text, just as sound and words can augment and give rise to movement. Improvisation, choreography, texts, assigned homework readings, creative writing, and performance are the means of exploring the ways dance and theater use speech and motion. No prerequisites. This course is generally offered once every three or four years. Last taught F09.

**Moving Stories**

*Dance 110m* Shifrin  
2 credits

Stories are most often communicated in words, but movement can also tell them. This module explores the ways in which dance can convey a range of stories and themes. It also explores what aspects of verbal storytelling are not replicable in dance. No prerequisites. This course is generally offered once every three or four years. Last taught F09.
Meaning through Movement

*Dance 112/212 Shifrin* 3 credits

Movement is a powerful means of communication, ranging from literal gesture to abstract motion. The course explores how this extensive physical vocabulary can be used to express a variety of themes ranging from very personal ones, such as autobiography and emotions; to the political, such as war and technology; to the philosophical, such as control and chance. Improvisation and choreography are the main structures used in class. Homework includes choreography, response journals, and written responses to assigned readings and video watching. The course is open to students with no prior movement experience (100-level) and to students in dance and theater wishing to continue the exploration of movement as an expressive medium (200-level). This course is generally offered once every three or four years. Last taught F08.

Ballet

*Dance 114/314 Aver Thung* 2 credits

In this class, dancers acquire a traditional approach to ballet technique along with a foundation which aims for anatomically friendly movement. It offers a flexible blend of classical ballet, kinesiology, and tai chi principles in order to encourage flow, efficiency, and a whole body approach. Clear and efficient technique is developed through barre and center work, with an ongoing emphasis on musicality, use of breath, awareness of the floor and space, and moving in relation to others. Individual expression and movement quality are encouraged and developed. Prerequisite: Dance 114 or permission of the instructor. This course is generally offered every semester.

Ballet II

*Dance 116/216 Aver Thung* 2 credits

In this class, dancers acquire a traditional approach to ballet techniques along with an innovative foundation that aims for anatomically friendly movement. It offers a flexible blend of classical ballet, kinesiology, and tai chi principles in order to encourage flow, efficiency, and a whole body approach. Clear and efficient technique is developed through barre and center work, and an ongoing emphasis on musicality, use of breath, awareness of the floor and space, and moving in relation to others. Individual expression and movement quality are encouraged and developed. Prerequisite: Dance 114 or permission of the instructor. 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 which 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 which 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.

Intermediate Modern Dance Technique

*Dance 201–204 Shifrin* 3 credits

A continuation of Dance 101–104, this class concentrates on advancing the student’s awareness of and skills in alignment, efficiency and clarity of motion, musicality, spatial
Topics in Dance: Relationships between Dance and the Visual Arts

Dance 205 Shifrin 3 credits
This class examines the connections and differences between dance and visual arts, such as painting and photography. Formal areas explored include gesture, shape, scale, line, dimensionality, focus, density, proximity, and energy quantity and quality. Issues of concern include stillness and flow, context, point of view, theme and variation, contrast, and balance. Warm-ups; solo, partner, and group improvisations; choreographed studies; and visual art work are the bases for exploration of class themes. The class is open to any interested student. This course is generally offered once every three or four years. Last taught S09.

Topics in Dance: Relationships between Dance and Theater

Dance 206 Shifrin 3 credits
This class examines connections and differences between dance and theater. Formal areas to be explored include physical presence, clarity and range, voice, facial expression, focus, intention, energy, space, and timing. Also addressed are questions of content in both art forms: comedy, effective characterization, and body language. Artistic concerns affecting both dance and theater such as stylization, group cohesiveness, memorization, and spontaneity are discussed as well. Warm-ups; solo, partner and group improvisations; and set dance and drama studies are the bases for exploration of class themes. This course is open to any interested student. This course is generally offered once every three or four years. Last taught S08.

Topics in Dance: Relationships between Dance and Creative Writing

Dance 211 Shifrin 3 credits
This class examines the connections and contrasts between dance and a variety of creative writing forms: poetry, short stories, and personal essays. Formal topics considered include shape, duration, speed, accent, climax, repetition, theme and variation, and symbolism. Areas of concentration include emotions, political themes, characterizations, and nature. Warm-ups, solo and partner work, group improvisations, and presentation of choreography and writing are the bases for explorations of class themes. Weekly homework assignments include original creations in both genres. Any student willing to explore both art forms may enroll. This course is generally offered once every three or four years. Last taught F07.

The Body in Multimedia Art

Dance 213 Shifrin 3 credits
Students in this course will study the history and theory of body use in multimedia art, and will create pieces reflecting their own ideas about how movement can be combined with other art forms in performance. The focus will be on 20th-century U.S. multimedia art and its roots in European Dada, Surrealism, and the Bauhaus. Course material includes readings and films; oral and written research projects; movement improvisation and choreography. Prerequisite: One previous course in the arts, or permission of the instructor. This course is offered when there is sufficient student interest.

Choreography Workshop

Dance 215/315 Shifrin 3/4 credits
This workshop is for students with some experience in dance technique and creative movement who wish to develop
and refine their approach to choreography. After a review of the basic building blocks of dance—the body, energy, time, and space—the class will address overarching structural issues a choreographer should consider in order to refine his/her work. Examples of these include phrasing (how to execute a movement combination to maximize the desired effect), transitions (how to connect one movement to another), variations (how to expand on a movement to obtain more material), and focus (how to use the eyes effectively). Homework will include weekly movement projects supplemented with readings and videos. Students are expected to maintain an ongoing response journal. Each student will design a final project which may consist of a few short dances or one longer dance. Prerequisite: Permission of the instructor.

*This course is offered when there is sufficient student interest. Last taught F07.*

**Advanced Modern Dance Technique**  
*Dance 301–302; 401–402 Shifrin*  
4 credits  
Students in this course are expected to have achieved and to continue to refine technical skills. A final research project and participation in the semester dance performance are required. Prerequisite: Dance 201–202.

*This course is offered when there is sufficient student interest. Last taught S08.*

**Dance Tutorial**  
*Dance 300/400 Shifrin*  
4 credits  
Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs.

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.

**Musicianship**

*Music 103 Wu*  
2 credits

Students without previous experience in notation or those wishing to renew their acquaintance with musical fundamentals should register for this course. It is recommended for all students taking music lessons, as well as those taking music theory or composition courses. The course covers melodic dictation, rhythmic drills, the composition of simple pieces, and instruction on recorders. *Last taught S09.*

**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.*

**Charles Ives: Imagining America**

*Music 120m Wallach*  
2 credits

Pioneering American composer Charles Ives (1874–1954) composed his musical portrait of an America rich in historical, philosophical, and mythological overtones. Eccentric and experimental, Ives came to see his music as a continuation of the work of the Concord Transcendentalists, especially Emerson and Thoreau. His biographers also see it as a continuation of the musical explorations of his father, a village bandmaster. His works combine European influences with American folk and popular music in an approach that prevented his music from reaching a larger audience until after his death, but which has steadily gained acceptance as a singular, oracular American voice. Students consider both his music and writings. No prerequisites. *This course is generally offered once every three or four years. Last taught F05.*
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 which 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. Last taught S09.

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. Last taught S09.

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. Last taught F09.

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. Last taught F09.
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 Davis 3 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 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. Last taught S07.

Beethoven and Schubert
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 moment of 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. Last taught S10.

**Haydn and Mozart**  
*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. Last taught F07.

**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 relationship 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. Last taught F08.
**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 two years. Last taught F09.*

**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.*

**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 a year.*

**Vocal Performance: Opera and Musical Theater**  
*Music 225/325 Teeley  3/4 credits*  
This course has an emphasis on performance technique and focuses on various styles of vocal repertoire, including operatic and musical theater. We will discuss the elements that singers need to integrate, such as vocal range, care of the voice, breathing technique, the physiology of singing, and different styles and how to approach them. The work will be on an individual basis, with each student presenting a prepared song or aria, as well as in groups working on duets, trios, or scenes. Students should have some background in singing, the ability to learn and memorize music independently, and be ready to work in front of the class. We will be working toward a performance workshop at the end of the semester. Prerequisite: Some performing experience, an audition or interview, and permission of the instructor.  
*This course is generally offered once a year.*

**Opera and Musical Theater in Concert**  
*Music 226m Teeley  2 credits*  
This course offers students the opportunity to improve their performance skills in opera, operetta, and musical theater in a music-focused environment. Each year, one work by a significant composer will be selected for intensive study, leading to a concert-style production at the end of the module. Each student will prepare one or more roles in the
production as his or her primary performance experience. Beyond the single work chosen for performance, students will study other works by that composer, as well as those by related composers whose work emerges out of a similar musical and cultural milieu. In addition, students will explore the relationship between drama and music inherent in all of the music drama genres, and they will develop their skills in realizing dramatic situations through musical choices. This course is intended for experienced singers who are capable of learning music independently, and who are strong in both solo and harmony singing. Prerequisite: Theater 115, a 200-level theater course, and an audition. This course is generally offered once every three or four years. Last taught S07.

**Music in World Cultures**

*Music 227/327 J. Myers*  
3/4 credits  
This course is an introduction to a variety of traditional and contemporary musical styles from contrasting cultures. It also explores the ways music interacts with and reflects worldviews and social systems, and how it is connected with other expressive forms of communication. No previous musical experience is required for Music 227 CP. Music 327, which requires a previous CP Seminar in music and/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 two years. Last taught S10.

**Collegium**

*Music 278 Bardo*  
1 credit  
The Collegium (early music ensemble) explores early music through playing period instruments such as recorders and viols, and singing. 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.

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.

This course is generally offered every semester.

Chamber Ensemble

Music 289 Legêne 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 Staff 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 Staff 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. Last taught F09.
**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.

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**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**

*Studio Art 102 Hillman, Marcuse, Tyler*  
3 credits

Basic photographic equipment, darkroom techniques, and image making are introduced. Independent work in the darkroom is conducted and evaluated through lectures, demonstrations, discussions, and critiques. The visual history of photography is studied through a series of media presentations. Students experiment with a variety of images and ideas before pursuing a specific direction. Each student presents a portfolio of selected prints at the conclusion of the semester. Studio fee. Students supply their own cameras, film, printing paper, and related supplies. No prerequisites. *This course is generally offered every semester.*
Drawing and Painting from Nature

Studio Art 103m/273m Jackson, Staff 2 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 every two years. Last taught S10.

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.

The Art of Assemblage

Studio Art 108m/208m Jackson, Staff 2 credits
This module surveys 20th-century assemblage art and includes a series of studio sessions designed to extend this history and provide a range of firsthand creative experiences. Each student writes a research paper on an assemblage artist and presents at least one research report on a specific approach or technique. A series of 2-D and 3-D studio exercises prepares students to complete three projects.
Prerequisites: Permission of the instructor.
This course is generally offered once every two years. Last taught F09.

Relief Printmaking

Studio Art 110/270 Hillman 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.
This course is generally offered once every two years. Last taught F07.

Video Production. Cinematically Speaking

Studio Art 123/283 Burke 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 F09.
Graphic Design
Studio Art 124/222 Hillman 3 credits
This introductory studio course explores the relationship of words and images as the foundation of applied visual communication and design. Students may work with traditional two-dimensional studio media, but many of the assignments will also involve the use of the computer to produce visual statements. Digital programs, such as Adobe Photoshop, will be introduced as studio tools. Projects may include the design of letterform compositions, text pages, logos, broadsides, posters and small books. The history of graphic design will be studied through a series of visual presentations. Studio fee. No prerequisites.
This course is generally offered once a year.

Introduction to Sculpture Studio
Studio Art 136m/236m Jackson 2 credits
This course offers both a survey of traditional and contemporary sculpture concepts and techniques, as well as hands-on studio experience. Each student will write three short research papers (3–4 pages) on the work of one 3-D artist and/or on the evolution of a sculpture/3-D technique or process. This course will stress safe practices in the use of tools and equipment, prior to the development and completion of three small projects exploring primary materials (clay/plaster, wood, and metal). No prerequisites.
This course is generally offered once every two years. Last taught F09.

Historical Survey of Sculpture
Studio Art 137m Jackson 2 credits
This course provides an introductory survey of pre-historical to contemporary objects and related sculpture-making technologies. Because materials and techniques typical of the 3-D disciplines have a strong relationship to aesthetic realities - this overview provides a perspective for understanding the roots of known methods and for the creation of new work in many disciplines where two dimensions are not sufficient. Objects, images, and techniques considered will be selected from available database archives, as well as various physical collections, studio demonstrations, and field trips. Prerequisites: Any prior experience with 3-D methods will be welcome, but not required.
This course is generally offered once every three or four years. Last taught S10.

Design for Life
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, 3 credit) courses may be taken a second time as advanced (300-level, 4 credit) courses. Advanced (300-level, 4 credit) courses may be taken a second time as a 400-level, 4 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.

**Drawing from Direct Observation**

*Studio Art 202/372 Jackson*  
*3/4 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.  
*This course is generally offered once every two years. Last taught F08.*

**Drawing from Imagination**

*Studio Art 203m/373m Hillman, Jackson*  
*2 credits*

This course is designed to introduce beginning students to the fundamentals of drawing techniques and styles. Subjects will be derived primarily from imaginary forms, textures, structures, and patterns; techniques will be developed through studio exercises, the study of historical precedent, and experimentation. No prerequisites.  
*This course is generally offered once every two years. Last taught S10.*

**Photographic Portrait/Self-Portrait**

*Studio Art 204/304 Marcuse*  
*3/4 credits*

Even the earliest examples of art reveal our impulses to portray one another and ourselves, and photography in particular has explored the expressive, conceptual, and aesthetic possibilities of portraiture. This course will investigate all aspects of the photographic portrait/self-portrait, ranging from traditional approaches to more experimental methods. Slides and prints of historic and contemporary photographs will illustrate the creative possibilities of this genre. 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. Prerequisites: Studio Art 102.  
*This course is generally offered once every three or four years. Last taught F07.*

**Bauhaus Studio**

*Studio Art 205m/305m Jackson*  
*2 credits*

By applying the theories of the Bauhaus traditions to contemporary design problems, this course is intended to introduce students to the theories, techniques, and styles initiated and developed by Bauhaus artists and their students. Slide lectures and films will help trace and extend the evolution and influence of Bauhaus teaching methods, design theory, goals, and influences. Emphasis will be on studio work and the introduction to requisite skills required to realize both two- and three-dimensional solutions to a variety of elective projects explored in the traditional Bauhaus curricula. Course fee. Prerequisite: Permission of the instructor.  
*This course is generally offered once every three or four years. Last taught F09.*

**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 investi-
gation 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, 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. Last taught F09.

**Intermediate Hand-building**

*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. Last taught S10.

**Intaglio Printmaking**

*Studio Art 210/370 Hillman 3/4 credits*

Intaglio printing is explored through work with drypoint, engraving, etching, aquatint, soft ground, collagraph, and photo-etching processes. Demonstrations, media presentations, critiques, and discussions supplement studio work. The unique character of the printed image is studied from historical and visual viewpoints. Studio fee. Prerequisite: A 100-level two-dimensional studio course. This course is generally offered once every two years. Last taught F08.

**Silk Screen Printmaking**

*Studio Art 211/311 Hillman 3/4 credits*

The silk screen printing process is explored through the use of a variety of hand-drawing and photographic techniques and approaches. Demonstrations, media presentations, critiques, and discussions supplement studio work. The unique character of the printed image is studied from historical and visual viewpoints. Studio fee. Prerequisite: A 100-level two-dimensional studio course. This course is generally offered once every two years. Last taught F09.

**Clay Modeling from Life**

*Studio Art 215m/315m Jackson 2 credits*

The skills addressed in this course are fundamental to work in many 3-D disciplines including sculpture and ceramics. Studio skills will emphasize the recreation of observed form(s), using oil-based/non-hardening clay. In addition to creating basic tools from scratch and making piece molds, bas-relief and 3-D clay modeling will be addressed using both additive and subtractive techniques. Prerequisite: Studio Art 136 or permission of the instructor. This course is generally offered once every three or four years. Last taught S10.
Metal Fabrication for Designers and Artists
Studio Art 216m Jackson 2 credits
This course emphasizes metal fabrication and safe workshop practices. Exercises and hands-on work address planning, layout, and fabrication of individual or group projects. Techniques covered will include cutting and joining various metals, as well as many related operations and fabrication techniques/methods. Prerequisite: Completion of one studio art course or permission of the instructor. This course is generally offered once every three or four years. Last taught F09.

Designing with Computers
Studio Art 218m/378m Jackson 2 credits
This module explores the use of specific computer-aided design applications. Students focus on elective topics such as desktop publishing, drafting, 3-D modeling, animation, graphic design, painting, texture mapping, image manipulation, and output. Each student will develop and complete a significant project using the computer as the primary design tool. A personal computer and preferred software is recommended, but not required. Prerequisite: Permission of the instructor. This course is generally offered once every three or four years. Last taught S08.

Jewelry Design and Fabrication
Studio Art 219m/319m Jackson 2 credits
This course offers both a survey of 20th-century jewelry design and a series of studio exercises that are designed to extend this history and to provide a range of first-hand creative experiences. Each student will write a research paper (12–15 pages) on the work of one designer or the evolution of a fabrication technique and present at least one research report (oral or written) on a specific approach/technique. A series of exercises and demonstrations will prepare students for the development and completion of three small projects or one major project. Prerequisite: Permission of the instructor. This course is generally offered once every two years. Last taught S10.

Video Production II
Studio Art 221/321 Burke 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. Last taught S10.

Writing and Photography Studio
Studio Art 223/323 Hillman and Hutchinson 3/4 credits
This course offers students the opportunity to explore various relationships between photography and the written word. Over the course of the semester students construct a number of creative projects in which they bring words and photographic images into play with one another. These include pairing one’s own images and words (e.g., poetic, fictional, autobiographical, journalistic), juxtaposing original images with someone else’s writing, and integrating words and images as part of a coherent creative statement. We will also devote some time to studying, discussing, and writing about the work of professional photographers and writers who have experimented with different approaches to using words and images. Various in-class writing activities along
with photo studio work will help students prepare for the main projects. A midterm and final portfolio of writings and photographs will be required. Prerequisite: Studio Art 102 and Literature 150 or samples of writing. This course is generally offered once every three or four years. Last taught F09.

**Experiments in Photography**

Studio Art 224/374 Hillman, Marcuse 3/4 credits

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 may work with multiple and sequential imagery, a range of non-silver techniques, including cyanotypes and palladium printing, or darkroom techniques, including photograms and layered negatives. The course also introduces the techniques and possibilities inherent in computer-processed compositions, and digital photography is presented as a means of creating unique images and prints. Presentations, technical demonstrations, and critiques supplement independent studio work. Each student presents a portfolio of selected prints at the conclusion of the course. Students supply their own camera, film, paper, and related supplies. Prerequisite: Studio Art 102. This course is generally offered once every three or four years. Last taught F09.

**Electronic Arts Studio Video Production**

Studio Art 226/326 Burke 3/4 credits

This course is designed for students interested in digital video production. The strong emphasis of the course is on studio production, utilizing the camera, sound, and lighting resources of the Electronic Arts Studio (EAS) in the Daniel Art Center. Students will be trained in the use of the advanced technology that this space contains, as well as in the theory and methodology of television production within a studio environment. Along with receiving solid grounding in uses of the studio and control room, the students will analyze and discuss various examples of studio production, ranging from types of broadcast journalism through purely fictional applications. Students will participate in projects that deal with intricate lighting, 3-camera design, chroma-key effects, and live-to-tape production. The assignments given in this course are designed to expose the students to the range of possibilities of the Electronic Arts Studio at Simon’s Rock, and of television studios and sound stages in general. No prerequisites. This course is generally offered once every two years. Last taught F08.

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. This course is generally offered once every two years. Last taught F08.

**Survey of Documentary Film**

Studio Art 225/325 Burke 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*. The course is designed to expose the students to the range of possibilities of the Electronic Arts Studio at Simon’s Rock, and of television studios and sound stages in general. No prerequisites. This course is generally offered once every two years. Last taught F08.
Painting Studio
Studio Art 235/435 Jackson  3/4 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.
This course is generally offered once a year.

Illustration Studio
Studio Art 237/437 Jackson  3/4 credits
At the 200-level, this course introduces a variety of illustration techniques and styles, determined by each student, who carries out two or three major projects. Upper-level students develop more advanced projects. The course stresses various approaches to selected problems. Students are encouraged to carry out at least one project in a unified style. This might be the illustration of a short novel, a series of short stories, a book of poems, a children's book, a scientific manual, or a work of “how to” literature. Whatever the content, the task is to produce a series of images suitable for publication. Studio fee. Prerequisite: Permission of the instructor.
This course is generally offered once every two years. Last taught S09.

Introduction to Figure Drawing
Studio Art 238m Jackson  2 credits
Students draw from the human figure using a variety of media, using appropriate materials and techniques introduced in 100- and 200-level drawing courses. Work with proportion, likeness, and varied light/shade situations provide a core set of rendering problems. Peer and instructor critiques help provide feedback. Students work from a live model and supply their own materials. Studio fee. Prerequisite: Completion of any introductory drawing course or permission of the instructor.
This course is generally offered once every two years. Last taught F09.

Documentary Film/Video Production
Studio Art 245/345 Burke  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. Last taught S09.
Sculpture Studio
Studio Art 263/463 Jackson 3/4 credits
This course addresses the history and practice of sculpture techniques. Some possible topics include clay-modeling, mold-making, carving, casting in plaster or metal, and metal fabrication. Studio fee. Prerequisites: Permission of the instructor. Limited registration. This course is generally offered once every two years. Last taught S07.

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.

Color Photography
Studio Art 273/303 Hillman 3/4 credits
Seeing, thinking, and photographing in color are explored during this studio course. The major focus is on color negative printing and the use of digital techniques and processes. Independent work in the darkroom is explored and evaluated through lectures, demonstrations, discussions, and critiques. The visual history of color photography and varied color approaches are studied through a series of media presentations. Each student presents a portfolio of prints and a slide portfolio at the conclusion of the semester. Studio fee. Students supply their own camera, processed film, printing paper, and related supplies. Prerequisite: Studio Art 102 or equivalent experience. This course is generally offered once a year.

Documentary Photography: History and Practice
Studio Art 307/407 Marcuse 4 credits
This class is both a studio art class and a photography history class. The idea is to become immersed in the topic of documentary photography both by examining its history and by making photographs. We will make a thematic survey of documentary photography and read contemporary photographic criticism. At the same time students will work on visual assignments that will relate to topics discussed. Topics will include photography and social change; the FSA photographers; urban street photography; issues of voyeurism; race and class; and the relationship between documentary, art photography, and photojournalism. In the beginning of the course students will work on assignments exploring different aspects of documentary photography; after midterm students will propose and complete an extended documentary project. Prerequisite: Studio Art 102 and at least one other photography course. This course is generally offered once every three or four years. Last taught F08.

Beyond 35mm Photography
Studio Art 312/412 Tyler 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 Twin Lens Reflex cameras and 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.

This course is generally offered once every two years. Last taught S09.

Artists’ Books Studio
Studio Art 329/429 Hillman 4 credits
The design and structure of the book form is studied through work with drawing, painting, printmaking, photography, computer graphics, or with a combination of media. Initial projects deal with the interaction between words and images and culminate in the production of simple books. Later in the semester, each student plans and produces 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. In all cases, the book is explored as a unique form of creative expression and visual communication. Lectures, presentations, and critiques supplement studio work. Studio fee. Prerequisite: At least one 200-level studio course.

This course is generally offered once a year.

Figure Drawing Studio
Studio Art 333/433 Staff 4 credits
Students draw from the model, using a variety of media. Materials and techniques introduced in Studio Art 103m and Studio Art 203m are pursued to a more advanced level. Superficial muscle and skeletal anatomy are introduced. There are peer and instructor critiques as well as assigned readings from selected texts. Models are provided. Students supply their own materials. Prerequisite: Permission of the instructor.

This course is generally offered once every two years. Last taught F08.

Advanced Projects in Photography
Studio Art 356/456 Marcuse 4 credits
This course is designed to give serious students a chance to do an ambitious self-designed project within the critical framework and structure of a class. Weekly class critiques of work in progress will form the backbone of this class. Concurrent with studio work we will study the major themes in contemporary photography, and read first-hand statements by photographers. In addition, each student will write a critical essay on a topic they develop and research over the course of the semester. Photographic projects will culminate in a fully formed, significant body of work, and an exhibition of student projects. Prerequisites: Studio Art 102 and at least one other photography course.

This course is generally offered once a year (in the spring).

Photographic Concepts
Studio Art 360/460 Marcuse 4 credits
This class explores the conceptual underpinnings of extended photographic projects. Advanced photography students propose and carry out a semester long photography project with a special focus on developing and articulating the conceptual foundations of the project both visually and in writing. We will examine the relationship between conceptual art and photography. 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, at least one other photography course, and permission of
the instructor. Students who are not working on a thesis in photography must meet with Tanya Marcuse to get permission to register for this class.

This course is generally offered once every two years.

Last taught F09.

**Advanced Ceramic Studio**

*Studio Art 368 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 exposed to a broader range of contemporary and historical ceramic art. The class will maintain a blog and students will learn to photograph their work, write about it, and post blog entries. Prerequisite: Studio Art 207 and Studio Art 208. This course is generally offered every semester.

**Studio Art Tutorial**

*Studio Art 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.

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 which 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 which 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 which 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**

**Improvisation and Imagination**

*Theater 100 Beaumont*  
3 credits

The ability to play is the heart of all performance, yet most performers believe it to be the frivolous activity of children. Because imagination can be perceived as the enemy of
analysis, improvisation often strikes terror in the hearts of even the most experienced performers. Through a carefully crafted sequence of exercises, this course challenges these concepts and rekindles the performer’s ability to play, imagine, and improvise. These qualities are introduced and developed as techniques for performance and analysis. Habitual responses, cultural influences, and status are examined with exercises in self-awareness, observation, and personal reflection. An excellent fundamental course for students from all backgrounds. No prerequisites. This course is a prerequisite for most upper level theater courses. This course is generally offered once a year.

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.

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 100 or Theater 117, or permission of the instructor. This course is generally offered once every two years. Last taught S09.

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 100 or Theater 117, or permission of the instructor. This course is generally offered once every three or four years. Last taught F07.

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. Last taught S10.

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 100 or Theater 117. For 300-level, Theater 100 or Theater 117, and Theater 204, Theater 230, or permission of the instructor. This course is generally offered once every two years. Last taught F05.

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. Last taught F09.
**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. Last taught F09.*

**Neutral Mask**

*Theater 230 Beaumont 3 credits*

This course examines stillness, presence and economy as a basis for performances. Pre-Mask exercises integrate physical skills and the individual’s ability to be “present” and to “fill” the theater. The exercises taught in this course are derived from the teachings of Jacques Le Coq, whose recent book *The Moving Body* contains mask and clown exercises he compiled before his death two years ago. Each student will have the opportunity to work with classical scenarios in mask and out of mask. This course is highly recommended for those who wish to work with classical texts and serves as a prerequisite for two courses: Theater 305 and Theater 402. Prerequisite: Theater 100, Theater 117, or Theater 204, or permission of the instructor. *This course is generally offered once every three or four years. Last taught F09.*

**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 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. Last taught F09.*

**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. Last taught F09.*

**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 scenes from several of Shakespeare’s plays, taking them from the page to the stage.
We will explore tools for working on Shakespearean scenes both for the actor and for the director—both 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 100 or 117, or permission of the instructor.

Revolution in the Theater: Acting Chekhov
Theater 246 Michel  
3 credits
At the end of the 19th century, Konstantin Stanislavski and his Moscow Art Theatre astonished the world with productions of Anton Chekhov’s plays that were unlike anything anyone had previously seen in the theater. Stanislavski’s techniques of acting broke from a tradition of declaiming and led theater artists into a new world of realism. For the entire 20th century, theater artists, especially in America, have struggled to understand the complexities of Stanislavski’s techniques. His method of actor training developed and grew over the years of his work in the theater and by the end of his life, he was working with “physical action” in a way that foreshadowed much of the work of the avant-garde theater companies today. Over the course of the semester we will use Anton Chekhov’s play *The Cherry Orchard* to explore the tools of acting that Stanislavski introduced. Through presentations given by the students, we will place our work within the context of the late 19th-century/early 20th-century Russian political, cultural, and social world as well as looking at what was happening in the theater worldwide when Stanislavski revolutionized it with his teachings and productions. At semester’s end, we will present a showing of a “workshop” performance of our work on *The Cherry Orchard*. Prerequisite: A theater course (preferably Viewpoints) or permission of the instructor.

This course is generally offered once every two years. Last taught S09.

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.

Clown and Comic Acting
Theater 402 Beaumont  
4 credits
The theory and technique explored in this course are designed to give the actor comic performance skills. The clown’s ability to believe anything and perform from a point of view that challenges putative reality strengthens imagination and concentration. Texts and improvisation are the basis for each participant to explore the humor and also the tragedy, that is often at the center of the “laugh.” Each actor uses clown, mask, and acting exercises to create comic characters and explore the humanity that is the basic element of comedy. Prerequisite: Theater 305 or permission of the instructor.

This course is generally offered when there is sufficient student interest. Last taught F04.
MOBEMENT COUENCES

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. Last taught S09.

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. Last taught S06.

PRODUCTION COUENCES

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. 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. Last taught S10.

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. Last taught S09.

Costume and Prop Design and Execution
Theater 108m/208m Staff 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. Last taught S10.

The Actor’s Studio: Scene Study
Theater 111 Michel 3 credits
The scenes in a play form the structural building blocks of the entire play. Through the performative and analytical study of scenes, actors can learn tools for approaching the playing of a character through the entire arc of a play. In this course, we will work on scenes from contemporary plays learning and employing practical tools for analyzing text, developing character, and working with a partner. Actors will learn how to work without a director, what questions to ask when preparing a role and how to listen and truly respond to one’s fellow actor. No prerequisites. This course is generally offered once every three or four years. Last taught F07.

Introduction to Stage Management
Theater 113m McQuiston 2 credits
Stage management is the organization and implementation of a theater production from its very conception to the culmination of the project. The successful student will gain first hand knowledge of the intricacies in developing and maintaining productions of varying genres and styles. The development of skills in scheduling, communicating, problem solving, and organization of a production will be an integral part of the course. Emphasis will be placed on implementing auditions, reading draftings of the finished production, and running rehearsals, as well as running any performance on a stage. Equal emphasis will be placed on the documentation necessary for a production including developing rehearsal and performance reports, the prompt book, properties charts, shift charts, sound cues, lighting
cues, and the necessary paperwork associated with communicating to a backstage crew for the run of the production. No prerequisites.  
This course is generally offered once a year.

**Stagecraft I**  
*Theater 115 McQuiston* 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 II**  
*Theater 118m McQuiston* 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 theatre. 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.  
Last taught S10.

**Lighting Fundamentals**  
*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. Last taught F09.

**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. Last taught S10.

**Production**  
*Theater 206/406 Allen, 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 McQuiston 2 credits
An extension of the Stagecraft Module, the Practicum course will further the students 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. Last taught F09.

**Directing for the Theater**
Theater 238/338 Michel 3/4 credits
The art of direct 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 which they can use in future projects. Prerequisite: Class in theater or instructor approval. This course is generally offered once every two years. Last taught S08.

**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. Last taught F09.

**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 applying theory to dramatic texts which 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. Guest lecturers are Kaye Voyce (costume designer), Dan Scully (lighting design), Victor McQuiston (set design), and Chris Martinelli (sound design). Pre-requisites: None for 100-level; above 100-level, permission of the instructor.

*Last taught S09.*

**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.
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 and film 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.
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 14 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 Arabic, 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.

**ARABIC**

**Accelerated Beginning Arabic I/ Accelerated Beginning Arabic II**

*Arabic 100–101 CP Asfar* 4 credits

This accelerated course introduces the rudiments of written and spoken Modern Standard Arabic. In addition to regular practice in writing the alphabet, word formation, elementary calligraphy, and basic grammar, the course offers exercises in phonology, morphology, and syntax. By the second semester students can read and understand a variety of Arabic texts about customs and institutions of the Middle East. The course also explores selected topics on Arab culture and civilization, such as the role of classical Arabic in Muslim art and architecture and the connections between the Arabic language and Islam. No prerequisites. This sequence is offered every year.

**Modern Arabic Prose, Poetry, and Politics**

*Arabic 204 CP Asfar* 3 credits

This course features reading, the study of grammar and syntax, literary analysis, translation, and discussion of selections of modern Arabic prose and poetry by authors from Palestine, Lebanon, Syria, Iraq, and Egypt. The course will also include reading and discussion of essays and articles in English, from a wide variety of sources, which offer perspectives on the Arab world in its relations with the West, and on the social, cultural, and political implications of U.S. involvement in countries of the Middle East. In addition to a thorough review of Modern Standard Arabic grammar, the course will include written and oral assignments based on the readings, and will culminate in a dossier, prepared by each student, which includes translations, analysis of grammar and syntax, and an essay on topics drawn from the readings. Prerequisite: Arabic 101 CP or permission of the instructor. Last taught F09.
**Arabic Tutorial**

*Arabic 300/400 Asfar*  
4 credits

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester. Prerequisite: Arabic 100–101 CP.  
*This tutorial is generally offered once a year.*

**CHINESE**

**Accelerated Beginning Chinese I and II**

*Chinese 100–101 Weinstein*  
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.*

**Chinese Theater Performance**

*Chinese 203/303 Weinstein*  
1 credit

Students read, rehearse, and perform a work from the modern Chinese dramatic repertoire as a means of furthering developing skills in reading, writing, speaking, and listening. Each student will perform a role or combination of roles in the final production; written and oral assignments during the rehearsal process and after the final performance will foster learning of both language skills and performance skills. Students at the 203-level generally read only the portions of the play in which their roles appear, and they will read them in the classroom under the instructor’s guidance. Students at the 303-level must be able to read an appropriate portion of the play on their own; class time for them will be spent on discussion and rehearsal, but not on direct reading. Chinese 303 is suitable for both native and non-native speakers of Chinese. Prerequisite for Chinese 203: Chinese 100 or equivalent language level, plus permission of the instructor. Prerequisite for Chinese 303: Chinese 205 or equivalent language level, plus instructor’s permission.  
*This course is generally offered every year.*

**Intermediate Chinese I/Intermediate Chinese II**

*Chinese 204–205 CP Weinstein*  
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.*

**FRENCH**

**Accelerated Beginning French I and II**

*French 100–101 Asfar, Tebben*  
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 Asfar, Dongala, Tebben 3 credits
Designed for students whose background in French is not sufficient for a higher level, this course provides a systematic review of French grammar, regular practice in listening and speaking, and readings in French prose. By the end of the second semester students understand simple French prose and speech and can express themselves in simple fashion, orally and in writing. Prerequisite: Appropriate range of scores on the Simon’s Rock online French placement test.
This sequence is offered every year.

**Intermediate French III**
French 206 Asfar, Tebben 3 credits
This course offers a thorough review of grammar (including compound tenses, conditional forms, and the subjunctive) and topical readings intended to stimulate informal discussion and oral presentations. The course integrates French language and culture and encourages students to compare everyday French life with their own. The course includes structured vocabulary exercises, films, 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. Last taught F02.

**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: Successful completion of French 205 or equivalent or permission of the instructor.
This course is generally offered once every three or four years. Last taught F08.

**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. Last taught F09.

**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. Last taught S09.

**Modern French Theater**
*French 321 Asfar, Tebben* 4 credits
In this course covering the evolution of French theater in the 20th century, full-length plays by Anouilh, Giraudoux, Montherlant, Camus, Sartre, Beckett, Genet, Sarraute, and Ionesco are read and discussed in order to acquaint students with such major movements in modern theater as naturalism, realism, symbolism, and the theater of the absurd. Prerequisites: French 206 or higher. This course is generally offered once every three or four years. Last taught S08.

**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, Pernette 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. Last taught S06.

**19th-Century Poetry**
*French 325T Asfar* 4 credits
This course examines representative works of the major French poets of the 19th century, including Lamartine, Vigny, Hugo, Musset, Nerval, Baudelaire, and Rimbaud. Through readings, lectures, and oral and written work, the course focuses on such aspects of 19th-century French
poetry as Pre-Romanticism, the Romantic movement, realism, idealism, and symbolism. Prerequisites: French 206 or higher.
This course is generally offered as a tutorial.

17th-Century French Literature
French 327 Asfar, 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. Last taught S07.

The Modern Novel in France
French 328T Asfar, Tebben 4 credits
This course is a study of 20th-century French novels, including works by Gide, Radiguet, Mauriac, Vercors, Camus, and Duras. Adjunct readings and lectures focus on the historical and cultural contexts of each work. Oral presentations on assigned topics introduce students to techniques of literary analysis. Prerequisites: French 206 or higher.
This course is generally offered as a tutorial.

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. The class meets four times per week. Prerequisite: Permission of the instructor.
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 several short stories 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 is the language not only of Virgil, Cicero, Horace, Catullus and Tacitus, but also of poets, historians, scientists, philosophers, and theologians through the time of St. Augustine down to the Middle Ages and on into the Renaissance and even beyond. It is the language in which Western culture was transmitted to Western Europe or first invented, besides being the source of a large proportion of English vocabulary. In this course, students with no (or relatively little) previous experience of Latin acquire a working knowledge of the language. As far as possible, Latin is learned 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 also, with the aid of a dictionary, to read most Latin authors.

This sequence is offered every year.

Intermediate Latin II: Roman Civilization and Comedy
Latin 205 CP Callanan 3 credits
Designed for students who have completed Latin 204 or have had, either in high school or college, 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. Short sections of the Latin play are usually performed 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.
This course is generally offered once a year.
SPANISH

Accelerated Beginning Spanish I and II

Spanish 100–101 Staff 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 Staff 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.

Had We Been Christians: The Storywriters and Their Works in Spain

Spanish 210 Wong 3 credits
The literature of Spain has always been plagued by the religious conflicts of its citizens, creating a rich and complex number of works that deal with the different aspects of those discrepancies. We examine short stories written by people living in the Peninsula during three distinct time periods to study the influence that religion and the restrictions of the Vatican had on this literature. We will examine works from the Middle Ages, The Golden Age and the Modern Era to evaluate the evolution, or stagnation, of the Spanish short story. This course is taught entirely in Spanish. Prerequisite: Spanish 205 or above, or permission of instructor. Last taught S10.

20th-Century Latin American Short Story

Spanish 211 Wong 4 credits
Some of the most influential Latin American writers of this century have cultivated the short story as a preferred genre. The most notable are probably the Argentinians Jorge Luis Borges and Julio Cortázar, but other well-known writers such as the Colombian Gabriel García Márquez and the Mexican Juan Rulfo have also made important contributions to the art of the short story. This course gives special consideration to the use of fantasy and the supernatural, to psychological and social themes, and to political and philosophical issues. This course is taught in Spanish. Prerequisite: Spanish 205 or permission of the instructor. This course is generally offered once every two years. Last taught S09.

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, Carpenter, 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. Last taught F09.

**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. Last taught S08.

**Latin America Today**

*Spanish 214* CP Wong  
3 credits

This course considers a variety of contemporary issues central to the cultures, politics, and economies of Latin America. Topics include social conflict, cultural plurality, urbanization, drug trafficking, and national identity. Course materials include theoretical and literary works. This course is taught in Spanish. Prerequisites: Spanish 205 or permission of the instructor.

Last taught F08.

**Spanish Pronunciation and Conversation**

*Spanish 219/319* Staff  
3/4 credits

This course emphasizes and develops speaking skills through the discussion of cultural and political topics. Attention is given to national and regional variations in Spanish as well as to effective strategies for communication. Students are expected to assist in generating topics and in researching them outside of class. All readings and discussion in Spanish. Prerequisite: Spanish 205; permission of the instructor is required for registration at the advanced level.

This course is generally offered once every two years. Last taught S07.

**Don Quixote:**

**Knight in Shining Armor or Lunatic on the Loose?**

*Spanish 318* Wong  
4 credits

Don Quixote has been called “the first novel.” This comprehensive course examines Cervantes’s language, technique, and characters as well as the ideological overtones of his work. The course uses specific examples to demonstrate the way the book shaped the conventions of the genre and fit into the repertoire of the Golden Age. This course is taught in English. Prerequisite: Spanish 219 or equivalent, or permission of the instructor.

This course is generally offered once every two years. Last taught F09.

**Del Bulevar a la caja:**

**la novela realista y la economia del consumismo**

*Spanish 321* Wong  
4 credits

The realist novel served as an outlet for social and political commentary by the authors who sought change in the midst of turmoil and revolt. In Spain, the realist novel also served—as its counterpart in France did—to criticize and
expose the petty desires and materialism of the new bourgeois class. The city, with the planning of Baron Haussmann, became the place to see and be seen. Then came the building of the modern department store, which in turn, eliminated the family-run establishments that had been handed down for generations. Consumerism and the role men and women had in balancing the new power structure served as key elements in the success of the department store, the source of the economic transition. This course examines several novels written between 1850–1895 that deal with the emergence of the “modern” city and consumerist culture. Each novel explores the impact of the newly-established department store on the lives of the city bourgeoisie who were anxious to “see and be seen.” We explore the attitudes of the men who “wore” women, the women who bought the clothes men sold in Madrid and Paris, and the effects this had on the local businesses and recent rural migrants. Authors include: Rosalía de Castro, Benito Pérez Galdós, Emile Zola, Gustave Flaubert, Leopoldo Alas Clarín, and Ángel Ganivet. This course is taught in Spanish.

Last taught S09.

Periphery to Center: Prostitution in Hispanic Literature
Spanish 326 Roe

Prostitution is, as the saying goes, the oldest profession in the world. If that is the case, then the brothel is the oldest business. In the world of Hispanic fiction, the brothel is the place where key events, plots, and characters coincide. This course examines a selection of literary texts from the Hispanic world (Spain and America) to evaluate the role that the prostitute and the brothel plays in these societies. We will study the importance that writers from the 15th to the 20th century have ascribed to a profession that has been condemned as a problem. Yet in Hispanic literature, the prostitute has maintained her superior status over other women because she has had the freedom to control her body and her money. Societal challenges and changes, polarized impressions, and ambiguous roles will all contribute to this complex study.

Last taught S10.

Spanish Tutorial
Spanish 300/400 Staff

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.
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 presents and reviews the rules and formative processes of English grammar. Students will work with grammatical exercises and then apply their knowledge learning how to organize sentences and paragraphs and to structure and develop their ideas in papers. The course is designed to help students improve their writing skills by learning formal rules of grammar. It is also designed for students who are good writers but who want to finally learn what English grammar is all about. Grades will be based on daily grammar exercises, class participation, and a final exam. This course adds to offerings in English, in writing, in linguistics, and in the study of language. However, this course does not count towards fulfillment of the language requirement. No prerequisites.
This course is generally offered once every two years. Last taught S08.

Teaching English as a Second Language
Linguistics 212m van Kerckvoorde 2 credits
Considering the worldwide importance of the English language in the 21st century, this module aims to introduce students to a rapidly growing field of study that offers a lot of employment opportunities in this country and abroad.

Language and Power
Linguistics 216m Bonvillain 2 credits
Students will be introduced to the challenges that recent immigrants to the United States experience when learning English. We will focus on the differences between first and second language acquisition and will explore ways in which understanding, speaking, reading, and writing skills are developed. No prerequisites.
This course is offered once every three or four years. Last taught F08.

Language and Gender
Linguistics 218m Bonvillain 2 credits
This module course examines relationships between language and gender. Specifically, how and to what extent are gender differences manifested in language? Do women and men employ alternatives of pronunciation, vocabulary, and grammatical structure? Are men’s and women’s conversational strategies significantly different? Do languages encode divergent cultural messages about women and men through the ways in which they label or talk about people?
Although the majority of data considered is derived from English, linguistic and cultural evidence from other societies is also explored. Prerequisites: One course in social studies or linguistics. 
This course is generally offered once every two years. Last taught F08.

**History of the English Language**

*Linguistics 280 van Kerckvoorde*  
3 credits

This course explores the development of the English language, including Old English, Middle English, Early Modern English, and contemporary English. In addition to studying the internal history of English, the course will emphasize social and political events that shaped and transformed the language. We will also pay attention to literatures of the different historical periods and the development of a writing system and spelling rules. We will examine various dialects that developed as English grew more and more prominent to assume the status of a world language. 
This course is generally offered once every two years. Last taught F09.

**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. Last taught S09.

**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. Last taught S10.
Literature and Creative Writing

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 and prepare a presentation on 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.

Hearing Meter, Writing Rhyme

Literature 102m Filkins 2 credits
Following a strong resurgence in the use of formal strategies by numerous poets in recent years, this course will explore the uses of meter and rhyme as inventive tools for both reading and writing. Students will learn how to scan metrical poetry in order to appreciate the complex relationship between deviation and adherence to rhythmic structure, as well as to see how metrical underpinnings of a poem can help to convey its meaning. We will also discuss the many uses of full rhyme, slant rhyme, consonance, assonance, and sight rhyme. In addition to the discussion and analysis of the meter and rhyme in published poems, students will also be asked to write poems that also employ meter and rhyme in order to facilitate their appreciation for the subject and expand the range of their own sense of style and voice. No prerequisites. This course is generally offered once every two years. Last taught F07.

INTRODUCTORY COURSES

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. Last taught S07.

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. Last taught S07.

Introduction to Creative Writing
Literature 150 Filkins, Mathews 3 credits
The course will explore the peculiar challenges posed 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.

Art of Poetry
Literature 201 Filkins, Holladay 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. Last taught F09.

Art of Fiction: The Short Story
Literature 202 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. Last taught S10.

**Art of Fiction: The Novel**

*Literature 203 Rodgers, P. Sharpe* 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 Cervantes, Fielding, Austen, Mary Shelley, Balzac, Zola, Dostoevsky, Mann, Kafka, Ford Madox Ford, Joyce, and Woolf. No prerequisites.

This course is generally offered once every two years. Last taught F09.

**Art of Film**

*Literature 206 Burke* 3 credits

This course examines a broad variety of films spanning more than 100 years, including acknowledged masterpieces such as *Citizen Kane* and *Rashomon*, and newer works like *The Celebration*. Through close analysis of film sequences, as well as through discussion and reading of film theory and criticism, the class will seek to develop critical viewing skills and an understanding of cinematic structure. To develop a vocabulary for discussing film and an appreciation of the variety of approaches to film, students read a textbook on film analysis, essays on film theory, and reviews by professional film critics. Each week the class sees a film and meets as a group to discuss it.

Last taught F07.

**Art of Literary Analysis**

*Literature 207 Fiske, P. Sharpe* 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. Last taught S08.
Focus
Literature 208m 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 and Ralph Ellison. No prerequisites.
Last taught F07.

INTERMEDIATE COURSES: BRITISH LITERATURE
Pilgrims, Sinners, and Yahoos: Major British Authors
Literature 221 Holladay 3 credits
A study of the works of three of the greatest British writers, this course begins with an examination of the extraordinary variety and rich humanity of Geoffrey Chaucer’s Canterbury Tales, then turns to a consideration of the grandeur and complexity of John Milton’s vision in Paradise Lost and other poems, and finally moves on to an encounter with the fierce indignation and satiric genius of Jonathan Swift’s “A Modest Proposal” and Gulliver’s Travels.
This course is generally offered once every three or four years. Last taught S08.

Shakespeare
Literature 222 Holladay 3 credits
A study of eight to 10 of the major plays that illustrate the variety of Shakespeare’s achievement in different dramatic modes—history, comedy, tragedy, and romance—and his imaginative development as a poet and playwright in the context of the Elizabethan age.
This course is generally offered once a year.

Sacred and Profane: The Literature of 17th-Century England
Literature 223 Holladay 3 credits
The 17th century, a period in which rampant licentiousness and immorality existed cheek by jowl with uncommon spirituality, is perhaps best epitomized by the complex career of John Donne. Donne made his mark as the master of the seduction poem, became a poet who celebrated married love, then a poet who wrote brilliantly of the dark night of the soul, and ultimately became dean of St. Paul’s and one of England’s greatest Anglican ministers. This course focuses on works that reveal the troubled soul of the age, from the frivolous, sometimes nihilistic, verse of the cavaliers and the dark and tortured dramas of John Webster and Ben Jonson, to the calm spiritual intensity of George Herbert and John Milton.
This course is generally offered once every three to four years. Last taught S08.

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 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, William Trevor, Edna O’Brien, Seamus Heaney, Roddy Doyle, Brian Friel, Martin McDonagh, Conor McPherson, and Anne Enright. This course is generally offered once every three to four years. Last taught F09.
INTERMEDIATE COURSES: AMERICAN LITERATURE

American Drama: Moderns and Contemporaries

Literature 231 Rodgers  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 Eugene O’Neill, Thornton Wilder, Tennessee Williams, Arthur Miller, Edward Albee, David Mamet, August Wilson, and Tony Kushner. No prerequisites.
This course is generally offered once every two years. Last taught S08.

Home on the Range: Western Films and Fictions

Literature 237 Hutchinson  3 credits
The Western, in either its literary or cinematic forms, was a staple of American popular culture from the second half of the 19th century until the late 1960s. In recent decades, as writers and filmmakers have begun questioning the romantic conventions and cultural ideologies that typically dominated the genre, the Western has occasionally taken the form of what might be termed the revisionist or “anti-Western.” In addition, critics and cultural historians now see the Western as expressing a range of often troubling or contradictory assumptions and attitudes about American history and culture. In an effort to better understand the complexities of the Western’s role in representing and shaping American history and culture, as well as the ways in which literature and film collaborate and diverge, we will read various works of fiction as well as the films to which they gave rise. Central film/fiction pairings will include the following: Shane; “The Tin Star”/High Noon; “Stage To Lordsburg“/Stagecoach; The Searchers; Horseman, Pass By/Hud; The Ox-Bow Incident; Little Big Man; All the Pretty Horses; and Brokeback Mountain. We will also examine a few additional films that have been central to the creation and redefinition of the genre (these might include The Wild Bunch; Unforgiven; McCabe and Mrs. Miller; The Good, the Bad, and The Ugly; My Darling Clementine; and Red River). No prerequisites.
This course is generally offered once every three or four years. Last taught S09.

Contemporary American Fiction: Discovering the Present

Literature 238 Rodgers  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. Last taught S07.

Contemporary American Poetry: Constructs of the Self

Literature 239 Filkins  3 credits
Few eras have provided as many different kinds of poets and poetry as the second half of the 20th century in America. From the muscled confessonals of Robert Lowell to the incandescence of Sylvia Plath, followed by the winsome meditations of John Ashbery to the troubled landscapes of Elizabeth Bishop, it’s an era that has produced new voices and rich innovation. This course will survey a number of these voices by reading a new poet each week. Students
will have the opportunity to study these poets and others in order to reflect on how contemporary readers might approach such a wide array of voices, how those voices still speak to us, and what William Carlos Williams meant when he said, “It is difficult to get the news from poems, but men die miserably every day for lack of what is found there.” No prerequisites.
This course is generally offered once every three or four years. Last taught S09.

**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 Dostoevsky, 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.
Last taught F08.

**Congo as Metaphor**

*Literature 242 CP Dongala* 3 credits
In the writings of great philosophers of the Western world as well as in popular literature and cinema, Africa has long been cited as the epitome of what is base, brutal and corrupt in human nature. Congo, the country and the river, being at the center of the continent, has been used so often to represent the “darkest Africa” that it has become the central metaphor of Africa’s (and humanity’s) savagery and moral decrepitude. In this course, we will read poetry, essays, fiction, comic strips, and view films with Congo as the central theme. The reading list will include among others the famous poem “Congo” by Vachel Lindsay, Eugene O’Neil’s “The Emperor Jones”, Conrad’s “Heart of Darkness,” V.S. Naipaul’s “A Bend On the River,” Barbara Kingsolver’s “The Poisonwood Bible” and the Belgian comic strip “Tintin in Congo”. We will also examine some African points of view including Chinua Achebe’s essay on Conrad. No prerequisites.
This course is generally offered once a year.

**Whitman & Dickinson**

*Literature 244 Hutchinson* 3 credits
Walt Whitman’s “barbaric yawp” and Emily Dickinson’s oblique “letter to the world” constitute the two major voices of nineteenth century American poetry. Both suffered from a degree of neglect and misunderstanding in their lifetimes, but are now recognized as two of the most innovative and original poets ever to have written in the English language. Many regard them as the founders of modern American poetics. As writers they provide a fascinating study in contrasting styles of expression, one favoring elliptical brevity and variations on traditional metrical and musical forms, the other indulging in expansive free verse renderings of his experience of American life. Their approaches to the world were just as different: one tended to limit herself and her writing to a narrow circle of family and friends, while the other engaged with public life and ambitiously sought critical recognition; one rarely published during her lifetime, while the other published the same book of
poems multiple times, constantly revising and expanding it. This course studies their poetry in the context of their lives and the historical and intellectual milieu of the nineteenth century. No prerequisites.

*Last taught S10.*

**INTERMEDIATE COURSES: WORLD LITERATURE**

*(in English and translation; literature courses in other languages are included in the Foreign Languages, Cultures, and Literatures section)*

**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. *Last taught S10.*

**Faithful Thinkers: Emerson, Goethe, Thoreau, Barfield**

*Literature 252 Hutchinson* 3 credits

In proposing the concept of the “faithful thinker” in 1836, Ralph Waldo Emerson addressed what he believed to be the limitations of traditional science and religion as ways of understanding the world. Unfortunately, he never tried to develop the epistemological basis for his concept or found a way to put his theory into practice. Others, however, did. In his botanical studies, as well as his studies of light and color, the German writer and naturalist Johann Wolfgang von Goethe systematically developed a preliminary methodology of faithful thinking, which he called “exact sensorial imagination.” Indebted to both Goethe and Emerson, Henry David Thoreau’s natural history writing illustrates the philosophic, literary, and scientific consequences of looking at the natural world with their ideas and methods in mind. Finally, the work of the 20th-century English philosopher Owen Barfield articulates the historical and epistemological bases for faithful thinking and indicates various practical consequences stemming from its application to contemporary problems. A study of their literary, philosophical, and scientific writings can add a new dimension to our understanding of Romanticism, both past and present. In addition to studying key works by these four writers, we will briefly look at some instances and explorations of “faithful thinking” among contemporary writers and scientists (e.g., Arthur Zajonc, Craig Holdredge, David Seamon, Henri Bortoft). No prerequisites.

*This course is generally offered once every three or four years. Last taught S08.*

**Literary Christianity**

*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. By examining some personal, literary, and theological dimensions of these themes, we should be able to arrive at a fuller understanding of the meaning and purpose of human life as it is expressed within a Christian literary context. Readings include works by Frederick Buechner, Graham Greene, C.S. Lewis, Flannery O’Connor, Shusaku Endo, George MacDonald, T.S. Eliot,
G.K. Chesterton, and William Blake, as well as selections from the poetry of Gerard Manley Hopkins, Emily Dickinson, John Donne, George Herbert, Wallace Stevens, and others. No prerequisites.

This course is generally offered once every three or four years. Last taught S07.

Romantic Visionaries
Literature 255 Hutchinson 3 credits
Romanticism initially emerged in Europe and England during the political and social upheavals of the late 18th and early 19th centuries. 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 in various forms it has had a significant impact on the literature of the past 200 years. This course focuses on a particular aspect of literary Romanticism: the expression and exploration of "visionary" states of consciousness—their nature and significance—by various Romantic writers, both early and modern. Readings include essays, short stories, novels, plays, and poetry selected from such writers as Goethe, Novalis, Hoffmann, Blake, Wordsworth, Coleridge, the Shelleys, Emerson, Morris, MacDonald, Yeats, Rilke, Hesse, Williams, and Ginsberg. No prerequisites.
This course is generally offered once every three or four years. Last taught S07.

Modern Drama: From Realism to the Absurd
Literature 257 Rodgers 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 three or four years. Last taught S09.

The 19th-Century Novel: Inventing Reality
Literature 258 Rodgers 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 when there is sufficient student interest. Last taught S10.

The Labyrinth of Being: Russian Writers of the 19th Century
Literature 256 Holladay 3 credits
The 19th century is recognized as the golden age of Russian literature, and the excellence of the fiction of that period is beyond dispute. The novels and short stories of the era are exquisitely crafted and are lyrical and exuberant, ironic and despairing by turns; they are full of the mystery and passion, the bitter complexities of human life. The survey will include works by Gogol, Turgenev, Dostoevsky, Tolstoy, Goncharov, Pushkin, and Chekhov. No prerequisites.
This course is generally offered once every two years. Last taught S07.
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 which 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. No prerequisites.

This course is generally offered once every two years. Last taught S09.

**Contemporary African Literature**

*Literature 261 CP Mathews*  
3 credits

Since the publication 50 years ago of *Things Fall Apart*, 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 violence and 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—including recent issues of literary magazines from the United States, Britain and Kenya—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.

*Last taught F08.*

**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. Last taught F07.*

**21st-Century Fiction**

*Literature 265 Mathews*  
3 credits

This course will explore novels and short story collections published in the past 10 years. While the focus will be on students developing their own reading of each text, the class will also read reviews and criticism in order to examine how critical opinion forms around a book in the months and years after it is published. Writers considered in the class may include: Chimamanda Ngozi Adichie, Deborah Eisenberg, Jonathan Safran Foer, Aleksandar Hemon, Uzodinma Iweala, Edward P. Jones, Cormac McCarthy, Ian
McEwen, Alice Munro, Marilynne Robinson, Chris Ware, Colson Whitehead, and others. Students are required to read a novel a week. No prerequisites.

This course is generally offered once every three or four years. Last taught S08.

The Stories of Franz Kafka


This course is generally offered as a tutorial. Last taught F06.

Latin American Women Writing Resistance

This course considers a diverse range of novels, short stories, poetry, essays, testimonials, and autobiography by Hispanic women writers of North America, Latin America, and the Caribbean. Questions of authority and resistance, gender and race, and class politics, as well as postcolonial issues, are discussed as they pertain to particular works. Readings include I, Rigoberta Menchu, by the 1992 Guatemalan Nobel Peace Prize winner; testimonials by women involved with the resistance movements in El Salvador, Nicaragua, and Argentina; feminist/antiracist works by Chicana activists Cherrie Moraga and Gloria Anzaldúa; novels by such writers as Cristina García, Rosario Castellanos, Helena Viramontes, and others. We will also see a series of related films. Students will do independent research on topics related to the readings, and will write up their findings in an extended inquiry log project. No prerequisites.

This course is generally offered once every two years. Last taught F09.

French Film and Literature in Translation

By viewing the films of many prominent French directors and by reading (in translation) the literary texts (novels, scripts, plays) upon which they were based, this course analyzes the relation between the literary works and cinema. (Other arts and media such as painting and music will also be addressed.) All films have subtitles. Students are encouraged to read literary works in the original language, whenever possible. No prerequisites.

This course is generally offered once every three or four years. Last taught F06.

Virtual Communities: Storytelling in the Americas

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. Last taught S09.

**Tears, Fears, and Laughter: Greek Tragedy and Comedy**  
*Literature 286 Callanan*  
3 credits  
The drama of the Greeks has always been considered one of the highpoints of Western literature. We will investigate this drama primarily by reading—in English translation—many of the tragedies of Aeschylus, Sophocles (but not the Oedipus plays read in Seminar), and Euripides, as well as comedies of Aristophanes and the later poet Menander. We will consider theories concerning the origins of drama, in particular tragedy, and also the relationships among tragedy, comedy, and the mysterious satyr play. An understanding of the conditions of production will provide insights into the plays. Such topics include: How and by whom were the plays chosen? Where and when were they performed? What theatrical conventions existed and how did they help to determine what the playwright could do? What was the function of the chorus? Could Aristophanes really slander politicians and private citizens at will? How would an Athenian audience have reacted 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. Last taught S09.*

**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.

Translation Workshop
Literature 291/491 Filkins 3/4 credits
This workshop is intended for students interested in exploring both the process of translation and the way in which meaning is created and shaped through words. Class time is divided among consideration of various approaches to the translation of poetry and prose, comparisons of various solutions arrived at by different translators, and the students’ own translations into English of poetry and prose from any languages and texts of their own choosing. Prerequisite: One year of language study or permission of the instructor. This course is generally offered once every three or four years. Last taught F06.

Media Studies Practicum I: Reporting and Writing Techniques for Print Journalism
Literature 293m Browdy de Hernandez 2 credits
In this media studies practicum, students will learn and practice basic news gathering and writing techniques as interviewing, sourcing, writing a lede and structuring a news or feature story, as well as basic editing, copyediting and proofreading skills. We will also analyze the difference between objective and opinion-based reporting, and practice writing both types of stories. Students will read widely in print journalism, both mainstream and alternative, and analyze others’ work as well as produce their own articles, with possible publication in The Llama Ledger or other news media outlets a goal. In addition to weekly shorter writing assignments, students will work towards the production of one substantial, polished article by the end of the class. No prerequisites. This course is generally offered once every two years. Last taught S09.

Media Studies Practicum II: Explorations in Alternative Media Formats and Techniques
Literature 294m Browdy de Hernandez 2 credits
In this modular course, we will discuss the political uses (and abuses) of alternative media formats such as blogs, ‘zines and indie filmmaking, as well as delivery platforms such as YouTube, Facebook, and many others. Have some media techniques that began as under-the-radar radical expressions of freedom of speech now been domesticated by the mainstream media? How far outside the box of big media does one have to go to find independent journalism—or is such a category even valid anymore? Where do big time “alternative media” platforms like Amy Goodman’s Democracy Now! or The Rachel Maddow Show fit in? What is the role of the so-called alternative media today, and which media outlets are best at performing this role? Students will be asked to undertake an independent research project comparing and contrasting two media outlets, one mainstream, one alternative, or two alternative media formats—a ‘zine and a blog, for example, or a blog and a documentary film—in terms of (virtual) location, appearance, audience composition and impact, style and substance, and will present their findings in class as well
as in a six page final paper. Other class requirements will include response journals and the creation of a ‘zine for campus distribution and a blog with several substantive posts. No prerequisites.

This course is generally offered once every two years. Last taught S09.

ADVANCED COURSES

Kafka and the Kafkan

Literature 304 Filkins 4 credits
Beginning with Kafka’s novels, The Trial, Amerika, and The Castle, the course will explore what is meant by the idea of “The Kafka,” a term posited by Milan Kundera as a fitting alternative to “The Kafkaesque.” We will then move on to trace this element, as well as Kafka’s influence, in novels ranging across a number of cultures and eras of the last century. Works considered will include Samuel Beckett’s trilogy, Molloy and Malone Dies; H.G. Adler’s The Journey; Witold Gombrowicz’s Ferdyduke; J.M. Coetzee’s The Life and Times of Michael K.; Jorge Luis Borges’s stories; W.G. Sebald’s Austerlitz; Jonathan Safran Foer’s Everything Is Illuminated; and Haruki Murakami’s Kafka on the Shore. Prerequisite: One 200-level literature course or permission of the instructor.

This course is generally offered once every three or four years. Last taught S10.

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 between 1827 and the mid-1850s. This course examines some of their major works: Poe’s poetry, fiction, and literary theory; Hawthorne’s tales and romances; 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, Thoreau, and Whitman. Prerequisite: One 200-level literature course or permission of the instructor.

This course is generally offered once every three or four years. Last taught F05.

Modern Poetry: Major Authors

Literature 310 Filkins, Holladay 4 credits
After a brief look at the intellectual and poetic sources of modern poetry, the course focuses on the lives and works of selected 20th-century poets. The writers studied change each time the course is offered. In past years, the course has considered such pairings as Yeats and Eliot or larger groups such as Williams, Stevens, Moore, and Sexton. The roles of convention and innovation in modern verse receive attention, as do the philosophies and poetics manifest in the work of the poets chosen for study. Prerequisite: One 200-level literature course or permission of the instructor.

This course is generally offered once every three or four years. Last taught S06.

American Modernism: Making it New

Literature 311 Rodgers 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, and Tomer’s Cane. 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, vorti-
cism, 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: One 200-level literature course or permission of the instructor.

This course is generally offered once every three or four years. Last taught S09.

**The Harlem Renaissance**

*Literature 312 Staff* 4 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. Prerequisite: One 200-level literature course or permission of the instructor.

This course is generally offered once every three or four years. Last taught S09.

**Modern American Fiction: Disturbing the Peace**

*Literature 314 Rodgers* 4 credits

This course offers a survey of some of the major works of American fiction written during the 1920s, as well as the immediately preceding and succeeding decades—a period which included the emergence of writers historians would later describe as part of a second American literary renaissance. This survey begins with Gertrude Stein’s experiments in prose and perception in *Three Lives* (1909) and concludes with Djuna Barnes’ *Nightwood* (1936). Other readings include the linked stories of Sherwood Anderson’s *Winesburg, Ohio* and Jean Toomer’s *Cane*; The Great Gatsby, *The Sun Also Rises*, and *The Sound and the Fury*; e.e. cummings’s only novel, *The Enormous Room*; two novels from the Harlem Renaissance, Claude McKay’s *Home to Harlem* and Nella Larsen’s *Quicksand*; Sinclair Lewis’s *Babbitt*; 1919, one of the novels in John Dos Passos’s trilogy *U.S.A.*; and Dashiell Hammett’s *The Maltese Falcon*. Weekly discussions of these readings examine them as formal experiments, as social and cultural commentaries, and as contributions to the creation of a particularly American literature in the 20th century. Prerequisite: One 200-level literature course or permission of the instructor.

This course is generally offered once every three or four years. Last taught F06.

**Faulkner Seminar: The Sound and the Fury**

*Literature 315 Holladay* 4 credits

An opportunity for intensive study of the most influential novelist of the 20th century. In Faulkner’s Yoknapatawpha novels, students encounter a brilliant and compelling “miniature of man’s passions and hopes and disasters—ambition and fear and lust and courage and abnegation and pity and honor and sin and pride—all bound, precarious and ramshackle, held together by the web, the ironthin warp
and woof of his rapacity but withal yet dedicated to his dreams. “As I Lay Dying, The Sound and the Fury, Light in August, Absalom, Absalom!, and The Hamlet are among the novels read. Prerequisite: One 200-level literature course or permission of the instructor. This course is generally offered once every two years. Last taught S08.

**Saul Bellow and Philip Roth**  
*Literature 317 Rodgers 4 credits*  
Between them, Saul Bellow (1915–2005) and Philip Roth (1933–) have been awarded a Nobel Prize, a Pulitzer Prize, five National Book Awards, four National Book Critics Awards, four Pen/Faulkner Awards, and two National Medals of the Arts. Bellow’s career began with *Dangling Man* (1944) and spanned 60 years, including works such as *The Adventures of Augie March, Herzog, Mr. Sammler’s Planet, Humboldt’s Gift, Him with His Foot in His Mouth, and Ravelstein*. Roth’s began in 1959 with *Goodbye, Columbus*, and has included *Portnoy’s Complaint, Zuckerman Bound: Three Novels and an Epilogue, the “American trilogy” of American Pastoral, I Married a Communist, and The Human Stain*, as well as the 2004 bestseller *The Plot Against America*. This seminar will offer students the opportunity to spend a semester closely examining these works. Prerequisite: One 200-level literature course or permission of the instructor. This course is generally offered once every three or four years. Last taught F08.

**The Theater of the Absurd**  
*Literature 319 Rodgers 4 credits*  
This seminar offers an intensive examination of major writers whose work shaped and embodied one of the most important movements in 20th-century drama. The focus will be on close reading of a number of plays by four or five authors in their literary, cultural, and philosophical contexts. Writers and texts will vary each time the course is taught and may include Pirandello, Cocteau, Beckett, Camus, Sartre, Genet, Ionesco, Pinter, Albee, Havel, Mrozek, and Stoppard. Prerequisite: One 200-level literature course or permission of the instructor. This course is generally offered once every three or four years. Last taught S10.

**Writers from Eastern Europe**  
*Literature 318 Rodgers 4 credits*  
This course offers a survey of modern and contemporary writing from Austria, Bosnia, Croatia, Czechoslovakia, Germany, Hungary, Poland, Romania, and Serbia. Students will read a variety of works from the pre- and post-World War II period. Readings include such prewar classics as Hasek’s *The Good Soldier Schweik*, Kafka’s short stories, Roth’s *The Radetsky March*, and Schulz’s *The Street of Crocodiles*; the work of Nobel Prize winners Czeslaw Milosz and Imre Kertesz; Tadeusz Borowski’s harrowing tales of life and death in Auschwitz, *This Way for the Gas, Ladies and Gentlemen*; Milan Kundera’s novels of exile, disillusionment, and sexual comedy, such as *The Book of Laughter and Forgetting*; the plays and essays of Vaclav Havel, who went from dissident to president; and works by other writers such as Danilo Kis, Norman Manea, Ivan Klima, Bohumil Hrabal, Josef Skvorecky, Ingeborg Bachman, and Slavenka Drakulic. Prerequisite: One 200-level literature course or permission of the instructor. This course is generally offered once every three or four years. Last taught S08.
History, Politics, and the Novel
Literature 320 Rodgers 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 China, these novels employ techniques ranging from allegory and fable to historic reconstruction and fantastic reinvention. The most recent reading list included Saul Bellow’s Mr. Sammler’s Planet, J.M. Coetzee’s Waiting for the Barbarians, Salman Rushdie’s Midnight’s Children, Milan Kundera’s The Unbearable Lightness of Being, Toni Morrison’s Beloved, Louise Erdrich’s Tracks, Ward Just’s The American Ambassador, Barbara Kingsolver’s The Poisonwood Bible, Emmanuel Dongala’s Little Boys Come from Stars, Philip Roth’s The Human Stain, Ha Jin’s The Crazed, Orhan Pamuk’s Snow, and Ian McEwan’s Saturday. Prerequisite: One 200-level literature course or permission of the instructor. This course is generally offered once every three or four years. Last taught F09.

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 World War II to discuss literature, philosophy, and religion. Though their writing is not part of the mainstream of modern British fiction, it is increasingly being recognized for its significant contributions to modern literature and philosophy, as well as Christian thought. This course focuses on their lives, their relationships with one another, their religious beliefs, and such major works as Lewis’s deep space trilogy and mythopoeic fantasies, Williams’s novels of theology and the supernatural, Tolkien’s Rings Trilogy, and Barfield’s studies of language and consciousness. Prerequisite: One 200-level literature course or permission of the instructor. This course is generally offered once every three or four years. Last taught S10.

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: One 200-level literature course or permission of the instructor. This course is generally offered once every two years. Last taught F07.

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:** William Dunbar  
**Biology:** Joy Lapseritis, Susan Mechanic-Meyers, Paul Naamon*, Donald Roeder, Robert Schmidt  
**Chemistry:** Emmanuel Dongala, Patricia Dooley, David Myers  
**Computer Science:** Paul Shields  
**Mathematics:** William Dunbar, David Sharpe, Robert Snyder, Brian Wynne  
**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 credit-bearing courses in mathematics offer credits toward the Mathematics requirement.
Introduction to the Life Sciences
Biology 100 Lapseitis, Roeder, Schmidt 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.

General Botany
Biology 200 Roeder 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 Biology
Biology 201 Lapseitis 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 high school chemistry, or permission of the instructor.
This course is generally offered once a year (in the spring).

Genetics
Biology 202 Lapseitis 4 credits
Modern genetics spans theories and techniques ranging from classic transmission or Mendelian genetics to molecular genetics and genomics, population genetics to genotyping, forensic science to medical and clinical applications. We will approach this vast breadth of knowledge by focusing on the fundamental principles of genetics and genomics, the molecular biology of the gene, population genetics and molecular phylogenetics, and heredity in humans. Through readings, laboratory experiments, lectures, and discussions, students in this course examine the experimental evidence leading to currently accepted concepts and critically analyze the implications of various findings in human genetics. Exams and scientific writing are used in evaluating student learning. Prerequisite: Biology 100; Biology 201 is recommended.
This course is generally offered once a year (in the fall).

Invertebrate Zoology
Biology 203 Schmidt 4 credits
This course is an introductory survey of the morphology, biology, ecology, and evolution of the major groups of invertebrate animals. Emphasis is placed on synthesis of variation of form and function in an evolutionary framework. Laboratory work stresses observation of representative forms and collection and identification of local species. Lectures, discussions, laboratory, and field trips are required. Prerequisite: Biology 100 or permission of the instructor.
This course is generally offered once every two years. Last taught F06.
Vertebrate Zoology
Biology 204 Schmidt  4 credits
This course is an introduction to the biology of the vertebrates, surveying the natural history, behavior, ecology, and evolution of fish, amphibians, reptiles, birds, and mammals. Laboratories familiarize students with the structure and diversity of vertebrates and emphasize observation. Field trips emphasize local terrestrial and aquatic species. Lectures, discussions, laboratory, and field trips are required. Prerequisite: Biology 100 or permission of the instructor. This course is generally offered once every two years. Last taught S09.

Marine Mammal Biology
Biology 205 Lasperitis  3 credits
Cetaceans, sireniens, pinnipeds, and some carnivores spend all, or part of their lives, living in the ocean. The study of marine mammals integrates many subdisciplines of biology, including anatomy and physiology, behavior, biochemistry, biogeography, conservation, ecology, evolution, genetics, and taxonomy. An overview of marine mammal life will introduce students to each aspect of their study, with emphasis on hypothesis construction and observational research methods. Field trips will provide first-person experiences with local pinnipeds and cetaceans (additional fee). No prerequisites. This course is generally offered once every two years. Last taught F09.

General Microbiology
Biology 206 Roeder  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. Last taught S09.

Mycology
Biology 207 Roeder  4 credits
Mycology is the study of the kingdom Fungi. We will survey the entire kingdom including the simple one-celled yeasts, the molds, some water molds, plant pathogens (rusts, smuts), as well as the larger sac fungi (Ascomycetes), and the true mushrooms (the Basidiomycetes). Laboratory work will include the culture of fungi, propagation of edible species, and identification of wild forms. Each student will be required to develop a collection of local species and research the use of a particular fungus used in medicine. While weather permits, there will be weekly field trips in the surrounding area. Prerequisites: Biology 100 or a good biology background. This course is generally offered once every two years. Last taught F09.

Molecular Techniques
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. Last taught F08.

Human Osteology
Biology 211 Naamon 3 credits
With rare exceptions, the only direct evidence we have pertaining to the anatomy, health and evolution of past human populations must be derived from preserved skeletal remains. Increasingly there is a need to identify and determine age, sex, ancestry and other information from contemporary human remains. Detailed knowledge of the human skeleton is therefore central to a broad range of functional, population and taxonomic studies in archaeology, paleontology, forensic medicine, dental and medical research. Students will learn about the external and internal structure and physiological properties of bone, how to interpret growth and development of bone, how bone structure evolves given different environments, how various diseases and trauma modify bone, and last but not least, students will learn how to recognize and identify every bone in the human body, and many key muscles, and other structures, that are associated with the bones. Classes will consist of a combination of lecture days and laboratory days. This course is generally offered once every two years. Last taught S10.

Disease and Community Ecology
Biology 212 Naamon 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 of 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. Last taught S09.

Death: A Biocultural Process
Biology 214 CP Naamon 3 credits
Death is not merely the absence of life—it is a process that is integral to life. This course is an interdisciplinary exploration of biological, philosophical, and social processes of death and dying. Some of the questions we will examine include the following: Who or what dies when a body ceases to function? Is there a limit to how long a person, or any biological organism, lives? What determines such a limit? What are legal definitions of death in different societies? What are the limits of human exposure to extreme environments and what can this teach us about human adaptation, whether we live or die? How do various cultures around the world view death from a biological perspective? What are the origins of our beliefs about death? How do dying people wish to be treated? What happens to the body after death? Should we assist people in dying? At the conclusion of the course, the student will be better able to view death as a process of biology that is interpreted by a variety of societies. This course does not offer credits toward the science requirement. This course is generally offered once every three or four years. Last taught F09.
**Medical Anthropology**  
*Biology 220 CP Naamon*  
3 credits  
Medical anthropology studies cross-cultural medical practices, the relationship between society and disease processes, and social and cultural aspects of health and health care. This course is an introduction to medical anthropology that employs a holistic framework to further our understanding of both non-industrial and industrial societies. We will explore contemporary theories and methods of medical anthropology while looking at health, illness, disease, ecological approaches, the therapeutic process, aging, the critical-interpretive approach, and medical ethics. The student should gain an understanding of medicine and sociocultural phenomenon. This course does not offer credits toward the science requirement.  
*This course is generally offered once every two years. Last taught F08.*

**Physiology**  
*Biology 306 Lasperitis*  
4 credits  
Physiology is the study of biological function, the manifestation of dynamic interactions of many specialized cell types as they perform as tissues, organs, and systems. This course presents a mechanistic examination of mammalian physiology, integrating classical physiology with a molecular and cellular approach. Emphasis will be placed on essential homeostasis, regulatory pathways, tissue organization, and the organ systems of the human body. Comparative vertebrate models will be employed in laboratory activities. Laboratory required; laboratory fee. Prerequisites: Biology 201, Chemistry 101, or permission of the instructor.  
*This course is generally offered once every two years. Last taught F08.*

**Evolution**  
*Biology 310 Schmidt*  
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. Last taught F08.*

**Biochemistry**  
*Biology 312 Lasperitis, 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. We will explore the structures and functions of biologically active molecules using an inquiry based model of instruction. 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. This course will be laboratory intensive, both in the classical “wet” lab and in utilizing the modern tools of molecular modeling to get a sense of the diversity of problems biochemists broach. A service-learning project is also included. Prerequisites: Chemistry 303 and Biology 201, or permission of the instructor. Last taught S10.

**Topics in Modern Biology: Twentieth Century Foundations to 21st-Century Research**  
*Biology 318m Lapseritis*  
2 credits
The technological advances of the 20th century that have changed the way we live now were born of a tremendous expansion of scientific knowledge. Through reading and analysis of classic and contemporary primary literature in the biological sciences, students will develop an understanding of the origination or development, and current applications of, these advances. Topics will be defined by student interest, and might include: discovery of DNA as hereditary material, derivation of the Hardy-Weinberg equation (population genetics), island biogeography theory, or reproductive technologies. Students will advance skills in scientific communication ranging from reading and writing to public speaking. An excellent opportunity to jump-start the senior thesis! This course does not offer credits toward the science requirement.  
*This course is generally offered once every two years. Last taught S08.*

**Research Topics in Biology**  
*Biology 320 Staff*  
4 credits
This course is designed to accommodate those students interested in further study beyond the introductory courses such as General Botany, Invertebrate Zoology, Mycology, General Microbiology, and Marine Mammal Biology among others, one of which will serve as the prerequisite. Only sophomore students (and above) who earned a B- or better in the prerequisite are eligible for this course. Students will design their own experiments and perform both faculty directed and their own research protocols during the semester using the best experimental designs. Each student will prepare a written summary of their results in the form of a scientific paper, maintain a detailed laboratory notebook, and present their findings at the end of the semester to the class in the form of a PowerPoint presentation and in a poster session. Student-led critiques of the current literature will also be required. Last taught S08.

**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 Dongala, 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, understanding chemical relations and reactions, oxidation-reduction, chemical bonding, the atomic theory, a smattering of quantum theory, and the consequences of that quantum theory. The 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. Laboratory fee. Prerequisites: Mathematics 109 or equivalent, and either high school chemistry or Physics 100, which may be taken concurrently, or permission of the instructor. This course is generally offered once a year (in the fall).

Chemistry II
Chemistry 101 Dongala, Dooley, D. Myers 4 credits
This course is a continuation of Chemistry 100. Topics covered include acid/base theory, equilibria, kinetics, thermodynamics of chemical reactions, electrochemistry, nuclear chemistry, coordination chemistry, and a brief introduction to organic chemistry. The laboratory experiments deal with classic qualitative inorganic analysis. Laboratory fee. Prerequisite: Chemistry 100. This course is generally offered once a year (in the spring).

Chemistry in Context
Chemistry 102 Dongala, 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), 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 S07.

Organic Chemistry I
Chemistry 302 Dongala, 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, (spectroscopy), and simple chemical syntheses. The laboratory experiments address the skills and techniques of organic chemistry labs, including syntheses, separations, and extractions; some laboratory experiments demonstrate lecture topics. Laboratory fee. Prerequisites: Chemistry 100 and 101. This course is generally offered once a year (in the fall).

Organic Chemistry II
Chemistry 303 Dongala, Dooley, D. Myer 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.

**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 or permission of the instructor.

**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.

**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 spec- troscopies (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. Prerequisites: Chemistry 101 and 303, Physics 101, and Mathematics 211 or higher.

**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 generally offered once every two years. Last taught F08.

Computer Science I
Computer Science 242 Shields 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 Shields 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. Offered yearly. Prerequisite: Computer Science 242 or permission of the instructor. This course is generally offered once every year and a half.

Computer Networking
Computer Science 244 Staff 3 credits
This is a course on computer networking covering the Internet protocol stack, implementation technologies, and management and security issues. Topics will include service paradigms and switching alternatives, application layer protocols such as HTML, SMTP, and DNS, transport layer protocols like TCP and UDP, network layer (IP) and routing, data link protocols such as Ethernet, ATM, and Token Ring, and physical media. We will also look at issues of network management and security, as well as new technologies involving multimedia and wireless networks. Prerequisite: Computer Science 242 or permission of the instructor. Last taught F09.

Computer Organization
Computer Science 250 Shields 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. Offered yearly. Prerequisite: Computer Science 242 or permission of the instructor. This course is generally offered once every year and a half. Last taught F08.
Discrete Mathematics
Computer Science 252 Shields 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. Last taught S10.

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.

Artificial Intelligence
Computer Science 264 Shields 3 credits
An examination of selected areas and issues in the study of artificial intelligence, including search algorithms and heuristics, game-playing, models of deductive and probabilistic inference, knowledge representation, machine learning, neural networks, pattern recognition, robotics topics, and social and philosophical implications. Prerequisite: Computer Science 243 or permission of the instructor.
This course is offered when there is sufficient student interest. Last taught F07.

Programming Languages
Computer Science 312 Shields 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. Last taught S09.

Operating Systems
Computer Science 316 Shields 4 credits
This course is an introduction to the principles of centralized and distributed operating systems. It examines the management of memory, processes, devices, and file systems. Topics covered include scheduling algorithms, communications, synchronization and deadlock, and distributed operating systems. Prerequisite: Computer Science 250.
This course is offered when there is sufficient student interest. Last taught S06.

Theory of Computation
Computer Science 320 Shields 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. Offered alternate years. Prerequisite: Computer Science 243. This course is generally offered once every two years. Last taught F08.

**Core Mathematics**

*Mathematics 099 Rizzuti*  
0 credits  
This is a non-credit course for those students who need to strengthen their background in mathematics. Students whose Mathematics Placement Test results do not place them into a credit-bearing mathematics course are required to take this course prior to, or concurrently with, an introductory course (Math 101, Math 109, or Math 110). Topics normally included in high school algebra I and II and geometry are covered: These include ratio and proportion, percents, exponents, solving equations and inequalities, quadratic equations and the quadratic formula, graphs, similar triangles, and the Pythagorean Theorem. Students should consult with the instructor prior to registering for Math 099. No prerequisite. This course does not satisfy any AA requirement.  
This course is generally offered every semester.

**Mathematics and Its Applications**

*Mathematics 101 Dunbar, Rizzuti*  
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, Rizzuti 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, Snyder 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, Wynne 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, Wynne 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, Wynne 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, Wynne 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. This course is generally offered once a year.
**Complex Analysis**  
*Mathematics 310 Dunbar, Wynne*  
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. Last taught F07 as a tutorial.*

**Analysis I**  
*Mathematics 312 Dunbar, Wynne*  
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. Last taught F09.*

**Analysis II**  
*Mathematics 313 Dunbar, Wynne*  
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. Last taught S10.*

**Modern Algebra I**  
*Mathematics 320 Dunbar, Wynne*  
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. Last taught F08.*

**Modern Algebra II**  
*Mathematics 321 Dunbar, Wynne*  
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. Last taught S09.*

**Number Theory**  
*Mathematics 324T Wynne*  
4 credits  
An introduction to algebraic number theory, this course covers linear diophantine equations, congruences and Z/nZ, polynomials, the group of units of Z/nZ, quadratic reciprocity, quadratic number fields, and Fermat’s Last Theorem. Prerequisite: Mathematics 220.  
*This course is offered when there is sufficient student interest. Last taught S06.*

**Algebraic Geometry**  
*Mathematics 326T Wynne*  
4 credits  
Algebraic geometry is the study of algebraic varieties, sets of zeros of polynomials such as curves in the plane or curves and surfaces in space. This course is an introduction to such varieties in n-dimensional space. Such a study leads naturally to the study of a certain type of set of polynomials, namely an ideal. We establish a dictionary between an ideal and the variety consisting of the set of common zeros of all the polynomials in the ideal. For example, a curve might
be the intersection of two surfaces; then, each of these two surfaces has a corresponding ideal and these two ideals together generate the ideal of the curve in the intersection. We study these ideals from a theoretical and computational point of view. We describe the dictionary between polynomial ideals and affine algebraic sets. To be able to produce examples, we introduce the classification of ideals by means of Groebner bases. These give a constructive way to prove the Hilbert Basis Theorem, characterizing all algebraic varieties as intersections of a finite set of hypersurfaces. With these tools, we prove the Hilbert Nullstellensatz, and we establish the dictionary described earlier. Several applications are possible if time permits. Since the examples are computationally difficult, some time will be spent on Maple software and computer solutions and algorithms for computing Groebner bases. Prerequisite: Mathematics 220.

This course is generally offered as a tutorial.

Statistics I
Mathematics 330 Snyder 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 211.

This course is generally offered once every two years. Last taught F09.

Statistics II
Mathematics 331 Snyder 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 330.

This course is generally offered once every two years. Last taught S10.

Differential Geometry I
Mathematics 350T Dunbar, Snyder 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 offered when there is sufficient student interest. Last taught F05.

Differential Geometry II
Mathematics 351T Dunbar, Snyder 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 Lobachevsky 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. Last taught F08.

**Ordinary Differential Equations**

*Mathematics 364 Snyder*  
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 every two years. Last taught S10.

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**Partial Differential Equations**

*Mathematics 365T Dunbar*  
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. Last taught S09.

**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.
Last taught S10.

Science Seminar: Global Climate Change
Natural Science 150 Staff 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.

Introduction to Paleontology
Natural Science 215 Schmidt 3 credits
This course investigates the nature of fossil organisms and the information we can gain from them. Discussions center on interpretations of the fossil record and hypotheses about the history of life. Field trips are required. Some will be relatively long. No prerequisites.
This course is generally offered once every two years. Last taught S10.

Research Methods
Natural Science 410 Schmidt 4 credits
This course prepares students for research in the natural sciences and helps prepare them for Senior Thesis work. 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. Last taught S10.

Natural Science Tutorial
Natural Science 300/400 Staff 4 credits
Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester.
Physics

Physics I
Physics 100 Kramer 4 credits
An introductory course, employing calculus, which presents the unifying principles of physics, a historical perspective on the development of physical sciences, and practice in analysis of physical phenomena. Topics include linear and rotational motion, Newton’s laws, work, energy, momentum, gravitation, and waves. Students enrolled in this course participate in the laboratory, for which there is a laboratory fee. Corequisite: Mathematics 210.
This course is generally offered once a year.

Physics II
Physics 101 Bergman 4 credits
This course continues the calculus-based physics sequence begun in Physics 100. Topics include thermodynamics, electricity, magnetism, optics, special relativity, and wave mechanics. Accompanying laboratory required. Prerequisite: Physics 100. Corequisite: Mathematics 211.
This course is generally offered once every two years. Last taught F09.

Physics of Sound and Music
Physics 204 Sharpe, D. 3 credits
This course investigates the physical and mathematical foundations of sound, musical scales, and musical instruments. Acoustic spectra and the construction of instruments are studied, along with sound reproduction and synthesis. Several laboratory sessions demonstrate and investigate many of the effects studied. Prerequisite: Placement in Mathematics 109.
Last taught S09.

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. Last taught F09.

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 as discussed. Prerequisite: Physics 101. Suggested corequisites: Mathematics 220 and Physics 230.
This course is generally offered once a year. Last taught F09.

Relativity, Cosmology, and Astrophysics
Physics 221 Kramer 3 credits
A detailed study of the theory of special relativity, including kinematics, dynamics, and electrodynamics. Elements
of general relativity and particle physics, with applications
to cosmology and astrophysics. Corequisite: Physics 101.
This course is generally offered once every two years. Last taught S10.

Modern Physics Laboratory
Physics 230 Bergman
Experiments may include e/m of the electron, the photo-electric 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
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.
This course is generally offered once every two years. Last taught S10.

Electricity and Magnetism
Physics 304 Bergman
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. Last taught S10.

Biophysics
Physics 306T Kramer
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. Last taught F08.

Fluid Mechanics
Physics 308T Bergman
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. Last taught F08.

Statistical Thermodynamics
Physics 320T Kramer
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. Last taught S09.

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. Prerequisite: Physics 220. Some knowledge of statistical thermodynamics is helpful but not required.
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. Last taught F08.

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.

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 Mathematics 351 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: Christopher Coggins  
Anthropology: Nancy Bonvillain, Kathryn Boswell  
Economics: Daniel Neilson*, Fatma Gül Ünal  
Geography: Christopher Coggins  
History: Nancy Yanoshak  
Philosophy: Asma Abbas, Brian Conolly, Samuel Ruhmkorff  
Politics: Asma Abbas, Mary Marcy, Barbara Resnik*  
Psychology: Virginia Brush, Anne O’Dwyer, Eden-Reneé Pruitt  
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.*

**Introduction to Cultural Studies**
*Anthropology 200 DelPlato, P. Sharpe*  3 credits
Cultural Studies analyzes how culture—the domain in which people search for meaning and construct identity—is subject to politicization and commodification. This course introduces students to the history, theories, and methods of cultural studies, exploring fundamental concepts such as culture, power, ideology, and hegemony, and their relationships to the production of culture and identities. Crucial to this project will be a critical analysis of contemporary media (such as TV, romance novels, and advertisements). This course covers topics central to understanding our global society, including: The ways fashion and shopping construct identities; the political and cultural dimensions of global consumerism; the museum as a site for the making of elite culture; the functions served by corporate philanthropy; and the social construction of select spaces as cultural arenas. Throughout the course we consider the interplay of notions of race, class, and gender on national identities, and the relationships between popular and “high” culture. Prerequisite: Sophomore standing or permission of the instructor. *This course is generally offered once every three or four years. Last taught F08.*

**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. Last taught F09.*

**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. Last taught S10.*

**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. Last taught S09.

Native American Religions  
Anthropology 214 CP Bonvillain  3 credits  
This course examines Native American religious beliefs, practices, and philosophies. It begins with discussion of indigenous concepts of the spirit world and its relationship to human life and experience. Succeeding topics include beliefs about personal contact with the spirit realm, rites of passage, Earth and resource renewal, healing, and methods of achieving visionary experience. The causes, contents, and outcomes of Native revitalization movements are also discussed, as are the effects of missionaries on aboriginal belief systems and Native conversions to Christianity. Texts include anthropological, historical, and life-history accounts selected to be representative of Native nations in the Northeast (Iroquois, Montagnais), Great Plains (Hidatsa, Lakota), Southwest (Hopi, Navajo), Great Basin (Comanche), Northwest (Kwakiutl), and Arctic (Inuit). Prerequisite: One course in social studies.  
This course is generally offered once every three or four years. Last taught S07.

Native Peoples of North America  
Anthropology 215 CP Bonvillain  3 credits  
We will study the cultures and histories of Native Americans in North America. We will begin with a brief introduction, describing the environments of North America and the migration patterns of the earliest peoples on the continent. The introduction will also include an overview of patterns of change in the lives of Native Americans after the arrival of Europeans in North America. We will then discuss specific societies chosen to represent different cultural developments. In studying native cultures, we will include attention to economy, social systems, political systems, and religious beliefs and practices. We will discuss traditional lifeways as well as focus on changes in native cultures that have occurred after contact with Europeans. And we will study the current lives of native peoples on reservations and urban communities in the United States and Canada. We will end with a summary of Native American philosophies and religions.  
This course is generally offered once every three or four years. Last taught S10.

Ritual and Belief: The Anthropology of Religions  
Anthropology 217 CP Bonvillain  3 credits  
This course examines religious beliefs and experiences in "traditional" and complex societies. It stresses the interconnections between religion and other aspects of culture such as family and community life and economic and political systems. Topics include rituals marking individual and family events, attributes and functions of shamanistic and visionary experiences, ritual treatment of illness, and the social and political implications of revitalization movements. Prerequisite: One 100-level course in social studies.  
This course is generally offered once every three or four years. Last taught S08.
African Urban Life
Anthropology 222 CP Boswell 3 credits
This course focuses on the vibrant, diverse urban cultures in Africa. Students will address in their exploration of African urban life the socioeconomic forces that have contributed to these cities’ creation, and explore urban residents’ needs, desires, and dynamic interaction with these built environments. Colonization, urbanization, and migration will be examined to illustrate how town and country continue to be interlinked for urban Africans and to reveal how colonial and postcolonial state projects were imposed on and resisted by Africans in varied urban environments. We will discuss the means by which men, women, and youth locate their respective places in these urban spaces to examine the gendered, economic, religious, and creative aspects of city life from the perspective that anthropology can bring to this subject. The course will draw upon ethnographic work completed in cities primarily in sub-Saharan Africa, including Nairobi, Lusaka, Cape Town, Accra, Bamako, Abidjan, and Dakar, to name a few. Prerequisites: One course in social studies.
This course is generally offered once every three or four years. Last taught F08.

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 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

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. Last taught S10.
course what it means be male and female in historic and contemporary African societies from multiple vantage points. *Last taught S10.*

**Preternatural Predilections**  
*Anthropology 228 Boswell*  
3 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. *Last taught S09.*

**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. *Last taught S10.*
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.

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Microeconomics

**Economics 100 Ünal**  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.*

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Macroeconomics

**Economics 101 Ünal**  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.*
Money Systems
=Economics 106 Neilson 3 credits
What is money? Why does it have value, and how is that value affected by the actions of participants in the money system (e.g., the IMF, world central banks, commercial banks, and individuals)? This class provides an introduction to the institutions, operation, and origins of the modern money system and to how economists and others think about that system. It assumes no previous knowledge of economics, though students with prior knowledge of economics will find connections to these fields. The course incorporates primary readings from economists including Young, Bagehot, Hicks, and others, as well as contemporary analysis of the IMF and the U.S. Federal Reserve and other central banks. No prerequisites, open to first year students.
Last taught F08.

Economics and Technology
=Economics 107 Neilson 3 credits
This course considers the relationship between economics and technology from several viewpoints. First, we look at the relationship between technological change and economic growth, both historically—especially in the context of the Industrial Revolution—and in a contemporary setting. We examine the role that technology plays in economic development and how different policy choices succeed or fail to transfer technologies to the developing world. Next, we extend this relationship to understand the effect that technology has had not only on economies, but on the discipline of economics itself. Theorists are shaped by their times, and their theories are as well. We ask how economics has developed with the economy, and how the future of economics might be affected by technological changes taking place today. Finally, we study intellectual property—the ownership of ideas—and the patent regime, which codifies and enforces that ownership. We examine critically the arguments for and against the current intellectual property system, and consider possible alternatives. We study open-source software as an example of innovation without intellectual property.
Last taught S09.

Intermediate Political Economy
=Economics 209 Ünal 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.

Crisis! Economics of the Financial Crisis and Recession of 2007-08
=Economics 224/324 Neilson 3/4 credits
Starting in 2007, the world economy entered a severe crisis and deep recession. In this course, we will study the events of the crisis itself, its macroeconomic and financial root
causes, and its effects in terms of policy, economic thought, and individual and national welfare. At the intermediate level, the course readings and discussions will remain relevant to students with limited background in economics. Students taking the course at the advanced level will also be expected to master formal mathematical models describing the circumstances leading to the crisis and approaches to the recovery. Prerequisites for the intermediate level course are completion of one 200-level social science class or permission of the instructor; prerequisites for the 300-level version of the class are Introduction to Macroeconomics or permission of the instructor. Last taught S10.

**Economies of the Middle East and North Africa**

*Economics 320 Ünal*                                           3 credits

This course provides an economic survey of the region of the Middle East and North Africa. This is a seminar course in which examples from countries across the region illustrate the themes of interaction with Western capitalism and the global economy and variations among patterns of economic transformation and growth. We discuss topics such as the importance of oil and capital flows, industrial and agrarian trends, the role of government in the economy, employment and the export of labor, human development and gender, the impact of Islamism, export-led growth, and import-substitution industrialization. Prerequisites: Economics 100, 101, or 209, or permission of the instructor. Last taught F09.

**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.
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. Last taught S10.

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 human-kind’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. Last taught S07.

New Orleans/Katrina/New Orleans(?)

Geography 219 Coggins
3 credits

From its inception as a French colonial settlement in the early 18th century to its post-Katrina period of ruin and rehabilitation, New Orleans has always been uniquely challenged by the threat of hurricanes, floods, and the vagaries of the
ever-shifting delta of the Mississippi River. Despite the odds, the city thrived for much of its history, becoming, in the early 19th century, a principal entrepôt with a leading role in the slave trade, while simultaneously giving rise to the most prosperous community of free persons of color in the South. By 1840, New Orleans was the third largest city in the United States and the country’s wealthiest, setting the stage for a multicultural metropolitan mélange unparalleled in the United States for its exceptional cultural syncretism and political complexity. This course examines the intertwining histories of the people of New Orleans, the river upon whose banks they dwell, and how the wetlands and river channels of southern Louisiana have both given the city its life and now threaten to take it away. Readings on historical geography and environmental history will prepare students to critically engage contemporary planning initiatives and the contentious cultural politics of post-Katrina rebuilding efforts. Having lost half of its population after the storm, New Orleans neighborhoods are evolving in ways that defy the best-laid plans of national and municipal planning agencies alike. The service-learning component of the course provides an opportunity for students to spend the fall break in New Orleans working with community rebuilding efforts in Broadmoor or other areas. Final projects may be based on a combination of semester-long research, on-the-spot work experience, and field observation or data collection. No prerequisites.

This course is offered when there is sufficient student interest. Last taught F07.

The Path: Trails, Pilgrimage, and Place
Geography 221 Coggins 3 credits
This course combines walking, hiking, backpacking, trail building, or some combination of the above with intellectual excursions into the vast and varied literature on paths, trails, and pilgrimage. Students engage in trail building and maintenance projects on campus and short trips on the Appalachian Trail and other mountain routes in Berkshire County in order to place the history of trails and path-making in historical and cultural context. Readings range from the philosophical to the strictly practical, and include works by Tim Ingold, Bill Bryson, Victor Turner, Aldo Leopold, Martin Heidegger, Henry David Thoreau, Bash, and Laozi. An important component of this course will consist of the building and long-term maintenance of trails on our campus. More than half of the campus is wooded and undeveloped, comprising a diverse array of wetland, streamside, and upland habitats for wild plants and animals. This mosaic of forests, glades, brooks, marshes, and swamps also provides unique opportunities for nature observation, contemplation, and recreation. The woods also hold cultural features suggesting the complexities of human-environment relations through time, including dams, cisterns, stone walls, boundary markers, an active maple sugaring operation, and a large, mysterious rock from which the College gets its name. Students participate in the ongoing conception, design, and construction of the campus trail system, a network of footpaths that facilitate environmentally sustainable educational and recreational activities for all members of the College. Readings, discussion, hikes, and physical labor provide grounding in the art, philosophy, and science of landscape appreciation and nature interpretation, as well as new perspectives on how trails figure in the social construction of nature. An eight-step trail process includes deciding the trail’s purpose; making an inventory of the wooded parts of the campus; designing the trail; scouting existing and potential trail corridors; clearing the trails; constructing the trail surface; marking the trail; and writing interpretive materials. This work, along with the maintenance of the trail, the signposts, and the interpretive materials, provides an ongoing opportunity for students to
work with staff and faculty in contributing to the general well-being and the sense of place that build community. No prerequisites.

This course is offered when there is sufficient student interest. Last taught F07.

Globalization and Community Ecology

*Geography 226m Coggins* 2 credits

This course explores the nexus among place, community, and forces of global production. With texts, documentary, and live places as our media, we examine the ways in which local community interactions are actively linked to conceptions of culture, the environment, ecology, hazards, and economic development. Case studies of communities from around the world provide a spectrum across which to gauge the similarities and differences in the ways that global economic, political, and social forces produce, marginalize, or annihilate places and communities, and how local people and international networks maintain active participation. Assessing neo-liberal, socialist, environmentalist, feminist, and other paradigms for community development, we gain critical perspectives on the roles of NGOs (non-governmental organizations), TSMs (transnational social movements), TANs (transnational action networks), and other links in a shifting network of global, local, and regional power. Beyond the classroom, we engage in local community service in cooperation with organizations such as Habitat for Humanity and Manos Unidas, thus strengthening the relationship between our college and people who reside in the Berkshires. Guest speakers will provide additional first-hand experience on the challenges of community activism and the multidisciplinary and critical philosophy underlying ecologically and socially sustainable development. No prerequisites.

This course is generally offered once every three or four years. Last taught S08.

Permaculture: Creating a Forest Garden at Simon’s Rock

*Geography 227m Staff* 2 credits

This course will focus on the creation of a sustainable forest garden for Simon’s Rock. Students will learn the basics of landscape design, review existing design plans, select elements of those plans to develop a master plan for the garden area (which will include a detailed implementation timeline), and begin the process of forest garden construction. Garden work will teach the skills of habitat observation and analysis, soil testing, community mapping, and food and plant cultivation. While doing the physical work of garden creation, we will also explore the food system on campus and develop ways of making it more sustainable, focusing on native plant communities of Berkshire County and the best ways to incorporate certain non-natives into an ecologically and socially sustainable forest garden. Students will work together to develop a meaningful definition of sustainable food production at Simon’s Rock in light of the core values and practices of permaculture—Earth care, people care, and fair share. We will also explore how the Simon’s Rock Community Garden, as an emerging permaculture site, relates to the larger community.

Last taught S09.

Projects in Political Ecology

*Geography 316 Coggins* 4 credits

This series of courses is an introduction to the theory and practice of political ecology through applied work that focuses on particular topics. Political ecology, a growing discipline with roots in the fields of cultural ecology and political economy, is the study of how political and economic forces affect the utilization of natural resources in the world’s most powerful “core” areas and in the geographically and often politically marginalized “peripheries.” In this course the instructor and the students engage in col-
laborative research and writing. All participate in a group field research program composed of individual projects. Students design the program and its constitutive projects, gather and analyze data, and write individual chapters or essays that are compiled and edited to take the final form of a book, monograph, report, or weblog. The topic for the first project focuses on the theme of fossil fuel depletion, how it is represented through facts and narratives by state and non-state actors, and how it is emerging as an issue within a variety of communities and social networks. After a series of introductory readings, documentaries, lectures, and discussions, students will design and carry out interviews with specialists in the field of fossil fuel depletion and with non-specialists as well. The final product should be exemplary of the goals of collaborative social science. Since this course focuses on a different topic each time it is offered, students may take the class more than once. Prerequisites: One 200-level course in social studies and one 200-level course in natural science, or permission of the instructor.

This course is offered when there is sufficient student interest. Last taught F08.

**Modern China from the Margins: Class, Gender, Ethnicity, and the Nation State**

*Geography 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 of 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. Last taught S10.
**History**

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

*History 101/207 Yanoshak* 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.*

**Russia from Medieval Times to the Eve of Revolution**

*History 203 CP Yanoshak* 3 credits

Russia was born at the margins of the Western world, and has been a site of conflict between Europe and Asia for more than 1,000 years. Christianized by Byzantium, conquered by the Mongols, and forcibly Westernized by Peter the Great, it evolved a unique civilization viewed both as an exotic, primitive cousin of the West, and as its most threatening enemy. Nevertheless, Russia’s rise to great power status, the stunning flowering of its secular culture, and the resistance of its peoples to a crushing autocratic state compel respect and admiration. This course explores Russia’s complex historical development and rich cultural heritage from their 9th-century beginnings to the early 20th century, when an anachronistic imperial state stood on the eve of the revolutions that would destroy it. Course materials raise questions about our understandings of individual, sexual, and social liberation, the limits of political power, and the prospects for cross-cultural understanding. As is evidenced in the agonized interrogation of Russia’s “historical mission” by her Westernized elite, Russia’s placement at the point where the boundary between “East” and “West” has been most permeable provides ample ground for reflection on the nature of both. Among the texts analyzed are writings by cultural and political figures such as Bakunin, Dostoevsky, and Gogol; works of popular culture; and classic Soviet cinematic representations of the Russian past, such as Eisenstein’s Ivan the Terrible and Andrei Tarkovsky’s Andrei Rublev. No prerequisites.

*This course is generally offered once every two years. Last taught S10.*
Russia in the 20th Century and Beyond

History 204 CP Yanoshak 3 credits

How did the “Workers’ Paradise” promised by Bolsheviks in the 1920s metamorphose into the “Evil Empire” demonized by President Reagan in the 1980s? Do Marxist revolutions inevitably fail? Did Russia’s authoritarian political culture assure that her history would take the murderous turn it did under Stalin? What can the utopian experiments of dissident Russian cultural radicals teach us about gender equality and individual identity? Does President Putin’s November, 2004, announcement of the development of a new generation of nuclear weaponry signal the resumption of the arms race? This course searches 20th- and early 21st-century Russian history for answers to these questions, as we seek to understand a world where apprehension about a putative “international communist conspiracy” has been replaced by fears of an international terrorism that seems to threaten all of the former antagonists of the Cold War. Readings include contrasting scholarly interpretations of controversial events, and primary sources such as tracts by Bolshevik revolutionaries; Zamiatin’s dystopian novel We; Bulgakov’s anti-Stalinist fable The Master and Margarita; and E. Ginzburg’s memoir about her life in the Gulag. Also analyzed will be classic films such as Eisenstein’s Battleship Potemkin, and Kuleshov’s good-natured satire of American stereotypes of Russia, The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks. No prerequisites.

This course is generally offered once every two years. Last taught S08.

Where Is the West?: Europe from Ancient Times to Present

History 224 Yanoshak 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 rest of 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 and 17th centuries linked to the rise of capitalism, democracy, and tolerance of dissent? What do the contemporary welfare states of the West have in common with the “well-ordered police states” of the Enlightened Despots? Do the French and Russian Revolutions demonstrate that all such attempts to refashion polity, society, and economy are doomed to

What was the fate of Benedetta Carlini, “the Lesbian nun” of Renaissance Italy? How did scientists overlook the ovum when exploring the mysteries of conception during the Scientific Revolution? Why was nobody shouting “Liberty, Equality, and Sorority” during the French Revolution? How did “feminism” lose its connotation of “effeminate” and become the descriptor for the varied political movements which seek to liberate women? What ideology offers more to females: Liberalism or socialism? This course does not promise definitive answers to these questions, but it does offer an exploration of the fortunes of women in European and American history from the medieval period to our current “postfeminist” era that affirms the centrality of their contributions and enriches our understanding of the experiences of both genders in the past and present. No prerequisites.

This course is generally offered once a year.

Women in Western Civilization: Halos, Harlots, and Heroines

History 205 CP Yanoshak 3 credits

If there are goddesses in the Heavens, are women goddesses on earth? How did medieval queens with power in their own right turn into mere wives of the king by the 19th century?
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 5th century BC to the present. Against the backdrop of a brief 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.” No prerequisites.

This course is generally offered once every two years. Last taught F05.

History Tutorial
History 300/400 Yanoshak 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.

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.

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.

Philosophy of Religion
Philosophy 203 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 himself to his creatures, and who requires certain conduct of them. 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 the believer in God have evidence for
the existence of God? Should the believer in God not have evidence for the existence of God? What is the connection between religion and morality? Religion and science? Do we, or could we, have any evidence for the existence of miracles? Is there an afterlife? Is an afterlife desirable? This course is generally offered once every two years. Last taught S09.

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. Last taught F09.

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. Last taught S08.
Buddhism: History, Teachings, and Practices
Philosophy 208 CP Naamon 3 credits
This course will examine Buddhist experience and expression in its diversity and regional variation encompassing forms found in South, Southeast, Central, and East Asia. This is in an interdisciplinary study that uses a combination of primary Buddhist texts in translation and selections from the secondary literature on Buddhism, film, and other media. We will trace the major threads of Buddhist thought, practices, and history while paying special attention to the ways in which this Indian religion adapted to a wide range of cultures in Asia and now in the West. This course is generally offered once every two years. Last taught S10.

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 light bulb? 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. Last taught F08.

Formal Logic
Philosophy 213 Ruhmkorff 3 credits
Formal logic, also known as symbolic logic, involves the formalization of the logical rules implicit in human reasoning. Its goal is to determine which forms of argument must produce true conclusions when applied to true premises. Studying formal logic is a good way to become familiar with the logical structure of sentences and arguments in natural languages. This in turn is useful in many contexts. We will study the translation of sentences from natural languages into formal languages and vice versa; the truth-functional operators (“and,” “or,” “not”), the conditional (“if…then…”), and the biconditional (“if and only if”); propositional logic, which evaluates arguments containing the truth-functional operators; predicate logic, which adds to propositional logic rules concerning the quantifiers “all” and “some”; proofs of the consistency and completeness of propositional and predicate logic; and modal logic (the logic of possibility and necessity). Grades will be assigned on the basis of exams, quizzes, and homework assignments. Background in logic or mathematics is helpful but not required. This course is generally offered once a year.

Ancient Greek Philosophy
Philosophy 222 Conolly 3 credits
This course will explore the central doctrines and arguments of the three most important figures in ancient Greek philosophy: Socrates, Plato, and Aristotle. Socrates appears not to have left any writings. So we shall begin by reading Plato’s Socratic dialogues and consider the problems
associated with recovering the historical Socrates from these and other ancient sources. We shall then turn our attention to Plato's own distinctive doctrines, focusing upon his theory of the soul, his theory of forms, his cosmology, and his ethics. Problems to be discussed include the relative chronology of Plato's dialogues and the criticism and revision of the theory of forms apparent in some of Plato's late dialogues. We shall also consider the possibility of recovering Plato's so-called Unwritten Doctrine. Our study of Aristotle will involve the detailed examination of several texts central to his physics and metaphysics. We shall focus first upon his criticism of Plato's theory of forms, as well as his criticism of Pre-Socratic philosophers, in response to which he developed several of his own characteristic doctrines. These include his theory of the categories of being and the primacy of substance, his analyses of change in nature and the doctrine of the four causes, the nature of time, space, and the infinite, and his theory of the soul in relation to body and intellect. Students will also have to the chance to read about and engage in some contemporary debates concerning the interpretation of Plato and Aristotle. Prerequisites: Sophomore standing or above.

This course is generally offered once every two years. Last taught F09.

**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 which 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 which 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. Last taught F07.

**Islamic Philosophy**

Philosophy 231 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 dis-
tinction—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. Last taught S09.

Biomedical Ethics
Philosophy 277 Conolly 3 credits
Some of the most contentious debates in public morality today arise in the context of the practice of medicine and medical research. Many of these debates are the result of continuously advancing medical technologies that challenge our conception of what it is to be a human being and force us to consider the relation between our conceptions of ourselves as biological beings and as moral beings. We shall thus study the ethics of cloning, genetic engineering, stem cell research, and various reproductive technologies and strategies, including abortion, IVF, and surrogate motherhood. In addition, because they are faced with 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 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. Last taught F07.

Philosophy of Science
Philosophy 312 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: Sophomore Seminar, and one 200-level class in social studies, science, or mathematics or permission of the instructor.

This course is generally offered once every two years. Last taught S10.

Metaphysics
Philosophy 313 Conolly 4 credits
Metaphysics considers the fundamental questions about the nature and meaning of being, time, and change. It begins by examining the different ways in which different things can be said to be. Thus, for instance, living substances,
time, numbers, and fictional characters all may be said to exist in some way, but their manner of existence is in each case different. In addition to such problems concerning the different modes of being, this course will be particularly interested in examining the nature of time, problems involving identity and persistence through time, and the possibility of the subjective origin of time. We shall also examine in some detail the metaphysical structure of material substances, by analyzing our concepts of matter, body, properties, and form. In addition, the course will investigate numerous problems involving how we think about causality and causal relations among material substances. Prerequisites: Junior or senior standing, one course in philosophy, or permission of the instructor.

This course is generally offered once every two years. Last taught S07.

Metaphysics, Minds, and Morals: Hume and Kant
Philosophy 226/326 Conolly

Immanuel Kant is the most influential philosopher of the last 250 years. Much of the subsequent history of philosophy is either a reaction to or development of Kant. His critical philosophy introduced limits upon what human beings can know, while at the same time determining precisely what it is that the human mind itself contributes to its experience of the world. With Kant, the human mind is no longer considered a mere passive observer, but is instead understood to be an active participant in the world that it structures. 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 must itself 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. Finally, we shall examine Hume’s emotivist anti-rationalism in ethics as a sharp contrast to the rationalism of Kant’s ethics. The course will involve the close reading of several seminal works in the history of philosophy, and there will be some emphasis especially on acquiring a precise understanding of Kant’s positions and arguments. While we shall always remain sensitive to the historical context of when these works were written, the class will consider the problems that were of concern to Hume and Kant as if engaging contemporary philosophers in dialogue over these issues. Prerequisites: Junior or senior standing, one course in philosophy or political science, and a willingness to read diligently and engage thoughtfully with challenging philosophical works.

This course is generally offered once every three or four years. Last taught S10.

Philosophy Tutorial
Philosophy 300/400 Staff

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.
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 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 Comparative Politics
Politics 206 Abbas 3 credits
This course is an introductory survey of the field of comparative politics. We review some of the major concepts, themes, issues, and approaches that populate a field that seeks to study processes and institutions within countries, and to understand them in relation to broader trends and theories. Following an introduction to method, comparison, and the fundamental terms of comparative politics, these political phenomena are explored: Types of states and their evolution, forms of governance (varieties of democracy and authoritarianism, and other alternatives), political change (through the action of political actors of various kinds at home and abroad), institutions and government infrastructure including expectations and outcomes. Questions of conflict, social existence and other problems encountered by inhabitants of our world are to be seen as at once products of and determining many of these political phenomena. Through classical readings and case studies, we identify contemporary problems/regions that we would want to address with these tools in a sustained manner, and make an attempt to do so. We also try to articulate broader questions/problems that might cut across and possibly reframe existent, popular comparativist takes on various issues, towards a more integrated approach to the study of entities within a global political system. No prerequisites.
This course is generally offered once every three or four years. Last taught S09.

Comparative Politics Focus: Contemporary U.S.
Politics 207m Abbas 2 credits
This course undertakes a comparative political analysis of the political system of the United States. It seeks to familiarize students with the basic methods and approaches available in the subfield of comparative politics, with special emphasis on issues relevant to the year of presidential elections. We follow contemporary issues (e.g. the Democratic and Republican presidential primaries) as live cases for the study of various topics from party politics to campaign finance, from institutions to civil society, from forms of government in a comparative context to the ideological spectra that define the “hot topics” in U.S. politics today (war, immigration, the economy, disaster, taxation, campaign finance, media, etc.). No prerequisites.
This course is generally offered once every three or four years. Last taught S08.
Colonial Loves: Cultural Politics, Colonialism, and After
Politics 215 CP Abbas  3 credits
This course broaches cinema in British India as an industry whose political history under and beyond colonialism can be traced through an analysis that draws upon critical theory, postcolonial studies, and cultural studies. The questions of production, distribution, consumption, and labor, among others, within this peculiar mode of the culture industry will start us off. The course will converge from various directions on the organic and inorganic relations between love, affect, and colonial power within the experiences of coloniality, postcoloniality, neocoloniality, and globalization—both within and outside the geographical confines of South Asia—as illuminating not only the colonization of a lifeworld, but also exposing colonization as a lifeworld. We explore how time, and not merely space, is present and functional in cinematic landscapes—timescapes—and what this can tell us about dominant narratives of liberation, partition, development, growth, violence, memory, forgetting, loving, losing, being, becoming, etc., which are thus produced in the South Asian subcontinent. The hope is to neither simply use colonial relations to read cinema, nor to only use cinema as a lens into the various scapes of colonial and postcolonial existence, but to see both these moments as continuous and necessary. We begin with historical accounts of the arrival of cinema in the subcontinent in the early 20th century against the backdrop of other artistic, cultural, economic, and political negotiations underway at that time. We then trace these dynamics over the past century of cinema in India by surveying films produced in “Bollywood” that evidence a variety of themes of class, religion, language, sexuality, gender, caste, race, etc., as they represent and refigure love, romance, and desire—and the subjects and objects of these—in the colonized lifeworld. To these films will be appended short readings. Students write short essays on assigned films and readings, and work in small groups to research the cinema and media industries of other Third World, postcolonial, and post-imperial countries. No prerequisites.
This course is generally offered once every three or four years. Last taught F07.

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.

American Idol: Experiments in American Political Thought
Politics 226 Abbas  3 credits
This course is a historical survey of American political thought from the founding to the present. Modeled on the notorious TV show, this course stages a contest for the title
of American Idol among a wide array of figures, ranging from the Puritans to Tony Kushner, and from Horatio Alger to Malcolm X, who have made the cut to the course to compete for the title. Together we will examine questions like: What is “American” about American political thought? How has this identity come to be and what has it represented over the course of its evolution? How have different thinkers 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 concepts we call America and the American dream? What negotiation with history does the American celebration 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, Supreme Court decisions, music, plays, and films. This plurality of forms—not to mention the course title’s unabashed debt to features of American popular culture—forces us to center on the relation between various forms of media and political consciousness at individual and collective levels. Through the course, we familiarize ourselves with the ideas of some key figures in the history of American political thought, practice theoretical and critical engagement with them and the problems they are addressing, learn some skills of democratic citizenship, explore our own views and political identity, and elect an American Idol for ourselves! No prerequisites.

This course is generally offered once every three or four years. Last taught S10.

Spirited Away: Questions of God in Politics
Politics 311 Abbas
4 credits
Beginning with Karl Marx’s views on the farce of liberal secularism, and Max Weber’s treatment of the de-spiriting of modern life, the course winds through 20th- and 21st-century political theory and its attempts to understand the history of this disenchchantment, its sources and meanings, and the subsequent attempts to re-enchant our political existences. It works with the premise that while the mostly destructive role of religion in contemporary global politics may tempt us to elevate secularism, this judgment may be too facile. Secularization and its effects need to be studied historically in order to understand that the state of the world today may owe something to the very process in which we seek redemption. Politics and theology have always shared an object—the city—the former with its roots in the Greek word “polis,” and the latter in the desire to establish the dominion of God over the Earth as a trailer of coming attractions. In the modern era, the artistic and cultural secularism attempted by the Renaissance blossoms to create some walls in this city that force an exit of religion from politics. The course moves through retellings of the story of secular modernity by intellectual historians, to end with theorists who seek to go beyond the secular/religious split, whether by travelling with Marx to contend with the re-emergence of political theology, or by re-examining St. Paul, among others; atheists join in the chorus of voices with orthodox theologians in order to think past capitalism and other terrors. What is desirable or not about this is a question we together try to answer. Notable among the thinkers featured are Giorgio Agamben, Talal Asad, Alain Badiou, Hans Blumenberg, William Connolly, Jacques Derrida, Marcel Gauchet, Julia Lupton, Susan Neiman and Slavoj Zizek. Prerequisites: Sophomore Seminar and any 200-level course in social studies.
This course is generally offered once every three or four years. Last taught S07.
The Feminine and the Political, or, How I Learnt to Stop Worrying and Love the Man

Politics 316 CP Abbas 4 credits

The course approaches the politics of marginal subjects through the women thinkers, writers, characters & artists who confront the logics of colonialism, capitalism, racism, fascism and patriarchy by thwarting the voices, fates, destinies, narratives--and loves--conferred to them by oppressive and liberatory discourses. 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 common to these subjections needs to be addressed. Speech, disorder, pathology, trauma, romance, desire, repulsion, faith, et al., become central to the critiques and rearticulations of society and politics--indeed, of being--that emerge from the likes of Ingeborg Bachmann, Simone Weil, Helene Cixous, Assia Djebar, Arundhati Roy, among others. We will work to create a space of close reading and intimate intellectual consideration. The “woman” will not be presumed to be an already known or knowable “object” of political work prior to following 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 into the politics they ask of us. Prerequisite: Permission of instructor.

Critical Legal Studies: The First Amendment

Politics 318 Resnik 4 credits

An advanced seminar examining the first amendment rights of speech, press, religion, and assembly, this course assumes some knowledge of judicial process and the U.S. political system. Theory and history are explored through close analysis of landmark court cases in particular areas. The course argues for a pedagogy that will bring to life the principles of democratic process and their utility and vitality in promoting diversity, dignity, and debate in contemporary life. Prerequisite: Politics 100, 101, 214, 217, or Social Science 214.

This course is generally offered once every three or four years. Last taught F08.

Politics by Other Means I: Social Movements and Political Action

Politics 325 Abbas 4 credits

The course explores the ways in which human beings create politics through collective action, ordinary and heroic, which finds its logics outside of given institutions, beyond realpolitik as we know it. By looking at social movements across the globe, and sporting different ideological, moral and pragmatic frames, the course aspires to an alternate formulation of “real” politics, what it can and does mean, where it happens and who participates in it. The course has two broad components. The first involves a review of the literature on political and social movements, and addressing questions such as: When and why movements occur? Who joins or supports movements? Who remains and who drops out? What is the role of emotions and ideas in movements? How are movements organized? What do movements do? What are movements seeking to move? How are contemporary movements different from older ones? How do movements change, grow, and decline? What do they accomplish? A number of historical cases from all over the world are studied in order to address these questions. The second component, titled the Social Action Workshop, is a more service learning aspect of the course. Students, in groups, map a specified region of Berkshire County for the social and political action groups that exist here. They construct an inventory of these spaces and apply the questions we broach in the classroom to a movement or...
group of their choice. Prerequisite: Any 200-level course in social studies.
This course is generally offered once every three or four years. Last taught F09.

Politics by Other Means II: Citizens, Soldiers, Revolutionaries
Politics 326 Abbas 4 credits
The poet Stephen Dunn wrote, “one man’s holiness, another’s absurdity.” War, democracy, and revolution, though distinct concepts, have interesting continuities, not least of which can be found in the human beings 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, nationality, power, ideology, and various other inexorable accidents of time and space. This course continues the inquiry, into the ways in which human beings create politics, which was begun in Politics by Other Means I: Social Movements and Collective Action. It seeks to explore the materialities of the wars we fight: By placing the strategic and empirical realities of wars 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 political science, history, philosophy, literature, and popular media will take us through various questions into the relation between war, democracy, and revolution, and in what ways the subjectivities of citizen, soldier, revolutionary, rebel, terrorist, and 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. Last taught S08.

Hope Against Hope: Marx After Marx
Politics 327 Abbas 4 credits
This course is devoted to close readings of Karl Marx and two “Marxists,” Georg Lukacs and Walter Benjamin. Stepping away from neat mechanistic readings of Marx, this course engages with the messy nature and substance of possibility and hope in Marxist thought. Appreciating the intriguing relation of Marx to modernity and modernism, the course delves into what it might have meant for Marx to subvert dominant philosophers for whom matter had no weight, to unsettle modernity’s conceits of progress and happiness, and to then postulate revolution, Communism, and hope on the basis—and not to the exclusion—of very heavy, often very wounded, human bodies. Marx stands as a significant diagnostician of alienation and the decrepitude of a world whose ethical, political, material, and spiritual reality tends to slip through the fingers of precisely those hands that create it. Marxist thinkers such as Georg Lukacs and Walter Benjamin worked on the costs and conditions of possibility, enchantment, and hope within capitalism, rethinking categories of dialectics, relation, history, culture, class, art, faith, experience, matter, spirit, time, and space to lend Marx currency in times that had far from borne out his hope. The course will also bring in other Marxist political thinkers such as Theodor Adorno, Ernst Bloch, Bertolt Brecht, Lucien Goldmann, Rosa Luxembourg, Jean-Paul Sartre, and Slavoj Zizek as needed. Prerequisites: Sophomore Seminar, Politics 100, 213, or 225.
This course is generally offered once every three or four years. Last taught F07.
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. Last taught S09.

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

Introduction to Psychology
Psychology 100 O’Dwyer, Pruitt  3 credits
A survey of the rich and varied determinants of human behavior, this course examines the biological bases of behavior; the origins of perception, thought, emotion, and language; the components of learning and how people develop over the life span; and the formation of personality, psychological disorders, and forms of psychotherapy. It examines human beings as individuals and within the context of society. No prerequisites.
This course is generally offered every semester.

Introduction to Cognitive Psychology
Psychology 201 Staff  3 credits
This course offers a survey of the major topics of cognition: perception, learning, memory, problem-solving, reasoning, and language. The course will also show how the major findings in these areas of cognition are obtained by research methods of experimental psychology, supplemented by methods of computer science and neuroscience. Prerequisite: Psychology 100 or permission of the instructor.
This course is generally offered once every two years. Last taught F08.

Developmental Psychology
Psychology 202 Staff  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. Prerequisite: Psychology 100.
This course is generally offered once a year.

Social Psychology
Psychology 203 Pruitt  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 Staff  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. Last taught F08.

Human Sexuality
Psychology 209 Brush  3 credits
This course covers a wide range of topics in human sexuality, beginning with sexual anatomy, physiology, and basic functioning and including gender differentiation and gender roles; menstruation and premenstrual syndrome (PMS); pregnancy and birth; contraception; resolving unwanted pregnancy; sexual attraction and sexual fantasies; sexual
dysfunctions, diseases, and disabilities; sexual preference; coercive sexuality; violent pornography; atypical sexual behaviors; and loving sexual interaction. The materials presented in lectures, films, slides, and the texts are quite explicit, and students anticipating discomfort should consult the instructor before registering for the course. Prerequisite: Psychology 100 or permission of the instructor.
This course is generally offered once every two years. Last taught S10.

Psychology of Women
Psychology 218 CP Staff 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. Last taught F08.

Abnormal Psychology
Psychology 302 Brush 4 credits
This course systematically reviews and discusses the principal forms of psychopathology, with an emphasis on empirical research. The DSM III-R 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. Last taught S10.

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, and 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 two years. Last taught F09.

**Psychological Theories of Self**

*Psychology 307 O’Dwyer*  
4 credits

This course reviews the major psychological theories of self. The format is discussion oriented, thus it is assumed that students come with some familiarity of general theories and concepts from personality and/or social psychology so that we can engage in close readings of both classic and “newer” psychological texts on the self. We begin with a brief review of philosophical discourses on the self, and then we discuss in depth the different theoretical and empirical orientations in psychology. Topics include (but are not limited to): Psychoanalytic and neopsychoanalytic theories of self, comparing the “self” vs. the “ego,” self vs. identity, cognitive and behaviorist theories of self-experience, self-esteem and narcissism, and self-related disorders. Theorists will include: Baumeister, Freud, Gergen, Horney, James, Judith Jordan, Mahler, Markus and Kitayama, and Alice Miller, among others. Prerequisites: Psychology 203 or 206. This course is offered when there is sufficient student interest. Last taught S09.

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**Principles of Clinical Psychology**

*Psychology 310 Brush*  
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. Last taught S09.

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**Multicultural Psychology**

*Psychology 315 CP Pruitt*  
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. Last taught S10.

Psychology Tutorial
Psychology 300/400 Staff

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.

Oppression and Liberation in the United States
Social Science 109 CP Browdy de Hernandez 3 credits

This course explores the system of oppression in the United States and how it is maintained. Methods of oppression and liberation are examined through the theoretical frameworks of the cycle of socialization (Harro); models of identity formation (Cross, Tatum, Rogoff, Hardiman, and Jackson); Critical Liberation Theory (Love); and the various levels and types of oppression (Katz), through which oppressive systems are maintained and sustained. Critical thinking and analytical skills are exercised through the application of these models to each topic introduced. Students learn to employ self-analysis and gain insights into the ways in which the self assists in the maintenance of oppression. We closely examine social constructions of oppression and the means by which human beings are socialized to “agree” to and participate in spoken and unspoken cultural “norms” and oppressive practices. Self-analysis, individual focus, and self-reflection through regular writing assignments enable students to apply the theoretical models in a global context, extending beyond the particularities of one’s individual subjective experience, geographic location, and social position. The major topics of the course are racism, classism, religious oppression, and ableism. More specific themes include: Internalized oppression and dominance, socialization, Freire and Freirian pedagogy, critical thinking, levels and types of oppression, spheres of influence, and liberation. Primary authors include: Freire, hooks, Tatum, Yeskel, Zuniga, Love, Jackson and Hardiman, Cross, Bonilla-Silva, Kumashiro, McIntosh, Kivel, and Brookfield and Preskill, to name a few. No prerequisites. This course is generally offered once a year.
In and Out: Images of the Homosexual "Other" in American Film

Social Science 202 CP Yanoshak 3 credits

The commercial success in the ’90s of films such as Philadelphia and The Birdcage, which feature major stars (Tom Hanks, Robin Williams) as sympathetic homosexual protagonists, implies an increased public acceptance of homosexuality in stories meant to convey lessons about tolerance and social justice to wide audiences. However, the murder of Matthew Shepard in 1998 offers alarming testimony to the continued existence of homophobia in American life, while homosexuality on the screen, for the most part, still rarely transcends the realm of the stereotypical. In and Out, the story of the outing of a high school teacher, begins by asking the audience to laugh at hoary assumptions linking male homosexuality to an attraction to dance and movie musicals, but ends by turning these desires into clues pointing the protagonist toward the “truth” about himself. More recently, the revelation of repressed homosexuality in a principal character figures prominently in the bloody denouement of the critically acclaimed American Beauty. This course explores the cultural messages encoded in portrayals of homosexuality in American movies. In analyzing the history of gay characters in and out of the “Celluloid Closet” from the 1920s to the present, it considers the complex interactions between cultural representation, social and political context, and individual agency. Course materials include mainstream and independent films, and readings in film theory and gay history. No prerequisites.

This course is generally offered once every three or four years. Last taught S06.

Cross-cultural Perspectives on Human Rights

Social Science 223/323 CP Browdy de Hernandez 4 credits

This seminar aims to provide students with a broad working knowledge of human rights as both an intellectual discourse and a realm of political action. Beginning with a close reading of the 1945 UN Universal Declaration of Human Rights, which marks the emergence of modern human rights discourse, we will discuss the roots of the UN Declaration in the French and American Revolutions, the catalyst provided by the Holocaust, and the ways in which the Declaration has been applied, extended, and frequently ignored by nations and individuals in the 50+ years since it was ratified. Specific topics, examined across a range of cultures and countries, will include torture, freedom of speech, freedom of religion, women’s rights, and economic, social & cultural rights including the right to health and the right to development (as well as the right to avoid development). We will ask whether it is possible to establish universal human rights, examining the substance of critiques that human rights standards are biased in favor of Western socio-political formations, and will focus on the roles of major actors in the violations and protection of human rights, from official human rights monitoring bodies and tribunals, NGOs, national and local governments, security forces, militias and religious groups, as well as individual victims and their families and human rights activists of every stripe, including street protesters, photographers and film-makers, doctors and lawyers.

Last taught S10.

The Foucault Effect

Social Science 302 Yanoshak 4 credits

Michel Foucault argued that we are “individuals” not because of our talents and preferences, but because we deviate in varied ways from an imposed norm; that sex
is not a biological given, but an historically contingent concept used to defend “the normal” from “the abnormal”; that anything (and therefore nothing distinctive) can be deduced from the domination of the bourgeoisie; and that therapists in liberal democracies share with the police of totalitarian dictatorships a common ancestor in medieval Christian priests. He thus engaged in a series of provocative dialogues with other thinkers that challenged Western notions of the a priori human subject, reconceptualized the relationship of power and knowledge in academic and political discourse, and redefined what it meant to be an intellectual in the postmodern world. Noting that Foucault’s work is relevant to important new understandings of the social sciences, the arts, literary criticism, and politics, this course analyzes the fruitful encounters of his ideas with past and present critical theory, poststructuralism, and feminist and postcolonial analyses of marginalization and resistance. It thus explores possibilities for creating a future freer and more just than the present, which so exercised Foucault’s iconoclastic ire. Prerequisite: Sophomore Seminar or permission of the instructor. 

This course is generally offered once a year.

**Quantitative Research Methods in the Social Sciences**

*Social Science 309  Staff*  
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. Last taught S09.

**Qualitative Research Methods**

*Social Science 315  Staff*  
4 credits

In what ways are relations of power organized into the fabric of everyday life? In what ways is gender, race, class, sexuality, or nationality an “accomplishment” that is routinely reproduced and challenged? What are the cognitive and emotional components of these processes, and how are they evident in various informal settings, interpersonal interactions, cultural products, historical documents, and artifacts? These are the kinds of questions asked by social scientists using “qualitative” research methods, which this course seeks to introduce, emphasizing the interview, participant observation, and content analysis. We will survey the basic techniques and procedures of qualitative inquiry so that students will be (a) sufficiently informed to design and conduct elementary research projects of their own, and (b) capable of critically assessing the results of social science research. We will also examine the major debates in the field, with an eye towards how those debates have shaped the kind of questions typically posed by qualitative researchers, as well as how particular methodological approaches and conceptual presuppositions shape the kinds of questions, analyses, and conclusions that are generated by this mode of social scientific inquiry. This course is recommended for students who plan to conduct their own or assess others’ research using qualitative methods. Prerequisites: One 200-level course in social studies. 

This course is generally offered once every three or four years. Last taught S08.
Junior Proseminar: Possession: Spatialities, Identities, Ownership
Social Science 320 Social Studies Faculty 4 credits
To be human is to possess and to be possessed, or so we imagine. These twin conceits enchant and animate us; the first by supposing the subject’s control over itself, its surrounds, or both, including the assumption that we have a certain agency over proximal things - our bodies, ourselves, personal effects, private property, words, thoughts, and more. The second imagines the subject’s possession by forces or processes that are immanent within, or ambient to, our bodies, our minds, or our worlds - powers granting life, informing identities, or both: myriad energies, spirits, vitalities, chants, symbols, and songs emanating from places, spaces, sensoria, landscapes, deities, people, animals, etc. While the subject in possession acquires powers of identity, ownership, belonging, sustenance, well being, and selfhood, that which is possessed can also be dispossessed, and that which possesses may not be benign. This course explores ontic foundations of possession, ownership, belonging, and selfhood across the domains of social scientific inquiry by focusing on mind, brain, and (self-)possession; shamanism, trance, hypnosis, and spirit possession; property rights and possession; salvation and soteriologies of poverty and possession; sex, love, and possession; possession, performance, and performativity; and possessions of, and by, nature, resources, and nationhood. Prerequisite: Acceptance by the Division of Social Studies into the Junior Fellows Program. This course is generally offered once a year.

Social Science Tutorial
Social Science 300/400 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.
Introduction to Sociology
Sociology 100 Oyogoa 3 credits
This course is an introduction to sociology as a way of understanding the world. Sociology is a field of study that explains social, political, and economic phenomena in terms of social structures, social forces, and group relations. Students will be introduced to the field by focusing on several important sociological topics, including socialization, culture, the social construction of knowledge, class and gender inequality, race and ethnic relations, poverty, and political sociology. Students will leave this course with: An understanding of the three main sociological perspectives; an understanding of several important sociological theories; the ability to apply these perspectives and theories to contemporary social problems; insight into the critical link between social structures, social forces and individual circumstances; and insight into how you shape society and how society shapes you. Additional topics covered in the course include (but are not limited to) sociological research methods, the mass media, deviance and social control, the family and intimate relationships, religion, education, the economy and work, health and medicine, urbanization, the environment, globalization, and social change. No prerequisites.

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 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 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.
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 205 CP 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. Last taught F05.

Asian Studies

Japanese Civilization

*Asian Studies 202 Naamon* 3 credits

The course examines the most important intellectual, cultural, political, and social events and trends of Japan from prehistory to the present. The approach is multidisciplinary, examining the development of Japanese political institutions, literary arts, religion, and social values, through both primary texts in translation and a range of secondary materials. The focus of the course will be on the development of Japan from an isolated collection of kingdoms to the first Asian imperial power, on to an economic powerhouse and a leader in pop culture around the world. While Japan emphasizes the homogeneity of its people, we will explore the diversity within and the external and internal forces that have shaped its distinctive character.

*This course is generally offered once every three or four years. Last taught F09.*

Asian Medical Traditions

*Asian Studies 207 CP Naamon* 3 credits

Asian Medical Traditions is intended to provide knowledge of the background and development of key concepts and practices in the history of Galenic/Arabic/Persian, Chinese, and Indian medicine. The materials studied include primary source texts for several of these medical systems as well as articles that place these medical traditions in a larger context of local biology and culture. Medicine is an especially interesting way to examine biology, societies, and cultures because the theories and practices are interwoven between geographic areas and time periods through the ages. There is great interplay between medical systems in Asia and Europe, dating to the period of Hippocrates. The spread of ideas included knowledge of anatomy, physiology, medicinal botany, midwifery, surgery, and manipulative therapies. We will also examine modern recipients of this
Mind and Voice in Traditional China
Asian Studies 234 CP Weinstein 3 credits
This course examines how Chinese thinkers, writers, and artists have viewed the world and expressed their views through their genres of choice. The first unit explores Chinese thought, focusing on principal works of Confucianism, Taoism, Mohism, and Legalism. Students learn to debate both historical and contemporary political and social issues through the ideas of these early Chinese thinkers. The second unit focuses on Chinese poetry, primarily the regulated verse of major Tang Dynasty poets including Wang Wei, Li Bo, Tu Fu, Tao Yuanming, and Tu Mu. Through character-by-character glosses, students learn the principles of reading and writing Chinese poetry. The third unit teaches the fundamental concepts underlying traditional Chinese theater, particularly Kunqu and Beijing Opera. Both visual and oral aspects will be addressed, including a basic introduction to performance techniques. No prerequisites. This course assumes no background in Chinese language or culture.
This course is generally offered once every three or four years. Last taught S07.

Unity of Buddhism and State in Japan
Asian Studies 237 CP Naamon 3 credits
If a group of Japanese are asked their religion, the most likely response is that they have none. The reason is that the Japanese consider Shinto and Buddhism as part of their culture, not as a religion in the Western context. While a separation of “church and state” is written into the Japanese constitution, in fact, such a division does not exist in Japan today, or any time in the past. Buddhism and Shinto totally interpenetrate social, political, economic, and cultural life in a way that eludes those who impose a religion category onto Buddhism and Shinto in Japan. In this course we will examine the unity of Buddhism, and to a lesser extent, Shinto, in the political, cultural, social, and economic realms from the 5th century to the present. Starting before the introduction of Buddhism to Japan we will examine how Buddhist philosophy, power, and practices formed and transformed Japanese life. At the end of the course the student will have a better appreciation of Buddhism and its role in Asian social and cultural development.
This course is generally offered once every three or four years. Last taught F08.
Japan and East Asian Affairs Since 1868
Asian Studies 238 CP  Naamon  3 credits
The modern transformation of Japan had a profound effect on the development of a nationalist consciousness among the people of neighboring countries as well as posing a threat to their national sovereignty. In spite of intermittent collisions and collusions among imperial powers in China and Korea, Japan has played a unique and important role in East Asian affairs from the end of the 19th century. This course mainly emphasizes the background to the current political landscape and the cross-cultural interactions of the region. This course is generally offered once every three or four years. Last taught F07.

Asian Traditions in the Modern World
Asian Studies 301 CP Weinstein  4 credits
Contemporary social, political, and cultural issues in Asian cultures often exist at the nexus of traditional and modern concepts. How do the writings of Confucius influence birth control policies in modern East Asia? How do Sanskrit texts relate to Bollywood cinema in South Asia? How do Arab historians’ perspectives on the Crusades inform more recent conflicts in West Asia? This course uses an interdisciplinary methodology to integrate texts from past and present, and from Asian and Euro-American cultures, into a contextualized study of modern Asia. Specific topics may vary from year to year, but the subject matter will draw from all major Asian subregions. Each student will select one topic for in-depth research; this course is strongly recommended for students planning to study abroad in an Asian country. Prerequisite: One 200-level course on an Asian subject, or permission of the instructor. This course is generally offered once every two years. Last taught S06.

Introduction to Environmental Studies
Environmental Studies 100 Roeder  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.

Principles of Ecology
Environmental Studies 200 Schmidt  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. Last taught F09.

Principles of Environmental Management
Environmental Studies 201 Roeder  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 plans, sewage treat-
ment plants, and water treatment facilities. Prerequisite: Environmental Studies 100. 
This course is generally offered once every two years. Last taught S10.

Human Geography of Nature Conservation and Protected Area Management

Environmental Studies 205 Coggins 3 credits

This course begins with an examination of Western paradigms of nature conservation, preservation, and protected area management, focusing on the inherent assumptions of the “Yellowstone Model” of national park development. We then analyze case studies on the social and cultural dimensions of conservation in critical ecosystems within each of the Earth’s major biomes. The studies describe local and regional environmental histories; subsistence and commercial land-use patterns; indigenous knowledge systems; local resource management practices; and how these socioecological factors often make traditional Western preservation schemes inappropriate or even dysfunctional. The case studies also underscore the need for new types of protected areas and conservation programs in the U.S. and abroad, highlighting those that protect biological diversity and meet the economic, social, and cultural needs of indigenous peoples. No prerequisites. This course does not offer credits toward the science requirement. 
This course is generally offered once every three or four years. Last taught F09.

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. Last taught S07.

Limnology

Environmental Studies 308 Roeder 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. Last taught F08.

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.
Intercultural Studies

Latin America
Intercultural Studies 312 CP Staff 4 credits
This area-study course deals with the Spanish- and Portuguese-speaking areas of Latin America from social, political, economic, and cultural perspectives. While the course emphasizes contemporary issues, it also investigates the colonial period and its implications for today. Topics include developmental dependence, foreign intervention, the Third World phenomenon of Latin America, and the role of the United States in the area. Prerequisite: Sophomore standing.
Last taught F06.

Liberation Theology and Latin America
Intercultural Studies 313 CP Chamorro 4 credits
A religious movement which has had a powerful impact on the social and political consciousness of people across Latin America, Liberation Theology spread rapidly throughout the continent in the 1960s as a compelling response to the crisis of the times and the failures of ill-conceived economic policies aggravated by violence and political instability. Indeed, Liberation Theology has played a decisive role in shaping the future of a number of Latin American countries; it has had an impact on populist social movements by promoting an awareness of issues deeply rooted in troubled societies desperate for solutions and change. This course will explore the tenets of Liberation Theology in the context of the historical, political, and sociological impact of churches in Latin America. The course will also explore connections between Liberation Theology and the Latin American feminist movement.
Last taught S08.

The Arab World
Intercultural Studies 314T CP Asfar 4 credits
This course examines a variety of texts pertinent to the cultural history of the Arabs. Since the advent of Islam in the 7th century, Arab culture has been markedly affected by the last of the three great monotheistic religions that emerged from the same region. Islam permeates Arab culture; thus, the focal point of the course is the Qur’an and the body of Islamic law known as the Shari’ah. Readings, discussions, and writing assignments focus on such topics as pre-Islamic Arabia; early Islam and the Five Pillars; oral traditions and the development of written religious texts; Sunni and Shi’ite Muslims; Islam in Africa and Europe; bedouin versus urban culture, oral poetic and written literary forms; the Sufi traditions, stereotypes, and the ideologies of Orientalism; and the pros and cons of westernization. Prerequisites: Arabic 100–101 CP or permission of the instructor.
This course is generally offered as a tutorial.
Beyond Google

Learning Resources 200m Archey 1 credit

The amount of information available on the Internet is mind-boggling. Some of it is extremely useful for academics, and much of that really useful stuff is only available through library-supplied (and paid for) databases (most of them now full text). Searching techniques are becoming easier in some ways, but the fastest and most effective searching requires training in certain basic concepts. Learn the concepts that will make you an effective researcher throughout your academic career. Learn how to navigate a library webpage, become familiar with the databases available to you, and learn how to evaluate and cite Internet resources. And yes, we may even be able to teach you a thing or two about Google... No prerequisites.

This course is offered when there is sufficient student interest. Last taught S10.

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.

Away and Back: Analyzing the Study Abroad Experience

Learning Resources 301m Weinstein 2 credits

Studying away from campus, whether in another country or in another setting within the United States, is invigorating but often disorienting. This course examines those issues both through texts and through the experiences of Simon’s Rock students who have recently returned from study away. Students will engage in a series of analytical and reflective assignments, ultimately culminating in a public presentation by each student on his/her experiences away from campus.

Prerequisite: At least one semester of study away from campus.

This course is offered when there is sufficient student interest. Last taught F06.
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. Last taught S08.
Explorations in Gender, Culture, and Society
Gender Studies 101 CP Browdy de Hernandez  3 credits
What does it mean when Aretha Franklin sings a line such as “You make me feel like a natural woman”? Have you ever scoffed at phrases such as “real men don’t eat quiche” or stared at a bathroom door to consider how little the icon on the door actually resembles your gender (or what might happen on the other side of that door)? This introductory course will begin with discussion and consideration of the binary gender categories we all use—men and women—but do not always question, even as we’re conditioned to accept these conventional definitions of gender and the limitations they place on our lives. Focusing primarily on the American experience over the past 50 years, we will draw on essays from the discourses of science, social science, cultural studies, feminist, and queer theory to identify where binary gender comes from, what in our culture promotes it, and why we’re so attached to these often limiting categories. In the latter part of the course we will look at gay and lesbian sexual orientations, bisexuality and queer sexuality, as well as transvestism, transgendering, and drag, all of which challenge conventional notions of the “natural” order of human sexuality. The course will be interdisciplinary and multigenre, incorporating films, theory readings, and first-person narratives; students will produce several short analytical papers in addition to response journals, and the collaborative final written project may include a possible performance aspect as well. No prerequisites.
This course is generally offered once every two years. Last taught F09.

Gender and Violence I
Gender Studies 210m CP Browdy de Hernandez  2 credits
Gendered violence is epidemic in our society, even in peacetime, but it often goes unrecognized as such. When school shootings occur, for example, they are always committed by young men, but the gender of the assailants is generally passed over by the press. Where violence is concerned, women are more often the victims, men more often the actors: Almost all sexual assault is committed by men, and young men and boys are also more likely than young women to play violent video and computer games and to be attracted to violent movies and pornography. They are also more likely than girls to use violence self-destructively through suicide. Why? Can we blame it all on testosterone, as a “natural,” biological phenomenon that won’t go away no matter what we do? Or is the violent tendency of boys learned behavior that can be unlearned, or at least not taught to successive generations? What would have to change in our social relations in order for young men to grow up less attracted to (and consumed by) violence? Through film, novels, essays, and guest lectures, this class will explore the effects of violence on both genders, focusing particularly on rape, sexual assault, sex trafficking, and pornography, and looking for solutions to the global epidemic of violence. Requirements will include weekly response journals to the reading, and an independent research project with an accompanying class presentation. No prerequisites.
This course is generally offered once every three or four years. Last taught S09.

Gender and Violence II
Gender Studies 211m CP Browdy de Hernandez  2 credits
This class will focus on the ways in which masculinity is linked with violence in military culture, in the media, in military academies and boot camp, and in the armed forces. We will explore how women have fit into this culture as they have slowly but steadily increased their representation in the military, and what tensions have arisen as a result of
their presence. We will look at the effects of war on the comb- 
batants as well as on civilian populations that come under 
fire, focusing particularly on the Bosnian conflict, the Iraq 
war, and the on-going civil wars in Africa. Readings will 
include Evan Wright, Generation Kill; Chris Hedges, War 
is Force That Gives Us Meaning; and Emmanuel Dongala, 
Johnny Mad Dog; as well as many shorter excerpts and 
theses. Requirements will include weekly response journals 
to the reading, and an independent research project with 
an accompanying class presentation. No prerequisites. 
This course is generally offered once every three or four 
years. Last taught S09.

Emperors, Samurai, and the Men who Love Them
Gender Studies 218m CP Weinstein 2 credits

Queer culture in East Asia exists at the crossroads of tradition 
and modernity, and East and West. Both China and Japan have 
long historical and textual traditions of male homosexuality, 
traditions sometimes embraced and sometimes rejected by 
today’s East Asian gay communities. This course examines 
films, novels, and popular culture, together with historical 
studies and primary documents, as a means toward under-
standing the homosexual traditions of both the past and the 
present. Though the traditional materials are focused on 
males homosexuality, the course will also examine the role of 
both lesbians and straight women in the formation of queer 
identities in contemporary East Asia. No prerequisites. This 
course assumes no previous background in Asian culture. 
This course is generally offered once every three or four 
years. Last taught S06.

An Unfinished Revolution: Introduction to Women’s Studies
Women’s Studies 101 CP Staff 3 credits

Women’s studies is an approach to broadening our concept 
of “the human” by placing women’s experience at the cen-
ter of analysis. This course investigates the ways in which 
women have been defined in our society, the effect of this 
definition on our lives, and the ways in which women see 
themselves. Special attention is given to issues of particular 
importance to young women, including eating disorders, 
pornography, rape, sexuality, and ideal constructions of 
femininity and womanhood. No prerequisites. 
This course is generally offered once every two years. Last 
taught F08.

Sister Outsiders: Women Writers on 
Power, Politics, and Sexuality
Women’s Studies 205m Browdy de Hernandez 2 credits

This modular course takes a thematic approach to a selected 
group of women writers, allowing students to go more 
deeply into the work of women writers who have focused on 
the politics and power dynamics of gender and sexuality. In 
spring 2007, the focus was on three influential 20th-century 
American women writers: Adrienne Rich, Audre Lorde, and 
Gloria Anzaldúa, all of whom came of age in the early days 
of the American feminist movement. Constantly connecting 
the personal and the political, all three authors add race 
and class to gender in their consideration of the politics of 
sexuality, exploring in poetry and prose the ways in which 
their specific positions—as white, black, Chicana, Catholic, 
Jew, working class or upper class, lesbian, queer—deter-
mine how they see the world, and what constraints they 
face as writers and as women. Through discussion, response 
journals, and a 10-page final paper, students will trace the 
themes of power, politics, and sexuality through the seminal 
works of these three important authors. No prerequisites. 
This course is offered when there is sufficient student inter-
est. Last taught S07.
Women Writing Activism: Changing the World
Women’s Studies 213 Browdy de Hernandez  3 credits
This course will introduce students to a series of contemporary women writers, some famous Nobel Prize winners, others less well-known—all of whom have used their writing as a way to strengthen and manifest their political ideals. Drawn from different countries, cultural backgrounds, and languages, representing various facets of the interconnected global struggles for social justice and human rights, and working in a range of literary genres (poetry, fiction, essay, journalism, translation, and literary analysis), these writers provide inspirational models of the ways in which women activists have melded together their art and their politics into effective rhetorical strategies. In addition to the primary texts, we will also see a series of documentary films about the writer/activists, and will consider other media women have used as activist “texts,” particularly music, art, film, and theater. Required coursework will include response journals, a midterm paper and a final paper, which will be presented to the class, and which may either combine analysis of one or more primary texts with background research on the issues involved, or may take the form of an original literary activist intervention. No prerequisites.
This course is generally offered once every three or four years. Last taught F07.

Women’s Words in China, Japan, and Korea
Women’s Studies 218m CP Weinstein  2 credits
Women in East Asian societies have long had distinct ways of expressing their stories. The literary forms and even the very languages women used in the traditional periods were often distinctly their own, yet their writings have come to influence both male and female writers of the contemporary era. This course focuses on three autobiographical texts, The Pillow Book of Sei Shonagon from Japan, The Memoirs of Lady Hyegyong from Korea, and Yang Jiang’s Six Chapters from My Life Downunder from China. These real women’s stories are juxtaposed against fictional work by traditional and modern authors including Murasaki Shikibu, Tanizaki Junichiro, Kono Taeko, O Chonghui, Xi Xi, Li Ang, and Zhu Tianwen. This course assumes no previous background in Asian culture. No prerequisites.
This course is generally offered once every three or four years. Last taught F08.

African Women Writing Resistance
Women’s Studies 225m CP Browdy de Hernandez  3 credits
This course will open a window onto the issues and concerns of contemporary African women writers. The primary text will be the forthcoming 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 the 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. Last taught S08.

Middle Eastern Women Writing Resistance
Women’s Studies 226m 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 Sharia 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. Last taught S08.**

**Caribbean Women Writing Resistance**

*Women’s Studies 270 CP Browdy de Hernandez 3 credits*

This interdisciplinary course explores a series of novels, testimonials, autobiographical writings, essays, and poetry by contemporary Latina and Caribeña women writers who use writing to resist the entrenched patriarchal, imperialistic, racist, and exploitive regimes that have dominated their countries for centuries. Many of these writers have been thrust out into the Latino-Caribbean diaspora by violent forces that make differences in language and culture seem less significant than connections based on collaboration in on-going struggles for human rights and social justice. The course will draw on the disciplines of history, economics, politics, sociology, anthropology, psychology, literary studies, Latin American and Caribbean Studies, and women’s studies to explore the impact of globalization on the region, the relation of women writers to male-dominated political, social, and literary movements, the intersection of politics and aesthetics, and many other issues raised by this emergent body of literature. Writers include Rigoberta Menchu, Julia Alvarez, Edwidge Danticat, Jamaica Kincaid, and Gloria Anzaldúa. No prerequisites. 

**Global Feminisms**

*Women’s Studies 303 CP Browdy de Hernandez 4 credits*

This course serves as an introductory survey of the challenges faced by women in six major regions of the world: Africa, China, India, the Middle East, Latin America, North America, and Europe. Students read one or more works of literature by women from each region as windows into the culture from a woman’s perspective, supplemented by readings in feminist and postcolonial theory, as well as historical and cultural background, designed to provide a broader understanding of the situation of women in each cultural context. Each student also undertakes an extended Inquiry Log research project, in which s/he engages more deeply with global feminist issues, comparing and contrasting women’s roles, issues, and political movements in one or two countries from one or two regions of the world. Students are encouraged to consult primary documents whenever possible, for example, UNIFEM or Amnesty International reports, or information from women’s organizations from various countries that may be available online, when language permits. Frequent classroom visits from relevant members of the international community at Simon’s Rock also help to “bring the world home” for the seminar group. Students present their Inquiry Log research twice during the semester, and write up their findings in a series of three papers, each a minimum of 10 pages. Students are also required to write a series of four five-page response papers on the primary texts. In recent years, readings have included works by Jung Chang, Nawal El

This course is generally offered once every three or four years. Last taught S07.

**Doing Theory: Feminist, Postcolonial, Queer**

*Women’s Studies 304 Browdy de Hernandez* 4 credits

This upper-level Gender Studies seminar takes as a basic premise that theory is valuable only as it relates to and affects conditions in the real world. The course explores the politicized issues of identity, territoriality, and liminality raised by emergent theorists working within the three broad categories of feminist, postcolonial, and queer theory, looking for intersections and conjunctures between various theorists, schools of thought, and regional applications of theory. In addition, part of our agenda will be to critique the split between the abstract language of high theory and the pragmatic language of activism, seeking to find a common ground in language and in action between these two often disjunctive discursive realms. Beginning with theories of global feminism, we will work through the theoretical questions raised by the Subaltern Studies group in India, as well as its active North American/Latin American counterpart; questions of identity and subjectivity, in language and in “reality,” raised by feminist and queer theorists; and articulations of strategic alliances across the bounds of “feminist, postcolonial, and queer” theorists and activists. Topics to be discussed include, but are certainly not limited to: Essentializing and its discontents; straight white American privilege; questions of “experience”; “Third World” feminist/postcolonial critiques of the “First World”; transnational feminism and the politics of location; feminist/postcolonial/queer critiques of academe; theoretical bases of, and practical challenges to, strategic alliances; feminist readings of postcolonial politics; envisioning new social structures and political bases of action. Theorists will include Gloria Anzaldúa, Stanley Aronowitz, John Beverly, Uma Narayan, Chandra Talpade Mohanty, Chantal Mouffe, Linda Nicholson, Cindy Patton, Steven Seidman, Gayatri Spivak, and many others. Prerequisites: Junior or senior standing, or permission of the instructor.

This course is offered when there is sufficient student interest. Last taught S08.

**Women’s 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 or Women’s Studies 101, and at least one other 200-level course in Gender or Women’s Studies.
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 minority student 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

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 Iberoamericana, 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). (1984–2008)

**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

**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, in 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)

**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 the Chesterwood Museum, 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)

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)
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)

Leon Botstein  
PRESIDENT OF THE COLLEGE  

Mary B. Marcy
PROVOST AND VICE PRESIDENT OF THE COLLEGE, POLITICAL SCIENCE

BA with honors, University of Nebraska; MPhil, Oxford University; DPhil, Oxford University. Dr. Marcy became provost and vice president of Bard College at Simon’s Rock in 2004. She writes and speaks regularly on issues concerning higher education and early college, and conducts research on women in American politics. Prior to becoming the provost, Dr. Marcy was the senior administrator for the Project on the Future of Higher Education at Antioch University. The project addressed the parallel issues of cost and quality in American undergraduate education. Previously, Dr. Marcy served as the first dean of University Relations and Planning at the Seattle campus of Antioch. As dean, Dr. Marcy was responsible for external initiatives. Prior to her time at Antioch University, Dr. Marcy was the primary policy researcher and advisor to the president of Western Washington University, where she was executive assistant to the president and was responsible for presidential initiatives in government relations, affirmative action, enrollment management, and service learning. Dr. Marcy’s first admin-
istrative position was the director of Government Relations at Central Washington University, where she represented the University to local, state, and federal government. Dr. Marcy has held faculty appointments and is widely published on issues of cost, accountability, diversity, and leadership in higher education. Her publications include “Democracy, Leadership and the Role of Liberal Education” and “Rawls, Neustadt and Liberal Education: Reflections on Two Scholars” in the journal Liberal Education; “When Diversity and Dollars Collide” in the journal Innovative Higher Education; “Why Foundations Have Cut Back in Higher Education” and “The Lessons of Early Colleges,” in the Chronicle of Higher Education; and “When to Start the Liberal Arts” in the Boston Globe. She writes regularly on issues relating to higher education, liberal education, and political science. Dr. Marcy serves on the Brookings Institute Higher Education Policy Forum, and was a recent participant in the Aspen Institute’s Justice and Society program. She received a Rotary Foundation Scholarship to attend Oxford University, and received the Sue Tidball Award for Creative Humanity from the University of Nebraska. (2004–)

U Ba Win
VICE PRESIDENT OF EARLY COLLEGE POLICIES AND PROGRAMS
BA, Kalamazoo College; MA, 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. Currently he serves as vice president of Early College Policies and Programs for the Bard College system, which includes Bard College at Simon’s Rock and Bard High School Early College. Ba Win met individually with each sophomore student over the years to advise them on their future plans, and developed a strong bond with many of the alumni. He has been the advisor for the many international students who come to the U.S. to study at Simon’s Rock. He also organized and led a January Intersession arts program in Bali in 1991, and in 1992 led a community service program at a Karen village in northern Thailand. Two community service programs at rural monasteries took place in Burma in 2001 and 2003. Ba Win, along with faculty member and former dean of Academic Affairs Patricia Sharpe, is 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. They are both currently consulting with colleges and public school systems around the country on opening early colleges. (1979–)

Anne O’Dwyer
DEAN OF ACADEMIC AFFAIRS, 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 how inter personal and intergroup conflict affects the experience of self. She has published articles in the Journal of Applied Psychology, and the British Journal of Social Psychology. She has presented at many professional conferences, including the American Psychological Association, American Psychological Society, and the Society for Personality and Social Psychology. She has been an active member of the New England Psychological Association (NEPA), a regional organization focused on undergraduate research in psychology, for many years, and served as NEPA’s secretary for many years and was president in 2008-2009. Many of her students have presented their own research at NEPA’s annual conference. She has also been a statistical consultant on numerous studies, including an environmental opinion poll conducted in the
Berkshires area; and she has worked in human resources management for a social service agency. Dr. O’Dwyer became Simon’s Rock’s associate dean of academic affairs in 2008 and academic dean in 2010. (1997–)

**Rebecca Fiske**  
**DEAN OF NEW STUDENTS, LITERATURE**  
BA, Bennington College; MAT, Smith College; PhD, State University of New York, Albany. Dr. Fiske has taught writing and literature at the Massachusetts College of Liberal Arts and founded and directed the Peer Tutoring Program and the Writing Center at Berkshire Community College. She has been a consultant to a variety of organizations working with students with disabilities, including Upward Bound and Southern Berkshire Educational Collaborative. She is the founding director of Berkshire Learning Services, an organization devoted to the advancement of gifted adolescents with learning challenges. Her areas of scholarly research include education theory, biblical studies, literary theory, and psychoanalysis. Dr. Fiske has been the recipient of a number of honors including a Mellon Fellowship nomination and twice the University of Chicago Outstanding Teacher award. Her current writing focuses on the work of Walter Benjamin. Recently, her short story; “August Genesis,” was included in the book *Experiencing Race, Class, and Gender in the United States*, published by McGraw-Hill. (1986–)

**Judith Win**  
**DIRECTOR OF COUNSELING SERVICES, PSYCHOLOGY**  
BA, Bates College; MEd, Temple University; MA, PhD, The Fielding Institute. Since coming to Simon’s Rock in 1979, she has served as dean of students, co-dean of students, director of the Transitional Studies Program, and director of Postdegree Counseling. She is a staff therapist at Williams College, as well as at Simon’s Rock. Dr. Win has presented papers at conferences, at the annual meeting of the National Association for Gifted Children, at the Ester Rosen Katz Symposium on the Psychological Development of Gifted Children, and at the New England College Health Association. Before coming to Simon’s Rock, she and her husband, Ba Win, co-directed Crossroads International, a nonprofit organization that plans educational programs for young people. (1979–)

**Asma Abbas**  
**POLITICAL SCIENCE, PHILOSOPHY**  
BBA (Honors); MBA, Institute of Business Administration, Karachi, Pakistan; MA, New School for Social Research; PhD The Pennsylvania State University. Dr. Abbas taught courses in political theory and comparative politics at Penn State, where she received the Outstanding Graduate Student Award and the Miller Fellowship in Political Science, and was a resident at the Institute of Arts and Humanities. Her scholarly interests are located at the intersection politics, ethics, and aesthetics in and beyond the liberal tradition. Her forthcoming book manuscript, *Liberalism and Human Suffering: Materialist Reflections on Politics, Ethics, and*
Aesthetics (Palgrave Macmillan, 2010), investigates the poetics and politics of suffering and memory in liberal and post-liberal theory. In a new multidisciplinary project, she is exploring love in anti-colonial timescapes in order to articulate a phenomenology of margins with an attention to temporality. She presents her work at political science and philosophy conferences. Before coming to Simon’s Rock, she 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, and has been published in Politics and Culture. (Sabbatical, fall 2010) (2005–)

Gabriel V. Asfar
FRENCH, ARABIC
B.A., Hamilton College, Phi Beta Kappa; M.A., Ph.D., Princeton University. Dr. Asfar formerly taught at Princeton University and Middlebury College. He has published articles in French Review, Oeuvres et Critiques, and other journals; he has also written reviews, commentary, and contributions to books on French and Francophone literature, including 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). He was a contributing writer to 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 editorial translator for the Arabic segment of Children in War, an Emmy-Award documentary by Susan and Alan Raymond broadcast on HBO in January 2000 and published under the same title by TV Books in 2001. He has been a consultant to the Educational Testing Service in the development of a test of French language proficiency, the TFI (Test de Francais International). He is the translator, with Denise Asfar, of Maya Roy’s Musiques cubaines (Paris: Actes Sud, 1998; Princeton, NJ: Wiener Publishing, 2002). He is the translator into French of the script of “Pipelines,” a film by Nurshen Bakir selected for the 27th International Film Festival in Florence, Italy, in October 2005. In 2007, Dr. Asfar served as consultant in Arabic to filmmaker Errol Morris on a documentary concerning conditions in the Iraqi prison of Abu-Ghraib, Standard Operating Procedure, released, along with a companion volume of the same title (Penguin-Macmillan), in 2008. In January 2008, with Denise Asfar, he produced a CD titled Soninke and the Kora, based on their translation of a Cameroonian folktale by M. J. Kinkingnehun. In April 2009, Dr. Asfar provided subtitles translated from Arabic of segments of film-maker Karin Muller’s documentary, Terror in Sudan (2008); he is a consultant in Arabic and French to Karin Muller in the production of an upcoming PBS special on the genocide in Darfur. In September 2009, Dr. Asfar provided translations into Arabic of the part of Warda for a new, multilingual production of Jean Genet’s The Screens, performed by the cast of the Salem Art Works. (1983–)
Karen Beaumont
THEATER
Karen Beaumont has served as professor and head of the Theater Program at Simon’s Rock since 1989. Her most recent performance work has been several BBC radio dramas written and directed by Gregory Whitehead, performing in New York’s Cultural Project production of Carol Gilligan’s “The Scarlet Letter,” co-directing Joan Ackermann’s production of In Light of Jane at Mixed Company and performing in the short film Bat Boy. She performed in Joan Ackermann’s play, The Batting Cage, at Simon’s Rock, directed by Karen Allen as well as playing Prospero in Aimee Michel’s Simon’s Rock production of The Tempest. Also in the Berkshires, she was a visiting director for Isabella, by Joan Ackermann, at Mixed Company. 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 1983, 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. (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. She 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. She will examine in future projects 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– )

**Lawrence Burke**  
**FILM, 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-directs 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– )

**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
GEOGRAPHY, ASIAN STUDIES

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. (Sabbatical, spring 2011) (2006–)

Jennifer Browdy de Hernandez
GENDER STUDIES, LITERATURE
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; women’s activism and global feminisms; feminist, queer and postcolonial theory; and media studies, especially alternative media. She has presented papers and been invited to speak at many venues, including the Modern Language Association, 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. Her anthology, entitled Women, Writing, and Resistance in Latin America and the Caribbean, was published by South End Press in 2004, went into its second edition in 2006, and is used in many college courses across the country. The next volume in the series, African Women Writing Resistance, co-edited with three colleagues, including Simon’s Rock alumna Omotayo Jolaosho and Simon’s Rock staff member Pauline Dongala, is forthcoming from the University of Wisconsin Press in 2010. Dr. Browdy de Hernandez’s many published articles on the intersection of poetics and politics in literature include essays in the following collections: Other Sisterhoods: Literary Theory
and U.S. Women of Color (University of Illinois Press, 1998), Interventions: Feminist Dialogues on Third World Women's Literature and Film (Garland, 1997), Memory and Cultural Politics in American Ethnic Fiction (Northeastern University Press, 1996). 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, which have grown in size and scope each year. Before coming to Simon’s Rock, she taught at New York University, and since 2002 she has been a lecturer on the faculty at the University at Albany, SUNY, teaching an interdisciplinary, team-taught, year-long first-year seminar course in the Project Renaissance program. (1994– )

**Joan DelPlato**

**ART HISTORY, WOMEN’S STUDIES**

BA, magna cum laude, Phi Beta Kappa, State University of New York at Buffalo; MA, PhD, University of California Los Angeles. Dr. DelPlato has taught at Loyola Marymount University and California State University at Long Beach. She 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 in fall 2001. (1987– )

**Emmanuel Dongala**

**CHEMISTRY**

Richard B. Fisher Chair in Natural Sciences. BA, Oberlin College; MS, Rutgers University; Doctorat de Spécialité, Université de 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 Agrégation 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 Ladislas 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 Literaire 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–)

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 in Simon’s Rock teaching chemistry. (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

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. 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

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 and is the coordinator of the photography program at Simon’s Rock. (1974–)  

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– )

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 Museum (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...
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 Museum. (1972–)

**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 and a visiting professor at Williams College. More recently, he was a visiting professor at the University of Massachusetts, Amherst, and a visiting scholar at the University of Nottingham, UK. He is also a member of the newly established Center for Plant Integrative Biology (CPIB) at Nottingham. Early in his career, Dr. Kramer’s research focus was the deformation of crumpled materials, and his work on crumpling noise was widely reported in the media. His current research applies biophysical and computer modeling techniques to plant growth and development. Examples include wood grain pattern formation and root system development. He has published more than 20 scientific papers, some with student coauthors, and received research grants from the NIH, NSF, and USDA. (1999–)

**Ben Krupka**

**CERAMICS**

BFA, Frostburg State University, MFA, Utah State University. Mr. Krupka’s ceramic sculpture and pots have been shown in over 100 national and international exhibitions including The Lancaster Museum of Art in Pennsylvania, The Kentucky Museum of Art and Design, Indiana University Art Museum in Bloomington, Northern Arizona University Art Museum, Arizona State University Art Museum, Kalamazoo Institute of Arts Museum, Lewis and Clark College, and Idaho State University. His work has been shown in many public art centers such as Santa Fe Clay in New Mexico, The Archie Bray Foundation in Montana, and Northern Clay Center in Minneapolis. Krupka has also exhibited at the Lill Street Gallery in Chicago, the Worcester Craft Center in Massachusetts, the Clay Studio in Philadelphia and at the Ferrin Gallery in Pittsfield, Massachusetts. In 2004 he had a Solo Exhibition at the Troyer Gallery in Washington, D.C. His awards include an Eccles Fellowship at Utah State University and a residency at the Archie Bray Foundation for the Ceramic Arts in Helena, Montana. He has led workshops at the Corcoran College of Art in Washington, D.C., Montgomery College in Rockville, Maryland, the Holter Museum of Art in Helena, the University of Montana, Lane Community College in Oregon, the Northern Clay Center in Minneapolis and Southern Connecticut State University to name few. Mr. Krupka has taught ceramics at the Archie Bray Foundation for the Ceramic Arts, Utah State University, Cal Arts in Valencia, California, and at Carroll College in Helena, MT. In 2007 he was an invited speaker for the James Renwick Alliance of Art. Mr. Krupka builds and designs kilns including wood burning, gas, soda and salt. His work has been featured in a number of books as well as the periodicals, Ceramics Art & Perception, Ceramics Monthly, and Clay Times. (2005–)
Joy Lapseritis  
**BIOLOGY**  
AA Bard College at Simon’s Rock; AB, AM Smith College; PhD Massachusetts Institute of Technology/Woods Hole Oceanographic Institution. The central theme of Dr. Lapseritis’ research is the evolution and diversity of complex physiological traits in mammals, with an emphasis on molecular reproductive endocrinology. Her dissertation research focused on mechanisms of endocrine disruption in marine vertebrates, specifically in whales. She has presented papers at meetings of the American Society of Mammalogists, the Society of Marine Mammalogy, the North Atlantic Right Whale Consortium, and at Pollution Responses in Marine Organisms. Her work is also published in *Comparative Biochemistry and Physiology, Aquatic Mammals,* and *Journal of Experimental Zoology.* She taught high school math and science prior to her graduate studies, and more recently was an instructor for the Marine Studies Consortium at Brandeis University. During her doctoral studies, she was awarded an American Fellowship from the American Association of University Women. (2007–)

Tanya Marcuse  
**STUDIO ARTS, PHOTOGRAPHY**  
AA Bard College at Simon’s Rock; BA Oberlin College; MFA Yale University School of Art. Tanya Marcuse is a photographer whose work has investigated the body and the archive in a series of projects. Her photographs were featured in the 2009–10 Triennial exhibition of Photography and Video Art at The International Center of Photography in NYC as well the accompanying catalog published by Steidl/ICP. She won a Guggenheim Fellowship in 2002–2003 to pursue her book project *Undergarments and Armor* (Nazraeli Press, 2005), which also won a 2005 JGS Book Project Award. She is the recipient of many awards and honors including a Thomas J. Watson Fellowship, the George Sakier Memorial Prize for Excellence in Photography from Yale, a John Anson Kittredge Award, as well as two fellowships from the Center for Photography at Woodstock; she was a 2008–2009 nominee for the Real Photography Award, an international contemporary photography award. Ms. Marcuse’s second book, *Fruitless,* was released in the fall of 2007 also by Nazraeli Press. Her photographs have been exhibited internationally including at the Julie Saul Gallery, Hemphill Fine Art, Yoshii Gallery, Stephen Cohen Gallery, the Museum at FIT, Belfast Exposed Photography in Northern Ireland, Las Palmas II Art Exhibition Centre in Rotterdam, the New Museum of Contemporary Art, and the Corcoran Museum of Art. Her work has been reviewed or featured in *The New York Times, The New Yorker, Photograph Magazine, Source Magazine, Orion Magazine, Photo-Eye, New York Magazine, The Village Voice, Artnews, Art in America, PDN, Art Issues,* and *Artforum.* Her photographs are in the collections of the Corcoran Museum of Art, the Metropolitan Museum of Art, JGS, the Yale Art Gallery, and the Library of Congress. (2000–)

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 short fiction has appeared in *Best American Short Stories 2010,* the *Manchester Review, Cincinnati Review,* *Virginia Quarterly Review, Epoch, Glimmer Train Stories, Southwest Review, TriQuarterly,* and *The Southern Review.* Two of his stories were listed among the “100 Distinguished Stories” in *Best American Short Stories 2008,* and in 2007, he was awarded the Emily Clark Balch Prize by *VQR* and the
McGinnis-Ritchie Prize by Southwest Review. He is also the recipient of a Henry Hoyns Fellowship from the University of Virginia and a Stanley Elkin Scholarship from the Sewanee Writers Conference. He has worked as a journalist, editor, and digital media producer for the *Bulletin of the Atomic Scientists*, *Britannica.com*, the University of Chicago, the University of Virginia, and others. (2007–)

**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 *P.N.A.S.* She was a graduate teaching assistant at New York University School of Medicine. (1999–)

**Aimée K. Michel**

**THEATER**

BA Louisiana State University; MFA Tulane University. Before coming to Simon’s Rock Ms. Michel was the artistic director of the Shakespeare Festival at Tulane, a professional theater in New Orleans, for 10 years directing over 14 of Shakespeare’s plays as well as teaching on the theater faculty at Tulane University. At SFT, she also directed and produced new plays by Louisiana playwrights and launched a three-part educational initiative, “Shakespeare Alive,“ which took professional productions of Shakespeare’s work to over 100,000 Louisiana schoolchildren over 10 years. Before SFT, Ms. Michel was artistic director of the Directors Project in New York City. As a freelance director, Ms. Michel has directed in theaters all over the country including Capital Repertory Theatre, Berkshire Theatre Festival, The Hangar Theatre, 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, Simon’s Rock, the O’Neill Theater Center, The Actors Theatre of Louisville, and Williamstown Theatre Festival. (Sabbatical, fall 2010) (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*. 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 recent sabbatical, 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) and chair of the CVS-ACS (2008). During 2007–2008, he served as a member of the Organic Chemistry Examination Committee of the American Chemical Society. His recent 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). (1989–

**John E. Myers**

**MUSIC, INTERACTIVE ARTS, ASIAN STUDIES**

BA, Towson State University; MM, Howard University; PhD, University of Maryland at Baltimore. 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. A recent set of articles includes biographical studies of Andres Segovia, John Coltrane, Tan Dun, Wes Montgomery, Charles Seeger, Charlie Christian, and Ali Akbar Khan, written for *Musicians and Composers of the 20th Century*, published by Salem Press in 2009. Dr. Myers’s postgraduate work was supported by the National Endowment for the Humanities, the Committee on Scholarly Communication with the People’s Republic of China, and the Massachusetts Foundation for the Humanities. He was also granted a Luce Foundation Consultancy to Eckerd College, Florida. In April, 2003, working with Swiss artist Etienne Delessert and Alice Myers, he created a series of wide-screen (30x60-foot) digital animations, for live performances by the Atlanta Symphony Orchestra of Ravel’s *Ma mère l’oye*. They also created an interactive DVD computer-based installation for an exhibit at the Visual Arts Museum of the School for Visual Arts in New York City, September 2003. Their cross-platform CD-ROM, *Tabla: A Journey into Eastern Percussion*, exploring rhythmic techniques and form in the classical music of North India, was published by AIM Records in 2003. In fall 2007, they created a series of large-screen animations in conjunction with performances of Hugo Distler’s *Totentanz* motets by Crescendo Chorus, choreographer Wendy Shifrin, and others. Following their presentation at the Kunsthistorisches Institut of the Max Planck in Florence, Italy in March 2008, a DVD of the performance and interviews was published by Crescendo, Inc., later that year. Dr. Myers presented a paper “A New Voice in Jazz: the Blue Pipa of Min Xiao-Fen” at the 12th International Conference of the European Foundation For Chinese Music Research at the School of
Music, University College Dublin, Ireland, in October 2007. Dr. Myers began working in interactive media in 1994, when he was assistant Sound Designer and guitarist for Louis Cat Orze: “The Mystery of the Queen’s Necklace (an Interactive Adventure in the Court of Versailles),” a CD-ROM program (IVI Publishing, Minneapolis, 1995). In 2009, he created a web site for the Du Bois Center of Great Barrington, and his video DVD for the animation retrospective of Etienne Delessert was shown at the Centre de l’Illustration in Moulins, France. Recent guitar performances include duo concerts with Bob Gluck, director of Electronic Music Studios at SUNY Albany, jazz concerts at the Berkshire Arts Festival with flugelhornist Karl Easton, and a recording credit on film composer Donald Sossin’s soundtrack for Big Stakes, which premiered on Turner Classic Movies’ Latino Visions series in 2009. (1987–)

**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. Dr. Oyogoa’s research has been funded by the Social Science Research Council, the Woodrow Wilson Fellowship Foundation, and the American Philosophical Society. She has presented two papers at the American Sociological Association Annual Conference. (2009–)

**Eden-Reneé Pruitt**  
**PSYCHOLOGY**  
BA, with departmental honors, Wesleyan University; MS, PhD, Tulane University. Dr. Pruitt has taught psychology at Loyola University of New Orleans, Tulane University, and The Pennsylvania State University. She has two main research lines. In one line, she examines the intersecting identities of race, class, and gender. More specifically, she is interested in how the intersecting identities of race and gender may influence everyday experiences and perceptions of discrimination. She is also interested in what the black middle class may feel when they reflect on their status privileges relative to lower income black Americans. In her other research line, Dr. Pruitt and her colleagues investigate what factors lead to improved judgments of discrimination and prejudice in other people. She has presented papers on her research at a number of national conferences including The Society of Personality and Social Psychologists and The Society for the Psychological Study of Social Issues. She is also a Group Dynamics consultant for a middle school in North Carolina. (2009–)

**Bernard F. Rodgers, Jr.**  
**LITERATURE**  
*Emily H. Fisher Chair in Literature.* BA magna cum laude, Mount Saint Mary’s College; MA, University of Bridgeport; PhD with honors, University of Chicago. Dr. Rodgers served as a vice president of Bard College and the dean of Simon’s Rock from 1987 to 2004; he came to Simon’s Rock as dean of academic affairs in 1985. Before coming to Simon’s Rock, his administrative career included serving as special assistant to the chancellor of the City Colleges of Chicago, assistant director of the commission on Institutions of Higher Education of the North Central Association of
Colleges and Schools, and assistant producer and producer of the University of Chicago’s daily television program Perspectives. In Chicago, he was also an assistant professor of English and Humanities and a department chair in the College Acceleration Program of City Colleges of Chicago—a program that offered courses for college credit to high school seniors. He also lectured, evaluated, and consulted for projects sponsored by the NEH, the Illinois Humanities Council, and the Chicago Public Library. He began his career as a teacher of English and director of drama at Somers Central High School in Westchester County, New York. In 1979–1980 he was a Fulbright Senior Lecturer in American Literature in Lublin, Poland. Dr. Rodgers is the author of Philip Roth (1978); Philip Roth: A Bibliography (1974; revised and expanded edition, 1984); and Voices and Visions: Selected Essays (2001). His essays and reviews on modern and contemporary American literature and culture—as well as on writers such as Aharon Appelfeld, Peter Gay, Milan Kundera, Ian McEwan, Czeslaw Milosz, Salman Rushdie, and Jiri Weil—have been published in the Fitzgerald/Hemingway Annual, Magill’s Literary Annual, Magill’s Survey of World Literature, Masterplots II, MELUS, Critique: Studies in Modern Fiction, Chicago Review, The Chicago Tribune, Illinois Issues, The Berkshire Eagle, Philip Roth Studies, and the World & I, and broadcast on WBBM-AM and WNIB-FM in Chicago. He is a member of the National Book Critics Circle and a consulting editor of the journal Philip Roth Studies. Between 1989 and 1995 he was a member and then the chair of the Massachusetts Foundation for the Humanities, and he has regularly served as a visiting team chair for the Commission on Institutions of Higher Education of the New England Association of Schools and Colleges. (Sabbatical, spring 2011) (1985– )

Mileta M. Roe
COMPARATIVE LITERATURE, SPANISH
BA cum laude, Oberlin College, BM, Oberlin Conservatory, MA Brandeis University, PhD 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 20th-century prose fiction from Latin America, critical theory, the aesthetics of francophone and Spanish-language film, and the adaptation of stories across disciplinary and linguistic boundaries. Her current research explores how narratives from Latin America can be read through their relationships to geographical concerns, such as the social construction of nature. (1999–)

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. (Sabbatical, fall 2010) (1977–)
Samuel Ruhmkorff
PHILOSOPHY
AB summa cum laude, Washington University; MA, PhD, The University of Michigan. Dr. Ruhmkorff’s areas of specialization are philosophy of science, epistemology, and philosophy of religion. His research concerns scientific realism and antirealism, the epistemology of disagreement, and religious pluralism. 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 “Accuracy and vague opinion” for the British Society for the Philosophy of Science and “Underdetermination and antirealism” for the Central States Philosophical Association. His publications include “Reliabilism and inference to the best explanation,” in *Mistakes of Reason*, University of Toronto Press, and “Avoiding certain frustration, reflection, and the cable guy paradox,” in *Philosophical Studies*, with Brian Kierland and Bradley Monton. Dr. Ruhmkorff was dean of academic affairs from 2005–2010. (2001–Sabbatical, fall 2010)

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–)

Patricia Sharpe
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, she 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), *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), and *Tattoo, Torture, Mutilation and Adornment: The Denaturalization of the Body in Culture and Text* (State...

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–)

Wendy Shifrin

DANCE

BA University of Michigan; MA New York University. Ms Shifrin has taught at the New School for Social Research and at the Nancy Meehan School of Dance in New York City. She was a member of the Nancy Meehan Dance Company for 14 years and a member of the Berkshire New Dance Collective for four years. She has choreographed original work for performances in Massachusetts, New York and Michigan. Her article “Beautiful Bodies in Dance” appeared in Phoebe. She created choreography for The Stigma and the Empowerment, a video documentary produced for Pittsfield’s public television station and funded in part by the Department of Mental Health. In 2007, she was commissioned to choreograph “Totentanz,” a choral work with dancers, actors, singers, and computer animation. She presented a paper on the Totentanz choreography at the European Totentanz Conference in Florence, Italy, March, 2008. A DVD of the performance was shown to audiences in Great Barrington and Connecticut. Along with Joan DelPlato and Nancy Yanoshak, she led a workshop at the International Conference of the Humanities in Honolulu, January, 2008, entitled “Teaching Through the Body in Art History, Dance and History.” (1984–)

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 addition, she has written on popular culture and presented a conference paper entitled “Sexuality and Disney Films, or Mickey’s Freudian Slips.” Dr. Tebben has recently focused on the intersection between food and literature in her research, presenting papers on French and Italian food in its literary context. She attended a symposium on food studies 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 entitled “‘French’ Fries and French Identity: The Frite and the Fry as Cultural and Literary Icons” at an international colloquium on the potato; her paper will be published by the Université François-Rabelais as part of the conference proceedings. 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.” (2008–)

Colette van Kerckvoorde
GERMAN, LINGUISTICS
Kandidaat in de Germaanse Filologie, Katholieke Universiteit te Brussel (Belgium), Geaggregeerd Licentieat 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 Simon’s Rock College, 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 has published numerous reviews in Language, German Quarterly, Medievistik, Monatshefte, and Germanic Notes and Reviews. She is the author of two books on Middle Dutch: An Introduction to Middle Dutch and A Descriptive Grammar of Jan Yperman’s ‘Cyrurgie’. (1987–)

Fatma Gül Ünal
ECONOMICS
BA, Bogazici University, Turkey; MS, Portland State University, PhD, University of Massachusetts, Amherst. Dr. Ünal has taught economics at Bucknell University and University of Massachusetts, Amherst. Her areas of scholarly research include political economy of gender, inequality, and poverty within the context of rural economies. She has received fellowships to participate in scholarly workshops on development economics, inequality, poverty, and gender. She is also a staff economist for Center for Popular Economics (CPE) at University of Massachusetts, Amherst, and has taught economic courses for church groups, women’s organizations, and unions. Dr. Ünal has presented her research in national and international conferences. (2008–)

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 in New York and Boston as well as in the Berkshires. He founded the baroque chamber ensemble, the
Italian Connection, in which he performs on harpsichord. He is founding board member of the Berkshire Bach Society and performs with them regularly on harpsichord and organ. As a pianist, he collaborates on chamber music performances with numerous area musicians. 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. His composition, “Echoes from Barham Down,” won a competition sponsored by the New School of Music in Cambridge in 1985. Recent compositions include: “So Much Depends Upon Distance” for solo piano; “Canzona” for mixed chamber ensemble; “Berkshire Morris Madness” for woodwind quintet; “Hexagram: Wind Over Water” for flute, harp, vibraphone and piano; and “Pastorale Quartet” for strings. His latest composition, for strings and chorus, was written to fulfill a commission from the Housatonic River Festival and the Berkshire Society for Theology and the Arts for performance in August, 2004. 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. 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 summer of 2002 he participated in the International Baroque Institute at Longy School. (1972–)

**John B. Weinstein**

**CHINESE, ASIAN STUDIES, THEATER**

Emily H. Fisher Faculty Fellow. AB, summa cum laude, Phi Beta Kappa, Harvard College, MA, MPhil, PhD, Columbia University. Professor 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 both Simon’s Rock and Bard High School Early College, where he taught Chinese and theater in that school’s inaugural year. His publications include articles and reviews in the journals Asian Theatre Journal, Theatre Journal, Modern Chinese Literature and Culture, China Information, and Chinese Literature: Essays, Articles, Reviews, and in the volumes Contested Modernities in Chinese Literature and History, Society and Culture of Nan-ying. An active member of the Association for Asian Performance, he was elected president of the organization in 2006. Professor 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. A former Fulbright Scholar to Taiwan, he now serves as the Fulbright Program advisor for Simon’s Rock. He was appointed director of the Writing and Thinking Workshop at Simon’s Rock in 2007, and in that capacity he has trained faculty at Simon’s Rock and beyond, most recently at the Israel
Center for Youth Leadership in Neve Hadassah, Israel. In 2006, the Simon’s Rock senior class awarded him the Dr. John A. Glover Award. (2001– )

Y.L. Mariela Wong

SPANISH

BA, Hartwick College; MA, PhD, Stony Brook University. Professor Wong has taught language, literature, and Latin American contemporary issues centered in economic and political developments. She has taught at SUNY New Paltz and Adelphi Universities. Her research interests include the study of the political, economic, and social effects of the last decades of the 19th century on the portrayal of historical figures in Hispanic literature. Her research on novels and short stories written in Latin America and Spain connects the two groups of writers and gives a broader perspective on the literature written in Spanish at the end of the 19th century. She is also interested and involved in curriculum development of the intermediate Spanish language sequence and is very interested in new teaching techniques for beginning and intermediate language instruction. (2007– )

Brian Wynne

MATHEMATICS

BA, Colgate University; PhD, Wesleyan University. Dr. Wynne has taught at University of Oregon, Wesleyan University, and Colgate University. His research interests are in mathematical logic, particularly model theory and its applications, and his work has been published in the journals Annals of Pure and Applied Logic, Fundamenta Mathematicae, and Ars Combinatoria. (2008– )

Nancy Yanoshak

HISTORY, WOMEN’S STUDIES

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 recently spent a semester in the Russian Federation teaching at Smolny College, a joint US/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. Recently, Dr. Yanoshak presented new research on contemporary critical theory, early Soviet film, and the construction of Russian and American identities to international audiences of Slavists in the United Kingdom, and scholars in the arts and humanities in Hawaii. Dr. Yanoshak is also co-director of the Early College Teaching Seminars, begun in 2005, to introduce Simon’s Rock pedagogical techniques to a national audience of educators. (Sabbatical, spring 2011) (1982– )
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 Battling 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. (2005–)

Clive Davis  
**ELECTRONIC MUSIC**
Clive Davis received his BM degree from Peabody Conservatory in 1989 and his Doctorate of Musical Arts from Boston University in 1994. His compositions have been performed by the Boston University Symphony Orchestra, the Berkshire Children’s Chorus, Convergence, the Arcadian Winds, and the Peabody Opera Institute, to name a few. He has received a number of awards and commissions for his compositions, including two ASCAP prizes. He is currently the director of music at Berkshire School. (2005–)

Victor G. McQuiston  
**THEATER**
BA, Westminster College; MFA, the Ohio State University. Previously an associate professor of scene design and stage technology and the production manager/technical director for West Virginia University’s Division of Theatre and Dance, Mr. McQuiston has also taught at St. Edward’s University, Wayne State University and the University of Las Vegas-Nevada. He has been the technical director for the Berkshire Theatre Festival for the past five years during the summer and has also worked with West Virginia Public Theatre. Other design/technical director credits include *Suburbia*, *Guys and Dolls*, *Peter Pan*, *The Miracle Worker*, and over 300 productions for the stage. (2004–)

Paul Naamon  
**ASIAN STUDIES, ANTHROPOLOGY**
BA cum laude, State University of New York at Buffalo; MA and PhD (Candidate), the University at Albany. Mr. Naamon’s specializations are in Japanese Buddhism and Medical Anthropology. He is an ordained monk (studied at Taisho University Tokyo, Japan), a designated lineage holder in Tendai Buddhism and abbot of the Tendai Buddhist Institute. He was a visiting research scholar at the University of Tokyo School of Medicine and Universidade Federal da Bahia, Department of Medicine, Bahia, Brazil. He has served as a lecturer at the University at Albany, and as a Spiritual Care counselor at Community Hospice, and
was a lecturer at Concordia College Japan, in Tokyo. His publications have been included in Buddhism in America and the American Journal of Human Biology, and he is the editor and cotranslator of the Tendai Buddhist Daily Liturgy. (2002–)

**Daniel H. Neilson**
**ECONOMICS**
BA, Simon’s Rock College; PhD, Columbia University. Dan Neilson was the recipient of an National Science Foundation graduate fellowship in development and globalization from 2004 to 2006, and participated in the Santa Fe Institute’s Complex Systems Summer School in 2007. Dr. Neilson’s main research interest is in the structure of the financial system and its consequences for the macroeconomy. He has also studied the social organization of production, particularly as it relates to open-source software, Wikipedia, and related phenomena. (2008–)

**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 style 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. (2003–)

**Ruby Aver Thung**
**BALLET**
Ruby Aver Thung has performed extensively since 1973 in North America, South America and Europe. Bronislava Nijinkska-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. (2004–)

**Cheng-Chia Wu**
**MUSIC**
A native from Taiwan, Wu received her BA in theory and composition from Fu-Jen Catholic University and her Doctorate of Musical Arts degree in composition from Boston University. Wu was the winner of the Malloy Miller Composition Prize and was the featured composer in the Third International Conference on Chinese Music in Boston. (2004–)

*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 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. Recently, she has been 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 is on 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 and Le Nymphé di Rheno by Johann Schenck for viola da gamba duo.

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 directs the choral program at Massachusetts College of Liberal Arts in North Adams and teaches voice at both the Hotchkiss School in Lakeville, Connecticut, and at the Berkshire Music School in Pittsfield, Massachusetts. He has recently become the Artistic Director of the Berkshire Lyric Chorus in Pittsfield.

Anne Chamberlain
PIANO
BM, Oberlin Conservatory; postgraduate training, Juilliard School of Music. Ms. Chamberlain studied with Emil Danenberg at Oberlin and with Beveridge Webster at Juilliard. Anne Chamberlain has concertized extensively as soloist and chamber musician throughout the United States and Europe. She has appeared at major halls, music festivals, and universities, where she has premiered many works by her contemporaries. She received the John Knowles Paine Award in recognition of her performances of new American music. Recently, she has become significantly involved in the musical life of Hanoi, Vietnam. She has been teaching piano at Simon’s Rock for over 20 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, Faculty/Artist member of the Kent/Silver Bay Music Festival, Director of the Ariel Chamber Series, and a member of the Hevreh Ensemble. She has also played with the New York Baroque Consort, Beethoven Festival, New York Kammermusiker, Linda Skernick & Friends, International Chamber Artists, 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.

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.

Ron Gorevic
VIOLIN, VIOLA
Ron Gorevic was born in London, and earned an associate-ship from the Guild Hall School of Music. He has had an active career as both violinist and violist. Mr. Gorevic has toured extensively in the United States, Europe, Asia, and Australia with the Rowe, Chester, and Laurentian String Quartets. Mr. Gorevic is currently principal viola in the Springfield Symphony, and violist in the Prometheus Piano Quartet. He has been the featured soloist with both the Springfield and Greenwich Symphonies and the Berkshire Bach Society. He is a lecturer at Smith College and is on the faculty of the Greenwood Chamber Music Camp. He is a past faculty member at The Cleveland Institute of Music, Indiana University, Sarah Lawrence College, and Williams College. His recitals and quartet performances have been broadcast live on National Public Radio and he has also recorded for the Koch international Classics label. Among his many credits are recordings of the complete Schumann violin sonatas, and frequent performances of the complete Brahms violin and viola sonatas.

Suzanne Higgins
GUITAR, CLASSICAL GUITAR, MANDOLIN
BA, Florida State University under the tutelage of Bruce Holzman. Further studies with Stephen Robinson and David Russell. Studied composition with Jimmy Giuffre. Recitals and performances as a soloist and as a member of the Stetson Guitar Quartet. She is a member of the all original music Sky Quartet and currently performs throughout the northeast in both classical and contemporary genres.

Anne Legêne
CELLO, CHAMBER ORCHESTRA
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 performs a wide range of chamber music, with many of the region’s fine musicians, and often with her husband, pianist and harpsichordist Larry Wallach. She specializes in music from the baroque era which she plays on gut strings with a baroque bow. She was a member of the baroque orchestra “Foundling” in Providence, RI. She is currently pursuing a Graduate Performer’s Degree at the Longy School in Cambridge, MA, studying viola da gamba with Jane Hershey and baroque cello with Phoebe Carrai. As a viol player she is a member of “Les Inégales,” a trio with Christine Gevert, harpsichord, and Rodrigo Tarrazza,
baroque flute. In the summer she teaches at the Early Music Week at World Fellowship Center near Conway, NH.

**Teresa A. Mango**  
**HARP**

Teresa Mango is an established and versatile freelance harpist performing in many different genres. In addition to solo programs, Teresa continues to perform chamber music with various regional artists and major works in the repertoire written for harp and chorus as well as instrumental chamber music. Ms. Mango’s orchestral experience includes performances with regional orchestras including the Hartford, Albany, and Berkshire Symphonies. She has played with Capital Repertory Theatre in Albany, Barrington Stage in the Berkshires, The Center for Performing Arts at Rhinebeck, and The New York Theater Institute. Ms. Mango resides in Great Barrington, MA. She has a formal classical training with a Masters degree from Manhattan School of Music. In addition to teaching harp at Simon’s Rock, Teresa is associate faculty at The Hotchkiss School in Lakeville, CT, teaches harp at The Taft School in Watertown, CT, and Westover School in Middlebury, CT, and also maintains a private teaching studio at her home.

**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 l’Academie Internationale d’Ete. She has held faculty positions at The International School of Paris, France; Chulalonghorn University, The French School of Bangkok, Thailand; Greenwich House Music School, The Spence School, Packer Collegiate Institute, NYC. Ms. Powers has performed on radio and in major concert halls in NYC, soloed with the National Symphony of Thailand, and, as President of The Bangkok Music Society, generated multicultural concerts at the Alliance Francaise, Goethe Institute and Japanese Embassy. She has been on faculty at the Hawthorne Valley School and the Berkshire Music School for the past nine years and performs regularly in the Hudson-Berkshire area.

**David Pearlson**  
**CLARINET**

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.

**Pete Toigo**  
**DOUBLE BASS, BASS GUITAR**

Born in Hudson, New York, Mr. Toigo’s musical education included private study with David Cobb, principal bassist with the Albany Symphony and master classes with Jazz bassists Dave Holland, Ron Carter, Rufus Reid, Buster Williams, Ray Drummond, Red Mitchell, and Michael Moore. A member of the Albany Musicians Association, he was named Best Jazz Bassist of the Capital Region by Metroland Magazine in 1999. He has performed everywhere from London to Tokyo and his recording credits include Arbors Jazz, New World, Rhino, Elektra, Angel, TownHall, and Wepa. He can often be heard performing throughout the Berkshires and beyond.
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 also appears as bass trombonist with the New England Jazz Ensemble in Connecticut and is heard on their three CDs. 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., Elvis the Concert; the Montreux Jazz Festival, and finished the first tour with Yo Yo Ma’s Silk Road project. He is principal trombone with the Berkshire Symphony, the Greater Bridgeport Symphony (Connecticut), and performs summers with the Barrington Stage Company. 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.
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• not a trustee
* alumni/ae trustee
+ ex officio
Great Barrington is located in the Berkshire Hills in the southwestern corner of Massachusetts. It is 125 miles from New York City and 135 miles from Boston. There is frequent bus service to these and other cities and commercial air service via the Albany and Bradley International airports. Private planes can be accommodated at the Great Barrington Airport. Major turnpikes and express highways make it easy to reach Simon’s Rock by car. The Bard College campus in Annandale-on-Hudson is 50 miles away.
1. Admission (Blodgett House)
2. Alumni Library and Win Commons
3. Annex
4. Carriage House
5. Classroom Complex
6. Cottage
7. Crosby House
8. Daniel Arts Center
9. Dining Hall
10. Dolliver House
11. Fisher Science & Academic Center
12. Foster Houses
13. Gatehouse
14. Hall College Center (Administrative Offices)
15. Hill House
16. Kellogg Music Center
17. Kendrick House
18. Kilpatrick Athletic Center
19. Lake Mansfield Houses
20. Lecture Center
21. Liebowitz Building (Art Gallery)
22. Livingston Hall Student Union (Health Services, Bookstore, Office of Student Affairs, Mailroom)
23. Orchard Houses
24. Owl’s Nest
25. Pebble House
26. Physical Plant
27. Pibly Dorm
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29. Security
30. White House
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<th>Event</th>
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</thead>
<tbody>
<tr>
<td>August 21</td>
<td>Saturday</td>
<td>New students arrive 8:00-11:00</td>
</tr>
<tr>
<td>August 21-August 28</td>
<td>Saturday-Saturday</td>
<td>Writing &amp; Thinking Workshop/Orientation</td>
</tr>
<tr>
<td>August 25-August 26</td>
<td>Wednesday-Thursday</td>
<td>Senior Workshop</td>
</tr>
<tr>
<td>August 27</td>
<td>Friday</td>
<td>Academic Advising 9:00-12:00, Faculty Meeting 1:00-3:00, Student deadline to submit work to faculty for Spring 2010 incompletes (I lapses to F) &amp; grade changes</td>
</tr>
</tbody>
</table>

### FALL 2010

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 29</td>
<td>Sunday</td>
<td>Returning students arrive after noon</td>
</tr>
<tr>
<td>Financial clearance required</td>
<td></td>
<td></td>
</tr>
<tr>
<td>August 30</td>
<td>Monday</td>
<td>Fall semester classes begin</td>
</tr>
<tr>
<td>September 10</td>
<td>Friday</td>
<td>Last day to return course add forms to Registrar</td>
</tr>
<tr>
<td>September 24</td>
<td>Friday</td>
<td>Last day to return course drop forms to Registrar</td>
</tr>
<tr>
<td>October 1</td>
<td>Friday</td>
<td>Airport / travel information to Student Affairs by 5:00</td>
</tr>
<tr>
<td>October 8</td>
<td>Friday</td>
<td>Fall Break begins after last class (residences close Saturday, October 9 at noon)</td>
</tr>
<tr>
<td>October 15</td>
<td>Friday</td>
<td>Midterm grades and comments due to Registrar by noon</td>
</tr>
<tr>
<td>October 17</td>
<td>Sunday</td>
<td>Students return after noon</td>
</tr>
<tr>
<td>October 18</td>
<td>Monday</td>
<td>Classes resume</td>
</tr>
<tr>
<td>October 22</td>
<td>Friday</td>
<td>Module 1 ends</td>
</tr>
<tr>
<td>October 25</td>
<td>Monday</td>
<td>Module 2 begins</td>
</tr>
<tr>
<td>October 25-October 29</td>
<td>Monday - Friday</td>
<td>Add / Drop period for Module 2</td>
</tr>
<tr>
<td>October 29-October 31</td>
<td>Friday - Sunday</td>
<td>Family Weekend</td>
</tr>
<tr>
<td>October 29</td>
<td>Friday</td>
<td>Module 1 grades and comments due to Registrar by noon, Honors Convocation 7:30 pm</td>
</tr>
<tr>
<td>October 30</td>
<td>Saturday</td>
<td>Faculty and advisor conferences 10:00-1:00</td>
</tr>
<tr>
<td>November 10</td>
<td>Wednesday</td>
<td>Diversity Day. No classes.</td>
</tr>
<tr>
<td>November 12</td>
<td>Friday</td>
<td>Airport / travel information to Student Affairs by 5:00</td>
</tr>
<tr>
<td>November 17</td>
<td>Wednesday</td>
<td>Last day to withdraw from a class</td>
</tr>
<tr>
<td>Date</td>
<td>Day(s)</td>
<td>Events</td>
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<td>----------------------</td>
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<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>November 19</td>
<td>Friday</td>
<td>• Thanksgiving Break begins after last class (residences close Saturday, November 20 at noon)</td>
</tr>
<tr>
<td>November 28</td>
<td>Sunday</td>
<td>• Students return after noon</td>
</tr>
<tr>
<td>November 29</td>
<td>Monday</td>
<td>• Classes resume</td>
</tr>
<tr>
<td>December 15</td>
<td>Wednesday</td>
<td>• Last day of classes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Registration for Spring 2011 semester</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• By noon: 1 signed copy of final thesis begun Spring 2010 due to Provost</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Self-evaluation of thesis begun Fall 2010 due to Academic Affairs</td>
</tr>
<tr>
<td>December 16</td>
<td>Thursday</td>
<td>• Reading Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Airport / travel information to Student Affairs by 5:00</td>
</tr>
<tr>
<td>December 17, 20, &amp; 21 (end at noon)</td>
<td>Friday, Monday &amp; Tuesday</td>
<td>• Final examination period (residences close Wednesday, December 22 at noon)</td>
</tr>
</tbody>
</table>

**INTERSESSION**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day(s)</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 22 - January 16</td>
<td>Wednesday - Sunday</td>
<td>• Holiday Vacation / Intersession</td>
</tr>
<tr>
<td>January 3</td>
<td>Monday</td>
<td>• Fall semester grades and comments due to Registrar by noon</td>
</tr>
<tr>
<td>January 12 - 13</td>
<td>Wednesday - Thursday</td>
<td>• Faculty Retreat</td>
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</tbody>
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**SPRING 2011**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day(s)</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 14</td>
<td>Friday</td>
<td>• New students arrive 10:00-11:00; advising and registration for new students 1:00-3:00</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Student deadline to submit work to faculty for Fall 2010 incompletes (I lapses to F) &amp; grade changes</td>
</tr>
<tr>
<td>January 16</td>
<td>Sunday</td>
<td>• Returning students arrive after noon</td>
</tr>
<tr>
<td>January 17</td>
<td>Monday</td>
<td>• Martin Luther King, Jr. Day activities</td>
</tr>
<tr>
<td>January 18</td>
<td>Tuesday</td>
<td>• Spring semester classes begin</td>
</tr>
<tr>
<td>January 28</td>
<td>Friday</td>
<td>• Last day to return course add forms to Registrar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Faculty deadline for Fall 2010 incompletes (I lapses to F) &amp; grade changes to Registrar</td>
</tr>
<tr>
<td>February 4</td>
<td>Friday</td>
<td>• Airport / travel information to Student Affairs by 5:00</td>
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<tr>
<td>Date</td>
<td>Day</td>
<td>Events</td>
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<tr>
<td>February 11</td>
<td>Friday</td>
<td>• Last day to return course drop forms to Registrar</td>
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<td></td>
<td></td>
<td>• Winter Break begins after last class (residences close Saturday, February 12 at noon)</td>
</tr>
<tr>
<td>February 20</td>
<td>Sunday</td>
<td>• Students return after noon</td>
</tr>
<tr>
<td>February 21</td>
<td>Monday</td>
<td>• Classes resume</td>
</tr>
<tr>
<td>March 9</td>
<td>Wednesday</td>
<td>• Midterm grades and comments due to Registrar by noon</td>
</tr>
<tr>
<td>March 11</td>
<td>Friday</td>
<td>• Module 1 ends</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Airport / travel information to Student Affairs by 5:00</td>
</tr>
<tr>
<td>March 14</td>
<td>Monday</td>
<td>• Module 2 begins</td>
</tr>
<tr>
<td>March 14 - March 18</td>
<td>Monday - Friday</td>
<td>• Add / Drop period for Module 2</td>
</tr>
<tr>
<td>March 18</td>
<td>Friday</td>
<td>• Spring Break begins after last class (residences close Saturday, March 19 at noon)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Module 1 grades and comments due to Registrar by noon</td>
</tr>
<tr>
<td>March 27</td>
<td>Sunday</td>
<td>• Students return after noon</td>
</tr>
<tr>
<td>March 28</td>
<td>Monday</td>
<td>• Classes resume</td>
</tr>
<tr>
<td>April 13</td>
<td>Wednesday</td>
<td>• Last day to withdraw from a class</td>
</tr>
<tr>
<td>April 15</td>
<td>Friday</td>
<td>• All financial aid applications (FAFSA and Profile) due to Financial Aid Office</td>
</tr>
<tr>
<td>April 18</td>
<td>Monday</td>
<td>• Deadline for ordering diplomas</td>
</tr>
<tr>
<td>May 4</td>
<td>Wednesday</td>
<td>• Registration for Fall 2011 Semester</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• By noon: 1 signed copy of final thesis begun Fall 2010 due to Provost</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Self-evaluation of thesis begun Spring 2011 due to Academic Affairs</td>
</tr>
<tr>
<td>May 5</td>
<td>Thursday</td>
<td>• Last day of classes</td>
</tr>
<tr>
<td>May 6</td>
<td>Friday</td>
<td>• Reading Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Airport / travel information to Student Affairs by 5:00</td>
</tr>
<tr>
<td>May 9 - May 11</td>
<td>Monday - Wednesday</td>
<td>• Final examination period</td>
</tr>
<tr>
<td>May 12</td>
<td>Thursday</td>
<td>• Residences close at noon for non-degree students</td>
</tr>
<tr>
<td>May 14</td>
<td>Saturday</td>
<td>• Commencement</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Residences close for graduates at 4:00</td>
</tr>
<tr>
<td>May 24</td>
<td>Tuesday</td>
<td>• Spring semester grades and comments due to Registrar by noon</td>
</tr>
</tbody>
</table>
Nondiscrimination

Bard College at Simon's Rock does not discriminate in admissions, employment, education, or services on the basis of race, color, age, gender, sexual orientation, religion, national origin, disability, genetics, or military service. The College's harassment and nondiscrimination policy is consistent with state and federal law, including Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and Title VI of the Civil Rights Act of 1964.

Accreditation

Bard College at Simon's Rock is accredited by the Commission on Institutions of Higher Education of the New England Association of Schools and Colleges.

Notice

Be advised that the provisions of this catalogue are not to be regarded as an irrevocable contract between the student and Simon's Rock, its officers, and faculty. The College reserves the right to make changes affecting admission procedures, tuition, fees, courses of instruction, programs of study, faculty listings, academic grading policies, and general regulations.

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