

COURSE CATALOGUE 2012-2013



Bard College at  
Simon's Rock

The  
Early  
College



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Simon's Rock**

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**The Early College**

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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:

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## 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 (BHSEC). The first BHSEC opened in Manhattan in 2001, followed by Queens in 2008, and Newark, NJ, in 2011. Part of both Bard and the public school systems, 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.

Peter Laipson was appointed as provost and vice president in 2011. He continues the strong leadership examples set by Elizabeth Blodgett Hall and her successors Baird Whitlock, Bernard F. Rodgers Jr., and Mary B. Marcy. Under the guidance of strong and committed leaders, the College has seen the transformation of the physical campus, growth in enrollment, an increase in the range and breadth of the curriculum and the faculty, greater diversity, improved access to financial aid, the creation of signature programs, and enhanced resources allowing students to thrive.



# Learning at Simon's Rock

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## The Goals of the Academic Program

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

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

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

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

# Degree Requirements

## THE ASSOCIATE OF ARTS DEGREE

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

Writing and Thinking Workshop	0 credits
Book One Program	0 credits
First-Year Seminar I and II	8 credits
Sophomore Seminar	4 credits
Cultural Perspectives	3 credits
Art	3 credits
Mathematics	3 credits
Natural Science	3–4 credits
Foreign Language	3–8 credits

AA candidates must earn at least 50 of the required 60 credits 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 BACHELOR OF ARTS DEGREE

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

Simon's Rock AA degree or its equivalent	60 credits
Moderation	0 credits
Concentration and Complement	32–48 credits
Four courses at the 300-level or above	16 credits
Tutorial, independent project, extended campus project, or course at Bard College or away during the junior year	3–4 credits
Senior Workshop	0 credits
Senior Thesis	8 credits

BA candidates must earn at least 60 of the required 120 credits 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 must receive a passing letter grade, and thus may not be taken under the pass/fail option.



# The Lower College Program

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

- Writing and Thinking Workshop
- Book One Program
- First-Year Seminar I and II
- Sophomore Seminar
- Cultural Perspectives
- Arts
- Mathematics
- Natural Science
- Foreign Language

## WRITING AND THINKING WORKSHOP

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

## BOOK ONE PROGRAM

Inaugurated in 2005, the Book One program asks the members of the incoming class to read the first book of the General Education program—and their college careers—

over the summer. Each year, a book is selected based on excellence and suitability for promoting interdisciplinary conversations about the intersection of cultures. The author speaks during the Writing and Thinking Workshop week to enrich the students' appreciation of the book and to give incoming students, as well as the entire Simon's Rock community, the chance to ask questions of the author. The book, lecture, and supporting materials in the Writing and Thinking Workshop anthology are used as an occasion for discussion and writing throughout the Workshop and into the First-Year Seminar sequence. The Book One program makes connections between Writing and Thinking and the General Education Seminars, and enhances the diversity and interdisciplinary focus of the curriculum. The 2012 Book One is *The Buddha in the Attic*, written by Julie Otsuka. 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; *Lose Your Mother: A Journey Along the Atlantic Slave Route*, by Saidiya Hartman; *Little Boys Come From the Stars*, by Emmanuel Dongala; *Sonata Mulattica*, by Rita Dove; and *Hot: Living Through the Next Fifty Years on Earth*, by Mark Hertsgaard.

## FIRST-YEAR AND SOPHOMORE SEMINARS

All incoming students are required to take the two-semester First-Year Seminar and one-semester Sophomore Seminar sequence. These courses introduce students to the close reading of texts and the writing of substantive analytical essays that are the basis of much college work. Students examine differing treatments of common situations, emotions, conflicts, and questions that have engaged great writers, artists and scholars over the centuries. All courses in the sequence draw from sources representing the variety of academic disciplines representative of the liberal arts; they draw on and develop the methods introduced in the Writing and Thinking Workshop, fostering critical thinking and the effective articulation of ideas. First-Year Seminar I covers the period from antiquity through the 15th century, with particular focus on the Mesopotamian, Hellenistic, Judeo-Christian, and Islamic cultures. The relationships of origin works to concepts in secular and religious thought, government, science, and the arts will be considered.

First-year Seminar II focuses on changes in the nature of knowledge and knowing from the 16th century through the year 1850, as revolutions—the Scientific Revolution, American, French and other political revolutions, as well as the Industrial Revolution—swept the world. The geographic center of this course is Europe but expands as the notion of Western civilization changes with the colonization of the Western Hemisphere. Sophomore Seminar focuses on rapid transformations, as boundaries are established and broken in various fields of inquiry from 1850 to the late 20th century and as widespread diasporas in multiple directions blur boundaries of national identities toward a more global, international outlook.

### **CULTURAL PERSPECTIVES**

All students are required to take one semester-long Cultural Perspectives course (no fewer than 3 graded credits) 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 one arts course (no fewer than three graded credits comprised of two modular courses, three graded music lessons, or a combination of these). All these courses introduce students to the creative processes, techniques, and modes of thought particular to the arts; and explore

the relationships between art and society, art and the individual, and art and the medium.

### **MATHEMATICS**

Students are required to demonstrate the mathematical literacy expected of an informed citizen through successful completion of an approved mathematics course. Students who need to develop the level of competency necessary to take mathematics and science courses at Simon's Rock may do so by taking a course that covers the necessary pre-collegiate material during the summer before they enter Simon's Rock. Competency will be shown by a passing grade on the placement exam. Placement tests are available online at the College website and are administered during the summer before students arrive at Simon's Rock and during new student orientation to help students plan an appropriate mathematics program at Simon's Rock.

### **SCIENCES**

Students are required to demonstrate scientific literacy through completion of at least one lab-based course in the sciences. This requirement may be met by completing an approved course in biology, chemistry, environmental 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. Consistent with the College's other AA requirements, there is no placing out of the language requirement. The language requirement can be fulfilled in one of the following ways:

1. By completing two sequential semesters of 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 (and no fewer than 140 hours) of one foreign language;\*
4. By completing a study-abroad program in a foreign language;\*
5. By completing one semester (minimum 3 credits) of a foreign language beyond the Intermediate II level (at the 206-level or above), if available;
6. Students who wish to fulfill the language requirement with a language not offered at Simon's Rock can do so 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 at Simon's Rock.

*\*Preapproval must be obtained by faculty teaching the language in question. If a given language is not offered at Simon's Rock, preapproval may be obtained by petitioning the Standards and Procedures Committee.*

## **ELECTIVES**

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

## **ACTIVE COMMUNITY ENGAGEMENT**

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

# Sophomore Planning: Moderation or Transfer

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

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

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

## **MODERATION**

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

Statement that explores these matters and distributes it to all members of the committee. The committee will require the students to submit a sample of their written work. At the conclusion of the meeting the students decide whether to retain their original academic advisor or to switch to a faculty member on their committee.

For the student, Moderation is an opportunity to explore options and seek advice; for the committee, it is an opportunity to assess the student's readiness to undertake the advanced course work of the Upper College, including a Senior Thesis. Acceptance into the Upper College is not automatic and is confirmed by a formal letter from the advisor to the student summarizing the course of study that the student and the committee have outlined for the coming two years. Normally, Moderation occurs in the first 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 apply for returning student scholarships, register for courses for their junior year, or to receive a Leave to Study Away.

#### **TRANSFER**

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

# The Upper College Program

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

One of the elements of the Upper College at Simon's Rock is a commitment to interdisciplinary study that embodies the faculty's convictions that the complexities of the world do not fall neatly within the conventional boundaries of academic disciplines and that general education should not end with the AA degree. Another is the requirement that all Upper College students complete a Senior Thesis—by which Simon's Rock seniors demonstrate that they have developed the ability to think critically, to synthesize, plan, organize, and complete a major independent project, and to express themselves coherently and confidently in writing. A third is the small size of the program, designed to ensure that students have the opportunity to work closely with faculty members who know and care about their interests and goals.

The faculty views the interdisciplinary emphasis of the Upper College as especially appropriate to the unique mission of Simon's Rock as an early college because it strongly believes that our younger students are best served by being encouraged to explore the breadth of the liberal arts and sciences as undergraduates. The faculty is also convinced that this is the best preparation that students can receive for any professional or career path that they may eventually choose.

In the Upper College at Simon's Rock, students have extensive opportunities for advanced individual work with

faculty members. Small classes and seminars, tutorials, and independent studies define its highly individualized character. Internships, extended campus projects, research, fellowships, and performance opportunities enable students to connect their classroom learning with the use of knowledge in the world.

### **CONCENTRATIONS AND COMPLEMENTS**

During Moderation, a student designs a program of study consisting of an area of concentration that has been designed by the faculty at Simon's Rock. These concentrations (described in the next section) consist of 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. The complement is a group of courses (16–24 credits) in a liberal arts subject area that: (a) fulfills the requirements of a second faculty-designed concentration; (b) constitutes a concentration designed by the student in consultation with his/her moderation committee; or (c) develops the interdisciplinary or disciplinary aspects of the chosen concentration in a meaningful fashion. See *Leave to Study Away* for policies regarding the application of transfer credits toward program of study requirements.

### **THE SENIOR THESIS**

The focus of students' senior year is the Senior Thesis. A year-long, eight-credit project, it offers seniors the opportunity to complete a significant, extended study that is the culmination of their baccalaureate work at Simon's Rock. Students are expected to work independently on the thesis projects they have defined and developed themselves while drawing on the resources of a faculty advisor and thesis committee. While projects differ in their modes of analysis and expression (e.g., some include performances or activities), they all result in a substantial written thesis that is bound and placed in the permanent collection of the College library.

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

Recent theses have taken many forms: Critical studies in literature, sociological research, exhibits of paintings or ceramics, musical compositions, novels, plays, translations, groups of poems or short stories, scientific experiments, solutions to significant mathematical problems, choreography, production and performance of dramatic works, economic and environmental impact studies, and combinations of many of these forms.



# Signature Programs—International

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

Simon's Rock has an articulation agreement with Lincoln College, Oxford University, one of the oldest and most renowned of Oxford's colleges. The agreement provides for Simon's Rock students with exceptional academic records to spend their junior year in residence at Lincoln College with the full rights and responsibilities accorded Oxford students. This program is available in the disciplines of chemistry, history, literature, mathematics, and philosophy, politics, and economics (PPE). Simon's Rock is also in the process of establishing a similar articulation agreement at St. Catherine's College, Oxford University. After a year in residence at Oxford University, Simon's Rock Scholars at Oxford return to Simon's Rock to complete their senior year.

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

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

## **QINGDAO UNIVERSITY, CHINA (IN DEVELOPMENT)**

Bard College at Simon's Rock is in the process of establishing an articulation agreement with Qingdao University. The agreement will facilitate Simon's Rock students spending a semester at Qingdao focusing on advanced Chinese language study. This may be combined with another semester of content-based study in Shanghai and/or with faculty member Chris Coggins's summer Signature Program, *Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands: Trekking, Research, and Service Learning*.

## **LONDON DRAMATIC ACADEMY**

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



# Signature Programs—Domestic

## **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 Columbia University in New York City, and, at the end, a BA from Simon's Rock and a BS from Columbia's School of Engineering and Applied Science. Simon's Rock also offers similar arrangements with the engineering school at Dartmouth College. For more information, see the pre-engineering concentration description.

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

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

## **INTERNATIONAL CENTER OF PHOTOGRAPHY/BARD-NEW YORK CITY**

Students concentrating in photography have the opportunity to spend their junior year in the General Studies Program at the International Center for Photography in New York City. ICP is renowned for its faculty, the high level of intellectual and artistic engagement, and state-of-the-art facilities. Just across the street from the school is the

ICP Museum, a resource for students of photography. This intensive one-year program is the perfect complement to our photography program—adding breadth, depth, diversity of feedback, professional contacts, and complete photography and art world immersion. The program grants 32 credits through Bard College. This is a competitive program, and the application deadline will be announced early in the fall semester. After a year at ICP students return to Simon's Rock to complete their senior year.

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

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

# Signature Programs—In-House

## **VISITING ARTISTS PROGRAM**

With a concentrated emphasis on interdisciplinary work, the in-house 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 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. This program is reserved for Upper College students.

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

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

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

# Special Study Opportunities

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

## **TUTORIALS**

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

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

on the Dates and Deadlines calendar. S & P's approval of a tutorial is based on a review of its academic coherence, its importance to the student's program of study, and its compatibility with faculty workload restrictions.

## **INDEPENDENT PROJECTS**

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

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

## **EXTENDED CAMPUS PROJECTS**

Extended Campus Projects (ECPs) allow BA students to engage in off-campus educational activities related to their academic programs and, where appropriate, to earn credit

for them. Independent projects that do not fall within the province of traditional academic disciplines may qualify as extended campus projects.

Students who 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 an *Extended Campus Project* contract (available from the Office of Academic Affairs), specifying the nature of the project, its goals, and the means by which it is to be evaluated. Final approval of ECP contracts, including the amount of credit to be awarded, is determined by the Associate Dean of Academic Affairs and a faculty supervisor skilled in the specific area of the project.

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

#### **INTERNSHIPS AND FIELD EXPERIENCE**

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

Washington Center for Learning Alternatives or Amnesty International in Washington, D.C.

Internships have included 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 ECP Internships Program, students have taught English and math in Thailand, Ecuador, and Kenya, worked at a biodynamic farm in France, volunteered at an orphanage in Honduras, and studied directing at Shakespeare & Company in Berkshire County.

#### **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 in advance by the Associate 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.

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

In previous years, Simon's Rock juniors have studied at 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 as visiting students for a semester or a year 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 coop-



eration, 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 as 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](http://www.bard.edu/globalstudy).

# Academic Policies

## **THE ACADEMIC YEAR**

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

## **ACADEMIC ADVISING**

Each student has an academic advisor who is responsible for working with the student to design an academic program compatible with the student's interests, abilities, and goals, and that will fulfill the College's program requirements. New students are assigned advisors and are required to meet with them weekly. A student may change advisors at any time by making arrangements to switch with their new advisor and then completing a Change of Advisor form, available at the Registrar's Office. At the time of Moderation into the Upper College, students may want to consider selecting 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 are introductory course that develop basic skills appropriate to the subject matter. They also help the student make the transition to more advanced work. 200-level courses are intermediate-level courses that build on the skills achieved in 100-level courses and work in greater depth in a subject area. 300- and 400-level courses assume 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 to be on track to earn an AA in two years and a BA in four years is 15–16 credits per semester; the maximum credit load, without surcharge and permission from the Dean of 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 may be a Tutorial, Independent Project, Extended Campus Project, or Senior Thesis. Any junior or senior whose GPA falls below 2.5 may not register for a Tutorial, Independent Project, or Extended Campus Project.

Exceptions to these credit and course limits must be approved by the Dean of Academic Affairs. Students who are given permission to exceed the maximum number of credits will be allowed to register for the additional course(s) only after all students have completed their registration. There is an additional per-credit fee for these additional credits. Students who withdraw or are suspended from a course for nonattendance, thereby reducing their course load to fewer than 12 credits, risk jeopardizing their ability to maintain Satisfactory Academic Progress, 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.

**CREDIT HOUR**

Simon's Rock assumes that students in full-semester introductory (100-level) or intermediate (200-level) classes will spend an average of 2.25 hours preparing for each contact hour, for a total of just over 140 hours of study for a three-credit class. Classes with a laboratory compo-

nent are worth four credits because of the extra 3 hours of lab each week and the related work outside of class. Advanced classes are worth four credits because the work outside of class is more extensive; students are expected to spend 3.25 hours in preparation for each contact hour. Modular (half semester) classes are also assigned two credits as they move at a slightly faster pace than full-semester classes, and students are expected to spend 3.25 hours in preparation for each contact hour. Some courses (e.g., music lessons) are worth one credit, as students are expected to spend no fewer than 2.25 hours in preparation for their hourly lessons, but are ungraded as no other work or writing is expected for these courses.

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

**COURSE CHANGES**

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

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

Courses dropped by the end of the fourth week of the semester will not appear on the student's academic record. A student may withdraw from a course with a grade of W between the fifth and eleventh weeks of the semester. (First-semester students may drop courses through the withdrawal deadline of the semester.) After that time, a student may not withdraw from a course and will receive a grade. A student who attends a course without formally registering for it will not be awarded credit for the course; a student who ceases to attend a class without completing a drop or withdrawal form before the published deadlines will receive a final grade of F for that course. (This includes

classes from which the student has been suspended for excessive absences; see the policy on Suspension from Class for Excessive Absences.)

### GRADING SYSTEM

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

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

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

A grade of *Pass (P)* indicates acceptable performance; a grade of *Fail (F)* indicates unacceptable performance and is calculated in a student’s GPA as 0 points. *Pass/Fail* grades are awarded when the instructor wishes to distinguish only two different levels of accomplishment in a course or when an eligible student elects the *Pass/Fail* option.

*Pass/Fail* option: A student taking at least 14 credits of course work in a given semester may elect to take one course on a *Pass/Fail* basis. This option is designed to encourage students to explore courses outside previously defined areas of competence and is not available for required courses in the core curriculum or in the BA concentrations. The option exists even if some of the student’s other courses are already designated by the instructor as *Pass/Fail* courses.

With consent of the instructor, a student in a *Pass/Fail* course may elect to receive a letter grade. The deadline

for both options is the end of the fourth week of the semester. The student must fill out the applicable form and submit it to the Registrar.

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

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

### ACADEMIC AND CLASS STANDING

To determine whether or not a student is in good academic standing, a semester GPA and cumulative GPA are computed for each student at the end of each semester. Letter grades are assigned the following GPA equivalents: A=4, B=3, C=2, D=1, and F=0. A plus (+) adds 0.3 and a minus (-) subtracts 0.3. For *Pass/Fail* courses, a *pass* grade and the credits they represent are not included in the GPA; *fail* grades are the same as Fs and are treated as such in the GPA.

To be in good academic standing at the end of a semester, a student must earn at least 12 credits and have both a semester and a cumulative GPA of 2.0.

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

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

### SATISFACTORY ACADEMIC PROGRESS

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

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

Failure to meet the standards of satisfactory progress at the conclusion of any academic year will result in 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, whichever comes first.

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 Associate Dean of Academic Affairs in consultation with the 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 Associate Dean of Academic Affairs confers with the 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 activities that enhance study skills, self-discipline, and ability to work within a structured academic setting before applying to return to the College. Suspended students who are readmitted to the College following the period of their suspension are not eligible to receive financial aid from the College until good academic standing has been reattained.

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

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

#### **GRADUATION WITH HONORS**

A student earning the AA degree with a GPA of at least 3.5 graduates *with distinction*. Honors are awarded to BA degree candidates as follows:

- For *cum laude*, a student must earn a GPA of at least 3.3 and a thesis grade of *Pass*.
- For *magna cum laude*, a student must earn a GPA of at least 3.5 and a thesis grade of *Honors*.
- For *summa cum laude*, a student must earn a GPA of at least 3.7 and a thesis grade of *High Honors*.

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

#### **INCOMPLETE GRADES**

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

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



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

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

#### **GRADE CHANGES**

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

#### **REPEATED COURSES**

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

#### **TRANSFER CREDITS**

Students wishing to receive transfer credit at Simon's Rock for coursework at other accredited institutions and programs should seek pre-approval for this work by completing the *Transfer Credits Worksheet* available from the Office of Academic Affairs prior to enrolling in such programs. Juniors who plan to study elsewhere during the academic year must file a form requesting leave with the Associate Dean of Academic Affairs. 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 ten transfer credits may be applied toward the AA degree; up to 60 credits may be applied toward the BA degree. Grades awarded by other institutions for courses accepted for transfer are not used in calculating a student's GPA at Simon's Rock.

*Online Courses:* Because the College places great value on faculty-student and student-to-student discussion in a liberal arts education, no more than six total online credits may be applied to the Simon's Rock AA and BA degree (combined across both degrees) and no online course will be considered as an advanced course (i.e., 300- or 400-level). Of the College's AA degree requirements, only mathematics may be met by an online course and must receive pre-approval. No online course credits will transfer if earned during a semester when the student is enrolled full-time at Simon's Rock or in residence at another college or university.

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

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

#### **ADVANCED STANDING**

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

#### **HIGH SCHOOL EQUIVALENCE**

Since most students enter Simon's Rock before completing high school, they do not normally have high school diplomas. Some high schools will award a diploma after a student has successfully completed one year of college study. Students who want to obtain the diploma should check with their former high school. Alternatively, a certificate of high school equivalence may be obtained by passing the 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 Absence Due to Religious Beliefs below).

Absences for observance of religious holidays are not counted toward the maximum allowed absences; however, students are expected to inform faculty of these absences no less than two weeks in advance. 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 ABSENCES DUE TO RELIGIOUS BELIEFS**

Pursuant to the requirements of the law set forth in Chapter 151c, Section 2B of the General Laws of the Commonwealth of Massachusetts, a copy of this section is printed here in full:

Any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his/her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement 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/her availing himself/herself of the provisions of this section.

#### **SUSPENSION FROM CLASS FOR EXCESSIVE ABSENCE**

If a student is suspended from class for exceeding the permissible number of absences, the student, academic advisor, resident director, and the parents or guardians will 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 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 missing several consecutive classes, the student may request a formal Leave of Absence from health services or from the Associate Dean of Academic Affairs, Dean of Academic Affairs, or Dean of Students. If a student is absent from more than a total of two weeks of class sessions for any reason, completion of the course requirements is often not possible. In such cases, certification from the professor is required that the student has already done sufficient work in the course for it to reasonably be completed by the end of the semester. If the professor or the student judges that a class cannot be successfully completed, a student who has been granted a leave of absence usually will be allowed to withdraw from that class and will receive a W on the transcript.



Students are expected to make up work missed during a leave of absence.

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

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

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

#### **ACADEMIC HONESTY**

Honesty and integrity in the performance of all academic assignments are expected of all students at Simon's Rock. Plagiarism, giving or receiving unauthorized assistance on any examination, quiz, lab, or homework assignment and falsifying data 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

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 Associate 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. The student will receive a written warning (although nothing will go on the student's academic record) and parents or guardians will be notified. Any subsequent offense will become part of the student's record and will result in further consequences, which may include academic probation, revocation of scholarship, and suspension from the College. Appeals of the consequences or a judgment of academic dishonesty (not a warning) may be made in writing to the Standards and Procedures 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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<b>CONCENTRATION</b>	<b>FACULTY CONTACT</b>	<b>CONCENTRATION</b>	<b>FACULTY CONTACT</b>
African American Studies	Francisca Oyogoa	German Studies	Colette van Kerckvoorde
American Studies	Jamie Hutchinson	Historical Studies	Nancy Yanoshak
Art History	Joan DelPlato	Linguistics	Nancy Bonvillain, Colette van Kerckvoorde
Asian Studies	Christopher Coggins	Literary Studies	Jamie Hutchinson
Biology	Susan Mechanic-Meyers	Mathematics	William Dunbar
Ceramics, Sculpture, and 3-D Design	Ben Krupka	Modern Studies	Bernard Rodgers
Chemistry	David Myers	Music	John Myers, Laurence Wallach
Computer Science	(TBA)	Philosophical Studies	Brian Conolly, Samuel Ruhmkorff
Contemporary Critical Theory	Nancy Yanoshak	Photography	David La Spina
Creative Writing	Peter Filkins	Physics	Michael Bergman, Eric Kramer
Critical Geography, Political Ecology, and Globalization Studies	Christopher Coggins	Political Studies	Asma Abbas
Cross-Cultural Relations	Nancy Bonvillain	Pre-Engineering	Michael Bergman
Cultural Studies	Joan DelPlato	Pre-Medical Studies	David Myers
Dance	Wendy Shifrin	Psychology	Eden-Reneé Hayes, Anne O'Dwyer
Drawing, Painting, and Printmaking	Ben Krupka, Jacob Fossum	Quantitative Studies	William Dunbar
Ecology	Robert Schmidt	Russian Studies	Nancy Yanoshak
Electronic Media and the Arts	Lawrence Burke, John Myers	Science Foundations	Eric Kramer
Environmental Studies	Donald Roeder	Social Action/Social Change	Susan Lyon, Francisca Oyogoa
European Studies	Maryann Tebben	Spanish and Latin American Studies	Mileta Roe
French and Francophone Studies	Gabriel Asfar	Theater	Karen Beaumont, Aimée Michel
Gender Studies	Jennifer Browdy de Hernandez		

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

# African American and African Studies

This concentration considers the great range of experiences of African Americans historically and in the present. Students who choose this concentration consider the many ways African Americans have negotiated the issue of race within a predominantly white society, using strategies that range from assimilation to separatism. In this concentration, students are encouraged to think critically about the concept of race and the crucial role of language and culture in defining racial difference at distinct historical moments. Students analyze history, theory, and cultural representations made by African Americans in order to increase their understanding of black achievement and oppression.

## CURRICULUM

Sixteen credits are required for the concentration. Two courses counted toward the concentration must be at the 300-level or above. Students should take at least one course each on history, contemporary experience, and cultural representation in order to discover how African American experiences today are rooted in the past, and how art, music, or literature reflect and construct a tradition in which personalities, philosophies, events, and social and creative needs are intertwined. Because African American experience is best understood when considered from a variety of perspectives, courses used to fulfill the concentration requirements should be drawn from at least two areas of study (e.g., history and literature or sociology and art history).

## COURSES

African American Studies 100	<i>Introduction to African American Studies</i>
African American Studies 206/306	<i>Sociological Theories of Work and the Racialized "Other"</i>
Art History 216 CP	<i>African American Art and Thought</i>
Literature 232	<i>The Harlem Renaissance</i>
Literature 240	<i>Literary Realism and Naturalism</i>
Music 218 CP	<i>Jazz: An American Encounter</i>

## RECENT SENIOR THESES

- "Representations of the Black Female Self in the Art of Emma Amos, Adrian Piper, and Carrie Mae Weems"
- "Harlem Rising: The Contributions of African American Music to American Culture During the Harlem Renaissance"
- "Dancing to a Different Drummer: African American Protest During World War II"
- "The Sociopolitical Movement of African American Gay Men"
- "Portrait of the Artist as a Young Black Woman"
- "Toward a Demythology of Black Women"
- "A Soulful Journey: Reflections on Being Young and Black in America"
- "Journey into Ourselves and Other Forms of the Unknown: A Personal Exploration of the Black Aesthetic"
- "On Fire!!"

## FACULTY

Kathryn Boswell, Joan DelPlato, John Myers, Francisca Oyogoa, Bernard Rodgers

**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. (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

Literature 231	<i>American Drama: Moderns and Contemporaries</i>
Literature 232	<i>The Harlem Renaissance</i>
Literature 233	<i>Modern American Fiction: Disturbing the Peace</i>

Literature 237	<i>Home on the Range: Western Films and Fiction</i>
Literature 238	<i>American Fiction: 1950–2000</i>
Literature 239	<i>Contemporary American Poetry: Constructs of the Self</i>
Literature 240	<i>Literary Realism and Naturalism</i>
Literature 244	<i>Whitman and Dickinson</i>
Literature 270 CP	<i>Latin American Women Writing Resistance</i>
Literature 306	<i>Poe, Hawthorne, and Melville</i>
Literature 311	<i>American Modernism: Making it New</i>
Literature 317	<i>Bellow, Updike, and Roth</i>

### POLITICS AND SOCIAL SCIENCE

African American Studies 206/306	<i>Sociological Theories of Work and the Racialized “Other”</i>
African American Studies 302	<i>Critical Race Theory</i>
Anthropology 215 CP	<i>Native Peoples of North America</i>
Politics 226	<i>American Idol: Experiments in American Political Thought</i>
Politics 318	<i>Critical Legal Studies: The First Amendment</i>
Social Science 109	<i>Oppression and Liberation in the United States</i>

### THE ARTS

Art History 212	<i>Theories of Photography</i>
Art History 213	<i>Analyzing Television</i>
Art History 216 CP	<i>African American Art and Thought</i>
Music 217/317	<i>Music Since World War I</i>
Music 218/318 CP	<i>Jazz: An American Encounter</i>

### 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”  
“The Dilemma of American Business: A Study of the Decline in Steel in the Beaver County Area”  
“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, Hal Holladay, Jamie Hutchinson, John Myers, Bernard Rodgers, Mileta Roe, Laurence Wallach

**Faculty Contact** Jamie Hutchinson

# Art History

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

**CURRICULUM**

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

**COURSES**

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

- One additional art history course at the 200-level or above.
- Two additional art history courses at the 300-level.
- One course or module in studio arts, writing, or social studies.

## RECENT SENIOR THESES

“The Authentic Simulacrum”

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

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

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

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

“Fashion Photography: A Reflection of Female Subjectivity”

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

“Ben Shahn and the 1935 Pulaski County Photographs”

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

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

## FACULTY

Lawrence Burke, Joan DelPlato

**Faculty Contact** Joan DelPlato

# Asian Studies

Westerners have long referred to lands east of the Bosphorus and the Ural Mountains as “the Orient” or “Asia,” terms derived from Indo-European words for “east.” This vague and general designation underscores the longstanding tendency to view the “East” as an undifferentiated “other,” a perspective that has been used to justify Western colonialism and political hegemony, and one that often pervades contemporary views of what is in fact the world’s most culturally and physically diverse macroregion. Today, the realm’s three most populated regions (Southern Asia, Eastern Asia, and Southeastern Asia) contain nearly 3.7 billion people, roughly 56 percent of the world’s population. With Central and Western Asia, these regions with nearly four millennia of continuously recorded history are the birthplaces of the world’s major religions, the home of innumerable languages and dialects, and the domain of several of the world’s largest economies. Asian studies is a multidisciplinary field, providing a wide variety of intellectual perspectives and learning experiences, and recognizing a great range of cultures and a tremendous diversity of peoples.

Students who choose this concentration may focus on a specific topic or set of topics within Asian studies, including language, the visual arts, music, religion, cultural geography, politics, economics, literature, and history. Alternatively, they may design a focus within the Asian studies concentration, for instance, taking a comparative view of the role of women in Asian cultures. Of course, these approaches may also be combined, and students can pursue their own topics of study in consultation with the faculty.

## CURRICULUM

Students are encouraged to take courses focusing on Asia from each of the following three categories: Social studies (anthropology, economics, geography, history, and political science), the arts (art history, visual arts, and music), and the humanities (language, philosophy, and literature), for a total of between 16 and 24 credits, including two 300-level courses. (100-level language courses do not normally count toward the concentration credits.) Students are also encouraged to study Asian languages and to



spend a semester or year in Asia, using and building their knowledge of the area. Accelerated Beginning Arabic and Chinese are offered at Simon's Rock. Higher level courses in Chinese, as well as several courses in Japanese, are available at Bard College. Students may design their own programs based on course work at Simon's Rock, Bard, and international study-abroad programs with the approval of faculty representatives of the concentration.

#### **COURSES**

Anthropology 217 CP	<i>Ritual and Belief: The Anthropology of Religions</i>
Arabic 100–101 CP	<i>Accelerated Beginning Arabic I and II</i>
Art History 209 CP	<i>Japanese Woodblock Prints (Ukiyo-e)</i>
Art History 210 CP	<i>Impressionism and Japonisme</i>
Asian Studies 202 CP	<i>Japanese Civilization</i>
Asian Studies 237 CP	<i>The Unity of Buddhism and State in Japan</i>
Chinese 100–101	<i>Accelerated Beginning Chinese I and II</i>
Chinese 204–205 CP	<i>Intermediate Chinese I and II</i>
Geography 326	<i>Modern China from the Margins: Class, Gender, Ethnicity, and the Nation State</i>
Music 213/313 CP	<i>Music of India</i>
Off-Campus Program 301 CP	<i>Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands</i>
Philosophy 206 CP	<i>Religions and Philosophies of East Asia</i>
Philosophy 207 CP	<i>Daoism through Texts, Talks, and Taijiquan</i>
Philosophy 208 CP	<i>Buddhism: History, Teachings, and Practices</i>
Women's Studies 218m CP	<i>Women's Words in China, Japan, and Korea</i>

#### **RECENT SENIOR THESES**

“Buddhism as Social Theory: Intuitive Insight via Meditative Techniques”  
 “Western Gazes: US Media Perceptions of China”  
 “Tibetans at Home in Tibet: Locating an Emergent Tibetan National Identity in the Tibetan Cultural Region of the People's Republic of China”  
 “Between Shangri-la and McTibet: A Pragmatic Critique of Land Use and Humanitarian Aid in the Tibetan Region”

“Grasp the Mythic Image: A Theoretical Approach. A Visual Exposition to/upon the Javanese Shadow Theater”  
 “Confronting China and Themselves: Hidden Problems Facing the Tibetan Refugee Community in India”  
 “Identity, Politics, and Violence in Sri Lanka”  
 “Exodus: A Study of Indochinese Refugees, 1975–1980”  
 “The Political Uses of Hindustani”  
 “Practice and Theory: Japanese Industrial Organization”  
 “A Study of Selected Monuments of Pagau: The Ancient Capital of Old Burma”  
 “Burma in Agony (Experimental Photography)”  
 “The Development of Organized Crime in Japan”  
 “Mud and Myrabolam: An Exploration of Pattern, Fabric, and Woodblock Printing Traditions of Jaipui, India”

#### **FACULTY**

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

**Faculty Contacts** Christopher Coggins

# Biology

A concentration in biology provides a fundamental understanding of those organic systems upon which our lives are based, from cellular life functions to animal and plant processes, human physiology, and ecological balance and disruption. The biology concentration also provides a solid background that will, when supplemented by additional coursework in the sciences, prepare the student for graduate studies in biology or in the health-related fields. This concentration nicely complements any other concentration centered in the sciences; in addition, it can complement work in the social sciences or the arts and be coordinated with such concentrations as environmental studies, psychology, or movement analysis. A number of graduates who specialized in biology at Simon's Rock have quite successfully gone on to medical school.

## CURRICULUM

The 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.

Biology 200	<i>General Botany</i>
Biology 201	<i>Cell Biology</i>
Biology 202	<i>Genetics</i>
Biology 203	<i>Invertebrate Zoology</i>
Biology 204	<i>Vertebrate Zoology</i>
Biology 206	<i>General Microbiology</i>
Biology 210	<i>Molecular Techniques</i>
Biology 306	<i>Physiology</i>
Biology 309	<i>Animal Behavior</i>
Biology 310	<i>Evolution</i>
Chemistry 302–303	<i>Organic Chemistry I and II</i>
Environmental Studies 200	<i>Principles of Ecology</i>

In addition, all students in the concentration must take:  
Natural Science 410 *Research Methods*  
or Social Science 309 *Quantitative Research Methods*  
*in the Social Sciences*

## RECENT SENIOR THESES

“Estrogen Receptor–Alpha Activity in the Spinal Cord in Murine Models of Acute and Chronic Pain”  
“The Naturally Occurring Woody Plants of Simon's Rock: An Identification Manual Exclusive of *Salix* and *Rubus*”  
“Walking with Wolves: An Exploration of Signal Transduction Pathways and Investigation into What Happens to Those Protein Cascades When Cells Are Exposed to HIV-1 gp120”  
“Formation Mechanism and Carcinogenicity of Acrylamide in Food”  
“Investigating the Roles of Thrombopoietin in Tissue Colonization by *Borrelia hermsii*”  
“A Bioassessment of Alford Brook”  
“Biological Terrorism: The Past and the Prospects”  
“The Why of Y: An Analysis of Morphological Variation in the Unisexual-Bisexual *Nactus pelagicus* Complex (*Reptilia: Gekkonidae*)”

## FACULTY

Susan Mechanic-Meyers, David Myers, Donald Roeder, Robert Schmidt

**Faculty Contact** Susan Mechanic-Meyers

# 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. The goals of the program are to gain a working knowledge of the historical precedents for each area of study and to establish and develop skills appropriate to studio work in three-dimensional art forms. 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 the following courses as a foundation for advanced work: *Survey of Western Art*, *Drawing and Painting from Nature*, *Introduction to Sculpture Studio*, *Introduction to Ceramics*, and *Drawing from Direct Observation*. 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	<i>Drawing from Direct Observation</i>
Studio Art 203	<i>Drawing from Imagination</i>
Studio Art 207	<i>Intermediate Wheel Throwing</i>

Studio Art 208	<i>Ceramic Sculpture Studio</i>
Studio Art 215	<i>Clay Modeling from Life</i>
Studio Art 216	<i>Metal Fabrication for Designers and Artists</i>
Studio Art 218	<i>Graphic Design</i>
Studio Art 219	<i>Jewelry Design and Fabrication</i>
Studio Art 238	<i>Introduction to Figure Drawing</i>

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

Art History 102	<i>Survey of Western Art: Renaissance to Postmodern</i>
Art History 211	<i>Picasso's Art: Erotics and Politics</i>

### ADVANCED COURSES (MINIMUM TWO)

Studio Art 315	<i>Clay Modeling from Life</i>
Studio Art 333/433	<i>Figure Drawing Studio</i>
Studio Art 372	<i>Drawing from Direct Observation</i>

### RECENT SENIOR THESES

Most theses in ceramics, sculpture, 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"
- "Outdoor Sculpture"
- "My Room: An Exploration of Non-Traditional Performance Art"
- "Binary Nature: A Fusion of Botanical Illustration and Three-Dimensional Computer Graphics"
- "Sticks and Stones: An Exploration of Wilderness in Visual Art"

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

### FACULTY

Joan DelPlato, Ben Krupka  
**Faculty Contact** 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 that do not adequately enroll will be offered on a tutorial basis for students who have elected this concentration. The chemistry concentration nicely complements advanced work or concentrations in biology, environmental studies, ecology, mathematics, physics, or psychology, and provides one of the three bases for the pre-medical concentration.

## REQUIRED COURSES

Chemistry 302 and 303	<i>Organic Chemistry I and II</i>
Chemistry 306	<i>Inorganic Chemistry</i>
Natural Science 410	<i>Research Methods</i>
Physics 220	<i>Introduction to Quantum Physics</i>
Physics 230	<i>Modern Physics Laboratory</i>

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 202	<i>Genetics</i>
Biology 312	<i>Biochemistry</i> (strongly suggested)
Chemistry 310T	<i>Instrumental Methods of Analysis in Chemistry</i>
Chemistry 410T	<i>Physical Organic Chemistry I</i>
Physics 320	<i>Statistical Thermodynamics</i>

Students may also take appropriate courses at Bard College at Annandale to fulfill or supplement requirements for the concentration.

## RECENT SENIOR THESES

- "*Puccinia carduorum*: Theory and Practice of PCR Related Experiments for Species Identification. (For Poets and Science Students)"
- "TGF- $\beta$ : 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 Anthelmintic Effects Using *Turbiflex aceti*"
- "Nuclear Magnetic Resonance Spectroscopy: A Guide in Theory and Application"
- "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/concentrations/chemistry>.

## FACULTY

Michael Bergman, Emmanuel Dongala, Patricia Dooley, Eric Kramer, David Myers, Donald Roeder

**Faculty Contact** David Myers

# Computer Science

Computer science is an abstract discipline that involves the study of algorithmic processes and methods for managing representational and algorithmic complexity. The concentration provides the necessary background for graduate study in computer science and related fields, as well as for computing careers in business and industry. Students interested in electrical engineering should consult this catalogue for information about the Simon's Rock/Columbia University Engineering Program.

## CURRICULUM

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

## COURSES

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

## BARD COURSES

Computer Science 305	<i>Design of Programming Languages</i>
Computer Science 312	<i>Theory of Computation</i>

Computer Science 321	<i>Databases: Theory and Practice</i>
Computer Science 326	<i>Operating Systems</i>
Computer Science 335	<i>Computer Networks</i>
Computer Science 351	<i>Artificial Intelligence</i>
Computer Science 352	<i>Biologically Inspired Machine Learning</i>
Computer Science 373	<i>Software Interface Design</i>
Computer Science 425	<i>Compiler Design</i>
Computer Science 451	<i>Topics in Advanced Artificial Intelligence</i>

## WEBSITE

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

## FACULTY

Michael Bergman, Eric Kramer

**Faculty Contact** (TBA)



# Contemporary Critical Theory

The term “critical theory” has traditionally been identified with the critiques of modernity offered by Frankfurt School theorists, especially Theodore Adorno, Max Horkheimer, and Herbert Marcuse, but also Walter Benjamin. More recently the term has been widened to encompass the ideas of a broad range of theorists who have exploded the boundaries between various established academic disciplines to produce a supradisciplinary discourse to approach the contemporary moment’s central social, political, cultural, and aesthetic questions. Combining philosophy, social theory, cultural critique, and political commitment, this body of thought has at once arisen out of the conditions of modernity (and, for some, postmodernity) while providing a critique of its central concepts and a re-visioning of its assumptions about truth, progress, representation, subjectivity, identity, rationality, meaning, language, and power. Courses in this concentration, while differing topically, forefront theory and its historical, cultural, and intellectual context. They familiarize students with the assumptions, history, and methods of several strands of contemporary critical thought, including structuralist, semiotic, poststructuralist, postmodern, postcolonial, and feminist theory.

## CURRICULUM

A minimum of 20 credits is required for the concentration: Students must take at least one Core Course; two courses must be at the 300-level; and at least two disciplines must be represented in those chosen.

An intellectually coherent complement that reflects the student’s interests will be devised in consultation with the Moderation Committee. This might, for example, involve the development of the student’s expertise in the several disciplines represented in the concentration; the exploration of one or several themes across these disciplines (critical analysis of gender, postcolonial studies, political thought, etc.); or the fulfillment of the existing concentrations in philosophical studies, modern studies, or cultural studies, which offer important perspectives on the type of inquiry featured in contemporary critical theory.

Students are encouraged to consult the Bard College Catalogue for courses which are appropriate for the concentration (e.g., SST 214 *Black Thought: Beyond Boundary*; LIT 390 *Contemporary Critical Theory*), or for the complement (e.g., ANTH 302 *Culture and History*; LIT 218 *Free Speech*).

## CORE COURSES

African American Studies 206/306	<i>Sociological Theories of Work and the Racialized “Other”</i>
African American Studies 302	<i>Critical Race Theory</i>
Art History 309	<i>Lacan and Visual Pleasure</i>
BA Seminar 399	<i>Eros and Thanatos: A Study of Sexuality in the West</i>
Geography 214 CP	<i>Reading the Cultural Landscape: An Introduction to Cultural Geography</i>
Literature 321	<i>Literary Theory</i>
Politics 327	<i>Hope Against Hope: Marx After Marx</i>
Social Science 302	<i>The Foucault Effect</i>
Social Science 322	<i>Junior Proseminar</i>
Women’s Studies 304	<i>Doing Theory: Feminist, Postcolonial, Queer</i>

## ADDITIONAL COURSES

Anthropology 200	<i>Introduction to Cultural Studies</i>
Anthropology 202 CP	<i>Language and Culture</i>
Anthropology 317	<i>Subjects and Objects: Engagements with Material Culture</i>
Art History 212	<i>Theories of Photography</i>
Linguistics 216m	<i>Language and Power</i>
Linguistics 218m	<i>Language and Gender</i>
Philosophy 215	<i>Epistemology</i>
Politics 225	<i>Modern Political Ideologies</i>
Politics 318	<i>Critical Legal Studies: The First Amendment</i>
Politics 330	<i>Rousseau and Friends</i>
Psychology 307	<i>Psychological Theories of Self</i>

## RECENT SENIOR THESES

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

## FACULTY

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

**Faculty Contact** Nancy Yanoshak

# 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 assist 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

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

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 106m      *Creative Nonfiction*  
Literature 287/487      *The Personal Essay*  
Literature 288/488      *Fiction Workshop*  
Literature 289/489      *Poetry Workshop*  
Literature 291/491      *Translation Workshop*  
Theater 227/427      *Playwriting*

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 The Short Story*  
Literature 203      *Art of Fiction: The Novel*  
Literature 204      *Art of Literary Analysis*  
Literature 205      *Art of Autobiography: The Self as Subject*  
Literature 206      *Art of Film*  
Literature 207      *Art of Drama*

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 THESES

"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"  
"Portrait of the Artist as a Young Black Woman"  
"The Rainbow Covenant: A Story of Exile"  
"The Way You Say It: A Collection of Poems"  
"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, Wendy Shifrin

**Faculty Contacts** Peter Filkins, Brendan Mathews

# Critical Geography, Political Ecology, and Globalization Studies

Geography, a word derived from the Greek for “earth writing,” is the study of the biosphere and the human and nonhuman forces that have shaped the Earth’s diverse terrestrial environments through time. A discipline with roots in classical antiquity, geography has been called “the Mother of the Sciences,” an epistemic claim derived from the close relationship between exploration, mapping, and the production of knowledge. Critical geography is the continuing pursuit of geographic knowledge combined with the analysis of power dynamics in the production of spatial knowledge and the experiences and practices that constitute space and place in everyday life. Given the central role of exploration, mapping, and “earth description” in imperial and colonial enterprises, critical geographers interrogate sociocultural linkages between conceptions of nature, the body, human populations, race and ethnicity, sex and gender, the human and non-human, the appropriation of natural resources, the state and governance, war and peace, and competing conceptions of the spatialities of modernity and civilization. Political ecology explores these subjects with emphasis on the politics of ecological relations, how such relations are characterized, by whom, and for what purposes. Globalization studies encompasses a particular set of assumptions regarding international interconnectedness, as well as challenges to those assumptions, and draws from all disciplines of the social sciences.

**CURRICULUM**

This concentration requires a core of at least 24 credits of course work in geography and related subjects (at least two of these courses must be at the 300-level or higher). Students must take one introductory course in physical geography, human geography, or environmental studies from the first section. A course in Geographic Information Systems (GIS) or Global Positioning Systems (GPS) is highly

recommended. To complete the concentration, students must design a cohesive plan of study with at least two courses from one of the two remaining sections and at least four from the other. Courses in social studies, history, or area studies not listed below may also fulfill the requirements. Students are also expected to take at least one course in research methods (in social science or natural science) or statistics.

#### **COURSES**

##### **INTRODUCTORY PHYSICAL GEOGRAPHY, HUMAN GEOGRAPHY, AND ENVIRONMENTAL STUDIES**

(At least one course required)

Environmental Studies 100 *Introduction to Environmental Studies*  
 Geography 114/214 CP *Reading the Cultural Landscape: An Introduction to Cultural Geography*  
 Politics 210/310 *Seminar in Global Politics*  
 Social Science 224 *Globalization*

##### **HUMAN-ENVIRONMENT RELATIONS, POLITICAL ECONOMY, AND POLITICAL ECOLOGY**

African American Studies 302 *Critical Race Theory*  
 Economics 101 *Macroeconomics*  
 Environmental Studies 200 *Principles of Ecology*  
 Environmental Studies 205 *Human Geography of Nature Conservation*  
 Environmental Studies 304 *Topics in Environmental Management*  
 Geography 213/313 *Global Political Ecologies: Resource Hegemony, Resistance, and Environmentality*  
 Geography 215m *The Agricultural World: Land, Food, Sustainability*  
 Geography 316 *Projects in Political Ecology*  
 Geography 330 *Agon, Victus, Territorium: Spaces of War, Combat, and Territoriality*  
 Off-Campus Program 301 CP *Sacred Landscapes and Nature Conservation in China and the Tibetan Borderlands*

##### **HUMANISTIC GEOGRAPHY, CULTURAL STUDIES, AND REGIONAL STUDIES**

Anthropology 200 *Introduction to Cultural Studies*  
 Intercultural Studies 313 CP *Liberation Theology and Latin America*  
 Intercultural Studies 314T CP *The Arab World*  
 Philosophy 206 CP *Religions and Philosophies of East Asia*  
 Politics 325 *Politics by Other Means I*

Politics 326  
 Social Science 302  
 Social Science 309

*Politics by Other Means II*  
*The Foucault Effect*  
*Quantitative Research Methods in Social Sciences*

Approved Study Abroad

#### **RECENT SENIOR THESES**

“Picturing Myself: Poetics of Self and Social Theory”  
 “The Hands that Feed Us: Health as a Reflection of Structural Violence Against Migrant Agricultural Workers in the United States”  
 “Gorilla Gardening and Other Upstart Essays: On Neo-Tribalism, Permaculture, and the Ecovillage Movement”  
 “Large Carnivores and Community-based Conservation in Namibia”  
 “A Space for Place: Incorporating Studies on Landscape in Higher Education”  
 “There’s No Place like Home: A Phenomenological Inquiry Regarding the Meaning of Dwelling”  
 “Bpai Tiew: The Experience of Travel”  
 “Unión de Mujeres Campesinas de Xilitla: Finding a New Place in the Global Economy”  
 “Tibetans at Home in Tibet: Locating an Emergent Tibetan National Identity in the Tibetan Cultural Regions of the People’s Republic of China”  
 “Warped: An Exploration of the Culture and Identity Within Mayan Weaves”  
 “Property Values: Land, Community, and the Geography Ethics of Ownership”

#### **FACULTY**

Asma Abbas, Nancy Bonvillain, Kathryn Boswell, Christopher Coggins, Francisca Oyogoa, Donald Roeder, Nancy Yanoshak

**Faculty Contact** Christopher Coggins

# Cross-Cultural Relations

The history of relations between peoples, cultures, and nations has been a complex one. In some instances, neighboring or distant peoples have engaged in mutually beneficial trade, borrowing of cultural practices, and social encounters. In other instances, it has been one of conflict, ranging from misunderstanding and miscommunication to hostility, domination, and destruction. Yet international and intercultural interactions, whether global or personal, are becoming increasingly significant for more and more people every day, making cross-cultural understanding imperative.

This concentration is designed to foster such understanding by exploring the ethics and politics of cultural encounters, both historic and contemporary, primarily between Western and non-Western societies. Courses in the concentration explore the cultural factors that have facilitated or hindered cross-cultural interaction, notably processes of interpretation and representation, as well as the larger political and economic contexts within which international interactions occur.

The concentration is designed for students wishing to increase cross-cultural communication and to gain knowledge of cultures other than their own as well as of the global system in which they are a part. Students who wish, through comparison, to become more aware of their own culture and the effects it has on them will also benefit. Work in the concentration includes the study of relations among cultures and nations, as well as introductions to some of the beliefs and lifeways of non-Western peoples through courses examining human variation in cross-cultural perspective and specific areas or groups: Asia, Africa, the Middle East, Native and Latin America, and American (United States) studies. This concentration is appropriate for students planning to study abroad and those considering graduate study and careers in anthropology or international relations, especially when complemented by study in a language past the intermediate level. The foundational course *Introduction to Anthropology* is a background requirement for the concentration, providing

students with a cross-cultural and comparative theoretical and empirical framework.

## CURRICULUM

The concentration is designed to give students exposure to three different approaches for thinking about cross-cultural relations: At least two courses focusing on the history, politics, and ethics of cross-cultural interactions; at least one course on the comparative study of international relations; and at least three courses focused on particular non-Western areas. In addition, one course in a topic of American studies is required. Two courses in the concentration must be at the 300-level or above. A minimum of 23 credits is required to complete the concentration requirements.

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

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

A minimum of two courses:

Anthropology 202 CP	<i>Language and Culture</i>
Anthropology 217 CP	<i>Ritual and Belief</i>
Anthropology 223 CP	<i>Life Histories</i>
Geography 114/214 CP	<i>Reading the Cultural Landscape</i>
Geography 213	<i>Global Political Ecologies</i>
Music 227/327 CP	<i>Music in World Cultures</i>
Politics 316	<i>The Feminine and the Political</i>
Psychology 215/315	<i>Multicultural Psychology</i>

### THE COMPARATIVE STUDY OF INTERNATIONAL RELATIONS

Students choose at least one of these courses:

Anthropology 210 CP	<i>Colonialism and Tribal Peoples</i>
Economics 209	<i>Intermediate Political Economy</i>
Politics 210	<i>Seminar in Global Politics</i>
Politics 225	<i>Modern Political Ideologies</i>
Sociology 224	<i>Globalization</i>

### AREA COURSES

Students take at least one course in each of three areas or three from one area:

#### Asia

Art History 114	<i>Global Art: Middle East and Asia</i>
Art History 220 CP	<i>Imagining the Harem</i>
Asia/Geography 326	<i>Modern China from the Margins</i>



Music 313 CP *Music of India*  
Philosophy 206 CP *Religions and Philosophies of East Asia*

“Documenting a Community in Transition: Ashkenazi and Iranian Jews in Great Neck”

### **Africa**

Anthropology 222 CP *African Urban Life*  
Anthropology 227 CP *Gender in Africa*  
Anthropology 328 *Preternatural Predilections*  
Art History 113 *Global Art: Africa and the Americas*

### **FACULTY**

Asma Abbas, Milo Alvarez, Gabriel Asfar, Nancy Bonvillain, Kathryn Boswell, Christopher Coggins, Joan DelPlato, Eden-Renee Hayes, Jamie Hutchinson, John Myers, Francisca Oyogoa, Mileta Roe

**Faculty Contact** Nancy Bonvillain

### **The Middle East**

Arabic 101 *Accelerated Beginning Arabic II*  
Arabic 204 *Modern Arabic Prose, Poetry, and Politics*  
Art History 114 *Global Art: Middle East and Asia*  
Philosophy 231 *Islamic Philosophy*

### **Native North America and Latin America**

Art History 113 *Global Art: Africa and the Americas*  
Literature 270 CP *Latin American Women Writing Resistance*  
Spanish 211 *20th-Century Latin American Short Story*  
Spanish 214 CP *Latin America Today*  
Women's Studies 270 CP *Caribbean Women Writing Resistance*

### **American (United States) Studies**

Students choose at least one course in this section.

Anthropology 212 *Anthropology Goes to the Movies*  
Anthropology 232 *City Life*  
African American Studies 302 *Critical Race Theory*  
History 229 *Chicanas/Chicanos in the U.S.*  
Literature 238 *Contemporary American Fiction*  
Literature 327 *Home on the Range: American Film and Fiction*  
Psychology 221/321 *Stereotyping and Prejudice*  
Sociology 115 *Race, Ethnicity, Class, and Gender*

### **RECENT SENIOR THESES**

“The Political Uses of Hindustani”  
“Cuentos y Copos”  
“The Legacy of French Colonization in Cote d'Ivoire”  
“Images of the East”  
“Art and Culture of the Australian Aborigines”  
“Understanding the Qur'anic Christology: A Platform for Cultural Dialogue”  
“Native American and First Nations Education: Past, Present, and Future”  
“Bpai Tiew: The Experience of Travel”

# Cultural Studies

Students interested in contemporary cultures, both popular and high art, 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.

## CURRICULUM

Students interested in this concentration should take the core course, Anthropology 200 *Introduction to Cultural Studies*.

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 is required)

Art History 212 *Theories of Photography*  
Art History 309 *Lacan and Visual Pleasure*  
Literature 321 *Literary Theory*  
Social Science 302 *The Foucault Effect*  
Women's Studies 304 *Doing Theory:  
Feminist, Postcolonial, Queer*

## STUDIES OF CULTURE AND CULTURAL PHENOMENA

(at least two are required)

Anthropology 212 CP *Anthropology Goes to the Movies*  
Art History 209 CP *Japanese Woodblock Prints (Ukiyo-E)*  
Art History 210 CP *Impressionism and Japonisme*  
Art History 216 CP *African American Art and Thought*  
Art History 220 CP *Imagining the Harem*  
French 216 *French Food, Culture, and Literature*  
French 318 CP *Francophone Literature I*  
French 319 CP *Francophone Literature II*  
Intercultural Studies 313 CP *Liberation Theology  
and Latin America*  
Linguistics 218m *Language and Gender*  
Literature 232 *The Harlem Renaissance*  
Literature 233 *Modern American Fiction:  
Disturbing the Peace*  
Literature 237 *Home on the Range:  
Western Films and Fictions*  
Literature 238 *American Fiction: 1950–2000*  
Literature 239 *Contemporary American Poetry:  
Constructs of the Self*  
Literature 319 *The Theater of the Absurd*  
Literature 330 *The Inklings*

Music 218/318 CP      *Jazz: An American Encounter*  
 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*  
 Studio Art 225/325      *Survey of Documentary Film*  
 Women's Studies 213      *Women Writing Activism:  
    Changing the World*  
 Women's Studies 218m CP      *Women's Words in China,  
    Japan, and Korea*

"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, Maryann Tebben, Laurence Wallach, Nancy Yanoshak

**Faculty Contact** Joan DelPlato

**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*  
 Geography 215m      *The Agricultural World:  
    Land, Food, Sustainability*  
 Literature 260      *History, Politics, and the Novel*  
 Literature 270 CP      *Latin American Women  
    Writing Resistance*  
 Literature 295      *Doing Digital Media:  
    From Mainstream to LiveStream*  
 Music 311      *Theory V:  
    Approaches to 20th-Century Music*  
 Studio Art 307      *Documentary Photography:  
    Global Practice*  
 Women's Studies 270 CP      *Caribbean Women Writing  
    Resistance*

**RECENT SENIOR THESES**

"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 Linguaging Choice"  
 "Boom-Boom, Beedee Bee, and Tiny: Representation of African-Americans and African-American Conditions"  
 "Chaotic Terrain: Mapping the Uncharted Territory of Comics"  
 "Representations of Female Desire"  
 "Structure in Experimental Communities"

# Dance

The Simon's Rock dance program encourages each student to understand movement as a form of personal expression, a kinesthetic experience, a cultural and historical phenomenon, and as a subject of aesthetic analysis. The concentration is designed for students interested in exploring and analyzing dance from any of the following perspectives: As a performance art, a reflection of a culture and a historical period, as a form of therapy, as an anatomical activity, or in relation to and in combination with other arts. Students are required to take classes that foster creativity, expand movement vocabulary, improve technical skills, and provide tools with which to describe dance formally. Dance concerts at the end of each semester in the Daniel Arts Center's McConnell Theater provide opportunities for choreographers, performers, composers, 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, one semester of *Dance Production*, one semester of a course that includes dance history, one creative movement class, and one theater course. A total of 23 credits is required to complete the concentration.

## **REQUIRED COURSES**

Dance 101/201	<i>Modern Dance Technique</i>
Dance 114 or 214	<i>Ballet</i>
Dance 108/208/308	<i>Dance Production</i>

One course, or two modules, with readings in dance history. Examples include:

Dance 109m	<i>Speaking and Moving</i>
Dance 110m	<i>Moving Stories</i>

One course in creative movement. Examples include:

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

One course in theater. Examples include:

Theater 117	<i>Viewpoints</i>
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A thesis in dance must include writing in addition to creative components, consisting of research into a topic connected to the thesis. Additional written material may include commentary on one's creative process and a description of artistic goals. A visual recording of any performances must be included.

## **RECENT SENIOR THESES**

"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, Kati Garcia-Renart, 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* can also 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)**

Studio Art 202	<i>Drawing from Direct Observation</i>
Studio Art 203	<i>Drawing from Imagination</i>
Studio Art 218	<i>Graphic Design</i>
Studio Art 224	<i>Experiments in Photography</i>
Studio Art 235	<i>Painting Studio</i>
Studio Art 237	<i>Illustration Studio</i>
Studio Art 238	<i>Introduction to Figure Drawing</i>

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

Art History 102	<i>Survey of Western Art: Renaissance to Postmodern</i>
Art History 113 CP	<i>Global Art: Africa and the Americas</i>
Art History 114 CP	<i>Global Art: Middle East and Asia</i>
Art History 211	<i>Picasso's Art: Erotics and Politics</i>
Art History 218/318	<i>Critical Issues in Contemporary Photography</i>
Art History 222	<i>Clothing in Art</i>

## **ADVANCED COURSES (MINIMUM OF TWO), SUCH AS:**

Studio Art 303	<i>Color Photography</i>
Studio Art 307	<i>Documentary Photography</i>
Studio Art 312	<i>Large Format Photography</i>
Studio Art 329/429	<i>Bookbinding/Digital Book</i>
Studio Art 333/433	<i>Figure Drawing Studio</i>
Studio Art 335/435	<i>Painting Studio</i>
Studio Art 337/437	<i>Illustration Studio</i>
Studio Art 356	<i>Photography III: Advanced Projects</i>
Studio Art 373	<i>Drawing from Imagination</i>
Studio Art 374	<i>Experiments in Photography</i>

## **RECENT SENIOR THESES**

Most drawing, painting, and printmaking theses consist of a significant written element and a one-person exhibition, which the student designs, installs, and documents at one of the galleries on campus. Recent theses in this area include: "Dog Days: A Study of Aspects of Oil Painting" "A Journey through the Painted Forest: Experiments in Multimedia" "Procedures in Graphic Design" "Paintings and Printouts" "Exploring Woodcut, Monotype, Collagraph, and My Relationship to Work" "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, Jacob Fossum, Arthur Hillman, Ben Krupka  
**Faculty Contacts** Jacob Fossum, Ben Krupka



# Ecology

Ecology is the branch of science that studies the inter-relationship of organisms and their environments. A student who pursues this concentration will study the major organisms that 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.

## CORE COURSES

Biology 200	<i>General Botany</i>
Biology 203	<i>Invertebrate Zoology</i>
Biology 204	<i>Vertebrate Zoology</i>
Environmental Studies 200	<i>Principles of Ecology</i>
Natural Sciences 410 or Social Science 309	<i>Research Methods</i>

## ACCEPTABLE ELECTIVE

Biology 206	<i>General Microbiology</i>
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## RECENT SENIOR THESES

- "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 serpentina* (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 nonfiction video production and editing, computer graphics, electronic music, and the production of art using multiple media. Students in this concentration learn and apply key skills, gaining basic mastery of electronic tools useful for creating contemporary visual and performance art. They also develop the ability to think and write analytically about the arts. The concentration provides an excellent starting point for students who want to begin serious exploration of digital technology and its application in any of a variety of art forms today. Students interested in this concentration should begin by gaining exposure both to the use of electronic media and to traditional techniques and aesthetic assumptions in the art forms of their choice; this can be accomplished by taking introductory courses in studio and performing arts, in addition to historical and cultural studies in the arts and literature.

## CURRICULUM

Work in the concentration includes at least two approved intermediate courses, two advanced courses, and two courses offering historical and critical perspectives for a total of at least 20 credits.

## INTERMEDIATE COURSES

Arts 211	<i>Interactive Arts Workshop I</i>
Computer Science 312	<i>Programming Languages</i>
Literature 295	<i>Doing Digital Media: From Mainstream to LiveStream</i>
Music 211	<i>Introduction to Electronic Music</i>
Physics 210	<i>Analog and Digital Electronics</i>
Studio Art 218	<i>Graphic Design</i>
Studio Art 221	<i>Video Production II</i>
Studio Art 226	<i>Electronic Arts Studio Video Production</i>
Studio Art 245	<i>Documentary Film/Video Production</i>
Studio Art 273	<i>Color Photography</i>

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	<i>Anthropology Goes to the Movies</i>
Art History 112	<i>History of Photography</i>
Art History 212	<i>Theories of Photography</i>
Art History 213	<i>Analyzing Television</i>
Art History 218/318	<i>Critical Issues in Contemporary Photography</i>
Dance 213	<i>The Body in Multimedia Art</i>
Literature 206	<i>Art of Film</i>
Literature 295	<i>Doing Digital Media: From Mainstream to LiveStream</i>
Music 229	<i>Music in Film</i>
Studio Art 225	<i>Survey of Documentary Film</i>

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	<i>Interactive Arts Workshop II</i>
Studio Art 303	<i>Color Photography</i>
Studio Art 318/418	<i>Computer Graphics Studio</i>
Studio Art 321	<i>Video Production II</i>
Studio Art 326	<i>Electronic Arts Studio Video Production</i>
Studio Art 329/429	<i>Bookbinding/Digital Book</i>
Studio Art 337/437	<i>Illustration Studio</i>
Studio Art 245/345	<i>Documentary Film/Video Production</i>

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

## RECENT SENIOR THESES

- "No Direction Home: An Experiment in Subjective Documentary"
- "Subversive Cinema-The Workings of SUBCIN"
- "Get Your Act Together"
- "The Jellyfish Sky"
- "Within a Forest: Film, Theory, and Process"
- "Nobody Needs to Hear the Actors Anyway: The Theory and Practice of Theatrical Sound Design"

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

#### **FACULTY**

Michael Bergman, Nancy Bonvillain, Lawrence Burke, Joan DeIPlato, Clive Davis, David La Spina, John Myers, 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.*

## 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 Interpre-  
tations 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

# 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 understanding 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 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

Art History 211	<i>Picasso’s Art: Erotics and Politics</i>
French 215	<i>French Literature of Conversation</i>
French 216	<i>French Food, Culture, and Literature</i>
French 217	<i>Paris on the Page</i>
French 321	<i>Modern French Theater</i>
French 325T	<i>19th-Century Poetry</i>
French 327	<i>17th-Century French Literature</i>
History 203 CP	<i>Russia from Medieval Times to the Eve of Revolution</i>
Linguistics 280	<i>History of the English Language</i>
Literature 216m	<i>Focus: Albert Camus</i>
Literature 221	<i>Pilgrims, Sinners, and Yahoos: Major British Authors</i>
Literature 222	<i>Shakespeare</i>
Literature 225	<i>Modern Irish Literature</i>
Literature 257	<i>Modern Drama: From Realism to the Absurd</i>
Literature 259	<i>Writers from Eastern Europe</i>
Literature 319	<i>The Theater of the Absurd</i>
Music 202m	<i>Medieval Music</i>
Music 203m	<i>Renaissance Music</i>
Music 204m	<i>Earlier Baroque Music</i>
Music 205m	<i>Later Baroque Music</i>
Music 215m	<i>Haydn and Mozart</i>
Music 216	<i>Music of the Romantic Era</i>
Philosophy 225	<i>Existentialism</i>

## 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 that 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, 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, 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. In consultation with their Moderation Committee, students choose their electives 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	<i>French Grammar and Composition</i>
French 215	<i>French Literature of Conversation</i>

French 216	<i>French Food, Culture, and Literature</i>
French 217	<i>Paris on the Page</i>
French 321	<i>Modern French Theater</i>
French 323	<i>Female Writers in French Literature</i>
French 325T	<i>19th-Century Poetry</i>
French 327	<i>17th-Century French Literature</i>
Literature 216m	<i>Focus: Albert Camus</i>
Literature 275	<i>French Film and Literature in Translation</i>

### 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, such as in Africa, the Caribbean and South America, North America, or the Far East.

### RECENT SENIOR THESES

- "Francophonie or Cacophony: From French Colonialism to the Development of la Francophonie"
- "The Element of the Sacred in the Folk Tales of the Peul"
- "The Literature of Decolonization: A Study of North African Francophone Literature"
- "The Negritude Movement: Three Exemplary Poets"
- "The Legacy of French Colonization in Cote d'Ivoire"
- "Exodus: A Study of Indochinese Refugees, 1975–1980"
- "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

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. Its goal is to produce an enriched conception of the human that appreciates the diversity of our experiences, behaviors, and cultural backgrounds. Through coursework, students develop expertise in areas such as feminist theory and activism, including civil and human rights; historical and cross-cultural understandings of the sexed body; women's contributions to the arts and literature; and the intersection of gender with race, class, and sexual orientation in American and global contexts.

Students are encouraged to take their interest in gender studies out of the classroom onto the campus, working with the College's Women's Center and other student groups to sponsor speakers, film screenings, workshops, and other events that raise awareness of women's issues and the politics of gender within the College community. Students may choose to 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 309	<i>Lacan and Visual Pleasure</i>
BA Seminar 399	<i>Eros and Thanatos: A Study of Sexuality in the West</i>
Gender Studies 101 CP	<i>Explorations in Gender, Culture, and Society</i>
Gender Studies 210m CP	<i>Gender and Violence I: Violence in the Private Sphere</i>
Gender Studies 211m CP	<i>Gender and Violence II: Military Culture and War</i>
History 205 CP	<i>Women in Western Civilization: Halos, Harlots, and Heroines</i>
Linguistics 218m	<i>Language and Gender</i>
Literature 270 CP	<i>Latin American Women Writing Resistance</i>
Psychology 209	<i>Human Sexuality</i>
Social Science 302	<i>The Foucault Effect</i>
Women's Studies 101 CP	<i>An Unfinished Revolution: Introduction to Women's Studies</i>
Women's Studies 213	<i>Women/Writing/Activism: Changing the World</i>

Women's Studies 225m CP	<i>African Women Writing Resistance</i>
Women's Studies 226m CP	<i>Women Writing Resistance in the Middle East</i>
Women's Studies 304	<i>Doing Theory: Feminist, Postcolonial, Queer</i>

### 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

# German Studies

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 a German-speaking country 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), and the University of Marburg, where they have enrolled in courses in language, literature, architecture, music, history, chemistry, and physics. 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 may have 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 or independent project 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.

## COURSES

Literature 268  
Literature 291

*Postwar German Literature*  
*Translation Workshop*

Preapproved courses selected from the offerings of the student's study abroad program.

## SENIOR THESES

Students may elect to write a critical thesis in 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, Swiss, or Austrian society and culture.

## RECENT SENIOR THESES

"Seek the Unknown: An Encounter in Intercultural Experience"

"Roots of the German Festival of Fastnacht"

"Rosenstrasse: Successful Resistance in the Third Reich"

"The Study-Abroad Experience"

"Kiezdeutsch: A Multicultural Ethnolect"

## FACULTY

Peter Filkins, Colette van Kerckvoorde

**Faculty Contact** Colette van Kerckvoorde

# Historical Studies

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

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

## CURRICULUM

Students in this concentration will build an interdisciplinary program with history at its center, which provides the opportunity to explore particular areas of the world; particular time-periods; historical methodology; and/or the theoretical and substantive interactions of history

with related disciplines. Students interested in historical studies would do well to take History 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 post-graduate plans.

## CORE COURSES

BA Seminar 394	<i>Apocalypse Then, Apocalypse Now?: The Pursuit of the Millennium in the West</i>
BA Seminar 399	<i>Eros and Thanatos: A Study of Sexuality in the West</i>
History 101	<i>The Tricks We Play on the Dead</i>
History 203 CP	<i>Russia from Medieval Times to the Eve of Revolution</i>
History 204 CP	<i>Russia in the 20th Century and Beyond</i>
History 205 CP	<i>Women in Western Civilization: Halos, Harlots, and Heroines</i>
History 227	<i>Manifesting Destinies I: The United States to 1877</i>
History 228	<i>Manifesting Destinies II: The United States 1877–present</i>
Social Science 302	<i>The Foucault Effect</i>

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



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

#### **RELATED COURSES**

African American Studies 206/306 *Sociological Theories of Work and the Racialized “Other”*  
Art History 210 CP *Impressionism and Japonisme*  
French 323 *Female Writers in French Literature*  
Intercultural Studies 314T CP *The Arab World*  
Literature 256 *The Labyrinth of Being: Russian Writers of the 19th Century*  
Literature 260 *History, Politics, and the Novel*  
Music 203m *Renaissance Music*  
Music 218/318 CP *Jazz: An American Encounter*  
Philosophy 206 CP *Religions and Philosophies of East Asia*  
Women’s Studies 304 *Doing Theory: Feminist, Postcolonial, Queer*

#### **RECENT SENIOR THESES**

“Don’t Judge a Man by the Words of his Mother, Listen to the Comments of his Neighbors: Interactions between Jews and Ukrainians in Nineteenth-Century Galicia”  
“A Genealogy of Menstrual Product Advertising From the 1920s to Present Day”  
“Constructing Woman in Classical Greece: Conceptions of Sex Difference in Greek Thought”  
“The Potato in Ireland from Introduction to Famine: Constructing a Context”  
“The Churches and Communism: Savior of the Regimes or of the Faithful?”

#### **FACULTY**

Asma Abbas, Milo Alvarez, 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 like American studies, Asian studies, creative writing, cross-cultural relations, European studies, French and Francophone studies, German studies, literary studies, Russian studies, and Spanish and Latin American studies.

#### **CURRICULUM**

To begin the exploration of linguistic theory and methods, students are required to take Linguistics 100 *Introduction to Linguistics*. The course also acquaints them with disciplines within the field such as historical linguistics, socio-

linguistics, and language acquisition. The concentration requires a minimum total of 16 credits in addition to the introductory course, Linguistics 100. Six credits must be at the 300-level or above, taken either as existing courses or as tutorials.

Although the concentration focuses on the discipline of linguistics, its theoretical assumptions, and its methodology, students are required to supplement linguistics courses with interdisciplinary work in languages, relevant social sciences, and relevant studies in cognition and development. Students concentrating in linguistics are strongly encouraged to take three to four credits in languages above the minimum requirement for the AA degree (which can be fulfilled 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 include intermediate and advanced language courses, studies in anthropology or sociology that would complement the sociocultural analysis of language use, or work in psychology and cognition. Additional relevant programs of study can be discussed at Moderation to respond to specific student interests.

**COURSES**

Anthropology 202 CP                      *Language and Culture*  
 Linguistics 100                              *Introduction to Linguistics*

Linguistics 101m                              *English Grammar*  
 Linguistics 216m                              *Language and Power*  
 Linguistics 218m                              *Language and Gender*  
 Linguistics 280                                *History of the English Language*  
 Linguistics 304 CP                            *Native American Languages*  
 Linguistics 305m                              *Topics in Morphology and Syntax*

**RECENT SENIOR THESES**

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

**FACULTY**

Gabriel Asfar, Nancy Bonvillain, Chris Callanan, Mileta Roe, Maryann Tebben, Colette van Kerckvoorde

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

# Literary Studies

“A word after a word after a word is power,” according to the contemporary Canadian writer Margaret Atwood. Appreciation of the power of language as an artistic medium is the goal of the literary studies concentration. The requirements of the concentration are designed to foster students’ skills as interpreters of literature and as writers, while also instilling appreciation of form and knowledge about literature and its relationship to social and political contexts.

The Simon’s Rock literature program is decidedly comparative, allowing students to study British and American literature as well as French, Spanish, German, Russian, Chinese, Arabic, Czech, and other literatures, in the original language or in translation. In keeping with the College’s commitment to interdisciplinary study, students choosing this concentration are encouraged to engage in complementary study in other areas, including Asian studies and gender studies, or fields other than literature. In the past, students have combined work in literary theory and women’s studies, political theory, and children’s literature, and the history of science with autobiography. The Division’s course offerings each semester represent a wide variety of literary approaches and contexts.

## CURRICULUM

The concentration requires a minimum of eight courses (26 credits) in literature. Except for Foundational courses, these courses may be in English or in another language. The following courses are required:

1. Two “Art of” courses [*Art of Poetry* (Literature 201), *Art of the Short Story* (Literature 202), *Art of the Novel* (Literature 203), *Art of Literary Analysis* (Literature 204), *Art of Autobiography* (Literature 205), *Art of Film* (Literature 206), *Art of Drama* (Literature 207), *Art of Narrative* (Literature 208)], at least one of which must be completed by the end of the sophomore year.
2. Six Intermediate or Advanced courses, including two 300-level courses, in the following areas:
  - a. Two courses in pre-20th-century literature, at least one of which must be in pre-19th-century literature;
  - b. Two courses in different literary genres;

c. Two courses that relate literature to a locale or a political or cultural context, one of which must be a literature course in translation or a 300-level course in another language.

Because experience in the crafting of language can heighten one’s awareness of other writers’ achievements, students are encouraged to elect at least one creative writing course as part of their work in the concentration. Students interested in graduate study in literature or comparative literature should make a specific plan at Moderation with relevant faculty including a range of courses covering major pre-20th-century authors.

## RECENT SENIOR THESES

- “‘At the black margin of the wood’: Natural Imagery in the Poetry of W.B. Yeats and A.E. Housman”
- “On Mountain Lions and Desert Rats: A Thematic Analysis of the Works of Edward Abbey”
- “The Same about the Same: A Freudian and Lacanian Reading of Faulkner”
- “‘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”
- “No Turning Back: Studies of Paul Bowles’s Novel, *The Sheltering Sky*”
- “The Beheading Game: An Examination of the Story of the Death and Resurrection of the Year God in Arthurian Romance, Celtic Myth, and British Folklore”
- “School and Experience in the Bildungsroman”
- “The Garden of Forking Paths: A Musical Response in Three Movements”

## 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, Maryann Tebben, Colette van Kerckvoorde

**Faculty Contact** Jamie Hutchinson

# Mathematics

This concentration offers students the opportunity to discover some of the methods and ideas included in the many areas of modern mathematics. It develops competence in mathematics and in the art of effective reasoning, while also developing problem-solving skills and the ability to interpret and communicate the results of one's work both orally and in writing. The concentration helps prepare graduates for future training or careers in mathematics, computer science, actuarial sciences, education, medicine, law, and economics, among others.

## CURRICULUM

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

Courses offered for 2010–2011 in support of the concentration are listed below. Additional tutorials will be offered, depending on demand.

## COURSES

Mathematics 320	<i>Modern Algebra I</i>
Mathematics 321	<i>Modern Algebra II</i>
Mathematics 364	<i>Ordinary Differential Equations</i>

## RECENT SENIOR THESES

- "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  $\theta$ –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. 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 that 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

African American Studies 206/306	<i>Sociological Theories of Work and the Racialized "Other"</i>
Anthropology 222 CP	<i>African Urban Life</i>
Arabic 204 CP	<i>Modern Arabic Prose, Poetry, and Politics</i>
Art History 112	<i>History of Photography</i>
Art History 210 CP	<i>Impressionism and Japonisme</i>
Art History 211	<i>Picasso's Art: Erotics and Politics</i>
Art History 212	<i>Theories of Photography</i>
Art History 216 CP	<i>African American Art and Thought</i>
French 217	<i>Paris on the Page</i>
French 321	<i>Modern French Theater</i>
French 328T	<i>Modern Novel in France</i>
Geography 326	<i>Modern China from the Margins</i>
Linguistics 216m	<i>Language and Power</i>
Linguistics 218m	<i>Language and Gender</i>

Literature 231	<i>American Drama: Moderns and Contemporaries</i>	“The Postmodern S/Hero”
Literature 232	<i>Harlem Renaissance</i>	“‘No Damn Cat, No Damn Cradle’: A Musical Response to Kurt Vonnegut”
Literature 233	<i>Modern American Fiction: Disturbing the Peace</i>	
Literature 257	<i>Modern Drama: From Realism to the Absurd</i>	<b>FACULTY</b> Asma Abbas, Gabriel Asfar, Nancy Bonvillain, Kathryn Boswell, Christopher Coggins, Brian Conolly, Joan DelPlato, Peter Filkins, Aimée Michel, John Myers, Bernard Rodgers, Mileta Roe, Maryann Tebben, Colette van Kerckvoorde, Laurence Wallach, Nancy Yanoshak <b>Faculty Contact</b> Bernard Rodgers
Literature 259	<i>Writers from Eastern Europe</i>	
Literature 260	<i>History, Politics, and the Novel</i>	
Literature 261 CP	<i>Contemporary African Literature</i>	
Literature 304	<i>Kafka and the Kafkan</i>	
Literature 310	<i>Modern Poetry: Major Authors</i>	
Literature 311	<i>American Modernism: Making it New</i>	
Literature 319	<i>Theater of the Absurd</i>	
Literature 330	<i>The Inklings</i>	
Music 217/317	<i>Music Since World War I</i>	
Music 218/318 CP	<i>Jazz: An American Encounter</i>	
Music 229	<i>Music in Film</i>	
Music 311	<i>Theory V: Approaches to 20th-Century Music</i>	
Politics 225	<i>Modern Political Ideologies</i>	
Politics 327	<i>Hope against Hope Marx after Marx</i>	
Spanish 211	<i>20th-Century Latin American Short Story</i>	
Spanish 212 CP	<i>Latin American Novellas: Love and Other Demons</i>	

#### 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”

“Remedy for the 20th-Century Earache: A Beginner’s Guide to Unpopular Modern Music”

“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”



# Music

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

## CURRICULUM

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

## MINIMUM REQUIREMENTS

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

Four credits for Theory III (required of all concentrations)

Four credits (semesters) of performing activity:

Two semesters of private lessons;

Two semesters of performing organization (Chorus, Jazz Ensemble, Chamber Ensemble, Madrigal Group, Collegium);

Ten credits from a core area (see below).

**Credit Totals: 24**

## CORE AREAS

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

## MUSICOLOGY COURSES

*Euro-American Music History: Medieval, Renaissance, Early and Later Baroque*; *Mozart and Haydn*; *Beethoven and Schubert*; *Romantic Music*; *Music since World War I*; *Music in Film*  
Modules: *Charles Ives*; *The Piano*  
World Music Cultures: *Music 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 Legêne, 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 217 CP

*Ritual and Belief:*

*The Anthropology of Religions*

BA Seminar 300

*Gödel, Escher, Bach*

BA Seminar 399

*Eros and Thanatos:*

*A Study of Sexuality in the West*

Literature 253

*Faith and Doubt:*

*Christian Themes in Literature*

Literature 260

*The Five Books of Moses*

Literature 321  
Literature 330  
Philosophy 203  
Philosophy 206 CP  
  
Philosophy 208 CP  
  
Philosophy 213  
Social Science 302

*Literary Theory*  
*The Inklings*  
*Philosophy of Religion*  
*Religions and*  
*Philosophies of East Asia*  
*Buddhism:*  
*History, Teachings and Practices*  
*Formal Logic*  
*The Foucault Effect*

# Photography

The Simon's Rock program in photography considers technical knowledge, historical background, and critical and analytical skills to be key elements in the education of each photography student. 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 allows the exploration of the medium of photography by students with interests in the arts and humanities, the sciences, and the social sciences.

## 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

Students interested in this concentration should take the core courses *Photography I: Black & White/Analog* and *Photography II: Color/Digital* in the first year. Together these courses provide each student with a solid foundation in both analog and digital photography, as well as experience working expressively in both black and white and color. These core courses also provide a background in the history of photography and an 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 *Photography I: Black & White/Analog*.

## CURRICULUM

Three intermediate courses in photography are required for the concentration. One of these courses must be *Photography II: Color/Digital*. Students are introduced to a variety of photographic approaches and technical skills through courses such as *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**

Studio Art 204	<i>Portrait/Studio Photography</i>
Studio Art 218	<i>Graphic Design: Desktop Publishing and the Web</i>
Studio Art 224	<i>Experiments in Photography</i>
Studio Art 270	<i>Relief Printmaking</i>
Studio Art 273 (required)	<i>Photography II: Color/Digital</i>

#### **HISTORY OF THE MEDIUM**

Art History 112	<i>History of Photography</i>
Art History 212	<i>Theories of Photography</i>
Art History 218/318	<i>Critical Issues in Contemporary Photography</i>

#### **ADVANCED COURSES**

Studio Art 303	<i>Photography II: Color/Digital</i>
Studio Art 307	<i>Documentary Photography: Global Practice</i>
Studio Art 312	<i>Large Format Photography</i>
Studio Art 329/429	<i>Bookbinding/Digital Book</i>
Studio Art 356/456	<i>Photography III: Advanced Projects</i>
Studio Art 374	<i>Experiments in Photography</i>

#### **RECENT SENIOR THESES**

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

"In the Greenhouse"

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

"Vanitas"

"And/Both"

"In the Greenhouse"

"Burma in Agony"

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

"See What I See"

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

#### **FACULTY**

Joan DelPlato, Arthur Hillman, Jamie Hutchinson, David La Spina

**Faculty Contact** David La Spina

# 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	<i>Analog and Digital Electronics</i>
Physics 220	<i>Introduction to Quantum Physics</i>
Physics 230	<i>Modern Physics Laboratory</i>
Physics 303	<i>Classical Mechanics</i>
Physics 304	<i>Electricity and Magnetism</i>
Physics 320	<i>Statistical Thermodynamics</i>

Physics 220, 230, and 303 are usually offered every year, the others are offered two out of every three years. The serious physics student should also take Math 220 *Linear Algebra* and Math 221 *Vector Calculus*. See the back half of the catalogue for a complete list of advanced physics courses. Additional courses that complement this concentration are:

Chemistry 100 and 101	<i>Introduction to Chemistry I and II</i>
Mathematics 364	<i>Ordinary Differential Equations</i>
Mathematics 365	<i>Partial Differential Equations</i>
Natural Science 410	<i>Research Methods</i>

## RECENT SENIOR THESES

“The Mathematical Structure Associated with the Timbre of Musical Tones”  
“Mechanics Problems in Billiards”  
“The Amoebot: A New Type of Robotic Motion”  
“The Effect of a Shear Flow on Solidification Texturing of Zn Alloys”  
“Fluid Dynamics, Crystal Growth, and the Inner Core: A Study in the Differing Effects of Externally and Internally Driven Flows on Crystal Alignment”

“A Study of the Mechanical Properties of *G. cancriformis* Web Silk”

“Effect of Sample Size on Cartilage Friction Coefficient: An Introduction to Cartilage Lubrication”

“Design and Optimization of an In-Vacuum Electromagnet for the Observation of Magnetic Circular X-ray Dichroism”

## RESEARCH OPPORTUNITIES

Dr. Bergman and Dr. Kramer have received grants from NIH, NSF, and Research Corporation to support their ongoing research. Dr. Bergman conducts a variety of experiments on the solidification and deformation of ice and metals under extreme conditions, with the goal of illuminating similar processes that take place at the Earth’s core. Dr. Kramer pursues mathematical and computer simulation approaches to the formation of patterns in nature. Each summer they hire several students for summer research internships to allow the students to participate in high quality research and to enrich their undergraduate experience.

## FACULTY

Michael Bergman, Emmanuel Dongala, William Dunbar, Eric Kramer, David Myers, David Sharpe, Brian Wynne

**Faculty Contacts** Michael Bergman, Eric Kramer



# Political Studies

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*; or *Politics, Ethics, Aesthetics*. General requirements, along with specific areas of inquiry and their suggested aggregations are discussed below. Since the range of courses applicable to the core and elective areas of inquiry is wide and varied, the faculty contact shall advise on which courses fulfill the requirements of the various areas of inquiry.

## CONCENTRATION REQUIREMENTS

At least seven courses for a minimum of 24 credits are required; at least three of these courses must be at the 300-level. No more than four courses may be in one discipline.

The core areas of inquiry correspond to the disciplinary sub-divisions of political science. Students are advised that core courses be taken from among our politics offerings.

The elective areas of inquiry pertaining to the two streams delineated below constellate questions that have broad interdisciplinary reach, allowing courses from various disciplines and divisions to count toward the concentration conceived as a whole. Students are required to take courses to satisfy the listed categories and areas of study. As long as students cover the required area(s), they 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*)

*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* or *Politics, Ethics, Aesthetics*. They will take four courses to fulfill the requirements of their stream. Students may, in consultation with faculty contact(s), elect to integrate the streams.

## LAW, POLICY, SOCIETY

*Law, Policy, Society* raises questions about how various systems of power and control succeed or fail, the mechanisms through which they are manifested, and the standards by which they should be evaluated. It seeks to

understand the relationship between the modern state and its institutions; political philosophies and theories of law and justice; and the social and political meaning of these abstractions as they function in particular regimes and communities. It also explores how, in a global world, social movements, economic development, and changing cultural values affect the theory and practice of law and politics. The stream thus engages various empirical, experiential, historical, and conceptual viewpoints, addressing the manifestations of politics in public life, governmental regimes, legal structures, policy reform, and local and global issues of geo-politics and economics.

Students take a course each in two of these areas of inquiry:

*Institutions and Institutional Change* (e.g., Psychology 306 *Conflict and Conflict Resolution*; Geography 326 *Modern China from the Margins: Class, Gender, Ethnicity and the Nation State*)

*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"

"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"

"Woman's Body, Modern War: Forming the Feminine in the Age of Industry"

"The Town Hall and Democracy: Explorations of American Fantasies, Dreams, and Emotions of a Political Space"

"Health Care Reform in the Welfare State: A Case Study of Contemporary American Liberalism in the Patient"

"Protection and Affordable Care Act"

"Un-Nailin' Palin: The Making and Unmaking of a Woman in Politics"

### **FACULTY**

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

**Faculty Contact** Asma Abbas

# Pre-Engineering

The pre-engineering concentration prepares students for the Simon's Rock/Columbia University Engineering Program. Engineering and applied science fields include applied math, applied physics, biomedical engineering, chemical engineering, civil engineering, computer engineering, computer science, electrical engineering, environmental engineering, industrial engineering, materials science, and mechanical engineering. The goal of the pre-engineering concentration is to allow students the opportunity to explore their interests in the liberal arts while gaining the necessary background in mathematics and science. Engineers with a background in the liberal arts can be better prepared to apply their technical expertise to the issues that impact society.

Simon's Rock students apply for the Engineering Program in their junior year (the sophomore year for the Dartmouth program). Students are normally granted admission to the engineering school, provided they have taken (a) the courses required by the engineering school, (b) maintained an overall 3.3 GPA and a B or better in each of the required pre-engineering courses, and (c) have the recommendation of the Simon's Rock combined BA/BS faculty contact. If these conditions are not met, admission is still possible. Students need not complete the pre-engineering concentration in order to be eligible for the Engineering Program, but they do need to complete the required pre-engineering courses.

In their three years at Simon's Rock, students must complete 90 credits, the requirements for the AA, the required pre-engineering courses, and the Senior Thesis. Sophomores interested in the program must moderate. However, interested students are strongly encouraged to meet with the faculty contact, Michael Bergman, in their first year in order to plan an appropriate course of study. The Senior Thesis can be done in the third year at Simon's Rock, or at the engineering school while consulting with Simon's Rock faculty. Students who choose to do the thesis at the engineering school choose a thesis advisor and committee at Simon's Rock, turn in a thesis proposal and self-evaluation, and follow the timeline of the thesis. Although the student will not receive credit for the thesis,

the committee will decide on a grade that will factor into whether the student can graduate with honors.

## COURSES

The pre-engineering concentration consists of the core courses required for participation in the Engineering Program, plus some additional advanced work in mathematics or the sciences to provide depth while here at Simon's Rock. Although there are variations between engineering schools and engineering majors, for admission to an affiliated engineering school students should plan on taking the following courses in their three years at Simon's Rock:

Chemistry 100	<i>Chemistry I, with Lab</i>
Chemistry 101	<i>Chemistry II, with Lab</i>
Mathematics 210	<i>Calculus I</i>
Mathematics 211	<i>Calculus II</i>
Mathematics 220	<i>Linear Algebra</i>
Mathematics 221	<i>Vector Calculus</i>
Mathematics 364	<i>Ordinary Differential Equations</i>
Physics 100	<i>Physics I, with Lab</i>
Physics 101	<i>Physics II, with Lab</i>
Physics 220	<i>Introduction to Quantum Physics</i>
Physics 230	<i>Modern Physics Lab</i>
Columbia University requires Econ 100 ( <i>Microeconomics</i> ).	

The faculty contact may recommend course substitutions for students with an interest in specialized engineering fields (such as computer science). To complete the concentration, students must take at least six additional credits in the Division of Science, Mathematics, and Computing at or above the 200-level. A student can moderate into the pre-engineering concentration without eventually completing the engineering degree. They must then finish a second concentration or complete advanced and complementing course work that has been approved by the faculty contact.

## RECENT SENIOR THESES

- "Network Surveillance Systems: Models and Approaches"
- "On the Integer Quantum Hall Effect"
- "The Road for Sustainability: An Examination of Asphalt Technologies"
- "Fault Localization in *In Vivo* Software Testing"
- "An Overview of Computational Fracture Mechanics, with Special Emphasis on Numerical Methods within the Finite Element Framework"

“The Efficiency of Combustion Engines: Theory and Applications”  
“Package Manager: The Core of a GNU/Linux Distribution” (Industrial Engineering)  
“CLIMB: An Engineering Approach to Improving Bicycle Access in Upper Manhattan” (Environmental Engineering)

#### **FACULTY**

Michael Bergman, Emmanuel Dongala, Patricia Dooley, William Dunbar, Eric Kramer, David Myers, Brian Wynne  
**Faculty Contact** Michael Bergman

# Pre-Medical Studies

The Association of American Medical Colleges states, “specific premedical course requirements...vary among medical schools, but all recognize the desirability of a broad education—a good foundation in the natural sciences (mathematics, chemistry, biology, and physics), highly developed communications skills, and rich background in the social sciences and humanities.” The minimum requirements are fairly strictly defined: “A solid understanding of modern concepts in physics, chemistry, and biology is mandatory, for major advances in medicine are based on principles stemming from these disciplines.” Recognizing these facts and that many students enter Simon’s Rock interested in pursuing a pre-medical course of study, the College has developed the curriculum in the pre-medical concentration to assure that those who complete the requirements successfully will have the necessary breadth of science and mathematics backgrounds required for medical school admission.

However, the concentration only provides the course load in the sciences that a student who desires to pursue a pre-medical program should undertake. Careers studying and treating disease and managing health care demand ever-increasing knowledge and skills. It is strongly recommended that this concentration be taken in conjunction with other courses in the sciences—particularly for those interested in medical research. Those planning to practice medicine may find courses useful in fields that develop understanding of the complexities of human nature, whether psychology, anthropology, sociology, politics, or literature and the arts.

#### **CURRICULUM**

The pre-medical concentration includes a minimum of 50 credits of coursework including:

#### **REQUIRED COURSES**

Biology 100	<i>Introduction to the Life Sciences</i>
Biology 201	<i>Cell Biology</i>
Biology 306	<i>Physiology</i>
Biology 312	<i>Biochemistry</i>
Chemistry 100-101	<i>Chemistry I, II</i>
Chemistry 302-303	<i>Organic Chemistry I, II</i>
Mathematics 210-211	<i>Calculus I, II</i>

## HIGHLY RECOMMENDED

Mathematics 110                      *Introduction to Statistics*

The student is encouraged to take as many courses from the list below as fit into their electives, chosen in consultation with the Moderation Committee:

Biology 202    *Genetics*  
Biology 203    *Invertebrate Zoology*  
Biology 204    *Vertebrate Zoology*  
Biology 206    *General Microbiology*

## RECENT SENIOR THESES

“Little Things: A Study of Branchiobdellid Anelids”

“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 dorsalis keimi*”

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

## FACULTY

Michael Bergman, Emmanuel Dongala, Patricia Dooley, William Dunbar, Eric Kramer, David Myers, Donald Roeder, Robert Schmidt, Brian Wynne

**Faculty Contacts** Patricia Dooley, David Myers

Psychology’s roots in the inquiry into the nature of human beings and the relationship of the mind or psyche to the body and the physical world date from earliest recorded history. Contemporary psychology has evolved into a diverse field comprising areas such as biopsychology, clinical and personality psychology, social psychology, developmental psychology, and neuroscience. The psychology concentration at Simon’s Rock offers courses in many of these areas as an academic foundation for students who wish to do graduate work in psychology and related disciplines such as sociology. It also provides a valuable complement for students interested in the many disciplines with which psychology has a natural affinity, including biology, medicine, literature, theater, the arts, and philosophy. Work in these related areas also provides an excellent complement to the concentration.

## PREREQUISITES

All students must 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	<i>Theories of Personality</i>
Psychology 209	<i>Human Sexuality</i>

### Area B: Social and Developmental

Psychology 202	<i>Developmental Psychology</i>
Psychology 203	<i>Social Psychology</i>
Psychology 218	<i>Psychology of Women</i>

### Area C: Biological and Cognitive

Psychology 201	<i>Introduction to Cognitive Psychology</i>
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## METHODS COURSES

Natural Science 410	<i>Research Methods</i>
Social Science 309	<i>Quantitative Research Methods in the Social Sciences</i>

## ADVANCED COURSES

Biology 309	<i>Animal Behavior</i>
Psychology 302	<i>Abnormal Psychology</i>
Psychology 306	<i>Conflict and Conflict Resolution</i>
Psychology 307	<i>Psychological Theories of Self</i>
Psychology 310	<i>Principles of Clinical Psychology</i>
Psychology 315 CP	<i>Multicultural Psychology</i>

## RECENT SENIOR THESES

- “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

Eden-Reneé Hayes, Anne O’Dwyer,

**Faculty Contacts** Eden-Reneé Hayes, Anne O’Dwyer

# Quantitative Studies

This concentration offers students interested in mathematics, statistics, computer science, or other quantitative methods the opportunity to apply these methods to the study of a wide variety of phenomena, which originate in the natural or social sciences, or, for that matter, in the arts or in the study of languages and literature. It develops competence in quantitative methods, problem-solving skills, ability to interpret and communicate quantitative results, and understanding of applications of quantitative analysis. The concentration prepares graduates for future training or careers in mathematics, computer science, actuarial sciences, education, medicine, law, and economics, among others.

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

## CURRICULUM

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

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

## RECENT SENIOR THESES

It would be especially suitable if the student had a thesis proposal combining the area of application with mathematics. Past theses have dealt with questions in physics, chemistry, biology, economics, sociology, music, literature, and philosophy. The primary concern is to develop in the student an interdisciplinary approach to problems and an

ability to communicate quantitative information to others in the field of application. Past theses in this area include:

“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*

### **FACULTY**

Asma Abbas, Joan DelPlato, Hal Holladay, Bernard Rodgers,  
Nancy Yanoshak

**Faculty Contact** Nancy Yanoshak

# Science Foundations

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

### **CURRICULUM**

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

### **REQUIRED COURSES**

Biology 100      *Introduction to the Life Sciences*

Chemistry 101      *Chemistry II*

Mathematics 210      *Calculus I*

Physics 101      *Physics II*

Physics 101L      *Physics Lab II*

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

### **RECENT SENIOR THESES**

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

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

**FACULTY**

William Dunbar, David Myers, Donald Roeder, Robert  
Schmidt, David Sharpe, Brian Wynne

**Faculty Contact** Eric Kramer

# Social Action/ Social Change

This concentration is designed for students interested in exploring the "real world" implications and emancipatory possibilities of their work in the social studies and allied disciplines. Students interested in this concentration must complete two introductory social sciences courses before moderating. Additionally, students need to complete four additional courses, with at least two at the 300-level (14 credits), as well as an eight to 12 credit internship. In Moderation, students should identify a coherent set of interests that link past/future coursework and their interest in this concentration as well as their proposed internship. Internships here are broadly defined and may include work with advocacy and activist groups, traditional social service organizations, government and nongovernmental organizations, and placements that might be part of a junior semester abroad. Students in this concentration are encouraged to draw upon the internship and related experiences in their Senior Theses.

**INTRODUCTORY COURSES**

History 101/207	<i>The Tricks We Play on the Dead: Making History in the 21st Century</i>
Politics 100	<i>Introduction to Politics</i>
Sociology 100	<i>Introduction to Sociology</i>
Sociology 115	<i>Race, Ethnicity, Class, and Gender</i>

**COURSES**

African American Studies 100	<i>Introduction to African American Studies</i>
African American Studies 206/306	<i>Sociological Theories of Work and the Racialized "Other"</i>
African American Studies 302	<i>Critical Race Theory</i>
BA Seminar 375	<i>Human Rights, Activism, and the Arts</i>
Geography 213/313	<i>Global Political Ecologies: Resource Hegemony, Resistance, and Environmentality</i>
History 232 CP	<i>Long Civil Rights Movement</i>
Intercultural 313 CP	<i>Liberation Theology and Latin America</i>
Literature 295	<i>Doing Digital Media: From Mainstream to LiveStream</i>
Politics 206	<i>Seminar in Comparative Politics</i>

Psychology 203	<i>Social Psychology</i>
Women's Studies 101 CP	<i>An Unfinished Revolution: Introduction to Women's Studies</i>
Women's Studies 213	<i>Women Writing Activism: Changing the World</i>
Women's Studies 270 CP	<i>Caribbean Women Writing Resistance</i>

#### RECENT SENIOR THESES

- "Migration and Identity: The Lives of West African Women in the United States"
- "Lands on the Edge of Land: Imagining Jewish Peoplehood and Attachment to Israel"
- "The Curious Case of the Cosmic Race: Mestizaje and National Identity in Post-Revolutionary Mexico"
- "When Did Battering Become a Crime? A Study on the Institutionalization of Domestic Violence in Puerto Rico"

#### FACULTY

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

**Faculty Contact** Francisca Oyogoa

**Internship Contact** Susan Lyon

# Spanish and Latin American 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 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.

Students are encouraged to apply to study at universities in Argentina, Cuba, and Spain through the College's Spanish Studies Abroad Signature Program. For more information see Signature Programs-International.

#### COURSES

Anthropology 202 CP	<i>Language and Culture</i>
Art History 102	<i>Survey of Western Art: Renaissance to Postmodern</i>



Art History 211	<i>Picasso's Art: Erotics and Politics</i>
Economics 101	<i>Macroeconomics</i>
Environmental Studies 205	<i>Human Geography of Nature Conservation and Protected Area Management</i>
Geography 316	<i>Projects in Political Ecology</i>
Intercultural Studies 313 CP	<i>Liberation Theology and Latin America</i>
Literature 270 CP	<i>Latin American Women Writing Resistance</i>
Literature 279 CP	<i>Virtual Communities: Storytelling in the Americas</i>
Spanish 211	<i>20th-Century Latin American Short Story</i>
Spanish 212 CP	<i>Latin American Novellas: Love and Other Demons</i>
Spanish 213 CP	<i>Passion, Trickery, and Revenge: Latin American Detective Novels</i>
Spanish 214 CP	<i>Latin America Today</i>
Spanish 219/319	<i>Spanish Pronunciation and Conversation</i>
Spanish 313 CP	<i>Modern Latin American Novel: The Boom and Beyond</i>

#### RECENT SENIOR THESES

- "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, Nancy Yanoshak  
**Faculty Contact** Mileta Roe

# Theater Arts

The Simon's Rock theater program is limited only by the imaginations of the participants in any given year. Students in the program receive one-on-one instruction, a variety of opportunities to learn about all aspects of performance, and the encouragement to fashion their own programs of study in consultation with the faculty. All aspects of theater performance and production are covered across the two tracks: (1) Performance Creation and (2) Technical Creation and Design. Within a single year, a student may have the opportunity to act, assist designers, work backstage, and even assistant direct. The course sequences are carefully designed to build lasting skills and a refined aesthetic. This concentration fosters individual self-awareness, knowledge of theater aesthetics, and the dynamics associated with working in close collaboration toward a common goal with one's peers. Students are offered the skills fundamental to theatrical communication, the confidence born of effective performance, and an opportunity to interpret the human condition through drama.

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.

Students have many opportunities to work with guest artists in performance and design. Students are also encouraged to study abroad or away during their junior year. Former students have studied in London, Moscow, and at the O'Neill Theater Institute. 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.

#### CORE CURRICULUM

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

Theater 100	<i>Improvisation and Imagination</i>
Theater 115	<i>Stagecraft I</i>
Theater 117	<i>Viewpoints</i>
A Dance course	

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

Theater 100	<i>Improvisation and Imagination</i>
or Theater 117	<i>Viewpoints</i>
Theater 115	<i>Stagecraft I</i>
Theater 216	<i>Theater Practicum</i>

### PERFORMANCE CREATION TRACK

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

#### REQUIRED COURSES

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

#### Elective Courses

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

Literature 231	<i>American Drama: Moderns and Contemporaries</i>
Literature 257	<i>Modern Drama: From Realism to the Absurd</i>
Literature 319	<i>The Theater of the Absurd</i>
Theater 206	<i>Production</i>
(can be taken only once for credit toward concentration)	
Theater 224	<i>Acting for the Camera I</i>
Theater 225	<i>The Actor Prepares: Sense Memory</i>
Theater 227/427	<i>Playwriting</i>
Theater 237	<i>Shakespearean Scene Study</i>
Theater 239/439	<i>The Director/Designer Collaboration</i>
Theater 301/401	<i>Performance Practicum</i>
Theater 303/403	<i>Advanced Acting Studio</i>
Theater 305	<i>Mask and Movement</i>
Theater 402	<i>Clown and Comic Acting</i>
78	A course in Film Studies

### TECHNICAL CREATION AND DESIGN TRACK

24 credits are required for the concentration and may be taken from the following courses (with at least two advanced classes in production and design):

Theater 108	<i>Introduction to Costume Design</i>
Theater 113	<i>Introduction to Stage Management</i>
Theater 118	<i>Stagecraft II</i>
Theater 119	<i>Lighting Fundamentals</i>
Theater 206/406	<i>Production</i>
Theater 239/439	<i>The Director/Designer Collaboration</i>
Theater 334	<i>Theater through the Ages</i>

(or another theater history class)

A 300-level dramatic literature class

A 300-level art history class

A second theater design class in your area of interest at the 300-level

An internship in your area of interest with a professional organization either during a semester away or during the summer (three to six credits).

#### RECENT SENIOR THESES

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

- “Opening the Channels: The Actor-Audience Connection”
- “The Mendacious and The Misbegotten”
- “Number 6 Goes Back to School: Two Episodes of ‘The Academy’, a Series inspired by Patrick McGoohan’s ‘The Prisoner’”
- “My Views on Anna Christie: The Production”
- “Directing Darkness: Exploring the Holocaust through Theater Production”
- “Swimming In It: Approaching Lighting Design for Modern Dance”
- “neneug: Tales from the (Dis)enchanted”
- “Historical Representation of the Ultras: The Story Behind Büchner’s and Brecht’s Revolutionary Characters”
- “Le Petit Mort: A History of the Grand Guignol and Its Place in Entertainment”
- “Miranda’s Dream: A Survey of ‘Carvers’ in William Shakespeare’s Plays”

For information on performance opportunities, workshop and internship opportunities, study abroad opportunities, and facilities, please visit <http://www.simons-rock.edu/academics/concentrations/theater>.

#### **FACULTY**

Karen Allen, Karen Beaumont, Aimée Michel, George Veale

Current and past visiting faculty include Karen Allen (actress), Christine Adaire (director, voice teacher), Brian Barnett (lighting design), 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), Dan Scully (lighting design), Barbara Sim (actress), and Walton Wilson (Head of Voice, Yale Graduate Acting).

**Faculty Contacts** Karen Beaumont, Aimée Michel

# General Education

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## 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: Origins: Self and Cosmos**

*First-Year Seminar 100 Staff*

*4 credits*

This course interrogates the origins of Western civilization by exploring a wide variety of primary sources from the Mesopotamian, Greco-Roman, Judeo-Christian, and Islamic cultures within the Levant, Mediterranean world, and Europe. Drawn from prehistory through the 15th century, the course materials encompass a wide variety of media, including fragmented and intact written texts; architectural structures, sculptures, paintings, and other visual representations; musical selections; and recited sacred and secular texts. Writing-intensive in nature, this course helps students discover what they themselves think about the materials and situate their views in relation to those of their classmates. The key skills for this course are developing critical reading skills, including the "reading" of non-textual materials, and expressing ideas gained from such reading in oral and written forms.

### **First-Year Seminar II: Knowing: Revolution and Enlightenment**

*First-Year Seminar 101 Staff*

*4 credits*

This course centers on changes in the nature of knowledge and knowing, as various revolutions—the Scientific Revolution, political revolutions (American, French, and

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

### **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. It focuses 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

The general education curriculum in the Upper College centers around the Senior Thesis project. The Senior Thesis is the capstone of the Simon's Rock BA program. It is a year-long project in which students demonstrate and integrate the skills and knowledge they have gained in the previous three years. In addition to the Senior Thesis, students in the Upper College are expected to complete an interdisciplinary program of study consisting of two concentrations or one concentration and an associated plan of coursework broadening the scope of their studies. Students are also encouraged to enroll in one of the advanced interdisciplinary seminars offered regularly as part of the BA curriculum.

## Senior Thesis

*BA Thesis 404-405 Staff*

*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.

### **ADVANCED INTERDISCIPLINARY SEMINARS**

## **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.

*This course is generally offered once every two years. Last taught S12.*

## **Fatal Progress: Fact and Fiction**

*BA Seminar 352 Holladay*

*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.

*This course is generally offered once every two years. Last taught F10.*



## Human Rights, Activism and the Arts

*BA Seminar 375 Beaumont/Browdy de Hernandez 4 credits*

This seminar will explore the ways in which the precepts of the Universal Declaration of Human Rights have been strengthened and extended by activism in the arts. After a general introduction to the UDHR, we will focus on several of the rights by looking at specific contexts in which these rights have been contested, violated or upheld. In these case studies we will examine how various artistic modes have represented or advocated for these rights. These modes will include, film, theater, music, visual arts, poetry and prose that employ activist as well as aesthetic strategies. Students will work in groups on a semester-long project that may take the form of a research paper or a substantial work of art accompanied by a detailed artist's statement.

*This course is generally offered once every two years. Last taught S12.*

## Literature and Film

*BA Seminar 380 Burke/Holladay 4 credits*

By studying a selection of literary works and the films that are based on those works, the students expand their critical and analytic skills in the territory of narrative, focusing particularly on the ways in which narratives are organized and expressed differently in the mediums of literature and cinema. Examples of works considered include *Strangers on a Train*, *The Sheltering Sky*, and *The English Patient*. Through close readings of the selected texts, both written and filmed, and through reading and discussion of critical readings on the study of narrative, the class seeks to 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.

*This course is generally offered once every two years. Last taught F11.*

## 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 extensionist 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.

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

## 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 21st 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.

*This course is generally offered once a year.*

## 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. Last taught F08.*

## 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. Last taught F11.*

# Division of the Arts

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**Division Head:** Karen Beaumont

**Art History:** Joan DelPlato, Barbara Resnik\*

**Dance:** Ruby Aver Thung\*, Kati Garcia-Renart\*, Wendy Shifrin

**Music:** Clive Davis\*, John Myers, Gigi Teeley\*, Laurence Wallach, Cheng-Chia Wu\*

**Studio Art:** Lawrence Burke, Jacob Fossum, David La Spina, Ben Krupka

**Theater:** Karen Allen\*, Karen Beaumont, Aimée Michel, George Veale\*, John Weinstein

Community Music Program: Lucy Bardo, Jack Brown\*, Anne Chamberlain, Judith Dansker-dePaolo, Allen Dean, Suzanne Higgins, Anne Legêne\*, Teresa Mango, Eric Martin, David Pearlson, Sharon Powers, Gigi Teeley, Pete Toigo, David Wampler

*\*Adjunct Faculty*

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

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

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

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

# Art History

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

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

## 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; Post-Impressionists; American modernists Georgia O'Keeffe, Jacob Lawrence, and Jackson Pollock; and Mexican artists Orozco, Rivera, Siqueiros, and Kahlo; and Cuban posters and Nicaraguan murals. 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 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 students choose. No prerequisites.

*This course is offered when there is sufficient student interest. Last taught F10.*

## Survey of Western Art: Renaissance to Postmodern

*Art History 102 DelPlato*

*3 credits*

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

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

## History of Photography

*Art History 112 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 S11.*

## Global Art: Africa and the Americas

*Art History 113 CP DelPlato*

*3 credits*

This course surveys the art and architecture of three continents before and after colonization. We consider the role of material products in select examples of cultures from West and East Africa, the Nile, and Congo; from the high Pre-Columbian civilizations of Mesoamerica; and from

North America, considering native peoples of the Northeast, Northwest Coast, Plains, the Arctic, and the Southwest. We look at baskets, textiles, ceramics, costume, masks, temples, beads, totem poles, prehistoric rock art, tools, weapons, funerary statuary, and caves and other dwellings, and relate these objects to social practices. The major goal is to situate the arts in their indigenous contexts of time, space, and function, considering their role in ritual celebration; worship; enhancing the hunt, the harvest, and birthing; constructing identity; worshipping ancestors; and maintaining or resisting gender and power relations. No prerequisites.

*This course is generally offered once every two years. Last taught S12.*

## Global Art: Middle East and Asia

*Art History 114 CP DelPlato* 3 credits

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

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

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

*Art History 209 CP DelPlato* 3 credits

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

*This course is generally offered once every three or four years. Last taught S12.*

## 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 viewers 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.*

## Picasso's Art: Erotics and Politics

*Art History 211 DelPlato* 3 credits

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

*This course is generally offered once every three or four years. 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 history: 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 including quilts made by slaves; 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 F11.*

## Critical Issues in Contemporary Photography

*Art History 218/318 Marcuse*

*3/4 credits*

This course looks at the work of contemporary photographers in the context of the critical discourse that both surrounds and fuels its creation. We will read theorists and critics who have influenced, and responded to, the changes in visual strategies used by contemporary photographers. Students in this seminar have the chance to be active critics, writing exhibition and book reviews, and conducting interviews with artists and curators. We will also be experimenting with using photographs as a springboard for creative writing. Working together the class edits and compiles these writings into an anthology entitled *Viewfinder*. With permission from the instructor, students with the prerequisite of *Photography* (SART 102) may take this class at the 300-level for four credits and complete additional studio work as part of this course. While prior experience in the studio is not necessary, the work of students in the class who are active photogra-

phers 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 S09.*

## Imagining the Harem

*Art History 220 CP DelPlato* 3 credits

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

*This course is generally offered once every three or four years. 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 F10.*

## 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 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, 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 generally offered once every three or four years. Last taught S11.*

## Victorian Art and Poetry

*Art History 310 DelPlato* 4 credits

This course is an inquiry into the relationships of English art and poetry of the Victorian era (1837–1901). Sometimes these relationships are explicit, as when William Holman Hunt paints his enormous *Lady of Shalott* in response to Tennyson’s poem; in other cases correlations are implied. Major emphasis is given to the Pre-Raphaelites, who worked in both media, but we also explore how to read landscape painting, ladies’ fashion, and images of Queen Victoria in light of poems on these subjects. We consider how the meanings of these artworks and poems might be related to issues of social power and control. Expected behaviors from women, servants, workers, children, and colonial “others” are played out in visual art and poetry. Prerequisites: Art History 102 or permission of the instructor.

*This course is generally offered once every three or four years. Last taught F10.*

## Art History Tutorial

*Art History 300/400 Staff* 4 credits

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor

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

# Arts

## 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 or community meeting. Often, the fear of speaking publicly overtakes us and we find ourselves communicating incoherently, either because we physically can't make the sound heard or because we can't collect our thoughts and communicate in an orderly way. In this course, we will focus on the various tools that can help us all to be more effective communicators. We will focus on 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 was "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 websites. 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 F10.*

## **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 F11.*

# Dance

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

## 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

This course explores strategies for movement invention and composition. Both improvisation—the spontaneous generation of movement that is ephemeral—and choreography—the setting of dances so they can be reconstructed—will be utilized. Developing a vocabulary for discussing and analyzing movement in order to better understand dance and give constructive feedback is also central to the class. Towards these ends, we will investigate how movement can be generated by exploring the formal elements of dance: The body, energy, space, and time. Throughout the course aesthetic issues will be examined, such as: What structure exists in improvisation? What is each person's movement style and how can it be expanded? How can one determine if an improvisation or choreographed dance is working? Improvisation and choreography will take place in class and for homework.

Supplemental readings, watching DVDs, and attendance at on campus events are also required. No prerequisites. *This course is generally offered once every three or four years. Last taught S11.*

## Moving Issues

*Dance 107/207 A. Coote, Shifrin* 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.*

## Dance Production

*Dance 108/408 Shifrin* 1/4 credits

Students in this course are members of a production team whose goal is a final performance of dances. Participants may function as choreographers, directors, composers, dancers, actors, musicians, set designers, light board operators, technicians, costumers, and stage and publicity managers. Teamwork and individual initiative are crucial for completion of the project, as are adherence to rehearsal schedules and responsibility for learning and fulfilling one's role. While the final performances are the culmination of the class, the quality of the process is important as well. Journals, midterm, and final papers are required. Prerequisite: Permission of the instructor.

*This course is generally offered once a year.*

## Speaking and Moving

*Dance 109m Shifrin* 2 credits

Movement, whether literal or 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, cre-



ative 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 F11.*

## 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 F11.*

## 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 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, 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.

*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 that explore the concepts of advancing and yielding. There are 64 movements in the form, and over the course of the semester, we will explore a section of it. The class will include sitting and walking meditation, then the meditation of the sword form itself. There are some readings that will be discussed, but the focus of the course is on movement. The primary goal is a balance of relaxation and resilience in motion.

*This course is generally offered every semester.*

## 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 use, dancing with others, and personal expressiveness. Permission of the instructor is required.

*This course is generally offered once a year.*

## Topics in Dance: Relationships between Dance and the Visual Arts

*Dance 205 Shifrin*

*3 credits*

The pedagogical assumption behind this course is that visual intelligence is as important and capable of development as verbal and mathematical intelligence. This class aims to nurture ways of perceiving, discussing, and creating art through the exploration of visual arts and dance, both of which are primarily based on physical, nonverbal images. Though there are multiple genres in the visual arts, the focus here will be on painting and drawing. By comparing the formal components of visual arts and dance, it is hoped that students will gain greater awareness of these two art forms in particular and aesthetic questions in general. Questions addressed in this course include: What are the basic formal components of dance and of the visual arts; How are they similar and dissimilar? How can these elements be played with to create art? What are the principles behind the organization of art that contribute to how it works and is perceived in dance and the visual arts? What can a comparison between the formal elements of dance and the visual art teach us about art in general and about ourselves? Engagement in the creative process is the most direct route to growth as an artist and, if cultivated, may result in improved technical skills and development of personal style. Therefore the making of original choreography and art work will be the basis for apprehending the material in this course. Visual art and choreography from outside artists will be included, but each student is encouraged to create his/her own dances and visual art works, even and, especially if, such efforts have not been attempted before. 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*

Traditionally, theater is thought to be rooted in verbal communication while dance centers on human movement. But since both art forms rely on the live body, they share a number of common formal elements: The body's appearance and action, a presence in space and time, and the use of sound and objects. This course simultaneously presupposes that there is no clear line between theater and dance, AND that each has the potential to be

a very different medium of expression. The following two questions are key foci of this class: What are the formal elements available for use in dance and theater? What can be expressed in dance and what in theater? How are they different? The main vehicle for exploring the interplay between the two art forms will be class exercises and improvisations: The experience of doing theater and dance. This will be supplemented with readings, writing, discussion, attendance at performances, watching work on video, and creative assignments done outside of class.

*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 course is an exploration of the ways in which dance and creative writing are similar and dissimilar in their formal components. The expressive abilities of each medium will be examined through creative work inside and outside of class. Major course goals are the development of an ability to perceive, discuss, and appreciate dance and creative writing as well as the awareness and growth of one's personal style in both art forms.

*This course is generally offered once every three or four years. Last taught F10.*

## Choreography

*Dance 215/315 Shifrin*

*3/4 credits*

This course is for those who wish to explore their choreographic voice and expand their ability to see, describe and analyze dance. Towards that end, students will create their own work, observe dances by professionals and peers, read texts pertaining to the creative process, learn how to give constructive, tactful feedback, and use in-class explorations as vehicles for learning about the basic building blocks of dance. In order to fully experience and assimilate the course content, it is crucial that students spend time on a regular, weekly basis choreographing outside of class. Hopefully each person will arrive at a greater awareness of his/her personal style and what he/she values in dance.

*This course is offered when there is sufficient student interest. Last taught S12.*

## 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.

# Music

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

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

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

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

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

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

## Community Music Program/ Private Musical Instruction

*Music 100/400 Staff* *1 credit*

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

## 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.

*This course is generally offered every three or four years. Last taught S12.*

## Chorus

*Music 117 Brown* *1 credit*

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

*This course is generally offered every semester.*

## Independent Music Projects

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

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

*This course is generally offered every semester.*

## Medieval Music

*Music 202m Wallach* *2 credits*

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

*This course is generally offered once every three or four years. Last taught F11.*

## 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 F11.*

## 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 S12.*

## 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 S12.*

## 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 F10.*

## 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 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 F10.*

## Music since World War I

*Music 217/317 Wallach* *3/4 credits*

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

*This course is generally offered once every two years. Last taught S11.*

## 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 S11.*

## Jazz Improvisation Workshop I and II

*Music 219/319 J. Myers* *3/4 credits*

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

*This course is generally offered once every two years. Last taught F10.*

## 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.*

## 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 S11.*

## 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 three or four years. Last taught F08.*

## Music in Film

*Music 229 Burke/Wallach*

*3 credits*

Eight films with their soundtracks are the subject of intensive analysis in order to answer the question: How does music mediate the structure and message of the film? The course considers a variety of styles of cinema and music, arranged historically, from the classic Hollywood film with its neo-Wagnerian score, to European pre- and post-war alternative styles, to post-classic Hollywood and independent films that utilize a variety of musical strategies. Directors include S. Eisenstein, A. Hitchcock, S. Leone, B. Bertolucci, and E. Morris; composers include W. E. Korngold, S. Prokofiev, B. Herrmann, E. Morricone, and P. Glass. The class will meet for three hours every third class to view the film under consideration in its entirety. Student work will include journaling their analytical observations, two in-class presentations of sequences from the film under consideration, and a final project that is either analytical or creative, depending on the student's interests and background. Prerequisite: Class in music, film, literary criticism, or instructors' approval. Readings: Readings are drawn from *Music and Cinema*, ed. Buehler, Flinn, and Neumeier, and selected articles.

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

*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.

# 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 I: Black & White/Analog

*Studio Art 102 Staff* *3 credits*

This course introduces students to black and white, 35mm film-based photography, the process of working in darkroom techniques, and the first century of the history of photography. Independent work in the darkroom is expected and work is evaluated through group critiques. Broad assignments correlate with class readings and responses. At the end of the semester, each student presents a portfolio of selected prints. Students should supply their, film, printing paper, and related supplies. Some photographic equipment is available for checkout, but supplies are limited so your own 35mm, manual camera is suggested. Studio fee. No prerequisites.

*This course is generally offered every semester.*

## Drawing and Painting from Nature

*Studio Art 103/273 Staff* *3 credits*

This course is designed for beginning students. It introduces the fundamentals of drawing and painting, and encourages the use of new media as tools of compositional exploration and experimentation. Working from organic



and inorganic forms, textures, structures, and patterns, students explore and develop a variety of techniques and methods for meeting their individual artistic goals. Prerequisites: Permission of the instructor.

*This course is generally offered once a year.*

## Introduction to Ceramics

*Studio Art 106/206 Krupka*

*3 credits*

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

*This course is generally offered every semester.*

## The Art of Assemblage

*Studio Art 108/208 Staff*

*3 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 S12.*

## 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 S11.*

## Two-Dimensional Design

*Studio Art 124 Fossum*

*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 166/266 Krupka*

*3 credits*

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

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

### INTERMEDIATE AND ADVANCED COURSES

Intermediate (200-level, three credit) courses may be taken a second time as advanced (300-level, four credit) courses. Advanced (300-level, four credit) courses may be taken a second time as a 400-level, four credit course.



The instructor will consult with each student taking these courses at an advanced level to devise a program that includes more challenging projects, additional written and reading assignments, and a more extensive final portfolio.

## Drawing from Direct Observation

*Studio Art 202/372 Staff* *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 F11.*

## Drawing from Imagination

*Studio Art 203/373 Staff* *3/4 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 S11.*

## Portrait/Studio Photography

*Studio Art 204 La Spina* *3 credits*

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

will culminate in an exhibition of student projects. Studio fee. Prerequisite: Studio Art 102.

*This course is generally offered once every three years. Last taught F11.*

## Intermediate Wheel Throwing

*Studio Art 207 Krupka* *3 credits*

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

*This course is generally offered once a year.*

## Ceramic Sculpture Studio

*Studio Art 208 Krupka* *3 credits*

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

*This course is generally offered once a year.*

## Clay Modeling from Life

*Studio Art 215/315 Krupka* *3/4 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 F08.*

## **Metal Fabrication for Designers and Artists**

*Studio Art 216 Staff* *3 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.*

## **Graphic Design: Desktop Publishing and the Web**

*Studio Art 218/378 Staff* *3/4 credits*

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

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

## **Jewelry Design and Fabrication**

*Studio Art 219/319 Staff* *3/4 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 S12.*

## **Experiments in Photography**

*Studio Art 224 Staff* *3 credits*

Through technical and historical presentations, experimental ideas and processes are introduced and explored. Projects are designed to expand conceptions of the possibilities of the photographic medium by investigating alternative and experimental processes and image making. We will work with a range of non-silver techniques, including cyanotypes, palladium, platinum printing, darkroom techniques, including photograms and layered negatives. The course also introduces the techniques and possibilities through hybrid digital and analog techniques. Each student will present a portfolio of selected prints at the conclusion of the course. Most of the alternative printing materials will be covered by our course fee, but having your own camera is recommended. Film and color devel-

opment costs may be incurred. Studio fee. Prerequisite: Studio Art 102.

*This course is generally offered once every three years. Last taught F10.*

## 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*. 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.*

## 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 F10.*

## Painting Studio

*Studio Art 235/435 Staff* *3/4 credits*

We will approach the construction of an oil painting through the Old Master school of thought where the student first learns about Value, Composition and the basic materials used through the study of still lifes. The second half of the semester is dedicated to learning about color mixing and the application thereof through direct application and glazing. The students own ideas on subject matter are taken into consideration as my role as a teacher begins to shift more into conceptual evaluation. Prerequisite: Permission of the instructor.

*This course is generally offered once a year.*

## Illustration Studio

*Studio Art 237/437 Staff* *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 F10.*

## 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 F11.*

## 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.*

## Photography II: Color/Digital

*Studio Art 273/303 Staff* *3/4 credits*

The advent of digital photography has simplified the color photography process from capture to print. Regardless of the process the expressive possibilities of color photography are still the same and investigated through assignments investigating color temperature and quality of light. The history and practice of color photography continues the history of the medium covered in Photography I. Advanced use of PhotoShop, color management and camera raw are used to make large format inkjet prints. Students propose and create a final project in the last third of the course. Students taking this class at the 300-level are encouraged to use medium or large format cameras and scanning their film for printing. Some photographic equipment is available for checkout, but supplies are limited so your own digital camera and tripod are suggested. A thumb drive, portable hard drive and memory card are required as well as your own inkjet paper. Studio fee. Prerequisite: Studio Art 102.

*This course is generally offered every semester.*

## Documentary Photography: Global Practice

*Studio Art 307 La Spina* *4 credits*

This class is both a studio art class and a photography history class. The class will discuss documentary photography both by examining its history and through 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 years. Last taught S12.*

## Large Format Photography

*Studio Art 312 Staff* *4 credits*

This course is intended as an introduction to medium and large format photography. The benefits of a larger negative will be explored through demonstrations, slide lectures, discussions, and critiques. Early assignments will focus on the operation and technical abilities of view cameras, and later photographic work will make use of these techniques in a longer-term, self-determined project. Each student presents a portfolio of selected prints at the conclusion of the semester. Cameras will be available for student use, but students must supply their own film, printing paper, and related supplies. Studio fee. Prerequisite: Studio Art 102 and 273.

*This course is generally offered once every three years. Last taught F10.*

## Bookbinding/Digital Book

*Studio Art 329/429 Staff* *4 credits*

Desktop publishing, print-on-demand technology, and the scarcity of printed matter has increased the interest in handmade artist books. Through utilizing a variety of traditional binding techniques in conjunction with contemporary printing methods, artists and writers have begun to



create great examples of printed matter to showcase their work. Each student will conceive and execute a complete book or a series of books. Basic forms of bookbinding and other presentation possibilities are explored. The conception of the book is left up to the individual and may range from a traditional approach to a highly experimental form. Lectures, presentations, and critiques supplement studio work. Studio fee. Prerequisite: At least one studio art or literature course.

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

## Figure Drawing Studio

Studio Art 333/433 Staff

4 credits

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

*This course is generally offered once every two years. Last taught S12.*

## Photography III: Advanced Projects

Studio Art 356 La Spina

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 relevant critical articles. 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. Studio fee. Prerequisites: Studio Art 273.

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

## Photographic Concepts

Studio Art 360/460 La Spina

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 the instructor to get permission to register for this class.

*This course is currently under revision.*

## Advanced Ceramic Studio

Studio Art 368/468 Krupka

4 credits

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

*This course is generally offered every semester.*

## Studio Art Tutorial

Studio Art 300/400 Staff

4 credits

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



# Theater

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

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

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

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

## ACTING COURSES

### 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 fun-

damental 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 F10.*

### 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 S12.*

## **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 S12.*

## **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 S10.*

## **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 con-

tinued 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 F11.*

## **Theater through the Ages**

*Theater 234/334 Michel* *3/4 credits*

Did you know that "directors" never even existed in the theater until the 20th century? Or that early theater

was performed in the open air or had open roofs using sunlight for lighting? Or that our modern Mardi Gras is related to the Medieval Mystery Plays? Designed for theater majors and non-majors—anyone interested in theater—this course traces the development of Western theater from Dionysian festivals to modern day Broadway. Beginning with the Greek theater we will explore the theatrical impulse through the ages. No prerequisites.

*This course is generally offered once every three or four years. 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 soliloquies and scenes from several of Shakespeare's plays, taking them from the page to the stage. We will explore tools for working on Shakespearean text by working on our feet and by observing how other actors and directors have addressed and resolved the acting and directing challenges these great plays present. Prerequisite: Theater 100 or 117, or permission of the instructor.

*This course is generally offered once every two years. Last taught S11.*

## Advanced Acting Studio

*Theater 303/403T Beaumont, Michel* *4 credits*

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

*This course is generally offered as a tutorial.*

### MOVEMENT COURSES

## Movement: Analysis of Expression

*Theater 204 Beaumont* *3 credits*

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

*This course is generally offered once every other year. 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 pre-mask 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 F10.*

## **PRODUCTION COURSES**

### **Production Workshop**

*Theater 104m Staff* *2 credits*

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

*This course is generally offered once a year.*

### **Studies in Production: Performance**

*Theater 107m Staff* *2 credits*

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

*This course is generally offered once every two years. Last taught F11.*

### **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.*

### **Stagecraft I**

*Theater 115 Staff* *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 Staff* *2 credits*

This course will provide advanced knowledge in the theories of drafting, constructing, handling, and moving various types of stage scenery. The successful student will be able to demonstrate an understanding and appreciation of the advanced technology inherent in the theater. Students will be expected to develop problem solving skills through the use of research, thought, discussion, and the use of standard theatrical conventions. Open discussions will

provide opportunities for questions and exchanges of related topics. Prerequisite: Theater 115.

*This course is generally offered once a year.*

## Lighting 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 F11.*

## 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 S12.*

## 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 Staff* *2 credits*

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

*This course is generally offered once a year.*

## Directing for the Theater

*Theater 238/338 Michel* *3/4 credits*

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

*This course is generally offered once every two years. Last taught F11.*

## 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 S12.*

## **OTHER THEATER COURSES**

### **Topics in Theater**

*Theater 109/409 Staff*

*3/4 credits*

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

*Last taught S10.*

### **Theater Tutorial**

*Theater 300/400 Staff*

*4 credits*

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

# Division of Languages and Literature

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**Division Head:** Colette van Kerckvoorde

**Arabic:** Gabriel Asfar

**Chinese:** Christopher Coggins, John Weinstein, Yinxue Zhao

**Creative Writing:** Peter Filkins, Jamie Hutchinson, Brendan Mathews

**French:** Gabriel Asfar, Emmanuel Dongala, Maryann Tebben

**German:** Colette van Kerckvoorde

**Latin:** Christopher Callanan

**Linguistics:** Nancy Bonvillain, Colette van Kerckvoorde

**Literature:** Gabriel Asfar, Wesley Brown\*, Lawrence Burke, Christopher Callanan, Jennifer Browdy de Hernandez, Peter Filkins, Rebecca Fiske, Hal Holladay, Jamie Hutchinson, Brendan Mathews, Bernard Rodgers Jr., Mileta Roe, Maryann Tebben, Colette van Kerckvoorde

**Spanish:** Kate Pichard, Mileta Roe

*\*Adjunct Faculty*

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

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

# World Languages, Cultures, and Literatures

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

1. For French, German, and Spanish, students must complete placement self-tests available on the College website before registering for a course. Once the score is obtained, students follow directions on the website to determine placement. For students wishing to enroll in an advanced course, an additional written or oral evaluation may be necessary.
2. For 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.*

### **Intermediate Arabic I**

*Arabic 205m CP Asfar*

*2 credits*

In this seven-week module, the primary goal will be to improve skills in the use of oral and written Arabic in a variety of contexts, including how to engage in basic introductions and social exchanges; how to speak (and write) about oneself; how to engage in conversations relating to specific themes (the weather, travel, telling time, education, etc.); how to write a letter; how to recite poetry; how to chant political slogans. Prerequisite: Arabic 100-101CP.

*Last taught F11.*

## 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 Staff*

*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 Staff*

*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 Staff*

*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.*

## French Grammar and Composition

*French 206 Asfar, Tebben*

*3 credits*

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

*This course is generally offered once every three or four years. Last taught F11.*

## Songs in French

*French 208m Asfar*

*2 credits*

A course for students with a strong basic foundation in French grammar and syntax, this intermediate-level seven-week module seeks to teach students the lyrics of a variety of songs in French, to study and become familiar with the language, versification, and poetic techniques of the lyrics, and to acquire a sense of the historical and cultural context of each song. Folk and traditional songs, marching songs, anti-war songs, boulevard, music-hall, and popular songs will be the focus of the course, supplemented by a review of grammar and basic rules of versification (rhythm, rhyme, vocalization, stressed and unstressed syllables) and composition. The enjoyment of singing is a must. The ability to carry a tune (if not terribly far) would be nice. Prerequisite: an appropriate lower-level course or instructor's permission.

*This course is generally offered every other year. Last taught F10.*

## French Literature of Conversation

*French 215/315 Tebben*

*3/4 credits*

This course explores written works that bear the imprint of oral conversation in some way. Texts from the early modern period (the Renaissance and the 17th century) incorporate conversations wholly into fictional works, while later works illustrate the evolution of conversation in literature and society as the conversational form is transformed into letters, epistolary novels, and the modern novel. To be discussed: What form does conversation take in a "written conversation"? Is "dialogue" the same as "conversation" in these works? How is the novel rooted in conversation? Is the concept of a "written conversation" consistent across these works and across history?

This course is conducted entirely in French. A 300-level tutorial component may be offered in conjunction with this course for those students who are qualified. These students will meet with the instructor outside of class to discuss additional readings, such as articles by Carolyn Lougée, Elizabeth Goldsmith, Joan DeJean, and Maryann Tebben; Racine's *Andromaque* or *Phèdre*; Castiglione's *Book of the Courtier* and/or Boccaccio's *Decameron*. These students will also be required to write longer papers and include a research component in their written work. Prerequisites: French 205 or equivalent or permission of the instructor.

*This course is generally offered once every three or four years. 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 Asfar, Tebben*

*3 credits*

This course will explore the city of Paris as the center of French culture and as a world capital. Course materials will investigate the physical and cultural essence of Paris, its history and architecture, its literary portrait, and its relevance in the present day. The course will cover Parisian history from the Middle Ages to the present, including images of Paris from Victor Hugo's *Notre Dame* and Louis XIV's Versailles to Haussmann's reconception of the city. Students will read excerpts from works of French literature, history, and journalism, and will view films having Paris as a central character. In addition,



students will prepare oral presentations detailing the visual character of Paris in architecture, art, maps, and films. The course is organized around reading/viewing and discussion of primary texts. Students will be required to complete daily written responses, oral presentations, two short papers, two exams, and a final project. This course is taught entirely in French. Prerequisite: French 205 or equivalent or permission of the instructor.

*Last taught F10.*

## 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 S12.*

## Female Writers in French Literature

*French 323 Tebben* 4 credits

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

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

*Last taught S10.*

## 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 S11.*

## 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, and view contemporary short films. The class meets four times per week.

*This sequence is offered every year.*

## Intermediate German I and II

*German 204–205 van Kerckvoorde* 3 credits

Designed for students who have studied German but whose grammar background is not sufficient for a more advanced level, this course presents a systematic review of German grammar and introduces students to 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

### Accelerated Beginning Latin I and II

*Latin 100–101 Callanan* 4 credits

Latin is the language of Virgil, Cicero, Horace, Catullus, Tacitus, and poets and scholars into the Renaissance and beyond. Western culture and its vocabulary were transmitted to Western Europe or first invented in Latin. In this course, students with no (or relatively little) previous experience learn Latin, as far as possible, as a language spoken and heard in the classroom. We speak, chant, sing, and perform skits in Latin, in addition to reading. Explanations are, of course, given in English, and we practice translating in both directions. By the end of the year, students are able to hold their own in conversation and ready to begin reading most Latin authors.

*This sequence is offered every year.*

## Intermediate Latin I: Roman Civilization and Vergil

*Latin 204 CP Callanan* 3 credits

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

*This course is generally offered once a year.*

## Intermediate Latin II: Roman Civilization and Comedy

*Latin 205 CP Callanan* 3 credits

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

*This course is generally offered once a year.*

## Latin Tutorial

*Latin 300/400 Callanan* 4 credits

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

*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.*

### Intermediate Spanish III: Language Through Literature

*Spanish 206 Roe* *3 credits*

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

*This course is generally offered once every two years. Last taught F11.*

### Latin American Novellas: Love and Other Demons

*Spanish 212 CP Roe* *3 credits*

Designed for students with a significant foundation in Spanish, this course features short novels and novellas by such authors as García Márquez, Sabato, Donoso, Carpentier, Sepulveda, Peri Rossi, Castellanos, and Puig.

The authors selected are representative of innovative experimental writing, including magical realism. The works explore dreams, myth, legends, questions of power and identity, love, and death. Intended to acquaint the student with the artistic representation of Latin American culture, the course should prepare students to read full-length masterpieces. Prerequisites: Spanish 205 or equivalent or permission of the instructor.

*This course is generally offered once every two years. 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 S12.*

### Latin America Today

*Spanish 214 CP Staff* *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 F10.*

### Modern Latin American Novel: The Boom and Beyond

*Spanish 313 CP Roe* *3 credits*

This course will analyze why and how certain novels by 20th-century Latin American writers catapulted to success and an international readership in the 1960s and after. Known as the Latin American Boom, this phenomenon

continues to affect publishing, writing, and reading. Students will situate these novels and their writers in a historical-political-cultural context in order to understand their roles at home and abroad. Topics include: Reactions to Modernism, the Cuban Revolution, Magical Realism, innovative narrative strategies, the economics of publishing, and the growth of the media. Authors to be included: Cortázar, Fuentes, García Márquez, and Vargas Llosa, among others. Prerequisite: one 200-level literature class or permission of instructor.

*This course is generally offered every three or four years. Last taught F10.*

## Spanish Tutorial

*Spanish 300/400 Staff*

*4 credits*

Under these course numbers, juniors and seniors design tutorials to meet their particular interests and programmatic needs. A student should see the prospective tutor to define an area of mutual interest to pursue either individually or in a small group. A student may register for no more than one tutorial in any semester. Recent tutorials have included: Contemporary Fiction from Latin America, Women Writers from Spain, and Indigenous Literature and Culture of Latin America.

# Linguistics

## Introduction to Linguistics

*Linguistics 100 Bonvillain*

*3 credits*

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

*This course is generally offered once a year.*

## English Grammar

*Linguistics 101m Bonvillain*

*2 credits*

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

*This course is generally offered once every two years. Last taught S12.*

## Language and Power

*Linguistics 216m Bonvillain*

*2 credits*

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

*This course is generally offered once every two years. Last taught F10.*

## 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 F10.*

## 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 three or four 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 S11.*

## 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 S12.*



# Literature and Creative Writing

## INTRODUCTORY COURSES

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

## Guest Writers

*Literature 100 Filkins, Mathews* 2 credits

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

*This course is generally offered once a year.*

## Nature Writing/Writing Nature

*Literature 101m Hutchinson* 2 credits

This course offers students the opportunity to write personal essays about the natural world while also studying some classic and contemporary nature writers. Regular writing assignments and activities will be complemented by discussion of selected readings by classic and contemporary nature writers. In the tradition of many nature writers, we will occasionally make use of our own “backyard” (in this case, the College campus) as a source for observation, writing, and reflection. At the end of the module, students will submit a portfolio of their work that includes both the informal and formal writing done during the course, a nature journal, a major revision of an earlier piece, and a substantial self-evaluation. Students interested in the sciences as well as the humanities are encouraged to enroll. No prerequisites.

*This course is generally offered once every three or four years. Last taught S11.*

## 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 S11.*

## Introduction to Creative Writing

*Literature 150 Filkins, Mathews* 3 credits

The course will explore the 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.*

## Modes of Making

*Literature 151 Filkins* 3 credits

This is a creative writing workshop that uses some of the techniques and strategies of translation to provide students with a unique means of generating material for their writing. While students with at least a year of foreign language study will be encouraged to work directly from the original, no prior knowledge of a foreign language is required. Exercises will include the adaptation of a classical poem to a more contemporary idiom, work on new versions of previously translated poems or stories, the

alteration of a text's voice and imagery to affect its dramatic context, and the creation of original works through imitation. Specific emphasis will be given to stylistic and tonal choices made in the translation process. Completion of the course serves as a prerequisite for advanced writing workshops. No prerequisites.

*Last taught F10.*

## 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 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 F11.*

## Art of the Novel

*Literature 203 Mathews, Rodgers* 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 F10.*

## Art of Literary Analysis

*Literature 204 Fiske* 3 credits

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

*This course is generally offered once every two years. Last taught S11.*

## Art of Autobiography

*Literature 205 Staff* 3 credits

Through the works of such writers as Virginia Woolf, E. B. White, James Baldwin, Isak Dinesen, Lillian Hellman, George Orwell, and Maya Angelou, this course examines autobiography as a literary form. Important components of the course are autobiographical writing by each student and a detailed response journal on the required reading. The course uses techniques and strategies introduced in the Writing and Thinking Workshop. Prerequisite: Literature 150 or permission of the instructor.

*This course is generally offered once every two years. Last taught S12.*

## Art of Film

Literature 206 Burke

3 credits

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

*Last taught F10.*

## Art of Drama

Literature 207 Rodgers

3 credits

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

*This course is offered once every two years. Last taught S12.*

### INTERMEDIATE COURSES

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

## Focus

Literature 216m Staff

2 credits

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

*Last taught S12.*

## 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*. No prerequisites.

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

*Last taught F08.*

## 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. No prerequisites.

*This course is generally offered once a year.*

## Modern Irish Literature

Literature 225 Mathews

3 credits

This course explores the work of writers who have contributed to an examination of Ireland and its people during the 20th century—a time that saw the struggle to end colonial rule, civil war, cycles of poverty and emigration, sectarian violence, an economic boom and bust, and a fragile peace. The course offers a grounding in the Irish Literary Revival of the early 20th century, a movement that was intimately connected with both literary modernism and Irish nationalism, and traces how debates about literature and "Irishness" continued to play out over the course of

the century. Writers studied include James Joyce, J.M. Synge, W.B. Yeats, Elizabeth Bowen, Flann O'Brien, Edna O'Brien, Seamus Heaney, Conor McPherson, and Anne Enright. No prerequisites.

*This course is generally offered once every three or four years. Last taught S12.*

## 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 O'Neill, Wilder, Hellman, Williams, Miller, Hansberry, Albee, Shepard, Mamet, Wasserstein, Wilson, and Kushner. No prerequisites.

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

## The Harlem Renaissance

*Literature 232 Staff*

*3 credits*

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

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

## Modern American Fiction: Disturbing the Peace

*Literature 233 Rodgers*

*3 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 that included the emergence of writers historians would later describe as part of a second American literary renaissance. This survey begins with Stein's experiments in prose and perception in *Three Lives* (1909) and concludes with one of the novels in Dos Passos's trilogy *U.S.A.* Other readings include the linked stories of Anderson's *Winesburg, Ohio* and 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, McKay's *Home to Harlem* and Larsen's *Quicksand*; Cather's *My Antonia* and Lewis's *Main Street*; and 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. No prerequisites.

*This course is generally offered once every three or four years. Last taught F11.*

## Home on the Range: Western Films and Fictions

*Literature 237 Hutchinson*

*3 credits*

The American West has long been associated with America's sense of its national identity. Historians, politicians, artists, writers, and filmmakers have shaped a pervasive and complex national mythology from the history and geography of the lands west of the Mississippi (or, more exactly, west of the 100th meridian). Given its familiarity and attractiveness, this mythology often succeeds in obscuring the contradictory and problematic beliefs about American culture and history that it embodies. This course explores the nature of this mythology as it has been constructed in a number of paired literary and filmic works. Particular attention will be given to the evolving and often conflicting representations of the West and the Westerner (and their associated ideologies), and to the ways in which these works both create and subvert them. Studying these two genres should also lead to a greater awareness of the similarities and differences between literature and film when it comes to such narrative elements as character, setting, conflict, point of view, and



theme. Paired films and fictions include the following: *Shane*; *High Noon*/"The Tin Star"; *Stagecoach*/"Stage To Lordsburg"; *Lonely Are the Brave*/*The Brave Cowboy*; *The Searchers*; *The Ox-Bow Incident*; *Smoke Signals*/*The Lone Ranger and Tonto Fistfight in Heaven*; *All the Pretty Horses*; and *Brokeback Mountain*. In addition, students will read a number of scholarly commentaries on western films and literary works that help to position these in relation to the main themes of the course. No prerequisites.

*This course is generally offered once every three or four years. Last taught S12.*

## American Fiction: 1950–2000

*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.*

## Crossing the Water: Contemporary Poets of the U.S. and U.K.

*Literature 239 Filkins* 3 credits

Throughout the last two centuries there has been a rich exchange and influence at work between poets of America and the United Kingdom countries. This course will look closely at the work of six American-based poets—Robert Lowell, Sylvia Plath, Elizabeth Bishop, Theodore Roetke, John Ashbery, and Rita Dove—in tandem with six United Kingdom poets—Philip Larkin, Ted Hughes, Seamus Heaney, Derek Walcott, John Kinsella, and Carol Ann Duffy—in order to draw comparisons and distinctions between poetry on both sides of the Atlantic, as well as to consider the global developments of poetry written in English over the last fifty years in Australia, the Caribbean, England, and Northern Ireland. In addition, students will read and respond to twelve other U.S. and U.K. poets, in order to provide themselves with a fuller picture of the wide range of poetries that have developed in each of these regions. Themes to be explored will include the

uses of autobiography, the uses of nature, cultural history, gender, national identity, and evolutions in language and formal approaches. Through papers and a presentation, students will also hone their critical skills in reading and celebrating the richness of contemporary poetry in English throughout the world. No prerequisites.

## Literary Realism and Naturalism

*Literature 240 Staff* 3 credits

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

*Last taught F08.*

## 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 19th-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.*

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

*Literature 251 Fiske*

*3 credits*

This course considers the history and development of Angels and of Satan in three major religions: Judaism, Christianity, and Islam. Texts will include selections from the Tanak, the New Testament, the Apocrypha, the Koran, Interpreted, and the Kabbalah. We will explore themes such as the rhetoric of good and evil, the promise of salvation and damnation, the notion of faithfulness and sin, and the concepts of eschatology and apocalypticism. Further, we will read a variety of literary texts imbued with these themes in order to understand the ways in which good and evil have been personified in literature. No prerequisites.

*Last taught S10.*

## **Faith and Doubt: Christian Themes in Literature**

*Literature 253 Hutchinson*

*3 credits*

This course offers students a forum where Christian themes can be studied in various literary genres, not as articles of faith but as complex issues that require further exploration and discussion. 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, Walker Percy, and Charles Williams, as well as selections from the poetry of Gerard Manley Hopkins, William Blake, 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 F11.*

## **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 by various Romantic writers, both early and modern. Particular attention is given to the idea of the imagination—its possible role as a mode of perception and knowledge. Readings include essays, short stories, novels, plays, and poetry selected from such writers as Goethe, Novalis, Hoffmann, Blake, Wordsworth, Coleridge, the Shelleys, Emerson, MacDonald, Rilke, Hesse, Williams, Ginsberg, and Barfield. No prerequisites.

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

*Last taught F09.*

## **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 F11.*

## **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.*

## Writers from Eastern Europe

*Literature 259 Rodgers* 4 credits

This course offers a survey of modern and contemporary writing from Bosnia, Croatia, Czechoslovakia, Germany, Hungary, Poland, Rumania, and Serbia. Students will read a variety of works from the pre- and post-World War II period. Readings may 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, Wislawa Szymborska, 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, Aharon Appelfeld, Sandor Marai, Hans Adler, and Slavenka Drakulic. No prerequisites.

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

## History, Politics, and the Novel

*Literature 260 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 the Caribbean, these novels employ techniques ranging from allegory and fable to historic reconstruction and fantastic reinven-

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

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

## Contemporary African Literature

*Literature 261 CP Mathews* 3 credits

Since the publication of *Things Fall Apart* 50 years ago, African writers have produced a range of novels and other works examining the continent's colonial legacy; its struggle for independence; the competing claims of tradition and modernity; the nature of the family; the presence of conflict; and the relationship of the people, their countries, and continent to the West. The project of many of these writers has been to define (or redefine) Africa and its people on their own terms and in their own voice after centuries in which both the land and its inhabitants were defined from without. In this course, we will read novels, plays, poems, essays and other works in order to probe the current state of African writing and to examine the picture of Africa that emerges from the efforts of a broad array of its writers. No prerequisites.

*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 F10.*

## 21st-Century Fiction

*Literature 265 Mathews*

3 credits

This course focuses on a range of literary works published in the past 10 years. As we read, we will ask how and why these works caught the attention of readers and critics: Is there such a thing as a “timeless classic,” or does everything depend on the context out of which a work arises, and into which it appears? Among the issues discussed are the intersections of personal and political history, familial relationships, and the ways in which writers revisit the past in order to achieve insight into the present. Writers include Deborah Eisenberg, Aleksandar Hemon, Edward P. Jones, Marilynne Robinson, Colson Whitehead, and others. No prerequisites.

*This course is generally offered once every three or four years. Last taught S11.*

## Postwar German Literature

*Literature 268 Filkins*

3 credits

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

*This course is offered every three or four years.*

## Latin American Women Writing Resistance

*Literature 270 CP Browdy de Hernandez*

3 credits

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 Garcia, 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.*

## Psychology and Literature

*Literature 271 Fiske*

3 credits

This course will consider the relationship between psychoanalysis and the creative process. It will focus on psychoanalytic theories of the expression of the human condition and apply those theories to such literary masters as Goethe, Shakespeare, James, Proust, Plath, Dostoevsky, Kafka, and Poe. We will also consider a variety of other art forms that represent psychological reality, including film, sculpture, music, and dance. No prerequisites.

*This course is generally taught every two years. Last taught S11.*

## French Film and Literature in Translation

*Literature 275 Roe*

3 credits

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

*Literature 279 CP Roe*

3 credits

In the Americas the deep tradition of community storytelling has manifested itself dramatically in recent, innovative narratives. These narratives combine aspects of oral and written cultures, of native, ancient, and contemporary stories, and question the suitability and credibility of the

written word even while they try to create new communities of readers. Reading a selection of North American, South American, and Caribbean novels in translation, this class aims to understand the at times critical, at times hopeful messages of these unusual texts and other media. Primary authors include Leslie Marmon Silko, Juan José Saer, Mario Vargas Llosa, Robert Antoni, Ricardo Piglia, Patrick Chamoiseau, and Subcomandante Marcos. Secondary readings will investigate the historical, anthropological, mythical, and political underpinnings of these stories and their complicated relationship to self, tradition, and artistry. No prerequisites.

*Last taught S09.*

## Congo as Metaphor

*Literature 281 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, and 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.*

## Tears, Fears, and Laughter: Greek Tragedy and Comedy

*Literature 282 Callanan*

*3 credits*

We will investigate Greek drama, one of the highpoints of Western literature, primarily by studying—in translation—many of the tragedies of Aeschylus, Sophocles, and Euripides, as well as comedies of Aristophanes and the later poet Menander. We will consider theories concerning the origins of drama and the mysterious satyr play. The conditions of production will provide insights into the plays. How and by whom were the plays chosen? What theatrical conventions existed and how did they affect the playwright?

What was the function of the chorus? Could Aristophanes really slander politicians and private citizens at will? How did the Athenian audience react to the anti-war sentiments expressed during wartime constantly by Aristophanes and occasionally by Euripides? No prerequisites.

*This course is generally offered once every three or four years. Last taught F11.*

## The Personal Essay

*Literature 287/487 Hutchinson*

*3/4 credits*

This course offers students the opportunity to write in an informal style and personal voice about a wide range of topics. The personal essay typically combines elements of storytelling and description with reflective exploration. By locating the writer’s personal experience within a larger context of ideas, the personal essay draws the reader into situations and settings that address questions of more universal relevance. Over the course of the term, students experiment with different ways of achieving the essay’s mixture of rendering and reflection. Students produce some new writing every two weeks, both on assigned topics as well as ones of their own choosing, and must write and revise two extended essays during the course of the term. Class time is spent discussing students’ writing and the work of published essayists, as well as occasionally engaging in informal writing activities. Prerequisite: Literature 150 or permission of the instructor.

*This course is generally offered once every two years. Last taught F10.*

## 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.*

## Doing Digital Media: From Mainstream to LiveStream

Literature 295 Browdy de Hernandez

3 credits

In this media studies practicum course, students will learn and practice basic news gathering and production techniques for a range of different delivery platforms, from digitized "print" format newspapers, radio podcasts and live broadcasts, blogs and short video clips. Drawing on both print and online resources, we will explore the history of the media in the U.S. and its current state today, asking questions such as: What is the role of the so-called alternative media today, and which media outlets are best at performing this role? What impact has the widespread use of social media platforms such as YouTube and Facebook had on the business and practice of journalism, as well as on our political system? On the practical side, students will work with producers at the Great Barrington Community Radio Station, WBCR-LP, to produce a news-based radio show, and will also produce short informational video clips. Assignments

will include: a series of journalistic writing assignments keyed to specific formats; a multimedia research project; the start-up of a blog; and participation in community radio and video production projects. There is a course fee.

*This course is generally offered once every two years. Last taught S12.*

### ADVANCED COURSES

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

## Dante and the Secular Sublime

Literature 303 Filkins

4 credits

After a discussion of Dante's documented love for Beatrice in the *Vita Nuova* and a brief re-reading of the *Inferno*, we will follow Dante's journey through the twilight realms of Purgatory, followed by his arduous ascent to the ecstatic incandescence of Paradise as set down in *The Divine Comedy*. Along with the philosophical and religious consequences of the poem, we will also explore the political and historical realities that helped inform its conception and composition, in addition to considering its merits as a literary work. Through critical and biographical readings, we will seek to paint a larger and more detailed picture of Dante the poet and his times in order to think more deeply about what led Dante to compose this most fantastical of poems. Comparative readings of scholarly and poetic translations will also help us to get closer to the original poem, as well as the reasons for its enduring appeal among writers and scholars, and both believers and non-believers alike, to this day. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor.

*This course is offered every three or four years. Last taught S11.*

## 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 Kafkan," 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 *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: Sophomore standing and a 200-level literature course or permission of the instructor. *This course is generally offered once every three or four years. Last taught S10.*

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

*Literature 305 Hutchinson*

*4 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 find 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 Bortoff). Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor.

*This course is generally offered once every three or four years. Last taught S12.*

### **Poe, Hawthorne, and Melville**

*Literature 306 Hutchinson*

*4 credits*

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

*This course is generally offered once every three or four years. Last taught S11.*

### **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: Sophomore standing and a 200-level literature course or permission of the instructor.

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

### **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*, Toomer’s *Cane*, and Cather’s *My Antonia*. They also study selected poems by Cullen, Cummings, Eliot, Frost, H.D., Hughes, Amy Lowell, Masters, McKay, Moore, Pound, Robinson, Sandburg, Stevens, W.C. Williams, and others. Topics discussed include the movements (imagism, vorticism, symbolism, cubism, futurism,

the Harlem Renaissance), the attitudes (the postwar temper, the revolt against the village), the tenets (the tradition of the new, the impersonality of poetry, the avant-garde role of the artist), the centers (Chicago, Paris, London, New York), and the little magazines and papers (*Poetry*, *Little Review*, *Blast*, *Others*, *The Crisis*) that helped to define and shape the writing of the period. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor.

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

## Bellow, Updike, and Roth

*Literature 317 Rodgers* 4 credits

Saul Bellow (1915–2005), John Updike (1932–2009), and Philip Roth (1933--) have each been awarded every literary prize available to an American novelist, as well as most of the major international prizes, and Bellow received the Nobel Prize in Literature. In this seminar, students will read important works by each of them: Bellow's *The Adventures of Augie March*, *Herzog*, and *Mr. Sammler's Planet*; Updike's *Early Stories*, *Rabbit, Run*, *Rabbit Is Rich*, and *The Complete Henry Bech*; and Roth's *Goodbye, Columbus*, *Portnoy's Complaint*, *The Ghost Writer*, *The Counterlife*, and *American Pastoral*. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor.

*This course is generally offered once every three or four years. Last taught F11.*

## 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: Sophomore standing and a 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: Sophomore standing and a 200-level literature course or permission of the instructor.

*This course is generally offered once every two years. Last taught F10.*

## Five Books of Moses: Hermeneutics and the Hebrew Bible

*Literature 322 Fiske* 4 credits

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

*This course is generally offered once every two years. Last taught S12.*

## 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 133

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 *Ring* Trilogy, and Barfield's studies of language and consciousness. Prerequisite: Sophomore standing and a 200-level literature course or permission of the instructor.

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

## **Modern Latin American Novel: The Boom and Beyond**

*Literature 363 Roe*

*4 credits*

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

*This course is generally offered every three or four years. Last taught F10.*

## **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

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**Division Head:** Eric Kramer

**Biology:** Erin McMullin, 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, Courtney Thatcher, 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 courses in mathematics at the 100-level or above offer credits toward the Mathematics requirement.

# Biology

## Introduction to the Life Sciences

*Biology 100 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.*

## All About Food; Current Issues in the Western Food Culture

*Biology 172 McMullin* 4 credits

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

*This course is generally offered once a year.*

## General Botany

*Biology 200 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 Staff* 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 McMullin* 4 credits

Modern genetics spans theories and techniques ranging from classic transmission (Mendelian) genetics to molecular genetics and genomics, population genetics to genotyping, forensic science to medical and clinical applications. In this course, we will focus on the development of traits and how those traits are passed between parent and offspring (transmission genetics), as well how the genetic makeup of populations changes over time and geographic space (population genetics/evolutionary genetics). Molecular genetics is covered in a separate course, Biology 201. This course will involve both biology and math (algebra and statistics), therefore the prerequisites are either: 1) Biology 100 and at least Mathematics 101; OR 2) Mathematics 109 or Mathematics 110 and high school biology.

*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 F10.*



## 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 S11.*

## Marine Mammal Biology

*Biology 205 Staff*

*3 credits*

Cetaceans, sirenians, 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.

*This course is generally offered once every three or four years. Last taught S12.*

## 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, and 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 F11.*

## 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 F10.*

## 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 S11.*

## 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 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 S12.*

## Physiology

*Biology 306 Staff* *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 S10.*

## Animal Behavior

*Biology 309 Schmidt* *4 credits*

This course, involving both lectures and field experience, takes an ethological approach to animal behavior, examining the physiological, ontogenetic, and evolutionary bases of behavior. Topics include sensory capacities, orientation, motivation, instinct, learning, communication, social

behavior, and the evolution of behavior. Prerequisite: (one of these courses) Biology 202, Environmental Studies 200, Biology 306, Biology 307, Psychology 100, Psychology 205, or permission of the instructor.

*This course is generally offered once every two years. Last taught F11.*

## 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 F10.*

## Biochemistry

*Biology 312 Myers* 4 credits

This course is designed to demonstrate how the chemistry of living systems is a natural extension of the basic principles of inorganic and organic chemistry. Recent advances in biochemical research will be incorporated with background from the text and papers of fundamental value to the field. Topics include: Biosynthesis of proteins, nucleic acids, lipids, steroids, carbohydrates; protein structure and enzyme catalysis; bioenergetics and metabolic pathways; and biochemical evolution. Laboratory fee. Prerequisites: Chemistry 303 and Biology 201, or permission of the instructor.

*This course is generally offered once every two years. Last taught F11.*

## 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, an understanding chemical relations and reactions, stoichiometry, oxidation-reduction, gas laws, chemical bonding, the atomic theory, a smattering of quantum theory, and the consequences of that quantum theory. The laboratory deals with the safe handling of chemicals, the apparatus of chemistry and the chemical lab, the quantification of data, and chemical identifications based on these data; many laboratory exercises demonstrate and exemplify lecture concepts. Laboratory fee. Prerequisites: Mathematics 109 or higher. Concurrent enrollment in a mathematics course is also required. Either high school chemistry or Physics 100 recommended (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 solutions, acid/base theory, kinetics, equilibria, thermodynamics of chemical reactions, electrochemistry, nuclear chemistry, coordination chemistry, and organic chemistry. The laboratory experiments deal with classic qualitative inorganic analysis. Laboratory fee. Prerequisite: Completion of Chemistry 100 (with a grade of C or higher) or equivalent at an accredited college or university.

*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 S12.*

## 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, equilibrium, 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 (with a grade of C or higher).

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

## Organic Chemistry II

*Chemistry 303 Dongala, Dooley, D. Myers* 4 credits

This course is a continuation of Chemistry 302. Topics include conjugation, aromaticity, aromatic substitution reactions, spectroscopy, carbonyl compounds and their addition reactions, acids and acid derivatives (amines, alcohols), and pericyclic reactions. All topics are aimed toward synthesis, and a understanding of the reaction mechanisms, both of and using the compounds of interest. The laboratory experiments will deal with guided organic analysis, culminating in classical qualitative organic analysis. Laboratory fee. Prerequisite: Chemistry 302 (with a grade of C or higher) and all of its prerequisites.

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

## Inorganic Chemistry

*Chemistry 306 D. Myers* 4 credits

This course examines in detail the chemistry of the main group and transition metal elements, examining the effects

of electron configuration in the determination of the geometry and spin-state of inorganic complexes. Students also examine how the size of an atom and the charge on it affect the compounds it forms and study the applications of group theory to chemistry. This lays the base for further studies both in organometallic chemistry and coordination chemistry. Prerequisite: Chemistry 101 and Mathematics 211 or higher or permission of the instructor.

*This course is generally offered once every three or four years. Last taught S11.*

## Instrumental Methods of Analysis in Chemistry

*Chemistry 310T D. Myers* 4 credits

Much of the physical data about the structure and composition of compounds is obtained from the highly specific and known ways in which compounds interact with radiant energy. Instrumentation to measure such interactions is a powerful tool routinely used in analysis. This course investigates both the theoretical basis of these methods and the practical use of the data in the determination of structure and composition. The course investigates electronic spectroscopy (atomic absorption, ultraviolet), vibrational spectroscopy (infrared, Raman), and other excitation spectroscopies (nuclear magnetic resonance, circular dichroism, optical rotatory dispersion). In addition, some instrumental methods of purification and assessing purity (gas chromatography, high-performance liquid chromatography) are studied. Prerequisites: Chemistry 101 and 303, Physics 101 (can be taken concurrently), and Mathematics 211 or higher.

*This course is generally offered as a tutorial.*

## Physical Organic Chemistry I: Molecular Orbital Theory

*Chemistry 410T D. Myers* 4 credits

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

*This course is generally offered as a tutorial.*

## Chemistry Tutorial

*Chemistry 300/400 Staff*

*4 credits*

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

# Computer Science

## Introduction to Robotics

*Computer Science 240 Bergman*

*3 credits*

This course gives an introduction to the background and theory of robotics, as well as to the practical electronic, mechanical, and programming aspects of building and controlling robots. Topics include sensors, feedback, control, and mechanical construction. For ease of prototyping we use an off the shelf robot controller, the Handy Board, an 8-bit microprocessor that can run Interactive C, and the LEGO Technic system. Along with a variety of sensors, these materials will allow the class to work through a series of projects that introduces robotics. In a broader sense, this course serves as an introduction to solving engineering problems. Prerequisite: Permission of the instructor. No previous programming or robotics experience is required.

*This course is offered at least every other year. Last taught S12.*

## 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. 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. Prerequisite: Computer Science 242 or permission of the instructor.

*This course is generally offered once every year and a half. Last taught F10.*

## 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 S12.*

## 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 solu-

tion 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 F11.*

## 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 S11.*

## 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. Prerequisite: Computer Science 243.

*This course is generally offered once every two years. Last taught S11.*

# Mathematics

## Mathematics and Its Applications

*Mathematics 101 Dunbar, Staff*

*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, Staff*

*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*

*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 F11.*

## 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 S12.*

## 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 F10.*

## 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 S11.*

## 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 Staff* 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 Staff* 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 S11.*

## 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 generally offered as a tutorial.*

## Differential Geometry II

*Mathematics 351T Dunbar* 4 credits

This course is a continuation of Mathematics 350. Topics include the shape operator of a surface, Gaussian and normal curvature, geodesics and principal curves, topology of surfaces, the covariant derivative, and the Gauss-Bonnet Theorem. Prerequisite: Mathematics 350.

*This course is generally offered as a tutorial.*

## Hyperbolic Geometry

*Mathematics 352T Dunbar* 4 credits

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

majority of surfaces can be thought of as pasted-together hyperbolic polygons (in the same way that a cylindrical surface can be obtained by pasting together two opposite edges of a piece of paper). Thus, hyperbolic geometry serves as the meeting ground for many different kinds of mathematics. Prerequisites: Mathematics 220 and 221.

*This course is generally offered as a tutorial.*

## Topology I

*Mathematics 354 Dunbar* *4 credits*

An introduction to topology—the study of properties preserved under continuous deformation. Topics include a brief introduction to set theory; open, closed, connected, and compact subsets of Euclidean space; and the classification of surfaces. Prerequisite: Mathematics 221 or permission of the instructor.

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

*Last taught F10.*

## Ordinary Differential Equations

*Mathematics 364 Staff* *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 S12.*

## 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 program-

matic 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 and some will be relatively long. No prerequisites. Lab fee required.

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

## Research Methods

*Natural Science 410 Schmidt* 4 credits

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

*This course is generally offered once every two years. Last taught S12.*

## Natural Science Tutorial

*Natural Science 300/400 Staff* 4 credits

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

# Physics

## Physics I

*Physics 100 Kramer* 4 credits

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

*This course is generally offered once a year.*

## Physics II

*Physics 101 Bergman* 4 credits

This course continues the calculus-based physics sequence begun in Physics 100. Topics include thermodynamics, electricity, magnetism, optics, special relativity, and wave mechanics. Accompanying laboratory required. Prerequisite: Physics 100. Corequisite: Mathematics 211.

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

## Physics of Sound and Music

*Physics 204 Sharpe* 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 S11.*

## 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, opera-

tional 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 are discussed. Prerequisite: Physics 101. Suggested corequisites: Mathematics 220 and Physics 230.

*This course is generally offered once a year.*

## 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* 1 credit

Experiments may include  $e/m$  of the electron, the photoelectric effect, the hydrogen and deuterium spectra, the Zeeman effect, electron spin resonance, X-ray diffraction, holography, and astronomical observations. Extended laboratory experiments and written reports. Prerequisite: Physics 220 (may be taken concurrently).

*This course is generally offered once a year.*

## Classical Mechanics

*Physics 303 Kramer*

*4 credits*

Classical mechanics is a study of matter and energy in the limits that the quantization of nature is not observable and the speed of light can be considered to be infinitely fast. Topics include the harmonic oscillator, celestial mechanics, rigid body motion, rotation, and the Lagrangian formulation of mechanics. Other possible topics include fluids, statics, and nonlinear systems. Prerequisite: Physics 101.

*This course is generally offered once a year. Last taught S12.*

## Electricity and Magnetism

*Physics 304 Bergman*

*4 credits*

Electromagnetic forces pervade nature, responsible for such diverse phenomena as chemical bonding and friction. Maxwell's formulation of electromagnetic theory remains the most complete and elegant description of any of the fundamental forces of nature. Topics include vector calculus, electrostatics, electric fields in matter, magnetostatics, magnetic fields in matter, electrodynamics, and Maxwell's equations. Prerequisite: Physics 101.

*This course is generally offered once every two years. Last taught F10.*

## Biophysics

*Physics 306T Kramer*

*4 credits*

Covers a range of topics at the interface of physics, chemistry, and biology. Topics may include: The shape and function of biological macromolecules, solute transport in organisms via diffusion and fluid flow, aspects of muscle contraction and vision, and an introduction to biomechanics. Prerequisites: Physics 101 and Math 221 and permission of the instructor.

*This course is generally offered as a tutorial.*

## Fluid Mechanics

*Physics 308T Bergman*

*4 credits*

Fluid mechanics is of great practical importance to such fields as aerodynamics, chemical engineering, meteorology, oceanography, and geophysics. Although an understanding of the basic equations is a century old, aspects of fluid mechanics such as turbulence are also among the last, basic, unsolved problems in classical physics. In this course we will study the origin of the governing (Navier–Stokes) equations and the concept of nondimensional numbers, in particular the Reynolds number. We will then study the limits of low Reynolds number (viscous) flow and

high Reynolds number (inviscid) flow. Further topics include boundary layers, drag and lift, convection, stratified flow, and rotating fluids. We will then study instabilities and transition to turbulence. The emphasis in this course will be on the physical phenomena, though the course will use mathematics freely. Prerequisite: Physics 101.

*This course is generally offered as a tutorial.*

## Statistical Thermodynamics

*Physics 320T Kramer*

*4 credits*

Statistical thermodynamics connects the microscopic world with the macroscopic. The concepts of microscopic states (configuration space) and equilibrium are introduced, from which follow macroscopic quantities such as heat, work, temperature, and entropy. The partition function is derived and used as a tool to study ideal gases and spin systems. Other topics include free energy, phase transformations, chemical equilibrium, and quantum statistics and their application to blackbody radiation, conduction electrons, and Bose-Einstein condensates. This course is recommended for those with an interest in physical chemistry. Prerequisite: Physics 220; no previous course in statistics necessary.

*This course is generally offered as a tutorial.*

## Quantum Mechanics I

*Physics 420T Bergman, Kramer*

*4 credits*

A formal course in quantum mechanics. Operators, state vectors, observables, and eigenvalues. Solutions of Schrodinger's equation with applications to the harmonic oscillator, the hydrogen atom, and solids. Suggested for those intending to go to graduate school in physics. Prerequisites: Physics 220 and Mathematics 220. Some knowledge of electrodynamics is helpful but not required.

*This course is generally offered as a tutorial.*

## Quantum Mechanics II

*Physics 421T Bergman, Kramer*

*4 credits*

A continuation of Physics 420T. Topics include the time-dependent Schrodinger equation, with applications to radiation, perturbation theory, and applications of quantum mechanics to multi-electron atoms and nuclear physics. Suggested for those intending to go to graduate school in physics. Prerequisite: Physics 420T.

*This course is generally offered as a tutorial.*

## Solid State Physics

*Physics 422T Bergman*

*4 credits*

Solid state physics is the study of the properties that result from the distribution and interaction of electrons in metals, insulators, and semiconductors. Topics include crystal structures, the reciprocal lattice, lattice vibrations, free electron theory, the Bloch theorem, band structure and Fermi surfaces, semiconductors, superconductivity, magnetism, and defects. Prerequisite: Physics 220. Some knowledge of statistical thermodynamics is helpful but not required.

*This course is generally offered as a tutorial.*

## General Relativity

*Physics 440T Kramer*

*4 credits*

Covers Einstein's theory of gravity and its applications. Topics include the treatment of vectors and tensors in curved space-time, the Einstein field equations, the motion of particles in curved space-time, a thorough analysis of black holes, and (time-permitting) an introduction to cosmology. Prerequisites: Physics 221 and 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

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**Division Head:** Asma Abbas

**Anthropology:** Nancy Bonvillain, Kathryn Boswell

**Economics:** Mohammad Moeini Feizabadi, Daniel Neilson\*

**Geography:** Christopher Coggins

**History:** Milo Alvarez, Nancy Yanoshak

**Philosophy:** Asma Abbas, Brian Conolly, Samuel Ruhmkorff

**Politics:** Asma Abbas, Barbara Resnick\*

**Psychology:** Virginia Brush\*, Eden-Reneé Hayes, Anne O'Dwyer

**Sociology:** Francisca Oyogoa

*\*Adjunct Faculty*

The Division of Social Studies offers a wide range of courses in the social sciences and cultural studies, listed here by discipline: Anthropology, economics, geography, history, philosophy, politics, psychology, and sociology. They share the goals of developing knowledge and appreciation of human diversity and providing a strong interdisciplinary background. The social science courses are designed to foster understanding of humans and society, social change, and the dynamic connections between social groups and their individual members. Through study of the influence of past events and thought on current situations and attitudes and through analysis of modern institutions, values, and problems, students become more aware of their place in the flow of history and in the context of world affairs.

Courses at the 100-level introduce students to the approaches and modes of analysis of the social sciences. Higher level courses examine the disciplines in greater detail, introduce interdisciplinary perspectives, and are the basis of work in several of the BA concentrations.

Courses marked CP with the course number offer credits toward the Cultural Perspectives requirement.



# Anthropology

## Introduction to Anthropology

*Anthropology 100 CP Bonvillain, Boswell* 3 credits

This course introduces students to the development of cultural anthropological theory and practice. It considers important anthropological topics such as myth, religion, gift exchange, totem/taboo, and kinship as a way to approach the comparative study of human societies and cultures. Specific topics include rival concepts of culture, critical senses of differences, and ways diversity is represented in distinctive worldviews. The course also samples some current and long-lasting issues in interpretive practices and critical theory. No prerequisites.

*This course is generally offered once a year.*

## Introduction to Cultural Studies

*Anthropology 200 DelPlato* 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. 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 S11.*

## 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 S12.*

## 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 S11.*

## 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 F10.*

## 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 per-

spective 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.*

## Life Histories

*Anthropology 223 CP Boswell* 3 credits

This course examines the life history, a form of ethnographic literature. Life histories straddle autobiography and biography, historiography and memoir, and constitute a chronicle of the storyteller’s life as it is communicated to their audience, the anthropologist. We will examine the processes that lead to these informative, yet intimate, accounts of individual lives and so understand the value life histories have to empower their narrators and to broaden our knowledge of less examined populations, such as women, the sick, or the poor. We will champion life histories in this course, but will consider critiques of this widely popular method nonetheless. Our reflection on these texts will extend to the manner in which life histories exist as a testament to the worthwhile, but complex, friendships that arise during fieldwork between the narrator and the anthropologist. The course looks to life histories with an eye to content as well as construction, and so students will have the opportunity to collect a life history over the course of the semester.

*This course is generally offered once every two years. Last taught S12.*

## Gender in Africa

*Anthropology 227 CP Boswell* 3 credits

This course examines gender in sub-Saharan Africa in both a colonial and postcolonial context. Inquiries into the subject have made important contributions to our understanding of gender as culturally diverse and dynamic as well as influenced by age, class, race, and nation. African women and their achievements have been frequently ignored in the historical record and in many cases continue to be overlooked in comparison with their male counterparts. Under European colonization, men and women’s roles were transformed and oftentimes remade in the patriarchal image of the imperial power. Despite these tumultuous transitions, African women, both then and today, productively meet their social and economic

needs and exercise power in their multiple roles as mothers, wives, entrepreneurs, activists, and politicians. We will explore these successes in our studies, yet our exploration of gender in Africa necessitates looking at men's changing position within African societies as well. As African women provide more consistent care for their families' daily needs through trade, farming, and domestic service, men find their responsibilities as husbands and fathers transformed and their opportunities limited by forced migration and unemployment. We will thus explore in this course what it means to be male and female in historic and contemporary African societies from multiple vantage points.

*This course is generally offered once every two years. Last taught F11.*

## Preternatural Predilections

*Anthropology 228/328 Boswell* *3/4 credits*

According to Evans-Pritchard, the Azande in Africa believed granaries collapsed, crushing their victims, because they were directed to do so by a witch intent on harming the unsuspecting individual seated nearby. Since Evans-Pritchard's pioneering work in the 1930s, a new generation of scholars have emerged whose passions for the preternatural have led to the exploration of witchcraft, sorcery, possession, divination, rumor, and gossip as a means to explain the inexplicable and restore equilibrium in an uncertain world. This course examines in a cross-cultural perspective how people create meaning, form community, and devise interpretations of their everyday lives via these diverse beliefs and practices. We will examine how witchcraft accusations are linked to ethnic tensions within nation-states and how these indictments are commentary upon indigenous societies' ambivalence toward modernity. Bewitchment, cannibalism, and zombification index the unequal distribution of resources within families or regions where internal and transnational migration are frequent and elsewhere have become a mode of expression in religious conversion narratives or highlight gender inequities. This course will consider participation in the various cults, such as the bori, and participants' possession by spirits whose origins reach beyond their homeland and extend centuries back in time. Whether these beliefs and practices manifest in localized settings or envelop entire nations, recourse to

the preternatural remains a potent and persistent form of expression and interaction in the contemporary world. *This course is generally offered once every two years. Last taught S12.*

## City Life

*Anthropology 232 CP Boswell* *3 credits*

This course examines cities and their inhabitants in a cross-cultural perspective as these dynamic environments shape and are shaped by their diverse populations. Students will be introduced to the development of urban studies from its late-19th-century origins in the United States and Europe to the current interdisciplinary focus on the various facets of city life today. We will explore those social, economic, political, and religious forces that have contributed to the creation of varied urban centers that operate as administrative and commercial headquarters, sacred sites, centers for recreation and festival, and global metropolises with influence that extends beyond national borders. Topics that will be discussed include migration and immigration; licit and illicit economic activities; urban violence; the configuration of space with its links to power; expressive culture; and the complex class, ethnic, gender, and racial dimensions found in cities. We address urban life through ethnographic works centered on Ireland, India, Thailand, Bolivia, Brazil, and the United States. Prerequisite: One 100-level social studies course. *This course is generally offered once every two years. Last taught S11.*

## Subjects and Objects: Engagements with Material Culture

*Anthropology 317 Boswell* *4 credits*

Does a treasured family heirloom hold the same importance in the life of its owner as a newly purchased item of clothing or technology? Do some objects contaminate those with whom they come into contact, while others have medicinal powers or bestow good fortune? In what circumstances are objects and owners' inseparable? This course examines material culture, or things, from two related perspectives: The object and its owner. As Appadurai observes, "objects have social lives" that are sometimes independent from their owners. Objects such as kula shells are treasured by their temporary owners and desired by others because they have a lengthy and renowned history of circulation between the Pacific's Trobriand Islands, whereas some Pacific Northwest Indians amass objects only to give them

away in a ritualized ceremony—a Potlach—in order to become “big men.” In certain societies the presence of key resources, such as designer clothing or cooking implements, permits their possessors to have social lives that lead to the expansion of social networks and community building or political advancement. In this course, we will examine a range of theories that correspond to these related approaches to material culture. From classic texts on circulation and exchange to theories on materiality, consumption, and object fetishism, our investigation of objects and owners looks at an array of case studies from across the globe to better understand the life of objects and the lives objects engendered in order to illuminate connections between people and possessions. Prerequisite: One 200-level course in social studies or permission of instructor.

*This course is generally offered once every two years. Last taught F11.*

## Anthropology Tutorial

*Anthropology 300/400 Bonvillain, Boswell* 4 credits

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

# Economics

## Microeconomics

*Economics 100 Staff*

3 credits

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

*This course is generally offered every semester.*

## Macroeconomics

*Economics 101 Staff*

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 Staff*

*3 credits*

This course offers an introduction to political economy, including radical economics. Political economy offers alternatives to the neoclassical view of modern capitalist economies. We start the course by studying the economic theories of Karl Marx such as labor theory of value and surplus and exploitation, and continue with brief introductions of contemporary political economic issues, among

which are gender and economics, environment and economics, globalization and its institutions, political economy of agriculture and food crisis. This course also offers a close look to the theories of an American radical economist, Thorstein Veblen, and his theory of the leisure class. We complete our semester by looking at two alternatives at different scales: First, the Swedish economic system, an alternative to both capitalism and communism, and second, Mondragon Cooperative, a successful co-op in northern Spain. Prerequisites: Economics 100, 101, or permission of the instructor (prior coursework in politics is recommended).

*This course is generally offered once every year.*

## 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 Staff*

*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.

# Geography

## Introduction to Cultural Geography: Reading the Cultural Landscape

*Geography 114/214 CP Coggins*

*3 credits*

Cultural geography is the interdisciplinary study of spatial practices through which individuals and sociocultural groups create meaningful environments and ascribe order to landscapes, nature, and the terrestrial realm as a whole. Drawing from the humanities, social sciences, and natural sciences, the discipline examines the ways in which humans experience, define, delimit, and shape spaces and places through time. This course is a hands-on introduction to major themes of cultural geography, with regular project work and several field trips. Independent studies and several group excursions in a variety of wild, agricultural, small town, and urban landscapes in the Berkshires and beyond will provide practice in research techniques including field journal writing; the use of narratives, oral histories, archives, and literary sources; map reading and interpretation; and basic cartography. Themes covered in the course include space, place, and power; property and public/private space; psychoanalytic perspectives on the body, space, and territory; national identity and cultural landscapes; the spatialization of race, ethnicity, gender, and sexuality; critical perspectives on urban and regional development and planning; and geographies of globalization and empire.

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

## Critical Geography of Nature Conservation

*Geography 205 Coggins*

*3 credits*

A well-known conservation theorist has noted that “Nature protection is more a process of politics, of human organization, than of ecology,” and that “although ecological perspectives are vital, nature protection is a complex social enterprise...it is the sociopolitical realm that enhances or diminishes conservation efforts.” This course examines both the “sociopolitical realm” and the ecologies in which it seeks its moorings by focusing on the origins of modern Western conceptions of nature, wilderness, conservation, preservation, biodiversity, land ownership, and protected area management. Focusing first on ideas

of wilderness that gave rise to the “Yellowstone Model” of national park development, we discuss critical turns in conservation theory and notions of sustainable development that have led to a diverse international system of protected area management and to enduring questions regarding its efficacy. Case studies on the social and cultural dimensions of conservation in critical ecosystems within each of the Earth’s major biomes describe local and regional environmental histories; rural subsistence and commercial land-use patterns; indigenous knowledge systems; local resource management practices; the making of environmental subjects (and subjectivities); and how these socio-ecological factors often render conventional preservation schemes inappropriate or even dysfunctional. As students of spatial theory and practice we also examine emerging protected area, corridor, and buffer management systems; regional conservation schemes; and theories of humans and nature that redefine the connection between biodiversity, justice, and culture. No prerequisites. [Also offered as Environmental Studies 205.]

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

## **Global Political Ecologies: Resource Hegemony, Resistance, and Environmentalty**

*Geography 213/313 Coggins*

*3/4 credits*

Political ecology is the study of the political, economic, and social forces that infuse human-environment relations at scales ranging from the planetary to the individual body. The field has roots in both cultural ecology and neo-Marxist political economy, and since the 1970s its practitioners have analyzed how political and economic forces affect the utilization of natural resources in the world’s most powerful “core” areas and in the geographically and socially marginalized “peripheries.” Since the 1990s, political ecology has incorporated post-Marxist frameworks, including perspectives from poststructuralism, postcolonialism, feminist theory, and urban studies. Through the works of Antonio Gramsci, Michel Foucault, Eric Wolf, James C. Scott, Arturo Escobar, Dianne Rocheleau, Lakshman Yapa, Piers Blaikie, Harold Brookfield, Arun Agrawal, Paul Robbins, Judith Carney, Tim Ingold, and others, we focus first upon the contested terrains where industrialization, commoditization, and capitalism articulate with rural, pre-industrial modes of resource management and indigenous systems of environmental knowledge and adaptation.

Given the great variation in modes of resource governance, ecological imperialism, and adaptation to them, we cannot settle comfortably within a narrative of cascading cultural and ecological extinctions; through the study of competing environmental ontologies, epistemologies, and practices, we search for alternative visions of “development,” “urban-rural,” “core-periphery,” “stewardship,” and “sustainability.” Prerequisite: Previous course work in social studies or environmental studies.

*This course is generally offered once every two years. Last taught S11.*

## **The Agricultural World: Land, Food, Sustainability**

*Geography 215m Coggins*

*2 credits*

Crop cultivation and the rearing of domesticated animals to produce food, fiber, feed, and drink have been humankind’s primary enterprises through most of history. Today, agriculture remains the most important economic activity, occupying 45 percent of the laboring population and covering the greater part of the Earth’s land surface. A diverse array of cropping and herding systems have altered terrestrial biomes on a massive scale, and most of the world’s cultural landscapes are still agricultural. While all of us depend upon the food surpluses generated by farmers and herders for our daily sustenance, there is tremendous geographic variation in the political, economic, and cultural significance of agriculture in daily life. In urban-industrial societies like the United States, less than two percent of the population is engaged in agriculture, while in many parts of Asia and Africa, over 80 percent of the population consists of farmers and herders. This course examines the history of agriculture, processes of plant and animal domestication, and the spread of agricultural techniques and products worldwide. We will also focus on a diffusion of agricultural techniques and products worldwide. We will also focus on a wide range of pre-industrial and modern agricultural practices in relation to other aspects of environment and culture, including climate, terrain, demographic conditions, settlement patterns, political systems, social structure, and environmental perception. After comparing how traditional and modern agricultural practices have shaped landscapes and ecosystems through time, we will analyze current issues of agricultural production, including bioengineering, the dominance of agribusiness, new definitions of sustainability, community supported

agriculture, and the relationships between agriculture and sense of place. No prerequisites.

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

## **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.*

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

*Geography 225/326 Coggins*

*4 credits*

This course examines the making of Chinese modernity through the construction and contestation of spaces delineating class, gender, ethnicity, and nationhood. Our project is to explore relationships between space and time in narratives on identity dating from the Opium War of the mid-19th century to the era of globalization in the early 21st. Materials for study include scholarly works, political tracts, fiction, essays, documentaries, administrative maps, landscapes, technologies, and more. Our dialogue revolves around the following questions: First, is the concept of the modern nation-state applicable to China? Is the Chinese nation-state strictly a modern phenomenon? Second, how have cultural others—the non-Han peoples—contributed to the idea of “Zhongguo,” the “Central Kingdom,” as opposed to “waiguo,” outside ethno-political entities, through time? What justifications and social controls have been used to facilitate the incorporation of non-Han territories into the Chinese realm and how is this process continuing in the 21st century? Third, how has the concept of socioeconomic class been conceived by modern political theorists, and upon which varieties of pre-modern social networks and cultural relations were these ideologies cast? How have class-relations developed over the course of the 20th century and into the present day? Fourth, how have gender relations and sexuality served as catalysts for political revolution and social change since the early 20th century? How have they informed Chinese Communist Party policy since 1949 and how are they changing in the post-reform period of economic liberalization and the hollowing out of the state? Fifth, how has space been defined in regard to the nation, the individual, the body, labor, sexuality, gender, ethnicity, the urban, the rural, and national boundaries in a “globalizing world?” Sixth, how have Chinese intellectuals engaged with these issues and the question of China's position in the global community in the post-Mao period, particularly within the engagement between “patriotic worrying,” post-modern theory, and the prospect of an end to the country's geopolitical

marginalization? Prerequisites: One 200-level course in Asian studies and one 200-level course in social studies, or permission of the instructor.

*This course is generally offered once every two years. Last taught S12.*

## 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 collaborative 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.*

## Agon, Victus, Territoriu: Spaces of War, Combat, and Territoriality

*Geography 330 Coggins*

*4 credits*

The English word territory is probably derived from the Latin *territorium*—land around a town, domain, or district—but does *territorium* itself come from terra (earth, land) and -orium (a suffix denoting place), or was it

derived from "terrere" (to frighten), indicating a place or area from which outsiders are driven or repelled by fear? Linguists may fight over the origins of "territory," but all humans continue to inhabit a world in which the territorial precedes the terrestrial in the ordering of everyday life and the common play of power. This course focuses upon the powers and rituals that animate *agon*—the contests and struggles for victory over territory—and *victus*—the multiform practices of living, providing, sustaining, conquering, subduing, and being subdued. Following the linkages between institutional constructions of imagined communities, national boundaries, and individuals willing to fight and die for them, we explore the spatiality of territorial conflict known as war. By foregrounding spatial perspectives in social theory and readily crossing disciplinary borders, we consider heroism, masculinity, aggression, the "nature" of violence, wars and frontiers, the clash of civilizations, "wars on terror," and the ties that bind us to markets and techno-industrial production systems that raise specters of warfare as inevitable competition for nonrenewable resources and combat as a game for warrior-androids. Is there an end in sight, or will humans decide that a world without a cause for which to die is no world in which to live? Prerequisites: Completion of at least one 200-level social studies course and completion of Sophomore Seminar or permission of the instructor.

*This course is generally offered once every three or four years. Last taught S11.*

# 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, con-

quered 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 Andre 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.*

## 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? 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.*

## Manifesting Destinies I: The United States of America to 1877

*History 227 Alvarez* *3 credits*

This course examines how men and women of Indigenous, European, African, and Asian origin encountered the emergence and formation of the United States as a nation-state. Temporally, the course begins with Indigenous Americans engaging European colonization and proceeds through post-Civil War Reconstruction. Topics include but are not limited to pre-U.S. Indigenous histories, settler colonialism, the American Revolution, gender and class politics, the implementation of racialized slavery, Westward

Expansion and "Manifest Destiny," abolition, the Civil War, Reconstruction, and the roots of American Capitalism. No prerequisites.

*This course is generally offered once a year.*

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

*History 228 Alvarez* *3 credits*

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

*This course is generally offered once a year.*

## 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.

# Philosophy

## Philosophy of Religion

*Philosophy 103 Ruhmkorff*

*3 credits*

This course focuses on doctrines common to Judaism, Christianity, and Islam: That there is one, powerful, just God who created the universe, who has revealed 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 S11.*

## 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.*

## Formal Logic

*Philosophy 113 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.*

## Ethics

*Philosophy 175 Conolly*

*3 credits*

In this class, we will examine foundational questions in ethics. We will discuss the objectivity of morality, the nature of well-being, and the rules that govern right conduct. Is there an objective fact about right and wrong, or is morality relative to persons or cultures? What is it to live a good life? What rules—if any—determine what is right or wrong? How should we make moral decisions? Three applications of ethical theory will help guide our discussion: Our duties to the less fortunate, ethical vegetarianism, and the value of the environment. Grades will be assigned on the basis of papers, exams, and class participation. No prerequisites.

*This course is generally offered once a year.*

## Biomedical Ethics

*Philosophy 177 Conolly*

*3 credits*

Some of the most contentious debates in public morality today arise in the context of the practice of medicine and medical research. Many of these debates are the result of continuously advancing medical technologies that challenge our conception of what it is to be a human being and force us to consider the relation between our conceptions of ourselves as biological beings and as moral beings. We shall thus study the ethics of cloning, genetic engineering, stem cell research, and various reproductive technologies and strategies, including abortion, IVF, and surrogate motherhood. In addition, because they encounter life and death decisions on an almost daily basis, healthcare professionals are frequently faced with moral dilemmas that have an urgency rarely found in other areas of human activity. It is with this urgency in mind that we shall examine the ethical guidelines that might be established for such end-of-life decisions as advanced directives, DNR orders, euthanasia, and physician-assisted suicide. Finally, because the accessibility and delivery of healthcare is increasingly associated

with current notions of justice, we shall examine the ethical issues surrounding the distribution of resources and managed care, as well as associated issues involving the physician-patient relationship. The course will consider the differences in how these various issues are approached from competing ethical perspectives, including consequentialism, Kantian deontology, and virtue ethics, and special attention will be paid to whether and how the principle of double effect may be invoked to resolve some of these moral dilemmas. Prerequisite: One course in social studies or one course in biology.

*This course is generally offered once every two years. Last taught F11.*

## 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 S11.*

## 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 F11.*

## 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.*

## Philosophy of Science

*Philosophy 216 Ruhmkorff*

*3 credits*

In this course, we will examine a number of issues that arise from philosophical reflection on the practice of science. These include: The nature of scientific theory change; the role that values play in scientific inquiry; the relationship between observation and theory; the confirmation of scientific theories; the nature of scientific explanation and natural laws; the debates between scientific realism and antirealism; and the distinction between science and pseudoscience. Prerequisite: 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.*

## 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, focus-

ing upon his theory of the soul, his theory of forms, his cosmology, and his ethics. Problems to be discussed include the relative chronology of Plato's dialogues and the criticism and revision of the theory of forms apparent in some of Plato's late dialogues. We shall also consider the possibility of recovering Plato's so-called Unwritten Doctrine. Our study of Aristotle will involve the detailed examination of several texts central to his physics and metaphysics. We shall focus first upon his criticism of Plato's theory of forms, as well as his criticism of Pre-Socratic philosophers, in response to which he developed several of his own characteristic doctrines. These include his theory of the categories of being and the primacy of substance; his analyses of change in nature and the doctrine of the four causes, the nature of time, space, and the infinite; and his theory of the soul in relation to body and intellect. Students will also have the chance to read about and engage in some contemporary debates concerning the interpretation of Plato and Aristotle. Prerequisites: Sophomore standing or above.

*This course is generally offered once every two years. Last taught F11.*

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

*Philosophy 223 Callanan*

*3 credits*

Histories of philosophy often leave the impression that philosophy in Western antiquity ended with Plato and Aristotle. But in the Mediterranean world after Alexander the Great and down to the ultimate victory of Christianity, the intellectual landscape was dominated by a very different group of philosophies: Stoicism, founded by Semitic thinkers and focused on a belief in fate and duty; Epicureanism, a seemingly atheistic belief in science and pleasure; and the Skepticism of Plato's Academy. They argued over the issues that guided people's lives. How do we achieve happiness? What are the greatest good and the greatest evil? What role do the gods play? How do we live in harmony with nature? Are women equal to men? And what about slavery? What happens to me after death? In answering these questions, these schools established the concepts and arguments that defined the intellectual world of late antiquity and Western Europe well into the modern period. We will engage with these questions and arguments in this formative phase, in which science, philosophy, and religion were not distinguished as they are today. Whereas for Plato and Aristotle we possess their own works, almost



all that we have of these philosophers has been handed down to us by others: Later adherents, Greek historians of philosophy (Sextus Empiricus and Diogenes Laertius), and often by Christian authors seeking to refute pagan ways of thinking. We must reconstruct the original source in order to critique it. Students will be encouraged and expected to argue with these thinkers, in class and in papers. No prerequisites.

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

## Phenomenology and Existentialism

*Philosophy 225 Conolly*

*3 credits*

Existentialism is an important and very influential intellectual movement that flourished in the middle of the 20th century. Emphasizing and indeed thematizing the human being's search for meaning in an uncertain and apparently meaningless universe, it achieved wide resonance among writers, thinkers, and artists in a world still reeling from the horrors of the two world wars. It centered around such writers as Jean-Paul Sartre and Albert Camus, although the movement appropriated, and was to some extent influenced by, such earlier writers as Kierkegaard, Dostoyevsky, and Kafka. As a philosophical movement, however, it is directly indebted to, and continuous with, the phenomenological movement initiated by Edmund Husserl in the first decades of the 20th century therefore focus upon the development of phenomenology, beginning with Husserl's attempt to establish an a priori science of the universal structures of human consciousness, and culminating in Sartre's humanistic existentialism. Some emphasis will be placed on the pivotal—and controversial—figure of Heidegger, whose *Being and Time* (arguably the most influential philosophical text of the 20th century) presumed to have transformed Husserl's phenomenology into a comprehensive and radical revision of traditional philosophical thinking. Prerequisite: Sophomore standing or above.

*This course is generally offered once every two years. Last taught F10.*

## Metaphysics, Minds, and Morals: Hume and Kant

*Philosophy 226 Conolly*

*3 credits*

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.*

## Introduction to the New Testament

*Philosophy 229 Ruhmkorff*

*3 credits*

The Christian New Testament is a small group of works with profound historical, theological, and ethical implications generated in part by the many tensions they contain. These works attribute universal and eternal significance to the life, teachings, and death of a peasant in an obscure backwater of the Roman Empire; they reflect a deep-seated Judaism at the same time that they have led to



the most vicious anti-Jewish oppression in history; they contain distinct and perhaps disparate messages from the two central figures, Jesus and Paul; they counsel a moral focus on the kingdom of God while containing decidedly political messages—and having been themselves written, redacted, and collected as a result of intensely political processes. In this course, we explore the New Testament by means of a variety of methods: contextualization within the Hellenistic world and within Judaism of late antiquity; analysis of primary texts through comparison to similar texts in the New Testament, the Hebrew Bible, and non-canonical works; and reflection on the theological dimensions of the texts. Prerequisite: First-Year Seminar 100. *This course is generally offered once every two years. Last taught S12.*

## 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 distinction—and conflict—between philosophy and theology in Islam; the role of reason in Islamic conceptions of human well-being; and the peculiarly Islamic philosophical treatments of such classic problems in metaphysics as the nature of the soul and its relation to the body, the eternity of the world, and the nature of causality. While some attention will be paid to the influence of Islamic philosophy upon the course of later Western philosophy, the focus will remain upon Islamic philosophy as its own distinctive tradition. Prerequisite: Sophomore standing or above.

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

## Epistemology

*Philosophy 317 Ruhmkorff*

*3 credits*

Can we know that God exists? That neutrons exist? That each other exists? That Simon's Rock exists? To answer these questions, we must first know what knowledge is. Epistemology is the study of knowledge and related notions such as justification, belief, and evidence. In

this course, we will examine central questions in epistemology by examining primary texts, both historical and contemporary. We will study both traditional epistemology (which considers belief, disbelief, and agnosticism) and probabilistic epistemology (which takes belief to be a matter of degree). Topics will include: skepticism; the nature of knowledge; the nature of justification; the relationship between knowledge and justification; feminist epistemology; a priori knowledge; peer disagreement; self-locating beliefs; and applications of epistemological principles to puzzling and paradoxical situations, including Sleeping Beauty, Doomsday, Reflection, the Lottery Paradox, and the Cable Guy Paradox. Prerequisites: one class in philosophy.

*This course is generally offered once every three or four years. Last taught S12.*

## Philosophy Tutorial

*Philosophy 300/400 Staff*

*4 credits*

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

# Politics

## Introduction to Politics

*Politics 100 Abbas*

*3 credits*

This course explores the concept, domain, and discipline of politics. We engage with various attempts to define and determine the nature, form, content, and extent of “the political.” In doing so, we try to access the tense and conflicting sources of our own current understandings of politics, its subjects, and its objects. Working with and through texts over the course of the semester, we come up with our own speculations about what constitutes the political; when, where, and how politics happens; what it means to think, ask, and act politically; and what being a student of politics may entail. This introductory course errs more on the side of questions rather than answers, even if only to show that studying and thinking about politics requires an ability to submit to the fullness of a situation, to ask good questions, and to be patient and humble in the absence of clear-cut answers. In this way, we equip ourselves with some of the conceptual, experiential, and analytical tools to be put to use in our subsequent engagements with the study, activity, and experience of politics. No prerequisites.

*This course is generally offered once a year.*

## Seminar in Global Politics

*Politics 210/310 Abbas*

*3/4 credits*

This course approaches global politics through some fundamental questions pertaining to our everyday lives as citizens of this world, such as power, inequality, boundaries, justice, war, immigration, terrorism, among others. In order to confront current problems, the course maintains, we must, assess, improve, and rebuild the edifices and the scaffoldings of both our thought and action. Our manner of approach is inseparable from the nature and demands of objects we encounter, so our relations to them are essential as we decide how to play a role in the world. For one, the frame of global politics interrogates and challenges the ostensibly outmoded demarcations of conventional subfields of comparative politics, international relations, and political theory. In order to do so, the course intersperses (1) an introduction to key terms and approaches, (2) a range of critical interdisci-

plinary approaches and perspectives on power, politics, sovereignty, and life itself, and (3) case studies on some central political problems in the contemporary world. The contemporary illustrative problems to which we will direct our attention as we address the more lasting questions are drawn from current discourse. Prerequisites: To take the course at the 200-level, there are no prerequisites. The 300-level requires Politics 100 or any other 200-level course in social studies, or permission of the instructor. *The course will be taught every two or three years. Last taught S11.*

## 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.*

## 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, and artists who confront the logics of colonialism, capitalism, racism, fascism, and patriarchy by thwarting the voices, fates, destinies, narratives—and loves—conferred to them by oppressive and liberatory discourses. A key goal is to show that considering political experience and 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.

*Last taught S10.*

## 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 addresses questions such as: When and why do 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 S12.*

## 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.*

## Rousseau and Friends: Politics vs. Antipolitics in Modernity

*Politics 330 Abbas*

*4 credits*

This course involves close readings of the works of Jean-Jacques Rousseau as an exemplary purveyor of a form of political philosophy that makes a turn to the common, the ordinary, the spontaneous, the accidental, the necessary, the bound, the free, the imaginary, the imaginable, the whimsical, the paranoid, the sentimental, the beloved, and the unlovable in us, and tries to conserve a notion of politics as a vital and human in response to forces of antipolitics. In doing so, he certainly inherits a struggle that dates back to the earliest known Western political philosophy, but the mode in which he encounters and embodies this struggle contains clues to forces and dynamics beyond him as he becomes a veritable symptom—as both captive and critic—of modernity. Rousseau’s life and his relations to others and to a society coming to understand itself as modern are a significant part of the picture, thus there is no way to fully appreciate him without attending to the



circumstances and the incorporations that made him possible. We will give explicit attention to the predecessors, contemporaries, and successors of Rousseau. He invites, even necessitates, a close analysis of the full scope of the modern and its politics by appreciating and assessing the trends that he instantiates, institutes, and reacts to. Issues ranging from morality, religion, the human, language, self, identity, narrative, performance, science, and aesthetics, to the promise of freedom, community, transformation, and revolution become etched within a philosophy that heralds the political and the social as its only worthy site and destiny. Apart from Rousseau's own key writings, his correspondence with others will also be part of the course. There will be selected secondary literature paired with readings for every week to bring out the full impact of the time period and the force of the political and philosophical debates. Prerequisites: Sophomore Seminar, as well as Politics 100 or a 200-level course in social studies or literature.

*The course is generally offered once every three or four years. Last taught S11.*

## 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 Hayes, O'Dwyer* 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 Hayes* 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 F09.*

## 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.*

## Multicultural Psychology

*Psychology 215/315 CP Hayes*

*4 credits*

How does one develop a racial identity? What do different cultures think about attractiveness, gender, and love?

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

*This course is generally offered once every two years. Last taught F11.*

## Psychology of Women

*Psychology 218 CP Hayes*

*3 credits*

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

*This course is offered when there is sufficient student interest. Last taught S11.*

## Psychology of Race and Ethnicity

*Psychology 219 CP Staff*

*3 credits*

This course is designed to examine both theoretical and applied topics in the psychology of race and ethnicity and especially as it relates to people of color in the U.S. It intends to expose students to a wide range of concepts, modes of inquiry, and theoretical perspectives on race and ethnicity to include the behavioral, cognitive, humanistic, psychoanalytic, and sociocultural psychologies. It will also consider the psychology of race from a historical view as contrasted with current and future directions in research and practice. Some relevant areas will include: The social

construction of race, racial identity development and hybrid identities, psychology of oppression, psychology of success, liberation psychology, acculturative stress and coping, etc. Prerequisite: One social studies class in psychology and/or a course addressing race/ethnicity. *This course is offered when there is sufficient student interest. Last taught F08.*

## **Stereotyping and Prejudice**

*Psychology 221/321 Hayes* *3/4 credits*

Is stereotyping inevitable? Does prejudice always lead to discrimination? What is dehumanization? This course will highlight the distinct differences yet interrelations between stereotyping, prejudice, and discrimination. Topics to be addressed include the functions/goals served by stereotypes and prejudice (e.g., to make yourself feel better). Also discussed will be stigma, the various types of -isms (e.g., modern racism), and individual differences (e.g., personality influences). Cross-cultural perspectives will be explored. Popular culture, current events, and scholarly articles will be used to demonstrate the numerous concepts we will cover.

*This course is generally offered once every two years. Last taught S12.*

## **Psychodynamic Theories for Clinical Social Work**

*Psychology 226 McLaughlin* *3 credits*

This course will introduce, compare, and critique psychodynamic principles of psychological development and their utility in clinical social work practice. Students will learn and compare the theoretical concepts of drive theory, ego psychology, object relations, self psychology, and interpersonal theory. This course will explore points of agreement and disagreement throughout the evolution of psychoanalytic theories by tracing the history of contemporary psychoanalytic thought from Freud to the many forms of clinical practice that exist today. Students will consider the complexities of race, class, gender, culture, and other forms of diversity as we discuss views about normality and pathology, development and dysfunction. We examine theories for particular sets of values and the sociocultural contexts in which they developed. Students will apply contemporary analytic theories to current case examples and use psychodynamic frameworks to illuminate clinical phenomenon, infusing psychoanalytic ideas into current psychotherapeutic approaches, and connecting

theoretical formulation to treatment. Taught from an historical perspective, the course begins with classic psychoanalytic theory. As we go through each theoretical tradition, we will use current clinical illustrations from a range of practice settings. Students will be introduced to the work of many theorists since Freud, including Ferenczi, Balint, Mahler, Sullivan, Klein, Fairbairn, Winnicott, Erikson, Kohut, Kernberg, Schafer, Lacan, and Loewald. While we explore the internal, psychological forces that inform people's behavior, students will be encouraged to consider that no theory of development can fully explicate the complexity of human behavior without considering the impact of outside forces and how people function in their social, cultural, and economic contexts. Prerequisites: Psychology 100 and permission of the instructor. *Last taught F11.*

## **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 S12.*

## **Conflict and Conflict Resolution**

*Psychology 306 O'Dwyer* *4 credits*

Conflicts are inevitable aspects of life; however, the nature, course, and outcome of conflicts depend on situational, cultural, relational, and personality variables. In this course we examine many of these factors—focusing particularly on those that predict when conflicts will emerge, when and why a conflict may escalate or not, and successful negotiation or other resolution. The goal of the course is to integrate readings, discussions, role plays, and other exercises to form a broader understanding of conflict. There are two main goals in this course. The first is that students will become familiar with the literature and research on conflict and negotiation. The second goal, which is more hands-on, is that students acquire greater

skills for negotiation and mediation. Prerequisite: At least two 200-level social studies courses or Psychology 203. *This course is generally offered once every two years. Last taught F09.*

## Psychological Theories of Self

*Psychology 307 Hayes, O'Dwyer* 4 credits

This course reviews the major psychological theories of self. The format is discussion-oriented, and it is thus 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 neo-psychoanalytic 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.*

## 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.*

## Psychology Tutorial

*Psychology 300/400 Staff* 4 credits

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

# Social Sciences

## 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.*

## 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, and 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 filmmakers, doctors, and lawyers.

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

## Globalization

*Social Science 224 Oyogoa 3 credits*

Globalization is one of the defining features of the contemporary world, but there is considerable controversy regarding its nature, impact, and future trends. The goal of this course is to clarify what globalization is and how it is affecting communities around the world. This course draws upon various theoretical approaches from sociology and related disciplines to explore various issues pertaining to globalization. Is globalization really a new phenomena or have we seen this before? Does globalization ameliorate or increase race and gender inequality? How has globalization impacted Third World countries? Is economic globalization a naturally unfolding process or are there specific groups of people directing the global economy? What impact has globalization had on workers and organized labor? Does the West engage in cultural imperialism? This course examines these questions and more. Specifically, it looks at how globalization has developed recently and how it has impacted economies, nation-states, workers, gender relations, class inequality,



culture, and other aspects of society. Prerequisite: One 100-level course in social studies.

*This course is generally offered once every two years. Last taught S12.*

## 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 S11.*

## 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.

# Sociology

## Introduction to Sociology

*Sociology 100 Oyogoa*

*3 credits*

This course is an introduction to sociology as a way of understanding the social world. Sociology explains economic, social, and political phenomena in terms of social structures, group relations, and power differences. Students will leave this course with: An understanding of the three main sociological perspectives and key sociological theories, the ability to apply these theoretical perspectives to real life experiences and social problems, and insight into the link between the individual and society. Topics covered in the course include culture, socialization, sociological research methods, the mass media, deviance and social control, the family and intimate relationships, religion, education, the economy and work, health and medicine, the environment, globalization, and social change. No prerequisites.

*This course is generally offered once a year.*

## Race, Ethnicity, Class, and Gender

*Sociology 115 CP Oyogoa*

*3 credits*

This course examines the “socially-constructed” nature of race, ethnicity, and gender by focusing on historical and contemporary articulations of race, ethnicity, class, and gender as they relate to social outcomes. Students will explore the evolution of these categories, namely how and why they were created, and how they have changed over time. Also, students will learn about racial and ethnic discrimination in housing, employment, banking, the criminal justice system, and other institutions. Students will also examine the history of gender inequality in American society. Contemporary articulations of gender inequality will be examined in the labor market, unpaid labor in the home, U.S. childcare policy, popular culture, and in interpersonal relationships. Additionally, this course also examines the structural causes of class inequality. Students will be exposed to the various competing theoretical perspectives regarding why we have poverty in the U.S. and explore how changes in the structure of the nation’s political economy have increased class 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.

*Last taught S11.*

## Sociology of the Family

*Sociology 226 Oyogoa*

*3 credits*

This course examines the institution of family in the United States from a sociological perspective. The sociological perspective does not assume that there is an “ideal” family structure. Rather, sociologists focus on the ways in which the family is a socially constructed institution that varies across time and place. We will explore how larger social forces shape how we define, organize, and experience family. We begin by discussing the sociological conceptualization of family and examining the historical and contemporary meaning of family in the U.S. We will then turn our attention to a historical overview of the diverse family structures that existed prior to the Industrial Revolution. Next, we examine how large scale social and historical forces spurred significant changes to the norms surrounding contemporary family structures. The next section of the course focuses on the diversity of the contemporary family. We will examine issues including choosing a mate, parenting, marriage/partnership, tensions between paid labor and family life, the impact of social policy on families, and divorce. During the semester we will discuss similarities that exist across families. However, we will pay special attention to how race, gender, sexuality, and class shape how we experience family. Prerequisite: 100-level Social Science or African American Studies course.

*Last taught S12.*

## Sociology Tutorial

*Sociology 300/400 Staff*

*4 credits*

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

# Interdivisional Studies

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The courses listed in this section are designed to cut across traditional divisional boundaries. African American and African studies, Asian studies, environmental studies/ecology, intercultural studies, off-campus programs, and women's studies courses combine the insights, perspectives, and methodologies of disciplines from two or more of the College's divisions, as well as cross-listed courses in which subjects from an individual discipline are taught from a perspective that is informed by a relationship to one of these broader areas of study. Courses and resources designed to improve students' study skills and research techniques are also listed here.

Courses marked CP with the course number offer credits toward the Cultural Perspectives requirement. All environmental studies courses offer credits toward the Science requirement, except when the course description explicitly states otherwise.

# African American and African Studies

## Introduction to African American Studies

*African American Studies 100 Oyogoa* 3 credits

The African American experience spans four hundred years, from the initial settlement of the American continent by Europeans and the establishment of the trans-Atlantic slave trade, and down through the present day. This course examines the historical, sociological, cultural, and political experiences of people of African descent in the United States. We will examine a variety of issues including African Americans' cultural and historical roots in Africa, the experience of slavery, the Reconstruction era, the Harlem Renaissance, the interwar years, the American civil rights movement, African Americans in popular culture, the implications of Obama's election, and a variety of contemporary issues in African American communities. In this course students will acquire a fuller understanding about the historical development and social construction of African Americans. No prerequisites.

*This course is generally offered once a year.*

## Sociological Theories of Work and the Racialized "Other"

*African American Studies 206/306 Oyogoa* 3 credits

The first part of this course will provide students with a broad overview of important sociological theories regarding work. We will read major theorists' (eg. Marx, Weber, DuBois) contributions to the study of work. We will use these works to answer fundamental questions such as: Why do we work? Who controls our labor? How does work influence our quality of life? The second part of this course focuses on how work has been racialized in the U.S. labor market. Specifically, students will be exposed to various themes in African-American labor history and class formation. Although the cases of racialized labor focus on African Americans, students will be exposed to the work experiences of other subaltern groups. Prerequisites for 200-level: One 100-level Social Science or African American Studies course. Prerequisites for 300-level: One

100-level and one 200-level (or higher) Social Science or African American Studies course.

*Last taught F11.*

## Critical Race Theory

*African American Studies 302 Oyogoa* 4 credits

This is an upper level African American studies course that focuses on critical race theories and empirical research on African Americans in the U.S. "Traditional" academic research on African Americans documents and explains how racialized systems of inequality operate. Critical race theory is different because it also explicitly articulates the need for social justice. Various theoretical approaches will be applied to specific historical developments in U.S. racialized structures as they pertain to African Americans. This course investigates the myriad ways in which race and racism intersect with gender, class, sexuality, and nationality. Although this class focuses primarily on African Americans, students will be exposed to critical race theory from "whiteness studies" scholarship. Prerequisite: 100-level African American studies or sociology course and a 200-level social studies course or Sophomore Seminar.

*This course is generally offered once every two years. Last taught S11.*

# 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.*

## Mind and Voice in Traditional China

*Asian Studies 234 CP Staff*

*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 S09.*

## 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 S11.*

## 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 S12.*



# Environmental Studies/Ecology

## 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 F11.*

## 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 plants, sewage treatment plants, and water treatment facilities. Prerequisite: Environmental Studies 100.

*This course is generally offered once every two years. Last taught S12.*

## Critical Geography of Nature Conservation

*Environmental Studies 205 Coggins* 3 credits

A well-known conservation theorist has noted that “Nature protection is more a process of politics, of human organization, than of ecology,” and that “although ecological perspectives are vital, nature protection is a complex social enterprise...it is the sociopolitical realm that enhances or diminishes conservation efforts.” This course examines both the “sociopolitical realm” and the ecologies in which it seeks its moorings by focusing on the origins of modern Western conceptions of nature, wilderness, conservation, preservation, biodiversity, land ownership, and protected area management. Focusing first on ideas of wilderness that gave rise to the “Yellowstone Model” of national park development, we discuss critical turns in conservation theory and notions of sustainable development that have led to a diverse international system of protected area management and to enduring questions regarding its efficacy. Case studies on the social and cultural dimensions of conservation in critical ecosystems within each of the Earth’s major biomes describe local and regional environmental histories; rural subsistence and commercial land-use patterns; indigenous knowledge systems; local resource management practices; the making of environmental subjects (and subjectivities); and how these socio-ecological factors often render conventional preservation schemes inappropriate or even dysfunctional. As students of spatial theory and practice we also examine emerging protected area, corridor, and buffer management systems; regional conservation schemes; and theories of humans and nature that redefine the connection between biodiversity, justice, and culture. No prerequisites. [Also offered as Geography 205.] 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 S11.*

## 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 F10.*

## 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

## Liberation Theology and Latin America

*Intercultural Studies 313 CP Chamorro* 4 credits

A religious movement that 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 crises 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.*

# Learning Resources Off-Campus Program

## 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.*

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

*Off-Campus Program 301 CP Coggins*

*4 credits*

This course introduces students to the physical and cultural diversity of the coastal plains, interior plateaus, and mountain ranges of China. Through readings, talks, personal observation, and service work, students gain an appreciation of the biogeography and culture history of the subtropical Southeast Uplands, the Yellow River Valley, the loess plateau, the North China Plain, and the snow-capped Hengduan mountain region of the Sino-Tibetan borderlands. The course focuses on human-land relationships, nature conservation efforts, and the social geography of sacred sites in rural mountain regions. We work from two bases: First the Meihuashan Nature Reserve, in Fujian Province, home of the South China Tiger Recovery Program (where conservation officials are training captive tigers for reintroduction to the wild); and second, the Diqing Tibetan Autonomous Prefecture of NW Yunnan Province, where Tibetans and other indigenous peoples are actively engaged in local and region-wide efforts to conserve nature and maintain distinctive cultural identities in the face of radical change, globalization, and commercialization. At both sites we work closely with village communities on projects initiated by our hosts, focusing on socio-economic development, environmental protection, or both. En route to our main sites, we visit several major cities, including Hong Kong, Beijing, and Xi'an, where we observe pre-modern relicts in the urban landscape, the impacts of colonialism, and the changing urban morphologies associated with the post-reform period. We also pause for a two-day hike in Huashan, one of the five sacred mountains of Daoism. In Meihuashan villages, resident experts interpret the cultural landscapes associated with Feng shui and its sacred trees and forests. In Diqing Tibetan villages local people explain the relationship between everyday life and the God Mountains, sacred springs, and groves associated with a range of presiding deities. The course can also serve as a foundation for continuing research and writing for additional classes, tutorials, and independent

studies. Prerequisites: One 200-level course in Asian studies and one 200-level course in social studies; and must be in extremely good physical condition. Additional charges apply.

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

# Women's Studies

## 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; 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 F11.*

## 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 combatants 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 essays. 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.*

## 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 center 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.*

## Women Write 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 that 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 S11.*

## Women’s Words in China, Japan, and Korea

*Women’s Studies 218m CP Staff 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 this anthology, we will read selections from the 2005 anthology *African Gender Studies*, edited by Oyeronke Oyewumi, and possibly one full novel, depending on time constraints. We will also see selections from several documentary films. No prerequisites.

*This course is generally offered once every three or four years. Last taught F10.*

### **Women Writing Resistance in the Middle East**

*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 Shari'ah law and other religious-based gender role constraints; honor killings; the history of feminism in the region; the effect on women of violence (domestic, civil, and international);

and women's strategies of resistance in various specific national contexts. Required readings may include: Zainab Salbi, *Between Two Worlds* (Iraq); Nawal El Sadaawi, selected essays (Egypt); Saira Shah, *The Storyteller's Daughter* (Afghanistan); Shirin Ebadi, *Iran Awakening* (Iran); and selected essays from *Israeli Women's Studies: A Reader*, ed. Esther Fuchs. We will also see the films *Enemies of Happiness* (Afghanistan) and *Beyond Borders: Arab Feminists Talk about Their Lives*. No prerequisites. *This course is generally offered once every three or four years. Last taught F10.*

### **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 exploitative 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 relationship 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.

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

### **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 who work within the three broad categories of feminist, postcolonial, and queer

theory, and look 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.

# Young Writers Workshop

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In the summer of 1983, Simon's Rock began offering a three-week writing workshop for high school students modeled after the innovative three-week Workshop in Language and Thinking required of all entering students at Bard College. We are now part of the National Writing and Thinking Network, the largest consortium of summer writing programs in the country. Each summer, 84 academically motivated students are chosen to participate in the Simon's Rock program.

Unlike conventional workshops in expository and creative writing, Simon's Rock's focuses on using informal, playful, expressive writing as a way to strengthen skills of language and thinking. Out of these informal writing activities, using techniques of peer response, students develop more polished pieces, ranging from personal narratives to stories, poems, and exploratory essays. Over the course of the three weeks, students begin to experience writing as a complex activity in which the mind engages the world and creates meaning for itself through language.

The small size of the workshop sections allows for individual attention to each student and also helps to foster the sense of belonging to a mutually supportive learning community. Students can thus feel comfortable taking risks and exploring new directions in their writing and thinking. Trusting one's own language and voice, learning to think for oneself and in collaboration with others—these are the qualities and skills that the workshop strives to develop.

Each week, students develop a portfolio of “works in progress” and then meet individually with their workshop leader to discuss what they have written. By becoming more conscious of their choices and strategies, students develop the intellectual autonomy expected of them as they prepare for college. Former participants have gone on to such colleges as Amherst, Bard, Columbia, Harvard, Haverford, Princeton, Simon's Rock, Smith, Swarthmore, Williams, and Yale.

The workshop faculty consists of experienced teachers and writers with a special interest in the theory and practice of the nationally recognized Bard College Institute for Writing and Thinking. They are selected for the Simon's Rock workshop because of their record of teaching excellence and their familiarity with the needs and abilities of younger writers.

The Dorothy West Scholarship, established in 2002 by Veronica Chambers '87 and Jason Clampet and named in honor of the youngest writer of the Harlem Renaissance, is awarded annually on the basis of need and merit to a student of color attending Simon's Rock's summer Young Writers Workshop. A number of runner-up awards are also available. Details on this opportunity and application information are available from Simon's Rock: [www.simons-rock.edu/young-writers](http://www.simons-rock.edu/young-writers).

# Faculty

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## 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). (1986–2008)

### **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 the Kingston (New York) Task Force on Child Abuse and Neglect, and coordinator of the Dutchess County Alcoholism Clinic. Her research studies have been published in *Journal of Sex Research*, *Journal of Applied Psychology*, *High School Journal*, and *Motivation and Emotion*. (1986–2010)

**Edgar Chamorro****LATIN, SPANISH**

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

**Peter G. Cocks****POLITICS**

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

**Arthur S. Hillman****PHOTOGRAPHY, PRINTMAKING, DESIGN**

BFA, Philadelphia College of Art; MFA, University of Massachusetts. Mr. Hillman is a photographer, printmaker, and designer who has been exhibiting his prints for over 40 years. His work has been presented in 20 one-person shows and in dozens of group exhibits and national print exhibitions including ones at Dulin Gallery of Art, Hunterdon Art Center, Nicolet College, Northern Illinois University, Print Club of Philadelphia, Pratt Graphics Center, University of North Dakota, Williams College, Berkshire Museum, and the Library of Congress. Mr. Hillman's most recent exhibition featured digital prints from his portfolio, "Italia: Windows on an Ancient World." Other recent projects include digital photographic collages based on Jewish themes and an ongoing series of landscape images. His photographs, photo silk screen prints, digital prints, and artists' books are included in collections throughout the country. Formerly the chairman of the Printmaking Department at the Massachusetts College of Art, Mr. Hillman organized the photography program at Simon's Rock. (1974–2011)

**William D. Jackson****PAINTING, SCULPTURE, DESIGN**

BA, University of New Hampshire; MFA, Indiana University. Mr. Jackson's sculptures and paintings are included in collections in the United States, Canada, and Sweden. His work has been shown in solo and group exhibitions at the Albany Institute of History and Art (Albany, Ny), Art Academy of Cincinnati (Cincinnati, Oh), Berkshire Botanical Garden (Stockbridge, Ma), Berkshire Community College (Pittsfield, Ma), Berkshire Museum (Pittsfield, Ma), Catonsville Community College (Catonsville, Md), Chesterwood (Glendale, Ma), Hudson Valley Community College (Troy, Ny), Indiana University Museum of Fine Art (Bloomington, In), Mussavi's Art Center (New York, Ny), Nova Scotia College of Art and Design (Nova Scotia, Canada), Rensselaer Polytechnic Institute (Troy, Ny), Sculpture NOW on Main Street (Stockbridge, Ma; Lenox, Ma), Simon's Rock (Great Barrington, Ma), Spencertown Academy (Spencertown, Ny), Phillips Exeter Academy (Exeter, Nh), The Rensselaerville Institute (Rensselaerville, Ny), University of Arizona Museum of Art (Tucson, Az), University of Hartford (Hartford, Ct), University of New Hampshire (Durham, Nh), Williams College Museum of Art (Williamstown, Ma), and Williamsville Sculpture Garden



(Williamstown, Ma). Examples of his experimental computer graphics were included in the "Graphics Interface/Vision Interface '90" exhibition at the Nova Scotia College of Art and Design. His lighting designs were selected for use at Chapel House, the interfaith center at the State University of New York at Albany. In 1993 he completed a commission to reproduce 1840s-period lighting for the interior renovation of the Putnam County Courthouse (Carmel, Ny). Other historic lighting restoration project sites include Ochre Court (Newport, Ri), The Fredrick Remington Art Museum (Ogdensburg, Ny), the St. Johnsbury Athenaeum (St. Johnsbury, Vt), and the First Congregational Church, Great Barrington (Ma). Other historic preservation projects have included reproduction of architectural features for the Cathedral of the Immaculate Conception (Albany, Ny) and Montgomery Place (Annandale-on-Hudson, Ny). As part of the Renaissance Guild Sculpture Documentary Project, Mr. Jackson has produced a series of documentary video portraits of regional sculptors. His documentary video work has included projects for the Elbert Weinberg Trust, Jacob's Pillow Dance Festival, and Chesterwood. (1972–2011)

### **John D. W. Kingston**

#### **CERAMICS, FIGURE DRAWING**

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

### **Edward J. Misch**

#### **HISTORY, PHILOSOPHY**

BA, St. Meinrad College; STB, Catholic University of America; HEL, HED, Gregorian University of Rome. Dr.

Misch's writings include "The Catholic Church and the Negro" in *Integrated Education*, "The Early Apostolate Among the Emancipated Negroes" in *Catholics in America, 1776–1976*, and book reviews in the *Catholic Historical Review* and the *Berkshire Eagle*. He served as a speaker and discussion leader at Massachusetts Tomorrow conferences in 1976, was a discussion leader on the topic "American Life on Film: The 1950s" at the Berkshire Museum in 1981, was co-director and humanist with the Massachusetts Foundation for the Humanities Project "Knowing Our Place: Regional Study Group" in 1991–92, and received a grant from the Massachusetts Foundation for the Humanities to codirect a study group in Berkshire County that examined the basis of a local agricultural ethic. In 1991, he participated in a panel discussion on American Catholic life and thought at the annual meeting of the College Theology Society at Loyola University in Chicago. (1969–2001)

### **James A. Monsonis**

#### **ECONOMICS, SOCIOLOGY**

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

### **Barbara D. Resnik**

#### **ART HISTORY, SOCIAL SCIENCE, WOMEN'S STUDIES**

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

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

**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)

# Faculty

**Leon Botstein**

**PRESIDENT OF THE COLLEGE**

BA, University of Chicago; MA, PhD, Harvard University, Department of History. Lecturer, Department of History, Boston University (1969); special assistant to the president, Board of Education, City of New York (1969–70); president, Franconia College (1970–75); president, Bard College (1975– ). Editor, *The Musical Quarterly* (1992– ). Music director and conductor, American Symphony Orchestra (1992– ) and Jerusalem Symphony Orchestra/Israel Broadcast Authority (2003– ). Conductor, Hudson Valley Philharmonic Chamber Orchestra (1981–92). Coartistic director, Bard Music Festival (1990– ); artistic director, American Russian Young Artists Orchestra (1995– ). Guest conductor, BBC Symphony Orchestra, Bern Symphony, Bochum Symphony Orchestra (Germany), Budapest Festival Orchestra, Düsseldorf Symphony, Georg Enescu Philharmonic Orchestra (Bucharest), London Philharmonic Orchestra, London Symphony Orchestra, Madrid Opera, NDR Orchestra (Germany), New York City Opera, ORF Orchestra (Vienna), Puerto Rico Symphony Orchestra, Romanian Radio Symphony Orchestra, Royal Scottish National Philharmonic Orchestra, St. Petersburg Philharmonic, Wrocław Philharmonic Symphony Orchestra (Poland). Recordings with the American Symphony Orchestra, BBC Symphony Orchestra, Hanover Radio Symphony Orchestra, Hudson Valley Philharmonic, London Philharmonic, London Symphony Orchestra, National Philharmonic of Lithuania, NDR Radio Philharmonic, NDR-Hamburg, Pro Arte Chamber Orchestra of Boston, Royal Scottish National Orchestra. 2006 Grammy nominee, with London Symphony Orchestra. Recipient of the American Academy of Arts and Letters Award for Distinguished Service to the Arts, Austrian Cross of Honor, Centennial Medal of the Harvard Graduate School of Arts and Sciences, Frederic E. Church Award for Arts and Sciences, National Arts Club Gold Medal. Fellow of the American Academy of Arts and Sciences. Board member, Open Society Institute. Board chair, Central European University. Member, National Advisory Committee for Yale–New Haven Teachers Institute, National Council of Chamber Music America. Past board chair, Harper’s Magazine Foundation, New York Council for the Humanities. Articles in newspapers and journals,

including *Christian Science Monitor*, *Chronicle of Higher Education*, *Gramophone*, *Harper's*, *Musical Quarterly*, *New Republic*, *New York Times*, *19th-Century Music*, *Partisan Review*, *Psychoanalytic Psychology*, *Salmagundi*, *Times Literary Supplement*. Essays and chapters in books about art, education, history, and music, including the *Cambridge Companions to Music* series and the *New Grove Dictionary of Music and Musicians*. Contributor to volumes in the Bard Music Festival series, published by Princeton University Press, on Bartók, Beethoven, Brahms, Copland, Debussy, Dvořák, Elgar, Haydn, Ives, Janáček, Liszt, Mahler, Mendelssohn, Prokofiev, Schoenberg, Schumann, Shostakovich, Strauss, and Tchaikovsky. Editor, *The Compleat Brahms* (W.W. Norton, 1999). Coeditor, *Quasi Una Fantasia: Juden und die Musikstadt Wien* (Wolke Verlag, 2003), translated into English as *Vienna: Jews and the City of Music, 1870–1938* (Wolke Verlag, 2004). Author, *Jefferson's Children: Education and the Promise of American Culture* (Doubleday, 1997); *Judentum und Modernität: Essays zur Rolle der Juden in der Deutschen und Österreichischen Kultur, 1848–1938* (Böhlau Verlag, 1991), translated into Russian (Belveder, 2003); *Music and Modernism* (forthcoming, Yale University Press); *Listening and the Creation of Meaning* (forthcoming, Basic Books). Leon Levy Professor in the Arts and Humanities. (1975–)

### **Dimitri B. Papadimitriou**

**EXECUTIVE VICE PRESIDENT OF THE COLLEGE,  
PRESIDENT OF THE LEVY ECONOMICS INSTITUTE,  
EXECUTIVE DIRECTOR OF THE BARD CENTER**

BA, Columbia University; MA, PhD, Graduate Faculty of the New School University, Department of Economics. Visiting Distinguished Scholar, Institute of World Economy, Shanghai Academy of Social Sciences (2002). Visiting scholar, Center for Economic Planning and Research, Athens (1984); Research Scholar, Labor Institute, Athens, Greece (2010); Fellow, Economists for Peace and Security (2009); Wye Fellow, Aspen Institute (1985); Center for Advanced Economic Studies Fellowship (1983); Whittemore Fellowship (1968); Anglo-American Hellenic Fellowship (1968, 1969). Taught at New School University. Vice chairman, Trade Deficit Review Commission, U.S. Congress (1999–2001). Managing Director, CAJEF Real Estate GmbH, Berlin, Germany; Managing Director, ECLA European College of Liberal Arts gGmbH, Berlin, Germany; trustee and treasurer, American Symphony Orchestra; director, William Penn Life Insurance Company (1972–2010); member, Capital Allocation Subcouncil of the Competitiveness Policy Council

(1990–1994); the Bretton Woods Committee; advisory board member, Women's World Banking; member, Economic Club of New York. Articles in *Bulletin of Political Economy*, *Intervention*, *International Encyclopedia of the Social Sciences*, *The Milken Institute Review*, *Analyst*, *Journal of Applied Business Research*, *Routledge Encyclopedia of International Political Economy*, *Working USA*, *Journal of Economic Issues*, *Review of Political Economy*, *The Economic Journal*, *Challenge*, *Chicago Tribune*, *Financial Times*, *The New York Times*, *European Journal of Political Economy*; editor and contributor to 13 books including Hyman P. Minsky's *John Maynard Keynes* (2008) with L. Randall Wray; Hyman P. Minsky's *Stabilizing An Unstable Economy* (2008) with L. Randall Wray; *The Elgar Companion to Hyman Minsky* (2010) with L. Randall Wray; *Contributions in Stock-flow Modeling: Essays in Honor of Wynne Godley* (2012) with Gennaro Zezza; Author, Levy Institute Strategic Analysis reports *Can Global Imbalances Continue?* with Gennaro Zezza and Greg Hannsgen; *The U.S. Economy: What's Next?* with Wynne Godley and Gennaro Zezza; *The U.S. Economy: Is There a Way Out of the Woods?* with Wynne Godley, Greg Hannsgen and Gennaro Zezza; *Fiscal Stimulus: Is More Needed?* with Greg Hannsgen and Gennaro Zezza; *Prospects for the U.S. and the Rest of the World: A Crisis That Conventional Remedies Cannot Resolve* with Wynne Godley and Gennaro Zezza; *Recent Rise in Federal Government and Federal Reserve Liabilities: Antidote to a Speculative Hangover* with Greg Hannsgen; *Sustaining Recovery: Medium-term Prospects and Policies for the U.S. Economy* with Greg Hannsgen and Gennaro Zezza; *Jobless Recovery is No Recovery: Prospects for the U.S. Economy* with Greg Hannsgen and Gennaro Zezza; *Is the Recovery Sustainable* with Greg Hannsgen and Gennaro Zezza; *Public Policy Briefs Cracks in the Foundation of Growth* with Greg Hannsgen and Gennaro Zezza; *The New New Deal Fracas* with Greg Hannsgen; *Endgame for the Euro* with L. Randall Wray and Yeva Nersisyan; *Debts, Deficits, Economic Recovery, and the U.S. Government* with Greg Hannsgen; *Will the Recovery Continue? Four Fragile Markets, Four Years Later* with Greg Hannsgen; *Fiddling in Euroland as the Global Meltdown Nears* with L. Randall Wray. Member, editorial board, *Bulletin of Political Economy*; *Challenge*; *Journal of Economic Analysis*; book reviewer, *Economic Journal*. Frequent commentator on National Public Radio, Marketplace, and Money Radio. Witness to U.S. Senate and House Committee Hearings on Banking, Finance, and Small Business. Jerome Levy Professor of Economics. (1977–)

## **Peter Laipson**

### **PROVOST AND VICE PRESIDENT OF THE COLLEGE, HISTORY**

BA, *magna cum laude*, Brown University; MA, PhD, University of Michigan, Department of History. Dr. Laipson became provost and vice president of Bard College at Simon's Rock in 2011. Prior to becoming provost, Laipson served as Concord Academy's dean of faculty, where Simon's Rock founder Elizabeth Blodgett Hall was headmistress for 14 years before founding the College. As dean of faculty, Laipson managed the day-to-day operations of the school in collaboration with the senior administrative team and assumed responsibility for all faculty budget lines as well as recruitment, hiring, supervision, evaluation, and the professional development of the faculty. Laipson taught for 12 years at Concord Academy. He also served for eight years as a Graduate Student Learning Specialist at Harvard University, where he provided strategic tutoring to students in five professional schools at the University. Previously, Laipson was coordinator to the dean for humanities and arts at Tufts University, where he was responsive for executive-level assistance on matters relating to faculty, student organizations, administration, and budget for 18 departments and programs. Laipson also has been a Visiting Fellow at the College Access Foundation of California, where he provided strategic and operational assistance to a foundation with \$450 million in assets. A historian whose research has focused on gender roles and relations in late nineteenth- and early twentieth-century America, Laipson has taught at Bowdoin College and the University of Michigan. His publications include "Kiss without shame, for she desires it: sexual foreplay in American marital advice literature, 1900–1925," in the *Journal of Social History*, "And the Walls Came Crumbling Down: The Rise and Fall of the Michigan School of Religion" in the *Michigan Historical Review*, and "From Boudoir to Bookstore: Writing the History of Sexuality," in *Comparative Studies in Society and History*. Laipson is the recipient of fellowships from the E.E. Ford Foundation, the University of Michigan, and the Michigan Institute for the Humanities. (2011– )

## **U Ba Win**

### **VICE PRESIDENT**

BA, Kalamazoo College; MA, The Johns Hopkins University School of Advanced International Studies. A native of Burma, U Ba Win joined the Simon's Rock community in

1979. He was dean of students at Simon's Rock for five years before becoming provost in 1985 and dean of the college in 2004. Along with faculty member and former dean of Academic Affairs Patricia Sharpe, Ba Win was one of the founding staff members of Bard High School Early College (the first in Manhattan in 2001, and the second in Queens, 2008), a collaboration between New York City's Department of Education and Bard College. Ba Win is currently working on creating a college of the liberal arts in Burma. (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 interpersonal 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– )

## **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. In addition to her directorship and psychotherapy work at Simon's Rock, she is a part-time senior staff therapist at Williams College. Dr. Win has presented at the National Association for Gifted Children, at the Austen Riggs Working Conference for College Counseling,



and at the New England College Health Association. She has also run workshops on Dealing with Difficult Behavior and Adolescent Development at the Interlocken Center for Experiential Education. 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 teaches widely in politics and philosophy, with a particular emphasis on a material and engaged history of social and political thought and on various urgent and enduring themes in global political life. Her research in social and political theory combines continental, historical, and postcolonial perspectives and is situated at the intersection of politics, ethics, and aesthetics. Her first book, *Liberalism and Human Suffering: Materialist Reflections on Politics, Ethics, and Aesthetics* (Palgrave Macmillan, 2010), investigates the poetics and politics of suffering and representation in liberal and post-liberal theory. Her current project explores love as the other fulcrum of the materialist political project put forth in her work on suffering. Spun around the notion of the unrequited, the project is moved by alternate relations to the couplings of time and space, and addresses the intertwinings of love and terror in order to interrogate and reimagine the proximities and negations on offer to marginal subjects. Before coming to Simon's Rock, Abbas organized academic conferences on globalization and on Jean-Jacques Rousseau at Penn State, and the theater festival *Artifice* in Karachi, where she also founded and edited *Pandora*, a collection of original poetry and prose. She also contributes, in Urdu and as a translator, to a literary-political journal based in Karachi. She has translated a political memoir of one of the founders of the left labour movement in Pakistan. Interpreting her vocation as a political theorist and educator broadly, she is also at work on various creative and collaborative projects involving literature, theater, and film. She participates in politics, philosophy, and interdisciplinary humanities conferences, and has been published in *Politics and Culture*, *Journal of Politics*, and *Theory and Event*. (2005– )

### **Yahya Al-Khatatbeh**

#### **PHYSICS**

BS, Mu'tah University, Jordan; MSc, the University of Jordan, Jordan; MSc and PhD, New Mexico State University. Before joining Simon's Rock, Dr. Al-Khatatbeh was a postdoctoral research associate at Yale University. Dr. Al-Khatatbeh has investigated the high-pressure and high-temperature behavior of some transition-metal dioxides using both diamond anvil cell (DAC) experiments and first-principles density-functional theory (DFT) computations. He is also studying the effect of pressure and/or temperature on technologically important nanomaterials using synchrotron-based x-ray diffraction. Currently, at Simon's Rock, Dr. Al-Khatatbeh is working with Mike Bergman, faculty in physics, on an NSF-grant funded research project on the earth's inner core to study the solidification textures in directionally solidified alloys and their deformation mechanism. He has published his work in the *Physical Review B Journal*, with other manuscripts in preparation to be submitted elsewhere. (2011– )

### **Milo M. Alvarez**

#### **HISTORY**

BA, UCLA; MA, University of California, Riverside; PhD (Candidate), UCLA. Mr. Alvarez's research focuses on social movements of the 1960s and 70s in the context of the emerging discourse that U.S. historians and American Studies scholars have coined the "Long Civil Rights Movement." More specifically, his dissertation project "On the Shoulders of Generations: The Brown Berets of Aztlan in the Long Civil Rights Era" is the first historical overview of the militant Mexican American Brown Beret organizations, which formed throughout the United States in the '60s and '70s. As an intersection of the disciplines of history and Chicano/Latino studies, a key feature of his teaching and research is to approach U.S. history from multiethnic and multicultural perspectives in order to broaden the scope of the American experience. Mr. Alvarez's research has been generously supported by the University of California Institute for Mexico and the United States, the University of California Office of the President, the UCLA Institute of American Cultures, and the UCLA Chicano Studies Research Center. He has also presented papers and organized conference panels at the annual conferences of the American Historical Association, the American Studies Association, and the National Association of Chicana/Chicano Studies, and has been a featured lecturer at the UCLA Center for Oral History Research. (2010– )



**Gabriel V. Asfar****FRENCH, ARABIC**

BA, Hamilton College, *Phi Beta Kappa*; MA, PhD, Princeton University. Dr. Asfar formerly taught at Princeton University and Middlebury College. 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-winning 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 Français 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. In August 2010, he conducted an editorial review of *Alliages culturels*, a French textbook to be published in 2011 by Heinle Cengage Learning. In February 2011, Dr. Asfar served as editorial translator for the English version of "Révolutions signées arabes," by Abdelmajid Hannoum, published as "The Revolutions in Tunisia and Egypt" in the journal *Theory, Culture, and Society*. Dr. Asfar's poem, "Mulberry Trees in Baghdad," was published in *The Corner Report* on February 26, 2011. Also published, in May 2011, was his chapter, "Arabic at Simon's Rock: Spanning Two Wars and Counting," in *Educating Outside the Lines* (Peter Lang, 2011). In October 2011, he served as editorial translator for an article by Abdelmajid Hannoum, "Are Algeria and Morocco Exceptions to the Arab Revolution?" published in the November 17 issue of *The Maghreb Center Blog*. In November 2011, Dr. Asfar was the recipient of a grant from the Davis Fund for the Global Curriculum Teaching Initiative at Simon's Rock, for the development of a course in Intermediate Arabic whose focus will be the Arab Spring. In January 2012, the College announced the establishment of the annual Gabriel V. Asfar Scholarship to honor his long service to the College. (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, and played Prospero in Aimee Michel's Simon's Rock production of *The Tempest*. She was a visiting director for Joan Ackerman's *Isabella* at Mixed Company in the Berkshires. A core member of Shakespeare and Company, she has performed with them since 1983. Her most memorable performances there include Mistress Paige in *Merry Wives of Windsor* and Emilia in *Othello*. She has directed over 75 shows at Simon's Rock. She worked extensively as

an actress in Canada before coming to the United States in 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*. He has also written a News and Views column for *Nature*. (1994– )

### **Nancy Bonvillain**

#### **ANTHROPOLOGY, LINGUISTICS**

BA, *magna cum laude*, *Phi Beta Kappa*, Hunter College; PhD., Columbia University. Dr. Bonvillain is an authority on Native American cultures and languages. She is the author of books on the Mohawk language and on the Huron, the Mohawk, the Hopi, the Teton Sioux, the Navajo, the Inuit, the Zuni, and the Santee Sioux, and on Native American religion and Native American medicine. She has written on gender, linguistics, and narrative. Dr. Bonvillain has written four textbooks: *Language, Culture and Communication*; *Women and Men: Cultural Constructs of Gender*; *Native Nations: Cultures and Histories of Native North America*; and *Cultural Anthropology*. Her articles have appeared in *Anthropological Linguistics*, *American Indian Culture and Research Journal*, *International Journal of American Linguistics*, *Dialectic Anthropology*, *Papers on Iroquoian Research*, and in several collections. She has taught at Columbia University, SUNY Purchase and Stonybrook, the New School for Social Research, and Sarah Lawrence College. She has received fellowships from the National Science Foundation, the National Endowment for the Humanities, the American Philosophical Society, and the U.S. Bureau of the Census. Her fieldwork has been with the Navajo and on the Akwesasne Mohawk Reserve. (1996– )

### **Kathryn Boswell**

#### **ANTHROPOLOGY**

BA, *magna cum laude*, Drew University; PhD, Indiana University. Dr. Boswell's research examines the historic and contemporary dynamics of forced and return migration in central West Africa with specific reference to the transnational Burkinabé population located in Burkina Faso and Côte d'Ivoire. Her teaching and research interests coincide with and center on civil society, gender, historic memory, life histories, migration, and African urban culture. In future projects she will examine the interplay between Burkinabé women's social identities, economic activities, and their collecting practices, as well as explore the interactions between youth in private spaces carved from public places, such as streets and discotheques, in urban Burkina Faso. Dr. Boswell was awarded two Fulbright Fellowships to conduct field research in Côte d'Ivoire (1999–2000) and Burkina Faso (2004–2005). She has also received several Foreign Language and Area Studies Fellowships and was a resident at the Woodrow Wilson International Center for Scholars in Washington,

D.C. She most recently held a Future Faculty Teaching Fellowship at Indiana University-East in Richmond, IN. She has presented at the African Studies Association and American Anthropological Association conferences. (Sabbatical, Fall 2012) (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**

#### **CRITICAL GEOGRAPHY, ASIAN STUDIES**

BA, Wesleyan University; MS, PhD, Louisiana State University. Dr. Coggins's research deals with cultural landscapes, biodiversity, environmental perception, protected area management, the social construction of nature, political ecology, and globalization in China. His work on geography and environmental topics has been published in the *Geographical Review*, *Asian Geographer*, the *Journal of Cultural Geography*, *Policy Matters* (a journal of the world conservation union–I.U.C.N.), *ASIANetwork Exchange*, and other geography and Asia-related periodicals. He is the author of *The Tiger and The Pangolin: Nature, Culture, and Conservation in China*, published by the University of Hawaii Press (2003) (runner-up for the 2003 Julian Steward Award for best book in environmental/ecological anthropology). He is the co-editor (with Emily Yeh) of *Mapping Shangri-La: Nature, Personhood, and*

*Sovereignty in the Sino-Tibetan Borderlands* (Lexington Books, forthcoming). He is also coauthor of *The Primates of China: Biogeography and Conservation Status—Past, Present, and Future*, published by China Forestry Publishing House, 2002. In 2004, Dr. Coggins became a member of the Working Group on Culture and Conservation in the I.U.C.N.'s Commission on Environmental, Economic, and Social Policy. (1998–)

### **Brian Francis Conolly**

#### **PHILOSOPHY**

BA, MA, Stanford University, PhD, Indiana University. Dr. Conolly has taught philosophy at Castleton State College, Green Mountain College, and Skidmore College. He teaches a range of courses in the history of philosophy and in contemporary philosophy, but specializes in ancient and mediaeval philosophy. The current focus of his research is late mediaeval developments of Aristotelian metaphysics. His dissertation investigates ancient and mediaeval theories of matter and chemical mixture, and he has presented papers on mediaeval theories of the intellect at several philosophy conferences. In addition to a number of studies on the metaphysics of identity and change, Dr. Conolly is currently also preparing critical editions of several 13th-century Averroist commentaries on the *Liber de causis*. (2006–)

### **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**

BA, *magna cum laude*, Phi Beta Kappa, State University of New York at Buffalo; MA, PhD, University of California Los Angeles. Dr. DelPlato was a research associate at the Getty Center for Art History and Humanities, and received grants from the Woodrow Wilson National Fellowship Foundation and UCLA. Her interests include issues of gender and class in art, 19th-century art in England and France, late Harlem Renaissance art, contemporary culture, Orientalism, and critical methods. She has presented conference papers at the College Art Association, 19th-Century Studies Association, Popular Culture Association, and Institute for the Study of Postsecondary Pedagogy. Her recent articles have appeared in *Material Culture, 1740–1920: Meanings and Pleasures of Collecting* (Ashgate, 2009) and *Harem Histories: Imagining Places, Living Spaces* (Duke, 2010). Her book, *Multiple Wives, Multiple Pleasures: Representing the Harem, 1800–1875*, Associated University Presses (Fairleigh Dickinson University Press, 2002) won a Millard

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

### **Emmanuel Dongala**

#### **CHEMISTRY**

*Richard B. Fisher Chair in Natural Sciences*. BA, Oberlin College; MS, Rutgers University; Doctorat de Spécialité, Université of Strasbourg (France); Doctorat-es-Sciences, Université des Sciences et Techniques in Montpellier (France). Dr. Dongala worked in France first at the Institut de Chimie in Strasbourg, where he taught students preparing for the Agregation in physical sciences while doing research on the synthesis of asymmetric molecules. He then moved to the Ecole Nationale Supérieure de Chimie of Montpellier as a research assistant working on the synthesis of small polymers while supervising the second year students' organic chemistry laboratory. In 1981, he was appointed chairman of the Department of Chemistry at the Université de Brazzaville (Congo). His main research work there was on devising a cheap, fast, and reliable method for the evaluation of toxic cyanogenic glucosides in cassava, the main food staple of the country. He was appointed dean of academic affairs of the University in 1985. His research findings have been published in *Tetrahedron Letters*, *Comptes Rendus de l'Académie des Sciences* (Paris), *Journal of Polymer Chemistry*, *Discovery*, and *Journal de la Société de Tunisie*. Dr. Dongala is also a writer of fiction and the former president of the Congolese chapter of PEN, the international writers' organization. He has been awarded a Guggenheim Fellowship for 1999. His first novel *Un fusil dans la main, un poème dans la poche* (*A Gun in Hand, a Poem in the Pocket*), published in 1973, won the 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 Littéraire d'Afrique Noire and the Grand Prix de la Fondation de France. He is published in the U.S. by Farrar, Straus, and Giroux. Dr. Dongala received a Guggenheim Fellowship in 1999. (1998– )



**Patricia A. Dooley****CHEMISTRY**

Patricia A. Dooley is a 1978 Distinguished Military Graduate of the University of Notre Dame in South Bend, Indiana, where she was commissioned as a Regular Army Second Lieutenant in the Signal Corps. She graduated from Notre Dame with a bachelor of science in chemistry. Additionally, she earned a master of science in chemistry in 1989 and a doctor of philosophy in chemistry in 1998 from Vanderbilt University, and a master of arts in national security and strategic studies (with distinction) from the U. S. Naval War College in 1999. During her Army career, Col. (Ret.) Dooley served successfully in tactical command and staff positions and instructional assignments in Asia, Europe, and the United States, including: Mentor and advisor, National Military Academy of Afghanistan, Kabul, Afghanistan; executive officer, Corps Signal Office (G-6), XVIII Airborne Corps, Fort Bragg, North Carolina; battalion operations officer (S-3), 82d Signal Battalion, 82d Airborne Division, Fort Bragg, North Carolina; general chemistry instructor, assistant professor, organic chemistry course director, and deputy head, Department of Chemistry and Life Science, United States Military Academy, West Point, New York. Upon her retirement from the Army in August, 2008, she assumed a position at Bard College of Simon's Rock teaching chemistry. (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 brought out his translation of two novel fragments by Bachmann titled *The Book of Franza* and *Requiem for Fanny Goldmann*. In 2002, his second book of poems, *After Homer*, appeared from George Braziller Publishers and in 2006 a second, expanded edition of Bachmann's poems, *Darkness Spoken*, was published by Zephyr Press. In 2008, Random House published his translation of H. G. Adler's novel, *The Journey*, which then was released as a Modern Library paperback in 2009. His third book of poems, *Augustine's Vision*, appeared from New American Press in 2010, and his translation of Adler's novel *Panorama* was published by Random House in 2011, named a best book of that year by *The New Republic*, and was released as a Modern Library paperback in 2012. His fourth book of poems, *The View We're Granted*, appeared in 2012 from Johns Hopkins University Press. His poetry, translations, and criticism have appeared in numerous journals and anthologies, including the *New Republic*, *The American Scholar*, *The New Criterion*, *Paris Review*, *Agni*, *American Poetry Review*, *Partisan Review*, *The Iowa Review*, *Sewanee Review*, *The American Arts Quarterly*, *The Poetry Daily*, *The Harvard Review*, *Narrative*, *The Literary Imagination*, *The Denver Quarterly*, *Two Lines*, *Sulfur*, *The Writer's Chronicle*, *The Able Muse*, *The Hopkins Review*, *The Chronicle Review*, *The Literary Review*, *Southwest Review*, *Verse*, *TriQuarterly*, *Poetry*, *Massachusetts Review*, *The 100 Greatest Poems of the 20th Century*, *The Faber Book of 20th Century German Poetry*, *The Graywolf Anthology of New European Poets*, *Poetry Criticism*, *Contemporary Literary Criticism*, *USA Today*, *The World & I*, *Los Angeles Times Book Review*, and *New York Times Book Review*. From 1981 to 1983, he was assistant editor of *Parnassus: Poetry in Review*, and in 1989, 1993, 1997, 2003, and 2008, he held residencies at Yaddo, the Millay Colony, and MacDowell. In 1997, 2003, and 2007, he was awarded research grants by the Austrian Society for Literature and translation support grants by the Austrian Bundesministerium. In 1998, he was the recipient of a Finalist Award in Poetry from the Massachusetts Cultural Commission, and in both 1998



and 1999 he served on the jury for the Helen and Kurt Wolff Translator's Prize awarded by the Goethe Institute of Chicago. In spring of 2005, he was the Commerzbank Fellow at the American Academy in Berlin, and in 2007, he received a Distinguished Translation Award from the Austrian Ministry for Education, Art, and Culture, as well as the Stover Prize in Poetry from *Southwest Review*. In 2009 he received the New American Press Chapbook Award for *Augustine's Vision*, in 2011 he was awarded a DAAD Faculty Research Fellowship to the Deutsches Literaturarchiv, and in spring of 2012 he served as writer-in-residence at the James Merrill House in Stonington, Connecticut. Mr. Filkins co-coordinates the Poetry and Fiction Series at Simon's Rock. (1988– )

### **Rebecca Fiske**

#### **LITERATURE**

BA, Bennington College; MAT, Smith College; PhD, State University of New York, Albany. 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 is the founding director of Berkshire Learning Services, an organization devoted to the advancement of gifted adolescents with learning challenges. Her areas of scholarly interest include hermeneutics, Abrahamic religions, critical and 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. Recently, her short story "August Genesis" was included in the anthology *Experiencing Race, Class and Gender in the United States*, published by McGraw-Hill. In addition, her new work has appeared in journals including *The Journal of Humanistic Education*, *The Rougarou Literary Journal*, *Moronic Ox Literary and Cultural Journal*, and *Literature and Belief*. She contributed a chapter "Generations Y and Z Meet the Alpha and Omega" to *Educating Outside The Lines*, published by Peter Lang. She is a reviewer for *M/C, A Journal of Media and Culture*. Last fall, her paper "The Language of Angels: Sacred Signification and the Crisis of Truth" was accepted at the Literature and Belief conference at Brigham Young University. In summer 2012, she will present the paper "The Fatal Power of Envy" at the International Political Science Association conference in Spain. Her current writing focuses on the work of Walter Benjamin and the Frankfurt School. (1986– )

### **Jacob Fossum**

#### **DRAWING, PAINTING**

BFA, Utah State University; MFA, Maryland Institute College of Art. Prior to Simon's Rock, Mr. Fossum taught at Sacramento City College in California. His work has been shown in The Walters Art Museum in Baltimore, MD, and the Fairview Museum of Art and history in Fairview, UT, as well as Verge Gallery and Studio Project and Tangent Gallery in Sacramento, CA, Paperwork Gallery in Baltimore, MD, Dolce Vita in Ballard, WA, and Rodger LaPelle Gallery in Philadelphia, PA. His work has also been collected at the Fairview Museum of Art and History, Southern Graphics Council Archives, Center for Innovative Print and Paper, Mason Gross School of the Arts, Rutgers University Print Archives and University of Arizona Print Archives. He has also been published in *Studio Visit Vol 10*, *Open Studios Press*, as well as *Submerge #48* out of Sacramento, CA and *Dialogue, A Journal of Mormon Thought*. He will be completing an NES international artist residency in Skagastrond, Iceland in June of 2012. (2011– )

### **Eden-Reneé Hayes**

#### **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 board member of Multicultural BRIDGE and a statistics and research methodology consultant. (2009– )

**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– )

**James W. Hutchinson****LITERATURE**

BA, Stanford University; MA, University of Virginia; PhD, American Studies, University of New Mexico. Dr. Hutchinson has taught at Colorado State University, the University of New Mexico, Berkshire Community College, and SUNY Albany. His primary interests are natural history writing, English and American Romanticism, and creative nonfiction. He has published articles, personal essays, and reviews in *New America: A Review*, *Western American Literature*, *ESQ: A Journal of the American Renaissance*, *The American Nature Writing Newsletter*, *The Berkshire Review*, *Under the Sun*, and *Renascence: Essays on Values in Literature*, and he has presented papers at New England Modern Language Association, Rocky Mountain Modern Language Association, Modern Language Association, and American Literature Association conventions. An associate of the Bard College Institute for Writing and Thinking, he leads workshops for high school and college teachers, and he also directs the Simon's Rock Young Writers Workshop. (1976– )

**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. 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– )

### **David La Spina**

#### **PHOTOGRAPHY**

BFA with honors, Rochester Institute of Technology; MFA, Yale University. Prior to Simon's Rock, Mr. La Spina worked as an archivist at the architectural photography firm, Esto, in Mamaroneck, New York. In addition, he has been an instructor at Drew University in Madison, New Jersey and at Bard College in Annandale-on-Hudson, New York. From 2009 to 2011, his documentary project of the slow food movement in the United States was featured monthly in the *New York Times Magazine*. Mr. La Spina has been exhibited in group shows and events at X Initiative, David Zwirner Gallery, the Aperture Foundation Gallery, Gigantic Art Space in New York, Eighth Veil in Los Angeles, Gallery 339 in Philadelphia, and at Galerie Thomas Flor in Dusseldorf, Germany. His body of work, *Mamaroneck: History of a Village*, has been exhibited at the Yale Summer School of Music and Art in Norfolk, Connecticut, released as an artist book by J+L Books, published in *Blind Spot* magazine and will be featured as the inaugural exhibit at the newly renovated Mamaroneck Public Library in 2011. He has been nominated for the Baum Prize for Photography, PDN's 30 Photographers to Watch, the Sante Fe Prize for Photography, the Society of Photographers' 10x10 project and won an ADDY from the Rochester Advertising Federation. Currently, he is the web editor of *Blind Spot* magazine and co-hosts a monthly radio show on photography on WGXC in Hudson, New York. (2011– )

### **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*, *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– )

### **Erin R. McMullin**

#### **BIOLOGY**

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

### **Susan Mechanic-Meyers**

#### **BIOLOGY**

BA, *cum laude*, Hofstra University; MS, Boston University; MS, PhD, New York University Sackler Institute of Graduate Biomedical Sciences. Dr. Meyers was a senior research assistant at North Shore University Hospital-Cornell Medical Center, at Rockefeller University, and at Tufts-New England Medical Center. As a graduate student, she received a National Science Foundation Pre-doctoral Award, and Biomedical Research Support Grant. Her publications have appeared in *Cellular Immunology*, the *Journal of Biological Chemistry*, and in *P.N.A.S.* She was a graduate teaching assistant at New York University School of Medicine. (1999– )

### **Aimée K. Michel**

#### **THEATER**

BA with honors, Louisiana State University; MFA, Tulane University. Ms. Michel's interest in theater is inherently

political and her work as a theater director has always focused on the sociological and political roles that theater plays in a community. Soon after arriving at Simon's Rock she staged a production of Shakespeare's *The Tempest* which was her personal response to having experienced the devastation of Hurricane Katrina in New Orleans. This production was part of a larger exploration of that political and sociological event which included a lecture and an art gallery exhibit. Her current work involves both theater and film. Film projects include a documentary film of the training methods for actors of the artists of Shakespeare and Company (in conjunction with Film Studies colleague Larry Burke) as well as a project to begin to film her own productions of Shakespeare's plays. She is also working on new material as she adapts a novel about New Orleans, *Hurricane Hotel*, to stage and possibly to film. Before coming to Simon's Rock, Ms. Michel was the artistic director of the Shakespeare Festival at Tulane (SFT), a professional theater in New Orleans, for ten years. At SFT she directed over fourteen of Shakespeare's plays in physical, visceral, provocative productions which engaged the New Orleans community in essential political questions addressing racism, corruption, and identity. In an effort to give a forum to new voices, she also directed and produced new plays by Louisiana playwrights. Because the public schools in Louisiana are some of the most challenged in the nation and in order to provide much needed arts exposure to all students, she launched a three-part educational initiative, "Shakespeare Alive," which exposed over 100,000 Louisiana schoolchildren to professional productions of Shakespeare's work over ten years. She also developed training institutes for LA middle and high school teachers to support better teaching of Shakespeare's plays. Before SFT, Ms. Michel was artistic director of the Directors Project in New York City where she ran an extensive directing program for early career directors. As a freelance director, Ms. Michel has directed in theaters all over the country including Capital Repertory Theatre, Berkshire Theatre Festival, the Hangar Theatre, the Actors Theater of Louisville, and Williamstown Theatre Festival. Ms. Michel has received awards and honors including the Boris Segal Fellowship at Williamstown Theatre Festival, and CODOFIL Scholarships for study in both Quebec, Canada, and in Montpellier, France. Ms. Michel was a finalist and participant in the Drama League of New York's Directors Project. Ms. Michel has also been a curator director with the New York Theatre Workshop and a participant in the

Lincoln Center Theatre Directors Lab. Ms. Michel has taught theater and conducted workshops at Southeastern Louisiana University, Tulane University, the University of Tulsa, Bard College at Simon's Rock, the Theater Institute at the O'Neill Theater Center, Actors Theatre of Louisville, and Williamstown Theatre Festival. (2006– )

### **David Reed Myers**

#### **CHEMISTRY, MATHEMATICS**

BS, BA, *magna cum laude*, Fairleigh Dickinson University; MA, PhD, Princeton University. Dr. Myers also pursued a year of postdoctoral study at McMaster University and worked as a chemist for Starks Associates, a private synthesis company in Buffalo, New York. He was the recipient of a Garden State Graduate Fellowship from 1980 to 1984. His research has been published in the *Journal of the American Chemical Society*, the *Journal of Organic Chemistry*, and *Tetrahedron Letters*. 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; 2011) and chair of the CVS-ACS (2008; 2012). During 2007–2008 and 2011–2012, he served as a member of the Organic Chemistry Examination Committee of the American Chemical Society. He is also serving as a board member for the International Center for Undergraduate Chemistry (ICUC) (2010-2013). 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). (Sabbatical, 2012-2013) (1989– )

### **John E. Myers**

#### **MUSIC, INTERACTIVE ARTS, ASIAN STUDIES**

BA, Towson State University; MM, Howard University; PhD, University of Maryland at Baltimore. Dr. John Myers is a



guitarist, musicologist, interactive media developer, and composer whose work has been included in numerous recordings, multimedia productions, and printed publications. His audio CD, *Look In*, released on the Jungsoul label in January 2004 features his original jazz compositions and performances on classical and electric guitars, clarinet, and electronic instruments. His book, *Way of the Pipa: Structure and Aesthetics in Chinese Lute Music*, was published by Kent State University Press in 1992. He has published articles in *Ethnomusicology*, *Yinyue Yishu*, and other journals, and entries on music, digital technology, and cultural-historical studies for the *Asian-American Encyclopedia*, *Encyclopedia of the Ancient World*, *Encyclopedia of China*, *Great Lives from History: Inventors and Inventions*, the *Garland Encyclopedia of World Music*, as well as many others. 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. In September 2010, two of his music compositions, "Berkshire Autumn" and "Waterfall," were included in a video installation for the exhibition "Paper Work," supported by a grant from the Upper Housatonic Valley National Heritage Area, shown at The Lichtenstein Center for the Arts in Pittsfield, MA. (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. She has presented two papers at the American Sociological Association Annual Conference. Dr. Oyogoa's research has been funded by the Social Science Research Council, the Woodrow Wilson Fellowship Foundation, and the American Philosophical Society. (2009– )

### **Katherine Green Pichard**

#### **SPANISH**

BSFS Foreign Service (Latin America), Georgetown University; MA (TESOL), New York University; MA, PhD (Linguistics), Graduate School of the City University of New York. Dr. Pichard has taught English and Linguistics at Hunter College and at the American University of Paris.



Dr. Pichard's dissertation, "Non-standard Dominican Spanish: Evidence of Partial Restructuring," represents a culmination of her interests in Latin American history, colonialism and second language acquisition by looking at fossilized features of African languages in the vernacular Spanish of the Dominican Republic. She has published articles, chapters in books, and presented at conferences on the subject of semi-creolization in dialects of Spanish. Dr. Pichard was the recipient of the Wenner-Gren Predoctoral Grant, which funded her year of research and fieldwork in the Dominican Republic. In 2006, Dr. Pichard was hired to create a Spanish Language Program at the elementary school in Great Barrington, MA, thus combining her interests in both Spanish and second language acquisition. (2011– )

**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 is a member of the National Book Critics Circle and a consulting editor of the journal *Philip Roth Studies*. He is the author of *Philip Roth: A Bibliography* (1974; revised and expanded 1984), *Philip Roth* (1978), and *Voices and Visions: Selected Essays* (2001), and the editor of *Critical Insights: John Updike* (2012) and *Critical Insights: Salman Rushdie* (forthcoming in 2013). His essays on and reviews of modern and contemporary American literature and culture—as well as writers such as Aharon Appelfeld, Peter Gay, Milan Kundera, Ian McEwan, Czeslaw Milosz, Salman Rushdie, and Jiri Weil—have appeared in the *Fitzgerald/Hemingway Annual*, *Critique*, *Chicago Review*, *Chicago Tribune*, *Illinois Issues*, *Bloom's Modern Critical Interpretations of Portnoy's Complaint*, *Kwartalnik Neofilologiczny* (Warsaw), *MELUS*, *Philip Roth Studies*, *The World & I*, *Magill's Literary Annual*, *Magill's Survey of World Literature*, *Magill's Book Reviews*, *Masterplots II and IV*, and the *Berkshire Eagle*, and been broadcast on WBBM-AM and WNIB-FM in Chicago. He spent a year as a Fulbright Senior Lecturer in American Literature in Lublin, Poland, was president of the Massachusetts Foundation for the Humanities, has been involved as a scholar in projects sponsored by the Chicago Public Library, the Illinois Humanities Council, and the National Endowment for the Humanities, and been a member of the boards of the Southern Berkshire Chamber of Commerce and Fairview Hospital. He has also served

in administrative posts as producer of the University of Chicago's daily television program *Perspectives*, chair of the College Acceleration Program of the City Colleges of Chicago, an assistant director of the Commission on Institutions of Higher Education of the North Central Association of Colleges and Schools, special assistant to the chancellor of the City Colleges of Chicago, and dean of academic affairs at Simon's Rock. From 1987 to 2004, he was a vice president of Bard College and dean of the college at Simon's Rock. (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. (Sabbatical, 2012-2013) (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. (1977– )

**Samuel Ruhmkorff****PHILOSOPHY**

AB summa cum laude, Washington University in St. Louis; MA, PhD, The University of Michigan. Dr. Ruhmkorff's areas of specialization are philosophy of science, philosophy of religion, and epistemology. His research concerns scientific realism and antirealism, religious pluralism, and probabilistic epistemology. He received an outstanding graduate student instructor award from the Rackham School of Graduate Studies, as well as the John Dewey Prize from his department for excellence in teaching. He was a visiting assistant professor at University of Missouri in 2000–2001 where he taught courses on contemporary philosophy, advanced epistemology, and ethics. He has given a number of scholarly presentations, including at the British Society for the Philosophy of Science, the Central States Philosophical Association, the Philosophy of Science Association, the American Academy of Religion, and Boise State University. His recent publications include "Avoiding Certain Frustration, Reflection, and the Cable Guy Paradox," in *Philosophical Studies*, with Brian Kierland and Bradley Monton, and "Some Difficulties for the Problem of Unconceived Alternatives" in *Philosophy of Science*. Dr. Ruhmkorff was dean of academic affairs from 2005–2010. (2001– )

**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, Dr. Sharpe taught at the University of Michigan for 10 years before joining the Simon's Rock faculty in 1983. She has been awarded grants from the American Council of Learned Societies and from the National Endowment for the Humanities. She attended NEH summer seminars at Brown, Harvard, and the University of Connecticut, and has offered NEH seminars for teachers on women and fiction, held at Simon's Rock, in the summers of 1988, 1990, and 1992. She also participated in an NEH Institute on Postcolonial Literature and Theory at the School of Oriental and African Studies of the University of London. Her articles are included in the books *Time for Change: New Visions for High School* (2006), *New Research on Women and Sex Roles* (Center for Continuing Education of Women Publications, 1976), *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 University of New York Press, 1992), which she coedited with Frances E. Mascia-Lees. Their coauthored book *Taking a Stand in a Post-Feminist World: Toward an Engaged Cultural Criticism* appeared in 2000. Her writing has also appeared in the *Alternative Review*, *American Anthropologist*, *American Behavioral Scientist*, *American Literary History*, *Berkshire Eagle*, *Christian Science Monitor*, *Cleveland Plain Dealer*, *College English*, *Contemporary Literary Criticism*, *Critical Exchange*, *In Print*, *Journal of the History of Sexuality*, *Journal of the Steward Anthropological Society*, *Michigan Quarterly Review*, *Novel*, *Phoebe*, *Berkeley Journal of Sociology*, and *Signs*. She served as dean of academic affairs at Simon's Rock from 1993–2005; in 2001–02 and 2002–03, she also served as dean of studies at Bard High School Early College. (1983– )

**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 infor-

mation 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” and a workshop at the conference of the Assembly for Perspectives on Learning in Colorado in June 2010. (1984– )

### **Maryann B. Tebben**

#### **FRENCH**

*Emily H. Fisher Faculty Fellow*. 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 disserta-

tion, 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 on French fries at an international colloquium on the potato; her paper, “French fries et identité française: la frite et les fries en tant qu’objets littéraires et culturels” was published in the book *La Pomme de Terre de la Renaissance au XXIe siècle* (Presses Universitaires de Rennes, 2011). She also published a chapter in *You Are What You Eat* (Cambridge Scholars Press, 2007) entitled “French Food Texts and National Identity: Consommé, Cheese Soufflé, Francité.” (Sabbatical, Fall 2012) (2000– )

### **Courtney Thatcher**

#### **MATHEMATICS**

BA, Boston University; MS and PhD, University of Chicago. Dr. Thatcher has taught at the University of Chicago and Penn State Altoona. Her primary area of research lies in high dimensional topology with particular interest in the theory of group actions on manifolds. Her doctorate work focused on the classification of free cyclic group actions on products of spheres using the tools of algebraic and geometric topology. She has also worked in credit card analytics at HSBC and SunTrust, specifically in testing and optimal pricing, data analytics for population segmentation, and behavioral modeling and data mining. (2011– )

**Colette van Kerckvoorde****GERMAN, LINGUISTICS**

Kandidate in de Germaanse Filologie, Katholieke Universiteit te Brussel (Belgium); Geaggregeerd Licentiate in de Germaanse Filologie, Katholieke Universiteit te Leuven (Belgium); MA, PhD, University of Massachusetts at Amherst. Dr. van Kerckvoorde started her teaching career in Europe, where she taught Dutch and English as a Foreign Language. Before joining the faculty at 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 presented several papers at conferences and also published numerous reviews in *Language*, *German Quarterly*, *Mediaevistik*, *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– )

**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. (Sabbatical, Spring 2013) (1972– )

**John B. Weinstein****CHINESE, ASIAN STUDIES, THEATER**

*Emily H. Fisher Faculty Fellow, 2009–2011.* AB, *summa cum laude*, *Phi Beta Kappa*, Harvard College; MA, MPhil, PhD, Columbia University. Dr. Weinstein teaches courses in Chinese language, Asian studies, Asian and Western theater, women's studies, and queer studies. His primary area of research is modern Chinese theater and performance, with publications focusing on Republican period comic drama and contemporary Taiwan theater, as well as numerous conference presentations on various aspects of Asian theater. He has also presented on early college education, drawing from his work at 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. Dr. Weinstein has directed numerous Chinese plays in both Chinese and English, including an original work he conceived and co-wrote with students at the National University of Tainan, Taiwan, where he was a visiting professor in theater in



the fall of 2007. 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. (On leave through 2014) (2001– )

### **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*. (Sabbatical, 2012–2013) (2008– )

### **Nancy Yanoshak**

#### **HISTORY, WOMEN'S STUDIES**

*Emily H. Fisher Faculty Fellow, 2007–2009*. BA, with high distinction, *Phi Beta Kappa*, *Phi Alpha Theta*, *Phi Kappa Phi*, MA, The Pennsylvania State University; PhD, Georgetown University. Dr. Yanoshak has taught at Georgetown University and in 2002 spent a semester in the Russian Federation teaching at Smolny College, a joint U.S./Russian venture in liberal arts education sponsored by Bard College and St. Petersburg University. She did archival work in the Soviet Union as an International Research and Exchange Board scholar, and was a research associate at the Woodrow Wilson International Center for Scholars, serving as assistant to Ambassador George Kennan. Dr. Yanoshak is also a past Secretary-Treasurer for the New England Slavic Association, and participated in "The Ends of Civilization: A Taking Stock on the Eve of the Millennium," a discussion program sponsored by the Massachusetts Foundation of the Humanities. She has published her work on pre-Petrine Russian history and on Soviet culture in *Slavic Review* and *The Journal of Popular Culture*, leading U.S. journals in their respective fields, as well as in *Studies in Bibliography*. It was also included in the *Proceedings of the Third International Conference on Arts and Humanities*. Her coauthored articles on feminist critique of contemporary cultural practices and interdis-

ciplinary 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 director of the Simon's Rock Senior Workshop, and 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. Her newest research area is early college pedagogy, and in 2011 she presented her findings at an international conference of educators held in Hawaii. Additionally, Dr. Yanoshak edited *Educating Outside the Lines: Bard College at Simon's Rock on a 'New Pedagogy' for the Twenty-first Century*, published in 2011. For this collection she authored the Introduction, Conclusion, and a chapter on interdisciplinarity at Simon's Rock. Dr. Yanoshak served for nearly a decade as Social Studies Division Head, and was the recipient of the Simon's Rock John A. Glover Award and Richard C. Drumm Sr. Award, bestowed by the senior classes of 2001 and 2010 respectively. (1982– )



# Adjunct Faculty\*

## **Karen Allen**

### **THEATER**

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

## **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. Dr. 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 styles has been heard on numerous rock recordings, as well as television and radio. She taught voice at Barnard College for four years and had a private studio in New York City for 15 years. (2003– )

## **Ruby Aver Thung**

### **BALLET**

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

**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**

Ronald Gorevic has had a long and distinguished career as a performer and teacher, on both the violin and viola. As a violist Mr. Gorevic has been a member of several well-known string quartets, spanning over twenty years, and covering most of the quartet repertoire. He has toured throughout the U.S., Germany, Japan, Korea, and Australia. As a violinist, Mr. Gorevic has performed recitals in major U.S. cities including New York, Chicago, Cleveland and Atlanta. He is a founding member of the Prometheus Piano Quartet, with which he has recorded piano quartets of Saint-Saens and D'Indy for Centaur Records. He also has recordings with Koch International and Crystal Records. In 2010, Centaur Records released his recording of Brahms clarinet quintet and clarinet trio (arranged by Brahms for viola). He is currently arranging several well-known violin concerti for the viola. Mr. Gorevic is on the faculty of Smith College and Greenwood Summer Music Camp.

**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 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.

### **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.

### **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, New York. Ms. Powers has performed on radio and in major concert halls in New York, 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.

### **Pete Sweeney**

#### **PERCUSSION**

Pete Sweeney is a drummer, author, and educator who performs in every genre of music. He has performed, recorded, and toured with many outstanding artists such as Pat Metheny, Lee Ritenour, Robben Ford, Frank Gambale, Duke Robillard, Ronnie Earl, "Dangerous" Dan Toler, Ed Mann (Frank Zappa), Andy Summers (The Police), Mick Goodrick, Malcolm Cecil, Laurel Masse, Steve Bailey, John Abercrombie, Jay and the Americans, Larry Coryell, Murali Coryell, Johnny "Clyde" Copeland, Lorne Lofsky, and Ray Vega. He is also a member of the Latin group Sensemaya and Soul Session. In addition to his performing, Pete has written 18 drum instructional books for the Alfred publishing company, as well as produced three DVDs. He has numerous instructional lessons online with Workshoplive. He is also a faculty member of the National Guitar Workshop, The Berkshire Music School, Bard College at Simon's Rock, and the Crown of the Continent Guitar Foundation.

### **Pete Toigo**

#### **DOUBLE BASS, BASS GUITAR**

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 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 is also bass trombonist with the New England Jazz Ensemble in Connecticut and is heard on all five of their CDs, the most recent having just been released in June 2011. Other freelancer credits include the New York touring companies of *Annie*; *Victor, Victoria*; and *Hello, Dolly!* (with Carol Channing). He plays numerous production shows and has appeared with Tony Bennett, Frank Sinatra Jr., Keven Spacey, Elvis the Concert, the Montreux Jazz Festival, and finished the first tour with Yo Yo Ma's Silk Road project. He served as principal trombone with the Berkshire Symphony for sixteen years and still appears with the Greater Bridgeport Symphony (Connecticut) and the Hartford Symphony Orchestra. He performs summers with the Barrington Stage Company and is a regular member of the Amherst Jazz Orchestra under the direction of Dave Sporny. Mr. Wampler has served on the faculties of Nebraska Wesleyan University, Central Connecticut State University, and currently serves on the faculties of the College of St. Rose in Albany, New York, and the Berkshire Music School in Pittsfield, Massachusetts.



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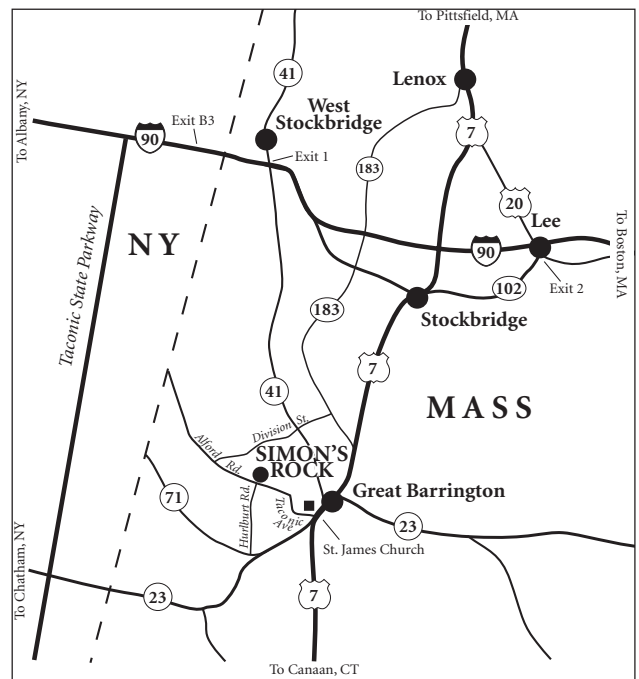
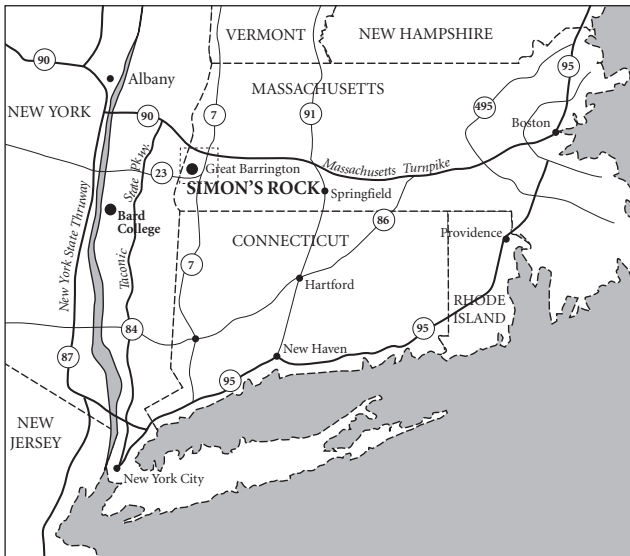
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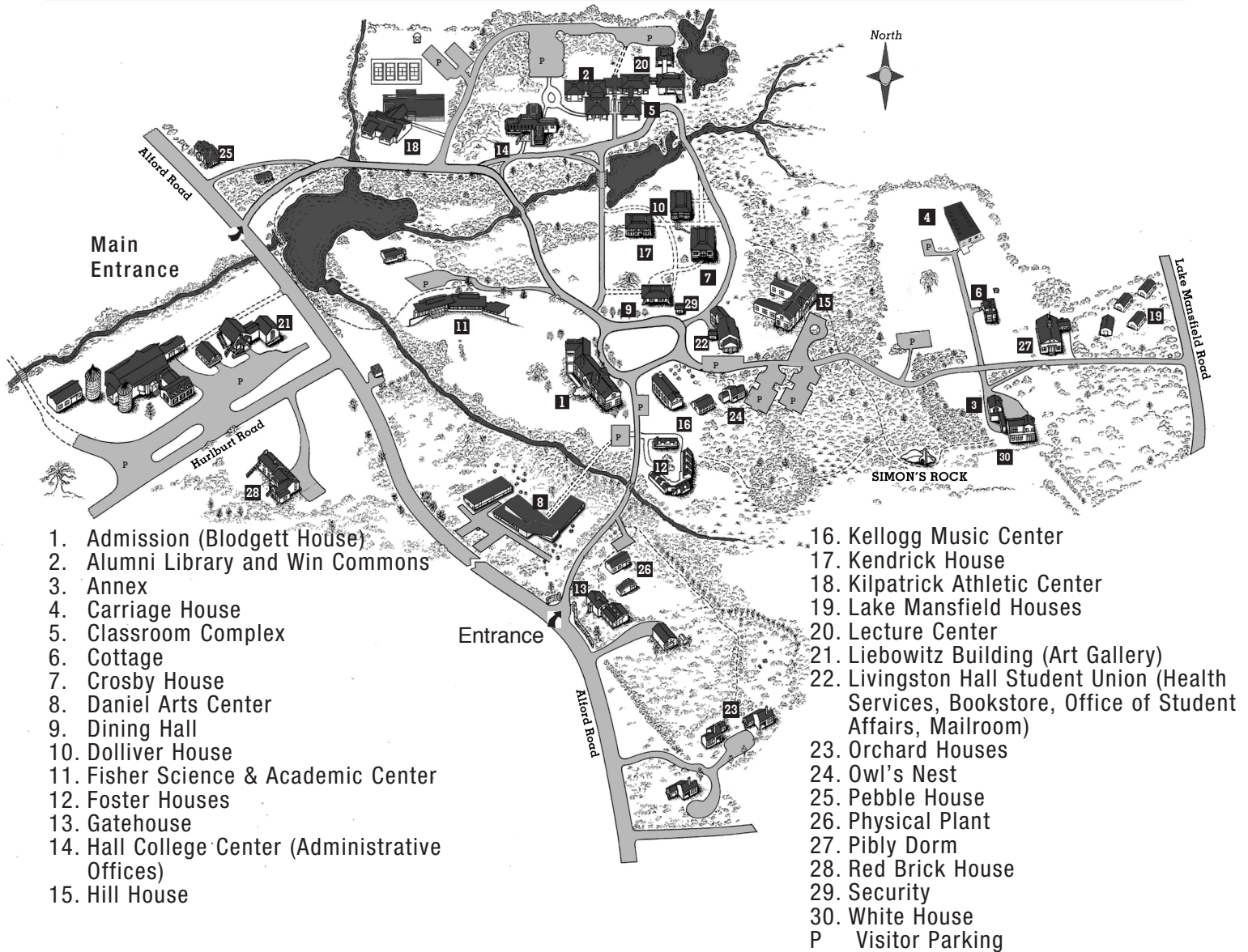
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# Our Location

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.



# Campus Map



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# BARD COLLEGE at SIMON'S ROCK

## Academic Calendar 2012-2013

1/16/2012

### Summer 2012

- Saturday, August 18** —New students arrive 8:00-11:00  
*Financial clearance required*
- Saturday, August 18 -  
Saturday, August 25** —Writing & Thinking Workshop / Orientation
- Wednesday, August 22 -  
Thursday, August 23** —Senior Workshop
- Friday, August 24** —Academic Advising 9:00-12:00 / Provost Welcome to faculty & staff  
—Student deadline to submit work to faculty for Spring 2012 incompletes (I lapses to F) & grade changes

### Fall Semester 2012

- Sunday, August 26** —Returning students arrive after noon  
*Financial clearance required*
- Monday, August 27** —Fall semester classes begin
- Friday, September 7** —Last day to return course add forms to Registrar by 5:00 (mod2 add forms due Oct 26)  
—Faculty deadline for Spring 2012 incompletes (I lapses to F) & grade changes to Registrar by noon
- Friday, September 21** —Last day to return course drop forms to Registrar by 5:00 (mod2 drop forms due Oct 26)
- Friday, September 28** —Airport / travel information to Transportation by 5:00
- Friday, October 5** —Fall Break begins after last class (residences close Saturday, October 6 at noon)
- Friday, October 12** —Midterm grades and comments due to Registrar by noon
- Sunday, October 14** —Students return after noon
- Monday, October 15** —Classes resume
- Friday, October 19** —Module 1 ends
- Monday, October 22** —Module 2 begins
- Friday, October 26 -  
Sunday, October 28** —Family Weekend
- Friday, October 26** —Last day to return Module 2 Add / Drop forms to Registrar by 5:00  
—Module 1 grades and comments due to Registrar by noon  
—Honors Convocation 7:30 pm
- Saturday, October 27** —Faculty and advisor parent conferences 10:00-1:00
- Thursday, November 1** —Moderation forms due to Registrar for December AA graduates by 5:00  
—Spring semester Leave To Study Away applications due to Academic Affairs by 5:00
- Friday, November 9** —Airport / travel information to Transportation by 5:00
- Wednesday, November 14** —Diversity Day. No classes.  
—Last day to return course withdrawal forms to Registrar by 5:00
- Friday, November 16** —Thanksgiving Break begins after last class (residences close Saturday, November 17 at noon)
- Sunday, November 25** —Students return after noon
- Monday, November 26** —Classes resume
- Wednesday, December 5** —Registration for Spring 2013 semester  
*Financial clearance required*
- Wednesday, December 12** —Last day of classes  
—By noon: 1 signed copy of final thesis begun Spring 2012 due to Provost  
—By noon: Self-evaluations of thesis begun Fall 2012 due to Academic Affairs
- Thursday, December 13** —Reading Day  
—Airport / travel information to Transportation by 5:00
- Friday, Monday, Tuesday  
December 14, 17, & 18 (end at noon)** —Final examination period (residences close Wednesday, December 19 at noon)
- Wednesday, December 19** —Fall semester grades for students on academic probation due to Registrar by noon

## Intersession

<b>Wednesday, December 19 - Sunday, January 20</b>	—Holiday Vacation / Intersession
<b>Wednesday, January 2</b>	—Fall semester grades and comments due to Registrar by noon
<b>Wednesday, January 16</b>	—Faculty Retreat

## Spring Semester 2013

<b>Friday, January 18</b> <i>Financial clearance required</i>	—New students arrive 10-00-11:00 —Advising and registration for new students 3:30-5:00 —Student deadline to submit work to faculty for Fall 2012 incompletes (I lapses to F) & grade changes
<b>Sunday, January 20</b> <i>Financial clearance required</i>	—Returning students arrive after noon
<b>Monday, January 21</b>	—Martin Luther King Jr. Day
<b>Tuesday, January 22</b>	—Spring semester classes begin
<b>Friday, February 1</b>	—Last day to return course add forms to Registrar by 5:00 (mod2 add forms due Mar 22) —Faculty deadline for Fall 2012 incompletes (I lapses to F) & grade changes to Registrar by noon
<b>Wednesday, February 6</b>	—Moderation forms due to Registrar for May AA graduates by 5:00 —Fall semester Leave To Study Away applications due to Academic Affairs by 5:00
<b>Friday, February 8</b>	—Airport / travel information to Transportation by 5:00
<b>Friday, February 15</b>	—Last day to return course drop forms to Registrar by 5:00 (mod2 drop forms due Mar 22) —Winter Break begins after last class (residences close Saturday, February 16 at noon)
<b>Sunday, February 24</b>	—Students return after noon
<b>Monday, February 25</b>	—Classes resume
<b>Friday, March 1</b>	—Scholarship applications due to Academic Affairs by 5:00
<b>Friday, March 15</b>	—Module 1 ends —Airport / travel information to Transportation by 5:00
<b>Monday, March 18</b>	—Module 2 begins
<b>Tuesday, March 19</b>	—Midterm grades and comments due to Registrar by noon
<b>Friday, March 22</b>	—Last day to return Module 2 Add / Drop forms to Registrar by 5:00 —Module 1 grades and comments due to Registrar by noon
<b>Friday, March 29</b>	—Spring Break begins after last class (residences close Saturday, March 30 at noon)
<b>Sunday, April 7</b>	—Students return after noon
<b>Monday, April 8</b>	—Classes resume
<b>Monday, April 15</b>	—All financial aid applications (FAFSA and Profile) due to Financial Aid Office
<b>Wednesday, April 17</b>	—Last day to return course withdrawal forms to Registrar by 5:00
<b>Wednesday, May 8</b> <i>Financial clearance required</i>	—Registration for Fall 2013 semester —By noon: 1 signed copy of final thesis begun Fall 2012 due to Provost —By noon: Self-evaluations of thesis begun Spring 2013 due to Academic Affairs
<b>Thursday, May 9</b>	—Last day of classes —Airport / travel information to Transportation by 5:00
<b>Friday, May 10</b>	—Reading Day
<b>Monday, May 13 - Wednesday, May 15</b>	—Final examination period
<b>Thursday, May 16</b>	—Residences close at noon for non-degree students —Spring semester grades for graduates due to Registrar by 11:00 am
<b>Saturday, May 18</b>	—Commencement —Residences close for graduates at 4:00
<b>Tuesday, May 28</b>	—Spring semester grades and comments due to Registrar by noon