



2012 Brock International
Prize in Education Nominee

Leon Botstein

Nominated by Jeanne Butler

2012 BROCK INTERNATIONAL PRIZE IN EDUCATION

NOMINEE:



LEON BOTSTEIN, MUSIC DIRECTOR

PHOTO: STEVE J. SHERMAN

LEON BOTSTEIN
NOMINATED BY: JEANNE BUTLER

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Charlie Rose Show excerpt, with Sari Nusseibeh

PBS Newshour feature: “From Ball and Chain to
Cap and Gown: Getting a B.A. Behind Bars”

NOMINATION

Anyone who saw the National Geographic/BBC film “The First Grader” this summer witnessed a victorious testimony to the transformative force of education. The lessons of Kimani Ng’ang’a Maruge, an aging illiterate Kenyan and Mau Mau veteran, are undeniably powerful and his message is clear, “We have to learn from our past because we must not forget and because we must get better... the power is in the pen.”

The other event of the summer that has helped to re-vitalize and focus thinking globally about education is a remarkably fine series of interviews, *The Global Search for Education*, by C.M. Rubin for **Educational News**. The interviews with individuals renowned for their international leadership (including some of the Brock Prize nominees and laureates) are being conducted according to Rubin, “with the intention of raising the awareness of policy makers, the media, and the public of the global facts.”

The film and the interviews have helped crystallize my thinking about the individual I had nominated in the spring; they have served to re-affirm my choice of Leon Botstein as the next Brock International Laureate. The Brock International Prize in Education requires that the nominee be an individual who "has made a specific innovation or contribution to the science or art of education, resulting in a significant impact on the practice or understanding of the field of education." This is an *international* prize and therefore our thinking as jurors has to encompass a global perspective. This year’s nominees embody a world of possibilities; I feel strongly that Dr. Botstein embodies a world of qualifications. His energy, intellect, and vision have reshaped the debate nationally and internationally.

It is with great pride that I nominate Dr. Leon Botstein for the 2012 Brock International Prize in Education.

Respectfully submitted,

Jeanne F. Butler



Leon Botstein has been president of Bard College since 1975. An innovative voice in American higher education, he has sought to recast undergraduate liberal arts education in a new model that contributes to the character of culture and public life in the service of freedom and democracy. He has published widely in the fields of education, music, and history and culture. President Botstein is also music director and principal conductor of the American Symphony Orchestra and conductor laureate of the Jerusalem Symphony Orchestra. A member of the American Philosophical Society, Dr. Botstein has received the Carnegie Corporation Academic Leadership Award, the Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, Harvard University's Centennial Award, and the Austrian Cross of Honor for Science and Art.

I. Contributions to National and International Education

The Al-Quds Bard Partnership, the first collaboration between a Palestinian and an U.S. institution of higher education to offer dual-degree programs, seeks to improve the Palestinian education system. The partnership has three components. The first, the Honors College for Liberal Arts and Sciences, whose graduates earn a dual B.A. degree from Al-Quds and Bard, offers an education rooted in progressive and classical educational traditions. The second, the Master of Arts in Teaching Program, whose graduates receive a dual M.A.T. degree, prepares teachers to be experts in their academic fields. The third, the Principals' Institute, runs a pioneer school that provides local Palestinian youth, for free, an education that prepares them to enter college after graduation. The school also functions as a place where M.A.T. students, Palestinian teachers, and graduate faculty work together to address issues in teaching and learning and to create replicable practices and structures for increasing student achievement. Established in 2009.

The **AUCA-Bard Program**, based in Bishkek, Kyrgyzstan, at the American University of Central Asia, is the first partnership between institutions of higher education in Central Asia and the United States. Graduates of the program receive a dual B.A. degree from AUCA and Bard. The program is also the only one in Central Asia to offer direct enrollment to visiting North American students in broad range of liberal arts courses with special emphasis on Central Asian Studies as well as Russian as a Second Language. Established in 2011.

The Bard Prison Initiative (BPI), which educates more than 200 inmates in five New York State prisons each year, is the largest provider of college courses in the state's correctional facilities. The rigorous liberal arts curriculum leads to an A.A. or B.A. degree. BPI helps its graduates enter civil society and gain employment, build healthy families, and remain out of prison. A number of BPI volunteers have gone on to organize similar programs across the country. Established in 2005, BPI was featured on PBS NewsHour in a two part series in July, 2011 (Please

The Center for Civic Engagement supports, coordinates, and promotes the wide array of initiatives that define Bard as a private institution in the public interest. Acting on Bard's fundamental belief in the link between liberal education and democracy, the Center helps students, faculty, and administrators become active citizens and effect social reform. Projects under the center's aegis solve social problems in practical ways, reach underserved and underrepresented populations, and tackle critical issues of education and public policy. Established by a grant from the Open Society Foundations in 2011.

The International Academy for Scholarship and the Arts offers scholars and artists unable to work in their home countries with a safe place to pursue their careers. Among the fellows who have come to Bard are Romanian writer Norman Manea and Hungarian writer Miklos Maraszti. The project helped inspire the Scholar Rescue Fund (now part of the Institute of International Education) and the Scholars at Risk Network at New York

University. Founded in 1988.

The International Human Rights Exchange, a program offered by Bard and the University of the Witwatersrand in Johannesburg, South Africa, is the world's only full-semester, multidisciplinary program in human rights. The program promotes a critical understanding of human rights not as a code or set of laws, but as a broad intellectual and social movement: a discourse in transformation and often in contest that extends to the humanities, social sciences, arts, and sciences. Established in 2000.

The Program in International Education offers exceptional students from emerging democracies the opportunity to study at Bard for one year, during which they enroll in two seminars on aspects of democratization. Originally limited to the countries of Eastern and Central Europe, Russia, and the former Yugoslavia, PIE has since expanded to include countries in southern Africa. American students at Bard benefit from studying and socializing with international counterparts in a context that emphasizes common issues and problems. Established in 1991.

Smolny College, Russia's first liberal arts college, is a joint enterprise of Bard and St. Petersburg State University. Its predominantly Russian graduates earn dual B.A. degrees from Bard and St. Petersburg State University. Conceived as a model for a new kind of international education, Smolny aims to democratize Russian higher education. Founded in 1997.

II. Contributions to Kindergarten through Twelfth-Grade Education

Bard College at Simon's Rock is the nation's only four-year college of the liberal arts and sciences designed to serve younger students. Founded on the idea that many bright, highly motivated young people are ready to undertake serious college work at the age of 15 or 16, Simon's Rock offers A.A. and B.A. degrees. Founded in 1966, Simon's Rock became a unit of Bard in 1979.

Bard High School Early Colleges in Manhattan, Queens, and Newark are public high schools in New York City run by Bard and the New York City Board of Education. An alternative to the traditional high school, the BHSECs enable highly motivated students to complete high school and two years of college within four years. Tuition-free and open to all, the demography of the schools mirrors the economic and racial diversity of the cities' population. BHSEC Manhattan was established in 2001. BHSEC Queens, whose partnership with the New York Academy of Sciences provides students additional opportunities in the sciences, opened in 2008. BHSEC Newark opens in the fall of 2011. In a 2009 speech to the NAACP about education, President Obama cited the Bard High School Early Colleges as an example of positive innovations in education in New York City.

The Early College in New Orleans Program responds to the shortage of college preparatory resources in the New Orleans public school system. Through partnerships with high schools across the city, the program offers tuition-free, Bard-accredited coursework to ambitious high school juniors and seniors who face substantial obstacles to higher education. Established in 2008.

The Institute for Writing and Thinking helps secondary and college teachers learn how to teach through writing. IWT's workshops allow teachers to learn about their academic fields through writing, and its annual conferences address broad pedagogical issues directly related to the teaching of writing. IWT also goes on-site with teachers and administrators to develop intellectually engaging ways to re-think writing across the curriculum and catalyze engagement in change. Established in 1981.

The Master of Arts in Teaching Program in South Bronx places apprentice teachers in several high-needs public schools. By building long-term relationships with partner schools, Bard both supports the professional development of their faculty and provides classroom experience for M.A.T students, many of whom go on to teach in the New York City public school system. Established in 2006.

The Paramount Bard Academy, a public charter school in the Central Valley of California, is the result of Bard's collaboration with Paramount Agricultural Industries and the Delano, CA, community. In its first five years, the school will serve students in grades six through twelve, and kindergarten through twelfth-grade thereafter. Integrated with a graduate teacher-education program in a California university, the school will bring public school teachers into daily conversation with college faculty in core academic disciplines. Opens in August 2009.

III. Curricular Innovations in Undergraduate and Graduate Education

The Bard Center for Environmental Policy is a graduate-degree granting program informed by the belief that policy solutions to global and local issues must be approached from an integrated perspective, not solely through the lens of one profession or another, and with an eye to the best available scientific knowledge. The Center was founded in 1999, and the graduate program was launched in 2001.

The Bard College Curriculum is organized into programs, not by traditionally defined departments that create artificial boundaries between disciplines. A program-based curriculum not only allows teachers and students to view knowledge from multiple perspectives, but also fosters the generation of new knowledge. Revised in 1995.

The Bard Conservatory of Music offers an unusual five-year, double-degree program in which all undergraduate conservatory students receive a B. Music degree and a B.A. degree. The program rests on the belief that the greatest musicians not only have the

technical mastery to communicate effectively, but are also deeply curious and equally adept at analytical modes of thought. Established in 2005.

Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, devoted to the study of the material past as a way of understanding our culture, offers the M.A. and Ph.D. degrees. The curriculum draws on methodologies and approaches from art and design history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. Founded in 1993.

The Bard–Rockefeller Semester in Science allows advanced science students, particularly those in the fields of neuroscience, biochemistry, molecular biology, developmental biology, biophysics, and genetics, to live in New York City, work with Rockefeller University faculty in their laboratories, and take science courses at Rockefeller and at Bard Hall, the latter in conjunction with Bard’s program in Globalization and International Affairs. Founded in 2000.

Citizen Science, a three-week program required of all first-year students, promotes science literacy by allowing them to grapple with a problem of pressing significance such as the global burden of infectious disease. The curriculum asks students to conduct laboratory experiments, analyze the scope of the problem, and model potential solutions. Introduced to the curriculum in January 2011.

The Clemente Program provides college-level, credit-bearing instruction in the humanities to economically and educationally disadvantaged individuals at no cost and in an accessible and welcoming community setting. Begun as a pilot program on the Lower East Side of Manhattan, the Clemente Program has branched to rural areas across the United States with the collaboration of local universities. Established in 1994.

The Globalization and International Affairs Program provides an opportunity for university students and recent graduates from around the world to engage in the study and practice of human rights, international law, political economy, global public health, ethics, and writing on international affairs. BGIA merges advanced coursework in international affairs with substantive professional experiences in the private, public, and nonprofit sectors, providing a new generation of young leaders. Founded in 2001.

The Language and Thinking Program is an intensive, three-week writing program that begins in early August for entering first-year students. They read extensively, complete writing projects, and meet in small groups to discuss their reading and writing. Through these activities, they learn to read and listen more thoughtfully, to articulate ideas, to review their own work critically, and to recognize the link between thought and expression. Established in 1981.

Curriculum Vitae

LEON BOTSTEIN

Personal

Born: December 14, 1946, in Zurich, Switzerland
Citizenship: United States of America

Education

Ph.D., M.A., History, Harvard University, 1985, 1968
B.A., History with special honors, The University of Chicago, 1967
The High School of Music and Art, New York City, 1963

Academic Appointments

President, Bard College and Leon Levy Professor in the Arts and
Humanities, Annandale-on-Hudson, New York, 1975 to present
President, Bard College at Simon's Rock, Great Barrington, Massachusetts,
1979 to present
Editor, *The Musical Quarterly*, 1992 to present
Visiting Professor, Lehrkanzel für Kultur und Geistesgeschichte, Hochschule
für angewandte Kunst, Vienna, Spring 1988
Visiting Faculty, Manhattan School of Music, New York City, 1986
President, Franconia College, Franconia, New Hampshire, 1970–1975
Special Assistant to the President of the Board of Education of the City of
New York, 1969–70
Lecturer, Department of History, Boston University, 1969
Non-Resident Tutor, Winthrop House, and Teaching Fellow, General
Education, Harvard University, 1968-69

Music Appointments

Music Director and Principal Conductor, The American Symphony
Orchestra, New York City, 1992 to present
Conductor Laureate, The Jerusalem Symphony Orchestra/Israel Broadcast
Authority, Jerusalem, Israel. Music Director and Principal Conductor,
2003 to 2010. Conductor Laureate 2011 to present.
Founder, Co-Artistic Director, The Bard Music Festival, 1990 to present
Artistic Director, The American Russian Young Artists Orchestra, New York
City, 1995 to 2002
Conductor, Hudson Valley Philharmonic Chamber Orchestra, 1981-1992
Founder, Conductor, White Mountain Music and Art Festival, New
Hampshire, 1973–75

Honors

and Awards

Stanford University Presidential Lecture, “Music between Nature and Art,”
Stanford University, April 26, 2011
Tanner Lecture on Human Values, “The History of Listening: Music Literacy
in the Nineteenth Century” and “The Recorded Age,” University of
California Berkeley, April 6–8, 2011
Member, American Philosophical Society, 2010 to present
Honorary Doctorate in Humane Letters, Hebrew Union College–Jewish
Institute of Religion, 2010
Carnegie Corporation Academic Leadership Award, 2009
Award for Distinguished Service to the Arts, American Academy of Arts
and Letters, 2003
Austrian Cross of Honour for Science and Art, 2001
Honorary Doctorate in Humane Letters, Pace University, 2001
Honorary Doctorate in Humane Letters, University of Dallas, 2001
Frederic E. Church Award for Arts and Sciences, 2000
Berlin Prize Fellowship, The American Academy in Berlin, 2000
Honorary Doctorate in Humane Letters, Western Connecticut State
University, 1997
Centennial Medal of the Harvard Graduate School of Arts and Sciences,
1996
National Arts Club Gold Medal, 1995
Honorary Doctorate in Humane Letters, Salisbury State University,
Salisbury, Maryland, 1988
The University of Chicago Alumni Association Professional Achievement
Award, 1984
Honorary Doctorate in Humane Letters, Cedar Crest College, Allentown,
Pennsylvania, 1980
Annual Award, National Conference of Christians and Jews, New
Hampshire, 1975

Organizational Responsibilities

Member, Higher Education Working Group on Global Issues, Council on
Foreign Relations, 2011 to present
Member, Board of Trustees, The Leo Baeck Institute, 2008 to present
Member, External Advisory Board, Cogut Center for the Humanities, 2008 to
present
Chairman, Board of Trustees, Central European University, 2007 to present.
Member, Board of Trustees, Central European University, 1995 to
present.
Member, Board of Trustees, Open Society Institute, 2005 to present
(Budapest), Treasurer and Vice Chairman, 1993 to present (New York)
Member, Editorial Board, All About Jewish Theatre, 2005 to present
Member, National Council, Chamber Music America, 2005 to present
Member, Scholars Board, Facing History and Ourselves, 1995 to present
Fellow, American Academy of Arts and Sciences, 1993 to present
Member, Board of Trustees, Open Society Institute–New York, 1993 to
present

Member, Regional Advisory Committee, Storm King Art Center, 1993 to present
 Member, National Advisory Committee, Yale–New Haven Teachers Institute, 1984 to present
 Past Chairman, The New York Council for the Humanities
 Past Chairman, The Harper's Magazine Foundation

Guest Conducting

BBC Symphony Orchestra
 Beersheva Sinfonietta, Israel
 Bern Symphony Orchestra, Switzerland
 Bochum Symphony, Germany
 Budapest Festival Orchestra
 Delaware Symphony
 Düsseldorf Symphony
 Georg Enescu Philharmonic, Bucharest
 Lithuanian Philharmonic
 London Philharmonic Orchestra
 London Symphony Orchestra
 Teatro Real Madrid
 NDR Orchestra, Hamburg, Germany
 NDR Orchestra, Hannover, Germany
 New York City Opera
 ORF Orchestra, Vienna
 The Philharmonia Orchestra, London
 Puerto Rico Symphony Orchestra
 Romanian Radio Symphony Orchestra
 Royal Scottish National Philharmonic, Glasgow
 St. Petersburg Philharmonic
 Wroclaw Philharmonic, Poland

Jury Member, Bamberg Symphony Gustav Mahler Conducting Competition, 2004
 Jury Member, Naumburg Award, 1994, 1998

Recordings

Bruno Walter. Symphony No. 1. NDR Symphony Orchestra. CPO 2009.
 John Foulds. A World Requiem. BBC Symphony Orchestra. Chandos 2008.
 Paul Dukas. Ariane et Barbe-Bleue. BBC Symphony Orchestra. Telarc 2007.
 Ernest Chausson. Le roi Arthus. BBC Symphony Orchestra. Telarc 2005.
 Aaron Copland, Roger Sessions, George Perle, and Bernard Rands. Works by Copland, Sessions, Perle, and Rands. American Symphony Orchestra. New World Records 2005.
 Ernst von Dohnányi. Concertino for Harp and Chamber Orchestra, Op. 45; Sextet in C Major, Op. 37; Six Pieces for Piano, Op. 41. American Symphony Orchestra with Sara Cutler and Todd Crow. Arabesque 2004.
 Gavriil Popov and Dimitri Shostakovich. Symphony No. 1, Op. 7; Tasso Theme and Variations, Op. 3. London Symphony Orchestra. Telarc

2004. Nominated for a 2006 Grammy Award in the category of Best Orchestral Performance.

Reinhold Glière. Symphony No. 3, Op. 42, “Ílya Murometz.” London Symphony Orchestra. Telarc 2003.

Franz Liszt. Eine Symphonie zu Dantes Divina Commedia; Tasso, Lamento e Trionfo. London Symphony Orchestra. Telarc 2003.

Richard Strauss. Die Ägyptische Helena. American Symphony Orchestra with Deborah Voigt. Telarc 2003.

Max Reger. Music of Max Reger: Reger and Romanticism. London Philharmonic Orchestra. Telarc 2002.

Ernst Toch. Piano Concerto No. 1, Op. 38; Peter Pan, A Fairy Tale for Orchestra, Op. 76; Pinocchio, A Merry Overture; Big Ben, Variation Fantasy on the Westminster Chimes, Op. 62. NDR Symphony Orchestra with Todd Crow. New World Records 2002.

Béla Bartók. Concerto for Orchestra; Four Orchestral Pieces; Hungarian Peasant Songs. London Philharmonic Orchestra. Telarc 2001.

Richard Strauss. Die Liebe der Danae. American Symphony Orchestra. Telarc 2001.

George Szell, Robert Heger, Hans von Bülow, and Felix Weingartner. Original Music by Legendary Conductors. National Philharmonic of Lithuania. Arabesque 2001.

Karol Szymanowski. Concert Overture; Symphony No. 2; Songs of the Infatuated Muezzin; Słowieńie. London Philharmonic Orchestra. Telarc 2000.

Peter Ilyich Tchaikovsky, John Knowles Paine, Charles T. Griffes, Charles Ives, and John Philip Sousa. The American Russian Youth Orchestra in Concert. Town Hall Records 2000.

Max Bruch. Odysseus, Op. 41. Hanover Radio Symphony Orchestra. Koch International Classics 1999.

Karl Amadeus Hartmann. Symphonies No. 1 and No. 6; Miserae. London Philharmonic Orchestra with Jard van Nes. Telarc 1999.

Anton Bruckner. Symphony No. 5 in B-flat Major: Schalk Edition (1894). London Philharmonic Orchestra. Telarc 1998.

Ernst von Dohnányi. Symphony No. 1 in D Minor, Op. 9. London Philharmonic Orchestra. Telarc 1998.

Felix Mendelssohn-Bartholdy. Paulus Oratorio, Op. 36. Royal Scottish National Orchestra and Chorus. Arabesque 1998.

Remigius Merkelys. Existence. Track 5 on Symphony Music: Lithuanian New Music Series. Lithuanian National Symphony Orchestra 1997.

Franz Schubert. Franz Schubert: Orchestrated. American Symphony Orchestra. Koch International Classics 1995.

Johannes Brahms. Serenade No. 1. Chelsea Chamber Ensemble and American Symphony Orchestra. Vanguard Classics 1994.

Robert Starer, Richard Wernick, and Richard Wilson. Cello Concerto; Viola Concerto; Piano Concerto. Pro Arte Chamber Orchestra of Boston. Composers Recordings 1994.

Richard Wilson and Meyer Kupferman. Concerto for Bassoon and Chamber Orchestra; Suite for Small Orchestra; Clarinet Concerto. Pro Arte Chamber Orchestra of Boston. Composers Recordings 1994.

Joseph Joachim. Violin Concerto in Hungarian Style; Overture to Hamlet; Overture to Heinrich IV. London Philharmonic Orchestra with Elmer Oliviera. Innovative Music Productions 1992; Carlton Classics 1997.
Meyer Kupferman. Kazuko Hayami Plays Meyer Kupferman. Hudson Valley Philharmonic with Zazuko Hayami. Soundspell 1988, 1995.

Reviews have appeared in *The New York Times*, *The Boston Globe*, *The Wall Street Journal*, *The Independent*, *Financial Times*, *The Guardian*, *Haaretz*, *Gramophone*, *Fanfare*, *Classic CD*, *FonoForum*, and *The Musical Times*, among others. Clippings and repertoire are available by request.

Books

Quasi Una Fantasia: Juden und die Musikstadt Wien, edited by Leon Botstein and Werner Hanak. Wein: Wolke Verlag, 2003. English translation: *Vienna: Jews and the City of Music, 1870–1938*. Vienna: Wolke Verlag, 2004.
The Compleat Brahms, edited by Leon Botstein. New York: W.W. Norton, 1999.
Jefferson's Children: Education and the Promise of American Culture. New York: Doubleday, 1997.
Judentum und Modernität: Essays zur Rolle der Juden in der deutschen und österreichischen Kultur, 1848–1938. Böhlau Verlag, 1991. Russian translation: Belveder, 2003. English translation: New Haven, CT: Yale University Press, forthcoming.
Music and Modernity. New Haven, CT: Yale University Press, forthcoming.

Chapters, Articles, and Essays

Forthcoming

“The Eye of the Needle: Music as History after the Age of Recording.” In *The Oxford Handbook to the New Cultural History of Music*, edited by Jane Fulcher. New York: Oxford University Press, 2011.
“A Grand and Glorious Noise”: Circus Music in America.” In *The Circus and the City*, edited by Kenneth Ames. New York: Bard Graduate Center: Decorative Arts, Design History, and Material Culture, 2012.

2011

“The Bard ISM Student Organization Controversy,” *New Politics* 13, no. 3 (Summer 2011): 49–51.
“Old Masters: Jean Sibelius and Richard Strauss in the Twentieth Century.” In *Sibelius and His World*, edited by Daniel Grimley, 256–304. Princeton, NJ: Princeton University Press, 2011

2010

“Alban Berg and the Memory of Modernism.” In *Alban Berg and His World*, edited by Christopher Hailey, 299–343. Princeton, NJ: Princeton University Press, 2010.
“Art and Freedom: A Polemical History.” In *Art & Now: Über die Zukunft künstlerischer Produktivitätsstrategien*, edited by Gerald Bast, 318–33. Vienna: Springer, 2010.

- Freud und Wittgenstein. Sprache und menschliche Natur.* Vienna: Picus, 2010.
- Gustav Mahler: Between Reality and Myth.* Vienna: Federal Ministry for European and International Affairs, 2010.
- "The High School Sinkhole," *The New York Times*, February 10, 2010.
- "Inevitable Fragments of Nostalgia," *Haaretz*, January 7, 2010. Book review of *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* by Marianne Hirsch and Leo Spitzer.
- "Liberating the Pariah: Politics, the Jews, and Hannah Arendt." In *Thinking in Dark Times: Hannah Arendt on Ethics and Politics*, edited by Roger Berkowitz, Jeffrey Katz, and Thomas Keenan, 141–74. New York: Fordham University Press, 2010.
- "Max Weber and Music History," *The Musical Quarterly* 93, no. 2 (2010): 183–91.
- "My Daily Read," *The Chronicle of Higher Education*, December 16, 2010.
- "Start with Kafka and Darwin." *Minding the Campus*, June 10, 2010.
http://www.mindingthecampus.com/originals/2010/06/message_to_freshmen_lets_start.html.
- "Two American Masters in Memoriam: George Perle (1915–2009) and Lukas Foss (1922–2009)," *The Musical Quarterly* 93, no. 1 (2010): 1–5.
- "Why Beethoven?," *The Musical Quarterly* 93, nos. 3–4 (2010): 1–5.
- "Why Mahler?," *The Wall Street Journal*, October 9, 2010.
- 2009
- "For the Love of Learning." *The New Republic*, March 2, 2009.
- "Foreword." In *Writing-Based Teaching: Essential Practices and Enduring Questions*, edited by Mary Chang and Teresa Vilardi, ix–xi. Albany: State University of New York Press, 2009.
- "German Jews and Wagner." In *Wagner and His World*, edited by Thomas Grey, 151–97. Princeton, NJ: Princeton University Press, 2009.
- "If Not Wagner, Who?," *Haaretz*, January 23, 2009.
- "Mendelssohn as Jew: Revisiting Controversy on the Occasion of the Composer's 200th Birthday," *The Musical Quarterly* 92, nos. 1–2 (2009): 1–8.
- "Recovery Depends on School Reform," *The New York Times*, February 2, 2009.
- 2008
- "Beyond Death and Evil: Prokofiev's Spirituality and Christian Science." In *Prokofiev and His World*, ed. Simon Morrison, 530–61. Princeton, NJ: Princeton University Press, 2008.
- "Einstein and Music." In *Essays from the Einstein Forum*, edited by Susan Neiman and Matthias Cross, 161–75. New Haven, CT: Yale University Press, 2008.
- "Elliott Carter: An Appreciation," *The Musical Quarterly* 9, nos. 3–4 (2008): 151–57.
- "Higher Education and Public Schooling in Twenty-First Century America," *Thought and Action* (Fall 2008): 101–09.
- "A Second-Rate Secondary Education," *Newsweek*, August 9, 2008;
International Newsweek 152, no. 8 (August 18/25, 2008): 70–73.

"The Unsung Success of Live Classical Music." *The Wall Street Journal*, October 3, 2008, W1.

2007

"Freud and Wittgenstein: Language and Human Nature." *Psychoanalytic Psychology* 24, no. 4 (2007): 603–22.

"Institutional Obligations in an Age of Wealth." *Trusteeship* (January/February 2007): 13–17.

"Kunst und Staat am Beispiel der Musik." In *Kunst und Staat. Beiträge zu einem problematischen Verhältnis*, edited by Patrick Werkner and Frank Hopfel, 136–47. Vienna: Huter & Roth, 2007.

"The On-Campus President: How Accessible Should a College President Be?" *Currents* 13, no. 9 (2007): 63–64.

"Music in Times of Economic Distress," *The Musical Quarterly* 90, no. 2 (2007): 167–75.

"Reinventing Life and Career: The Perils of Emigration," *The Musical Quarterly* 90, nos. 3–4 (2007): 309–18.

"The State of the Business: Chamber Music America after Thirty Years." *The Musical Quarterly* 90, no. 1 (Spring 2007): 1–5.

"Transcending the Enigmas of Biography." In *Elgar and His World*, edited by Byron Adams, 365–406. Princeton, NJ: Princeton University Press, 2007.

2006

"An Unforgettable Life in Music: Mstislav Rostropovich (1927–2007)." *The Musical Quarterly* 89, no. 2/3 (Summer/Fall 2006): 153–63.

"Block Federal Monitoring." *USA Today*, February 22, 2006.

"Ludwig Boesendorfer: Viennese Traditionalism and Cosmopolitan Modernity in Conflict." In *Festschrift Otto Biba zum 60. Geburtstag*, edited by Ingrid Fuchs, 545–65. Tutzing, Germany: Hans Schneider, 2006.

"Memories of Beginnings Past." *The Jerusalem Post*, September 22, 2006.

"Milton Babbitt: Speaking Truth through Music." *The Chronicle of Higher Education* (April 14, 2006): B8–B9.

"A Mirror to the Nineteenth Century: Reflections on Franz Liszt." In *Franz Liszt and His World*, edited by Christopher Gibbs and Dana Gooley, 517–65. Princeton, NJ: Princeton University Press, 2006.

"Music in History: The Perils of Method in Reception History." *The Musical Quarterly* 89, no. 1 (2006): 1–16.

"The Teaching of Science in Today's Political Climate." *The Parents League of New York Review: Essential Articles on Parenting and Education* 40 (2006): 36–41.

"The Trouble with High School." *The School Administrator* 63, no. 1 (January 2006): 16–19.

"Unter Wunderkindern: Mozart in der europäisch-jüdischen Vorstellung." In *Lorenzo da Ponte: Aufbruch in die neue Welt*, edited by Werner Hanak, 145–60. Vienna: Hatje Cantz, 2006.

2005

"Anonymous Deceit." *The Musical Quarterly* 88, no. 3 (2005): 339–41.

- “Art and the State: The Case of Music,” *The Musical Quarterly* 88, no. 4 (2005): 487–95.
- “Copland Reconfigured.” In *Copland and His World*, edited by Judith Tick and Carol J. Oja, 439–83. Princeton, NJ: Princeton University Press, 2005.
- “On the Power of Music,” *The Musical Quarterly* 88, no. 2 (Summer 2005): 163–66.
- “The Curriculum and College Life.” In *Declining by Degrees*, edited by Richard H. Hersch and John Merrow, 209–27. New York: Palgrave Macmillan, 2005.
- “History and Performance Practices.” *The Musical Quarterly* 88, no. 1 (2005): 1–6.
- “Music, Femininity, and Jewish Identity: The Tradition and Legacy of the Salon.” In *Jewish Women and Their Salons: The Power of Conversation*, edited by Emily Bilski and Emily Braun, 159–69. New Haven, CT: Yale University Press in association with The Jewish Museum, 2005.
- “Why Music Matters,” *The Musical Quarterly* 87, no. 2 (2005): 177–87.
- 2004
- “Being Jewish.” In *I Am Jewish: Personal Reflections Inspired by the Last Words of Daniel Pearl*, edited by Judea and Ruth Pearl, 41–42. Woodstock, VT: Jewish Lights Publishing, 2004.
- “History and Max Reger,” *The Musical Quarterly* 87, no. 4 (2004): 617–27.
- “Listening to Shostakovich.” In *Shostakovich and His World*, edited by Laurel E. Fay, 355–84. Princeton, NJ: University of Princeton Press, 2004.
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Letters of Support



Vartan Gregorian
President

August 19, 2011

Ms. Jeanne Butler
70 Park Blvd.
Winston-Salem, NC 27127

Dear Ms. Butler:

I would like to add my voice in support of the nomination of Dr. Leon Botstein, President of Bard College, for this year's Brock International Prize for Education. Dr. Botstein has an academic vision focused on a commitment to excellence. He sees the university as an integral part of the community, and views the health of k-12 education as central to the future of higher education.

Leon Botstein has been president of Bard College since 1975. His has been a long-time voice raised in support of innovation in American higher education. Botstein, also Leon Levy Professor in the Arts and Humanities, is the author of *Jefferson's Children: Education and the Promise of American Culture* and has been a pioneer in linking higher education to public secondary schools. He established an innovative high school-early college program carried out in conjunction with the City of New York, which offers highly-motivated students a chance to complete high school and two years of college within four years. The program's schools are tuition-free and mirror the city's economic and racial diversity. Bard's Master of Arts in Teaching program places apprentice teachers in New York City's high-need public schools. Thanks to Botstein, Bard has created notable international education programs including Smolny College, one of post-Soviet Russia's first liberal arts colleges, and the Al-Quds Bard Partnership, the first-ever collaboration between a Palestinian and U.S. institution of higher education to offer dual-degree programs. The International Human Rights Exchange, a program offered by Bard and University of the Witwatersrand in South Africa, offers the world's only full-semester, multi-disciplinary program in human rights. In 2009, Leon Botstein was honored with the Carnegie Corporation Academic Leadership Award for his commitment to excellence in undergraduate education.

I am delighted to add my strong support and great enthusiasm to this nomination.

Yours,

A handwritten signature in dark ink, appearing to read "Vartan Gregorian".

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AMERICAN PHILOSOPHICAL SOCIETY
HOLD AT PHILADELPHIA FOR PROMOTING USEFUL KNOWLEDGE

August, 2011

To the Committee for the Brock International Prize for Education

I write to enthusiastically support the nomination of Leon Botstein for this year's Brock Prize. I have known Dr. Botstein for perhaps 40 years as a colleague and fellow-laborer in the groves of academe.

I have followed his career closely from his first days at Bard. I was on the accreditation team for the Middle States Accreditation Commission in 1974 that recommended to the then Board of Bard that they needed to find a miracle worker to be president, to which they responded brilliantly by finding Leon. We were then fellow presidents for a number of years (he at Bard and I at Bryn Mawr College 1978-1997) and when I was Vice President of the Andrew W. Mellon Foundation in New York (1997-2007) I worked with about 150 liberal arts colleges across the country to provide support for their programs. Bard put forward a number of excellent proposals during my tenure so I am quite familiar with all that Leon has been able to accomplish there. Currently I serve with him on the Central European University Board in Budapest, which he chairs, and he is a newly elected Member of the American Philosophical Society, the oldest scholarly society in the United States, founded by Benjamin Franklin, for which I serve as Executive Officer.

In all my years in higher education I know of no one who has made more important, imaginative and useful contributions to education than Leon. He has brought a passion, an intelligence and a boldness of vision to his work that is really astounding. No one I know with tiny, under-resourced Bard College as a platform could have both strengthened his college impressively, as he has, while at the same time addressing most of the major educational needs of the day.

Most people in higher education content themselves with deploring the state of K-12 education but Leon actually has done something about it. Whether it is Bard College at Simon's Rock, which deals with the problem of bright children dropping out of the last few years of high school from sheer boredom, or the Bard High School Early Colleges in Manhattan, Queens and Newark, created in partnership with the New York City Board of Education, or the Early College in New Orleans, responding to the shortage of college preparatory resources in the New Orleans public school system, post Katrina, Bard and Leon have encouraged scores of bright, under-challenged students from every background, to take advantage of excellent educational opportunities with appropriate financial support.

He has started programs to provide professional opportunities for secondary school teachers locally and nationally, developed a center for civic engagement, working with the Open Society Foundation and has an amazing program called the Bard Prison Initiative, which has educated more than 200 inmates in 5 New York State prisons. The program also wisely stays with its graduates after they leave prison to search for employment and reestablish family networks.

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In addition to these many programs, directed at some of the major issues for education of the day, Leon has involved Bard in several programs abroad that bring examples of the value of liberal arts education to countries without much contact with American higher education. Smolny College, embedded in St. Petersburg State University, established in 1997 and which I have visited, involves Russian and American undergraduates in dual degree programs, and is beginning to make a real contribution to the democratizing of Russian education. Joint programs in Bishkek, Kyrgyzstan, with the American University of Central Asia, and a program with Al-Quds, the first collaboration of an American and a Palestinian institution of higher education are very important and farseeing efforts, which have not been without their detractors for political reasons, which Leon wisely ignores.

In addition to all these impressive educational efforts, Leon and Bard have managed to make a great contribution to music and musical education. While at Mellon, I was involved in helping to fund the new Bard Conservatory of Music, the only conservatory that requires all its students to complete a full Bachelor of Arts degree and a full Bachelor of Music degree. The American Philosophical Society, which always includes a concert in its twice yearly meeting of Members, invited the Bard students to play. Our audience is used to hearing professional musicians or students from the renowned Curtis Institute of Music. But, happily, the Bard students, coming from a program only established in 2005, proved a huge success.

Leon, as is well-known, has served as the Music Director and Principal Conductor of the American Symphony in New York City since 1992 and is Conductor Laureate, the Jerusalem Symphony Orchestra, of which he was the Director and Principal Conductor from 2009 to 2010. His musical interests also enabled Bard to found the Bard Musical Festival, which engages music lovers everywhere each summer with much elegant but less frequently played music.

So, in short, I cannot think of a better, more admirable person to receive the Brody International Prize in Education. Leon's work both in this country and abroad illustrates to me his courage, deep understanding of education and a certain fearlessness in tackling the big problems of the day.

Sincerely yours,



Mary Patterson McPherson
Executive Officer

MPM/jrw

*Introduction of Leon Botstein by Gerhard Casper, President Emeritus of
Stanford University
Stanford Presidential Lecture, April 26, 2011*

Leon Botstein

About 10 years ago, President Botstein and I were sitting in the last row of a British Airways flight from Budapest to London. Our fellow travelers, at best, were bemused, but clearly they were not amused, as we energetically talked throughout the flight. When one of us, most frequently that was I, ran out of associations, the other had them aplenty.

Saul Bellow once wrote about an acquaintance of his – actually he did so in a letter to Leon Botstein: “He is such an illuminating conversationalist that for days after talking to him, I feel elated.” Bellow could have said that about Leon as well.

President Botstein and I met for the first time in April of 1976 at Bard College when, at the college cemetery, Hannah Arendt’s ashes were placed next to those of her husband, Heinrich Blücher, who, from 1952 to 1968, had been a philosophy professor at Bard. Leon had become president of Bard the year before.

Leon and I could have met ten years earlier; perhaps we even did without knowing. In 1966, when I left Berkeley to join the faculty of the University of Chicago, Leon was in his last year of college at Chicago. In a letter to Karl Jaspers, dated November 3, 1966, Hannah Arendt, then a member of the University of Chicago’s Committee on Social Thought, wrote: “A few days ago I had a visit from a student, who made an excellent impression on me. He came because he is working on Max Weber, for the moment on *Wissenschaft als Beruf*... He was born in Switzerland, but grew up here and speaks fluent German. He came to ask if you had ever had a part in the controversy over Weber that sprang up after the publication of *Wissenschaft als Beruf*.”

This outstanding undergraduate was, indeed, born in Zurich of Polish immigrants, both of whom were physicians. He grew up in the Bronx and graduated from the High School of Music and Art. Incidentally, David Botstein, his elder brother and a distinguished geneticist, served as the

chairman of the Stanford Department of Genetics in the nineties before moving to Princeton.

Leon, three years after obtaining his B. A. in History (with special honors) from the University of Chicago, at age 23, became president of Franconia College in New Hampshire and then went on to the presidency of Bard in 1975. Of course, he is still the president of Bard.

The Hudson Valley Magazine, performing the role of the Guinness Book of Records, alleges that Leon is the longest serving college president in U.S. History.

Daniel Webster, the famous early 19th century lawyer, once said about Dartmouth: “It is only a small college but there are those who love it.” Bard is only a small college and, undoubtedly, there are those who love it. The number of those who admire it is even greater. Bard has played an out of proportion role as a beacon of the liberal arts: unorthodox, progressive, marching – not quite the proper verb in this case – to its own drummer at its sweepingly beautiful location on the Hudson. In his decades as president, Leon has greatly added to its reputation and programmatic scope.

Leon Botstein is a polymath with a Ph.D. from Harvard. His history dissertation, which I have not seen, supposedly consists of five volumes. Among American college presidents Botstein has no equal in the catholicity of his qualities and skills. His main interests are the liberal arts, music, musicology, conducting, recording, schooling, Jewish intellectual history, higher education (we both serve on the board of the Central European University in Budapest: he as the board chair). Since 1992 he has been editor of *The Musical Quarterly* and Music Director of the American Symphony Orchestra. He has also been Founder and Co-Artistic Director of the Bard Music Festival, now housed, on the Bard campus, at the Fisher Center, which, because of its architect Frank Gehry, is known as “Bilbao on the Hudson”. More relevant for Stanford is the fact that the beautiful acoustics of the Fisher Center are the work of Yasu Toyoda who will also be responsible for our Bing Concert Hall designed by Richard Olcott and his colleagues at Ennead.

I am especially pleased that Leon has chosen as his subject “Music between Nature and Architecture”. When I established this lecture series in 1998, I did so hoping that we could, for most purposes, see the arts and the humanities as one. Nobody is better qualified than Leon Botstein to represent this view.

The inescapable visual art we are most exposed to on a daily basis is architecture: architecture “pure and simple” and architecture in its sculptural potential. Philosophers have frequently commented on the relationship between architecture and music. Schelling called architecture “petrified music.” Le Corbusier, the great Swiss architect, characterized one of the iconic buildings of the 20th century, his chapel at Ronchamp in France, with these words: “Curved volumes generated and regulated by straight lines . . . a kind of acoustic sculpture of nature.” “Architecture,” Le Corbusier said, “is forms, volumes, color, acoustics, music.” Leon, I am looking forward to your telling us what this means. We are greatly honored that you have accepted our invitation.

Dear Jeanne

Thanks for writing and I am delighted to support most strongly the nomination of Leon Botstein for the Brock International Prize for Education.

Put simply, I believe that Dr Botstein is the most transformative leader in higher education today and has been for decades. The higher education “industry” is America’s most successful and remarkably conservative. Top institutions remain at the top and few if any break into those ranks. Bard College under Leon has broken that pattern. Dr Botstein took the helm of Bard when it was possible that the College would go out of business. Through his energy, intellect and entrepreneurship, Dr Botstein has made Bard one of America’s great colleges, attracting and informing great faculty and students. When I and the president of Princeton were part of the external review for reaccreditation of Bard a few years

back, we both left in awe of what Leon had achieved and the quality of the institution, all the more remarkable given the relative dearth of resources. He has raised the quality of education and scholarship to the top tier, built magnificent facilities and programs, and attracted major donors who had had no connection to the College. That George Soros would end up giving \$60 million to Bard speaks volumes given Mr Soros's preference for international projects and domestic start-ups. But Bard has the energy of a start up in all the best senses and that Mr Soros and others have invested proves the point.

Leon Botstein is also almost unique among college presidents as a public intellectual, who has reshaped the national debate through his writings on education, his re-imaging of high schools and creation of the powerful "early college" model. He speaks eloquently, informed by a scholarship and intellect that of a quality which we rarely see anymore, and almost never see among administrators. He has lived up to the legacy of being Hannah Arendt's student, no small feat in itself. And of course Leon is also a major figure in the cultural world, having single handedly created a great orchestra and music program.

In short (and I apologize for not being able to write at greater length as Leon's work deserves), Dr Botstein's success at reinvigorating a major institution and major debates about education is second to none in higher education. His forceful intellect and magnetism is breathtaking and inspiring, at a time when we need inspiration all the more. I cannot think of anyone more deserving of the honor for which he has been nominated, and more deserving of the gratitude of all of us who care about the future of our society.

Yours,

Tony Marx
President, New York Public Library
Former President, Amherst College

Higher Education and Public Schooling in Twenty-First Century America

by Leon Botstein

During the all-too-aggressive rage for educational reform in the 1960s, the distinguished philosopher Hannah Arendt pointed to something inherently obvious: that education is and ought to be a conservative enterprise. One generation after another locates in institutional arrangements ideas and practices of which it is certain and which it suspects may be endangered. Certainty, from an educational perspective, is based in past practice. The present is unstable. The future is unknowable. Therefore, schemes for educational reform cannot be based on speculative or utopian arguments about the future but on a persuasive account of what has worked and what has proven important.

In the United States since the early twentieth century, objectives regarding communal social behavior and societal integration—all perfectly admirable goals of social engineering in a largely immigrant society, including the advancement of long overdue greater social and economic equity—have dominated public school policy. More traditional criteria focused on the acquisition of knowledge, and intellectual skills were relegated to secondary, even marginal status. Consider, for example, the extent to which we have become accustomed to viewing the educational system in terms of levels and age groups, dividing elementary from middle schools, middle schools from high schools, high schools from colleges, and so on. While this seems quite in line with common sense from the perspective of creating homogeneous groups (in terms of psychological development) susceptible to management and control, this empha-

*Leon Botstein has been the president of Bard College since 1975. The author of *Jefferson's Children: Education and the Promise of American Culture*, he has published widely in the fields of music, education, and history and culture, and has been a pioneer in linking American higher education to public secondary schools. He is also a renowned international conductor who has served as the music director and conductor of the American Symphony Orchestra since 1992. In 2003, he became the music director of the Jerusalem Symphony Orchestra.*

sis on horizontal organization, by age and level of instruction, has come at a cost. It has weakened what should be the more powerful structural connection between age groups in terms of learning, a vertical link throughout the years of schooling by subject matter, curriculum, content, and skills.

The American education system now suffers from an absent or, at best, flimsy connection between the elementary school teacher and his or her curriculum in mathematics and the mathematics that is taught afterward in high school and college. Classroom professionals in all subjects, from history to biology, from kindergarten to college, need to get together at regular meetings, conferences, conven-

Classroom professionals in all subjects, from history to biology, from kindergarten to college, need to get together in active professional organizations.

tions, and in active professional organizations. They need to plan and design the curriculum from kindergarten through the end of college. If college mathematics, particularly for the non-major, needs to focus more on statistics and probability, that revised endpoint should influence how numbers are taught at the very beginning of schooling. There needs to be less conversation among professionals along the lines of the age group being taught, and more talk among those teaching the same subject, no matter the age of the student.

Age segregation has placed barriers to such cooperation and has created discontinuities and contradictions within areas of study. This privileging of considerations of age and level has resulted in weakening the cumulative achievement of American pupils before college, both in the sciences and humanities. Age segregation has created a misleading hierarchy of status in which the kindergarten teacher is at the bottom, and the permanent members of the Institute for Advanced Studies in Princeton, who are leaders in their fields and who teach no one, are at the top. The lopsided assignment of value to advanced learning and the attenuation of the connection between higher and lower levels of instruction in the same subject have led training programs for teachers to subordinate teaching subject-matter competence to instruction in pedagogical methods divorced from content.

All this is highly ironic, for it is the elementary principles in any field that are the hardest to teach, particularly if they are counterintuitive. Whether in physics or music, the fundamental concepts are the most important to transmit and require the most sophistication to communicate. If things go wrong early on, the errors and omissions are hard to fix. Yet we assign the teaching of beginners—children—to those who least understand the subjects they are teaching. We need to return to

a conservative, time-honored, and established tradition in which content vis-à-vis skills and knowledge takes precedence.

The overriding priority for American higher education with respect to elementary and secondary schooling is to create a dominant curricular vertical linkage throughout American education along subject matter and disciplinary lines. This restructuring demands eliminating the monopoly that education schools and departments hold on the training of school teachers within the university. It means ending all separate undergraduate education degree programs. The task of training teachers for the future must be given to the faculties of arts and sciences in a

Teachers should be trained like doctors. After a serious period of rigorous classroom instruction, a sustained phase of apprenticeship begins.

manner that places training in pedagogy and classroom management into the hands of master practitioners working in the schools and not in the university. Teachers should be trained like doctors. After a serious period of rigorous classroom instruction, a sustained phase of apprenticeship begins. And that apprentice experience must be defined by subject matter, not grade level; by what is being taught, and not by whom we teach.

The presumed significance of education as a discrete discipline must be challenged. Universities and colleges cannot delegate the task of raising the standards of American schools to education experts in schools within the university. They routinely have the lowest standing within universities and are accorded the least respect. At Harvard, America's richest university, the School of Education is the poorest unit and is regarded with condescension. To change that circumstance requires integrating the responsibility for the well-being of our schools into the mission of the entire university, including professional schools from law to engineering. This is relatively easy to accomplish today since the normal schools of yesterday, the separate campuses once devoted to teacher training in our state universities, were transformed into comprehensive university campuses during the second half of the twentieth century.

But before American higher education can play its proper part in improving our schools below the college level, radical changes have to be made in our public policies with respect to education.

In the first place, the American system of funding and governance must be rethought. Education cannot be funded any longer by an antiquated measure of wealth defined in purely local terms: landed property. The property tax, defined by small geographic boundaries, is insufficient and discriminatory. Schools must be a

priority for the major tax revenue stream, the income tax, both state and federal. A patchwork quilt of local and state funding sources creates an inadequate and burdensome revenue stream that fuels political resentment and gross inequity. Federal support for education does not necessarily bring with it bureaucracy or control. For example, one could increase the compensation of public school teachers by exempting their incomes from federal income tax. If we can use the tax code to provide incentives for business investment, why not do the same for education?

However, with reform in funding that establishes a fair national distribution sufficient for operating costs and capital improvement on a uniform per capita basis, there will come an unpopular opportunity to reform school governance. The local school board might be a reasonable mechanism were there parallel elected structures with as much power and influence within localities that deal with other policy arenas. But with the exception of some zoning and planning boards (which have less power than school boards), the local school board has emerged as the last bastion of influential direct democracy on the local level. And the victims are children.

America's poor performance in education before the college level is a result of the extent to which localities have made school funding and policies the main stage and outlet for political debates and participation—marked by a resentment generated by the pervasive sense of powerlessness citizens feel on other subjects of state and national politics. School boards change their membership frequently, often with each election. Consequently, superintendents have short tenures and are part of a revolving door system of leadership. There can be, as a result, no long-range planning. Quick fixes, cosmetic changes, and the status quo are more often than not the rule. Fundamental change and improvement are impossible under current circumstances.



Furthermore, basic policies with respect to the curriculum before college need to become national. The same applies to standards for professional certification. Necessary variations required by individual states can be accommodated easily. This is the way standards are maintained in medicine and law, where state and national expectations cohere. Teaching should be treated with the same respect and approach. A national policy would also open the door to improving the pay and conditions of work for teachers. They need to have more autonomy within the classroom and at the same time be held more accountable for results. The monitoring of that accountability needs to be in the hands of peers, not defined as other

Second-rate, uniform tests, whose results are never helpful diagnostically to the student or the teacher, drive and define the classroom.

teachers at the same grade level, but teachers and experts in the same subject matter. For example, the national professional organizations in chemistry, biology, history, and mathematics need to monitor and grade the performance of teachers and schools in those subjects at all levels.

This proposal, in turn, raises the bedeviling issue of student assessment and testing. As a nation, we have allowed ourselves to become hostage to an out-of-date, self-serving (in terms of the testing and textbook industry), ineffective, and ultimately destructive mid-twentieth-century ideology and practice of testing in education. No teacher in the best and most internationally competitive part of the educational system in the United States—the university—has to suffer what all teachers below the college level routinely experience. Their reality is that they face the necessity of teaching, in terms of materials and lesson plans, along lines dictated by standardized tests they neither write nor approve. Both the curriculum and the assessment are wrested from the hands of teachers and experts. Second-rate, uniform tests, whose results are never helpful diagnostically to the student or the teacher, drive and define the classroom. This outrageous and mediocre system is the result of politicians who seek easy answers through old-fashioned standardized testing as well as the consequence of the weakness and narrowly defined self-interest of those organizations who claim they represent the teaching profession.

Teacher unions and associations have been the butt of political criticism for decades because for too long they were legitimately preoccupied with bread and butter issues. Along the way, a crisis developed in terms of school quality, achievement, and assessment, which in turn led to regressive and punitive public policy. The admirable recent shift in focus back to educational curricular matters coincided with a low point in public confidence in those organizations that represented

teachers, leaving schools and children defenseless against the inadequate and crude metrics of current federal policy. The only beneficiaries are the testing companies and the textbook industry, for whom uniformity spells profitability.

What must be done to change this unworkable practice? First, the computer industry must be enlisted to create a new generation of tests that allow for timed tests with programs built in that help the test taker who gets a question wrong to learn from the mistake immediately, when the error is made. Computers can help testing do what a foul call does in a sports game. It can stop the clock,

The National Academy of Sciences, not state education departments, must approve and help design the testing instruments in the sciences.

address the problem, and then permit the test taker to move on with some understanding of what went wrong and what is the right answer.

Second, tests need to be given on a diagnostic basis for each pupil at the beginning of each school year. The issue ought not to be aggregate grade-level achievement, but the rate and extent of individual change. If at the beginning of the fifth grade, one pupil reads at a third-grade level, and another at a ninth-grade level, then the test at the end of the year needs to assess whether each child has progressed and how much. It is on that basis, on the cumulative measure of change for each pupil, that a teacher's performance should be measured. Third, the tests must be written by the best people in each field and supported by the leaders in the relevant subject. The National Academy of Sciences, not state education departments, must approve and help design the testing instruments in the sciences. Fourth, classroom teachers should participate in the use and design of tests to ensure that the tests permit a sufficient variety of strategies and materials in the classroom.

Perhaps the most dramatic change that needs to occur and that will affect not only elementary and secondary schooling, but also higher education, concerns the length and pattern of common elementary and secondary education. Compulsory schooling needs to start earlier and end earlier. There should be universal pre-school education available two years before the normal start of kindergarten. On the other end, high school should stop at age 16, at the close of what is now the 10th grade. Older citizens and conservatives will recall that American education was once made up of a two-part system: eight years of elementary school and four years of high school. We need to return to that two-part system but reduce the elementary years to six. The middle school and the junior high school idea has been a failure and should be discarded. We have exacerbated the experience of age seg-

regation especially in a context where most families are small and the age range small. Older children need to take responsibility for younger children within single school buildings.

But the real gain from simplifying a three-part structure is on the adolescent side. In social and biological terms, today's 16-year-old is yesterday's 18-year-old. The last two years of high school are wasted on poor so-called advanced college preparatory instruction or low-level electives taught by inadequately trained teachers. The necessary, common, basic instruction required of all citizens can be accomplished in 10 years. At 16, young people should have a choice whether to

We have overrated the distinctiveness of so-called adolescence and given it too much credence as an extension of childhood.

continue with education at college. At 16, young people should be treated with the proper presumption of adulthood. They can elect to do something else and take a break from formal schooling, if only for a few years. National service, including military service, is an option. So, too, are various forms of employment apprenticeships. Going to college at age 15 or 16 was commonplace in the eighteenth and nineteenth centuries. We have overrated the distinctiveness of so-called adolescence and given it too much credence as an extension of childhood. By reducing the years of high school by two, enormous savings can be realized, some of which must be plowed back to create a viable pre-school option.

What such a change will demand of colleges and universities is quite significant. But that change is long overdue. We need to return the focus of institutional attention in higher education from postgraduate and graduate education, particularly in the sciences, back to undergraduate education. Even in our most elite universities the senior faculty do not spend time with undergraduates. Standards of scholarship will not be endangered if we do this. There is really no tradeoff between time spent teaching and on research. They are part of a vocation that requires both activities. Scholarship and teaching reinforce one another and are complementary, not competitive activities.

By dropping the average age of college entrance by two years—owing to the two-year differential itself—colleges will have to rethink two aspects of their current routine. First, the balance between general education and specialized education must be rethought. More general education, notably in the sciences for the nonscientist but also in history, foreign languages, and the other humanities and social sciences, will be needed. This does not mean more random distribution requirements. The younger college student is less cynical, more willing

to take risks, and more eager and open, making general education a delight. Furthermore, beginning college students need to acquire a sophisticated set of skills and sensibilities before deciding on specialized and career-related courses of study. Second, the extracurricular life of colleges, both residential and commuter, must be adjusted to a younger age group primarily to help young adults connect their personal lives with their studies and to link learning with the conduct of life.

Such a dramatic change will force, at long last, a reversal of premiums from graduate education back to undergraduate education, and may help put an end to

There is considerable evidence that the early start of college—even among those who perform poorly in high school or are in danger of dropping out—works.

the decline in the quality of undergraduate education and the failure to address the basic issues of general education. The only sector where the undergraduate years still maintain their priority is that of the freestanding liberal arts colleges. But they are far and few between, and exert minimal influence on higher education policies and practices.

There is a considerable body of evidence that the early start of college—even among those who perform poorly in high school, are in danger of dropping out, and are in underserved neighborhoods—works. The evidence emerges from the recent early college movement, spearheaded in part by the Gates Foundation, that has developed since the late 1990s.

Motivated by the falling high school completion rates in poor urban areas, educators began to think that there was little incentive for young adults after age 15 to remain patient and dutiful in high schools, in which they learned little and were treated as large children, not incipient adults. The early college movement, designed initially for high-performing, so-called “gifted and talented” students, offers, counter-intuitively, a new approach. As in community colleges, in early college programs, students with poor preparation are motivated to achieve excellent results if they bring a real desire to learn, trust the opportunity given them, and are treated seriously.

Early college initiatives have developed all over the country. The initial results, particularly from the Bard High School Early College, which is part of the public school system of New York City, indicate that ending high school at the 10th grade works for a broad spectrum of 16-year-olds and leads to improved performance and heightened ambition. The encounter with faculty with Ph.D. train-

ing in disciplines, the explicit institutional presumption of adulthood, the removal of standardized testing and textbooks, and the introduction of serious science and foreign language teaching all have contributed to excellent results over a wide spectrum of students in terms of race and class.

The early college strategy is just one approach. But it works because it requires by definition a partnership between a university or college and a public school system. Such a partnership is essential for all strategies directed at adolescents. This partnership is located not in a teacher training program or an education school but in the faculty of arts and sciences. The early college idea is only one dimension of

The prospect of excellent schools linked to our universities will restore to the profession of teaching below the college level the dignity and respect it deserves.

how our higher education network of institutions, both public and private, can rethink their relationship to secondary education so that the necessary vertical integration of educational expertise and resources defined by disciplines can be developed. And without serious improvement in our systems of public education, the quality of our universities will be imperiled. If that should occur, the last American edge in the international arena will vanish—the advantage America now maintains in advanced research, training, and scholarship. With that loss, America's economic competitiveness will be further eroded.

Given the context of a new administration in Washington, the time has finally come for a bipartisan effort to repair the public school system. Higher education has a central role to play in this effort, well beyond what has been done in the past and well beyond the confines of the education-school establishment within our universities. Our leading scholars, scientists, humanists, writers, and artists need to take part so that a curriculum of excellence can be delivered with equity throughout our democracy, encompassing all regions and sectors of society. The prospect of excellent schools linked to our university system will restore to the profession of teaching below the college level the dignity and respect it deserves, improving the likelihood that many of our most gifted young people will choose that noble profession for their careers. After all, without well-trained, first-class teachers, no plan for improving our schools will ever succeed. 

Links to Television Features

PBS Newshour feature, “From Ball and Chain to Cap and Gown: Getting a B.A. Behind Bars.”

<http://video.pbs.org/video/2070869764>

Charlie Rose Show excerpt: Sari Nusseibeh and Leon Botstein:

<http://www.youtube.com/watch?v=Rj0czuWr0DM>