

SARAH LAWRENCE COLLEGE

# Undergraduate Course Offerings

2018-2019

# CALENDAR

## FALL 2018

<b>Saturday, September 1</b>	Opening Day New students arrive
<b>Monday, September 3</b>	Returning students arrive
<b>Monday, October 22 and Tuesday, October 23</b>	October Study Days
<b>Wednesday, November 21 - Sunday, November 25</b>	Thanksgiving break (begins after last academic appointment on Tuesday)
<b>Friday, December 21</b>	Last day of classes
<b>Saturday, December 22</b>	Residence halls close at 10 a.m.

## SPRING 2019

<b>Sunday, January 20</b>	Students return
<b>Saturday, March 16 - Sunday, March 31</b>	Spring break
<b>Friday, May 17</b>	Last day of classes
<b>Sunday, May 19</b>	Residence halls close for first-years, sophomores, and juniors at 5 p.m.
<b>Friday, May 24</b>	Commencement Residence halls close for seniors at 8 p.m.

<b>The Curriculum</b>	<b>3</b>		
Africana Studies	3	Japanese	80
Anthropology	3	Latin	81
Architecture and Design Studies	8	Latin American and Latino/a Studies	82
Art History	9	Lesbian, Gay, Bisexual, and Transgender	
Asian Studies	14	Studies	83
Biology	18	Literature	84
Chemistry	22	Mathematics	95
Chinese	25	Middle Eastern and Islamic Studies	98
Classics	26	Modern and Classical Languages and	
Cognitive and Brain Science	26	Literatures	99
Computer Science	27	Music	100
Dance	30	Philosophy	111
Development Studies	37	Physics	114
Economics	37	Political Economy	116
Environmental Studies	41	Politics	117
Ethnic and Diasporic Studies	43	Psychology	122
Film History	44	Public Policy	135
Filmmaking and Moving Image Arts	47	Religion	137
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Games, Interactive Art, and New Genres	59	Science and Mathematics	143
Gender and Sexuality Studies	60	Pre-Health Program	
Geography	61	Social Science	144
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Greek (Ancient)	65	Spanish	148
Health, Science, and Society	66	Theatre	150
History	67	Urban Studies	162
International Studies	78	Visual and Studio Arts	163
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**Sarah Lawrence College is accredited by the Middle States Association and the New York State Education Department.**

The following programs are registered by the New York State Education Department\* for the degrees listed (registration number in parentheses). Enrollment in other than registered or otherwise approved programs may jeopardize a student's eligibility for certain student-aid awards.

**Program Degree Awarded**

Liberal Arts (4901) BA  
Anthropology (2202) BA  
Art History (1003) BA  
Asian Studies (0301) BA  
Biology (0401) BA  
Chemistry (1905) BA  
Classics (1504) BA  
Dance (1008) BA  
Economics (2204) BA  
Film History and  
Filmmaking (1010) BA  
French (1102) BA  
History (2205) BA  
Literature (1599) BA  
Mathematics (1701) BA

Modern Language and Literature (1101) BA  
Music (1004) BA  
Philosophy (1509) BA  
Politics (2207) BA  
Premedical (4901) BA  
Psychology (2001) BA  
Religion (1510) BA  
Sociology (2208) BA  
Theatre (1007) BA  
Women's Studies (2299) BA  
Writing (1507) BA  
Art of Teaching (0802) MSED  
Child Development (2009) MA  
Dance (1008) MFA  
Dance Movement Therapy (1099) MS  
Health Advocacy (4901) MA  
Human Genetics (0422) MS  
Theatre (1007) MFA  
Women's History (2299) MA  
Writing (1507) MFA

\* New York State Education Department  
Office of Higher Education and the Professions  
Cultural Education Center, Room SB28  
Albany, New York 12230  
(518) 474-5851

# THE CURRICULUM

The Curriculum of the College as planned for 2018-2019 is described in the following pages. All courses are planned as full-year courses, except as otherwise indicated. Where possible, seminar descriptions include examples of areas of study in which a student could concentrate for the conference portion of the course. In a seminar course, each student not only pursues the main course material but also selects a related topic for concentrated study, often resulting in a major paper. In this way, each seminar becomes both a shared and an individual experience.

## AFRICANA STUDIES

Africana Studies at Sarah Lawrence College embrace a number of scholarly disciplines and subjects, including anthropology, architecture, art history, dance, economics, film, filmmaking, history, Islamic studies, law, literature, philosophy, politics, psychology, religion, sociology, theatre, and writing. Students examine the experience of Africans and of people of African descent in the diaspora, including those from Latin America, the Caribbean, North America, and beyond. Study includes the important cultural, economic, technological, political, and social intellectual interplay and exchanges of these peoples as they help make our world.

Students will explore the literature of Africans and peoples of African descent in various languages, including Spanish, Portuguese, French, and English. The dynamics of immigration and community formation are vital in this field. Students will examine the art and architecture of Africa and the diaspora, along with their history, societies, and cultures; their economy and politics; the impact of Islam and the Middle East; the processes of slavery; the slave trade and colonialism; and postcolonial literature in Africa, Latin America, and the Caribbean. The program also includes creative work in filmmaking, theatre, and writing.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Making the World Go Round: Children as Cogs in the Wheels of Empire** (p. 6), Mary A. Porter *Anthropology*

**Political Economy of Women** (p. 38), Kim Christensen *Economics*

**Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*

**Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*

**The Blues Ethos and Jazz Aesthetics: A History of African Americans in the City** (p. 73), Komozi Woodard *History*

**The Price of Citizenship: A History of Poverty and Public Policy in the United States** (p. 68), Komozi Woodard *History*

**Body Politics: A Cultural History of the United States** (p. 75), Lyde Cullen Sizer *History*

**First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System** (p. 118), Elke Zuern *Politics*

**Advanced Research Seminar** (p. 133), Kim Ferguson (Kim Johnson), Elizabeth Johnston, Linwood J. Lewis *Psychology*

**Children's Health in a Multicultural Context** (p. 132), Linwood J. Lewis *Psychology*

**Emerging Adulthood** (p. 128), Linwood J. Lewis *Psychology*

**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*

**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*

## ANTHROPOLOGY

The study of anthropology traditionally covers four fields: sociocultural anthropology, linguistic anthropology, biological anthropology, and archaeology. At Sarah Lawrence College, we concentrate on sociocultural and linguistic anthropology.

Behind almost every aspect of our lives is a cultural realm, a shared construction that shapes assumptions and determines much of how we perceive and relate to the world. Sociocultural anthropology is the study of that realm—its extent and its effects. As students learn to approach with an anthropological eye what they formerly might

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have taken for granted, they gain insight into how social forces govern the ways in which we relate to ourselves and to each other: how we use words, how we define ourselves and others, how we make sense of our bodies, even how we feel emotions. Through examining the writings of anthropologists, viewing ethnographic films, and discussing these and other materials in seminar and conference sessions, students develop a comprehensive and multipatterned sense of the cultural dimensions of human lives. By studying the underpinnings of language, symbolic practices, race, gender, sexuality, policy and advocacy, medical systems, cities, modernity, and/or social organization across a range of Western and non-Western settings, students come to better understand how meaning is made. With seminar dynamics and content characteristic of graduate-level work, Sarah Lawrence's anthropology courses take students in often unexpected and challenging directions.

### First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism

*Aurora Donzelli*

*Open, FYS—Year*

One of the effects of advanced capitalism is to complicate the distinction between words and objects and between humans and things. Within the radicalization of market ideologies characterizing our contemporary moment, what counts as inalienable spiritual values as opposed to alienable material entities? Is kindness a virtuous demeanor or a form of immaterial affective labor that requires the performance of specific acts of speech? What should and what should not have a price? Which is the original, and which is the copy? Is a brand a symbol that stands for a product or a product in itself? How can we distinguish medium from message? This course provides an introduction to anthropology's theories and methods through an investigation of how words and things mediate and enable human experience, creating the complex semiotic landscapes that we inhabit. The aim is to problematize the conventional conceptualizations of language and materiality and show how, within a regime of advanced capitalism, life and labor unfold through complex interplays of semiotic codes, affective registers, and material objects. Throughout the year, students will be introduced to a series of theoretical and ethnographic readings aimed at illustrating the blurred boundaries between words and things, subjects and objects, signs and referents, artworks and artifacts, gifts and commodities, and alienable and inalienable

possessions. Aside from achieving a deeper understanding of how our life is shaped by our relation with things and language, students will also be introduced to the craft of ethnography as a method of research and a genre of writing. At the beginning of the fall semester, each participant will be assigned two objects and will be asked to explore them—as an individual item or as a class of objects—through a series of short essays and ethnographic tasks, which may or may not provide the material for a larger conference paper. Contrary to the classic approach in which the ethnographer engages the description of a specific cultural context through the narratives, beliefs, experiences, and actions of human agents, these thing-centered essays will provide mini-ethnographic sketches of how objects produce cultural meanings and social relations. During biweekly group conference meetings, held throughout the fall semester, students will compare notes on their ongoing thing-ethnographies, share their findings, and discuss their theoretical concerns and methodological problems. Students' thing-ethnographies will also be presented periodically to the entire class during dedicated workshops. The format of these short presentations will be at the discretion of the participant, but students are encouraged to make use of digital voice recording, photography, and video to illustrate the objects and their contexts of use.

### Paris, City of Light and Violence

*Robert R. Desjarlais*

*Open, Seminar—Fall*

*So they had begun to walk about in a fabulous Paris, letting themselves be guided by the nighttime signs, following routes born of a clochard phrase.... —Julio Cortázar, Hopscotch*

For centuries now, the city of Paris, France, has held an actual and imaginary intensity in the lives of many. In this seminar in cultural anthropology, we will explore a number of themes and forces that have shaped the cultural and political contexts of life in Paris through the 19th and 20th centuries and on into the 21st—from great works of art to transformations in urban design to the politics of colonialism, migration, racism, marginalization, and police surveillance, as well as critical events of state and collective violence. In walking (conceptually) about a Paris at once fabulous and haunted, we will come to know various signs of being and power in this renowned city. In attending to key events in the recent history of Paris—in 1942, 1961, 1968, 1995, and 2015, for instance—we will work toward developing a comprehensive sense of the many

social, cultural, and political dimensions of urban experience in *la ville lumière*, the “city of light,” in both its central *arrondissements* and its peripheral *banlieues*. Along the way, we will consider a number of important literary writings (Hugo, Balzac, Baudelaire, Breton, Modiano, Cortázar, Perec, Sebbar, and Bouraoui), films (Godard, Truffaut, Marker, Varda, Tati, Kassovitz, Haneke, and Sciamma), and scholarship (Benjamin, Dubord, Harvey, Kofman, Fanon, Barthes, Foucault, Derrida, and Latour). Students will be encouraged to undertake conference work on artists, writers, and thinkers associated with Paris or to develop their own anthropological reflections on Paris or another intensive city known to them.

## Indigenous Mobilities

*Deanna Barenboim*

*Open, Seminar—Spring*

Indigeneity, by definition, calls into play complex relations to place. In this course, we will address contemporary indigenous experience, politics, and imaginaries in the Americas by exploring questions of place as well as of movement. How might our notions of indigenous peoples and cultures shift if we consider mobility as central to indigenous life? How are connections to ancestral territories and homelands implicated in, or altered by, the increasingly globalized world we inhabit? Looking at indigeneity on the move, we will invoke notions of borderlands and boundaries and explore forms of geographic, social, and virtual mobilities and their intersections with race, legal identity, and claims to space and place. We will look at the new forms of mobility evidenced by recent indigenous transnational migration, as well as the histories of chosen and forced movement, displacement, and dispossession that continually shape the Native American and indigenous experience.

## Understanding Experience: Phenomenological Approaches in Anthropology

*Robert R. Desjarlais*

*Open, Seminar—Spring*

How does a chronic illness affect a person's orientation to the everyday? What are the social and political forces that underpin life in a homeless shelter? What is the experiential world of a deaf person, a musician, a refugee, or a child at play? In an effort to answer these and like-minded questions, anthropologists in recent years have become increasingly interested in developing phenomenological accounts of particular

“lifeworlds” in order to understand—and convey to others—the nuances and underpinnings of such worlds in terms that more orthodox social or symbolic analyses cannot achieve. In this context, phenomenology entails an analytic method that works to understand and describe in words phenomena as they appear to the consciousnesses of certain peoples. Phenomenology, put simply, is the study of experience. The phenomena most often in question for anthropologists include the workings of time, perception, emotions, selfhood, language, bodies, suffering, and morality as they take form in particular lives within the context of any number of social, linguistic, and political forces. In this course, we will explore phenomenological approaches in anthropology by reading and discussing some of the most significant efforts along these lines. Each student will also try her or his hand at developing a phenomenological account of a specific subjective or intersubjective lifeworld through a combination of interviewing, participant observation research, and ethnographic writing.

## Faking Families: How We Make Kinship

*Mary A. Porter*

*Open, Seminar—Spring*

In her study of transnational adoptees, Eleana Kim noted the profound differences between discourses about the immigration of Chinese brides to the United States and those describing the arrival of adopted Chinese baby girls: the former with suspicion and the latter with joy. Two ways that families form are by bringing in spouses and by having children. We tend to assume that family-building involves deeply personal, intimate, and even “natural” acts; but in actual practice, the pragmatics of forming (and disbanding) families are much more complex. There are many instances where biological pregnancy is not possible or not chosen, and there are biological parents who are unable to rear their offspring. Social rules govern the acceptance or rejection of children in particular social groups, depending on factors such as the marital status of their parents or the enactment of appropriate rituals. Western notions of marriage prioritize compatibility between two individuals who choose each other based on love; but in many parts of the world, selecting a suitable spouse and contracting a marriage is the business of entire kin networks. There is great variability, too, in what constitutes “suitable.” To marry a close relative or someone of the same gender may be deemed unnaturally close in some societies, but marriage across a great difference such as age, race, nation, culture or class

can also be problematic. And beyond the intimacies of couples and the interests of extended kin are the interests of the nation state. This seminar, then, examines the makings and meanings of kinship connections of parent and spouse at multiple levels, from small communities to global movements. Our topics will include the adoption and fostering of children, both locally and transnationally, in Peru, Chile, Spain, Italy, Ghana, the United States, China, and Korea. We will look at technologies of biological reproduction, including the global movement of genetic material in the business of transnational gestational surrogacy in India. We will look at the ways in which marriages are contracted in a variety of social and cultural settings, including China and Korea, and the ways in which they are configured by race, gender, and citizenship. Our questions will include: Who are “real” kin? Who can a person marry? Which children are “legitimate”? Why do we hear so little about birth mothers? What is the experience of families with transgender parents or children? What is the compulsion to find genetically connected “kin”? How many mothers can a person have? How is marriage connected to labor migration? Why are the people who care for children in foster care called “parents”? The materials for this class include literature, scholarly articles, ethnographic accounts, historical documents, and film.

## Making the World Go Round: Children as Cogs in the Wheels of Empire

Mary A. Porter

*Sophomore and above, Seminar—Spring*

At the close of the 1920s, a Miss Wilson presented a paper at a London conference, addressing “The Education of European Children in Contact With Primitive Races.” In her talk, she described the life of rural white Kenyan settler children growing up with African playmates and expressed her concerns about the morally deleterious effects of such play on these future imperial leaders. This particular case illustrates discourse about the role of privileged white children in imperial regimes; but children of diverse social classes, races, and nationalities across the globe were all implicated in processes of imperial expansion and European settler colonization over (at least) the past three centuries. What was believed about children, done to children, and required of children was central to the political and economic success of empire. In this seminar, we will examine a series of cases in order to understand the diverse roles, both intentional and unintentional, of children in colonial processes. In addition to the

white sons and daughters of European settler colonists in Africa and Southeast Asia, we will look at the contrary things that were said and done about mixed-race children (and their mothers) at different historical and political moments of empire. We will learn, too, about the deployment of “orphans” in the service of empire. In the metropole, particularly British cities, orphan boys were funneled into the military and merchant navy, while children of both sexes were shipped across the globe to boost white settler populations, provide free labor, and relieve English poorhouses of the responsibility of taking care of them. The ancestors of many contemporary citizens of Canada, Australia, and South Africa were exported as children from metropolitan orphanages. In our intellectual explorations, we will deploy approaches from sex-gender studies, postcolonial studies, and critical race theory. Questions that we will explore include: Why did settler authorities in Australia kidnap mixed-race indigenous children and put them in boarding schools, when such children in other colonies were expected to stay with their local mothers out of sight of the settlers? How did European ideas about climate and race frame the ways in which settler children were nursed in the Dutch East Indies? How did concepts of childhood and parental rights over children vary historically, socioeconomically, and geographically? How did metropolitan discourses about race, class, and evolution frame the treatment of indigent children at home and abroad? The materials for this class include literature, scholarly articles, ethnographic accounts, historical documents, and film. There will be much discussion.

## Spaces of Exclusion, Places of Belonging

Deanna Barenboim

*Intermediate, Seminar—Fall*

How do people construct meaningful places in a favela in Brazil or in the hill farms of Scotland? What should we make of “place-less” spaces or states such as those instantiated through technologies like social media or Hindu yogic and meditative practice? How should we understand notions of displacement, transborder identifications, or longings for homeland, as they play out for Sierra Leonean Muslims in Washington, DC, Ecuadorians in Italy, or indigenous Latin American migrants in California and Wyoming? This course explores issues of identity and difference, locality and community, in the context of transnational mobility and the globalized flow of people, ideas, values, and things. Engaging with recent scholarly work in the fields of anthropology, critical race studies, critical indigenous studies,



sociology, geography, architecture, and literature, we will seek to decode sociospatial arrangements to better understand structures and processes of exclusion and marginalization. At the same time, we will observe how people's navigations through space and their efforts at place-making create sites of collective identity, resistance, belonging, and recognition. Posed in a wide range of ethnographic contexts, our efforts to puzzle through these issues will require attention to the ways in which space and place are, for instance, embodied, gendered, racialized, and (il)legalized. We will likewise attend to the politics and ethics of postcolonial scholarship on space and place and to the meanings of an engaged anthropology that leans toward social justice.

## **Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life**

*Robert R. Desjarlais*

*Advanced, Seminar—Year*

"The future belongs to the ghosts," remarked the philosopher Jacques Derrida in 1996. As his interlocutor Bernard Stiegler phrases the main idea behind this statement, "Modern technology, contrary to appearances, increases tenfold the power of ghosts." With the advent of the Internet, various forms of social media, and the ubiquity of filmic images in our lives, Derrida's observations have proven to be quite prophetic, such that they call for a new field of study—one that requires less an ontology of being and the real and more a "hauntology" (to invoke Derrida's punish term) of the spectral, the virtual, the phantasmic, the imaginary, and the recurrent revenant. In this seminar, we consider ways in which the past and present are haunted by ghosts. Topics to be covered include: specters and hauntings, figures and apparitions, history and memory, trauma and political crisis, fantasy and imagination, digital interfaces, and visual and acoustical images. We will be considering a range of films and video, photography, literary texts, acoustic reverberations, Internet and social media, and everyday discourses and imaginings. Through these inquiries, we will be able to further our understanding of the nature of specters and apparitions in the contemporary world in their many forms and dimensions. Students will be invited to undertake their own hauntologies and thus craft studies of the phenomenal force of specters, hauntings, and the apparitional in particular social or cultural contexts.

## **Language Matters: Exploring the Cultural Grammars of Capitalism**

*Aurora Donzelli*

*Advanced, Seminar—Year*

A long-standing tradition within Western thought has conceptualized language as a system of signs that are clearly separate from material reality and are aimed at enabling the transmission of information. The divide between the intangible realm of language and the material domain of things has dominated scholarship across several disciplines, leaking into common sense. This yearlong course questions this deeply entrenched divide and suggests that, in order to understand the contemporary radicalization of market ideologies, we need to bring into the same analytical field the linguistic and the material. On the one hand, the course will dialogue with the emerging cross-disciplinary interest in material culture studies to invert the long-standing exploration of how people make things and generate a new reflection on how things make people and how inanimate objects may, in fact, be endowed with a form of agency. On the other hand, the course will engage the role of language—both as a symbolic code and as a material tool—in the spreading of late/neoliberal capitalism. While most analyses of the world's current order tend to focus on political and economic aspects, this course explores how certain ways of speaking and using language may partake in producing capitalist forms of reasoning and practical conduct. Students will learn, for example, how to look at graphic artifacts (e.g., street signage, wall texts, typefaces, letterforms, logos, and other types of graphic media) as socially and politically meaningful semiotic technologies that shape our contemporary capitalist landscapes. Students also will learn how to analyze new protocols of discourse that characterize our everyday lives: the customer satisfaction survey, the service encounter, the checklist, the logbook, the flowchart, the electoral mission statement, the training session, etc. In spite of their apparent ordinariness, these discursive genres and textual artifacts are key for the production of the self-improving and self-reflexive subjects required by the regimes of moral accountability and the forms of market rationality that characterize our contemporary moment. While reading ethnographic analyses of specific technologies of discourse, students will engage broader questions: How pervasive are neoliberal structures of practice? To what extent can neoliberalism be represented as an overarching and coherent global trend generated by the homogenizing forces of Late Western Capitalism? Is

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our moral and affective experience completely shaped by the extension of economic rationality to all areas of life?

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity (p. 12), Jerrilynn Dodds *Art History*

Masterworks of Art and Architecture of the Western Tradition: Part 1 (p. 12), Jerrilynn Dodds *Art History*

Masterworks of Art and Architecture of the Western Tradition: Part 2 (p. 12), Jerrilynn Dodds *Art History*

Images of India: Text/Photo/Film (p. 16), Sandra Robinson *Asian Studies*

Pilgrimage and Tourism: South Asian Practices (p. 17), Sandra Robinson *Asian Studies*

Sacrifice (p. 17), Sandra Robinson *Asian Studies*

Writing India: Transnational Narratives (p. 15), Sandra Robinson *Asian Studies*

Political Economy of Women (p. 38), Kim Christensen *Economics*

Econometric Analysis: Structural Explorations in the Social Sciences (p. 38), Jamee K. Moudud *Economics*

Resource Economics and Political Ecology (p. 39), John Casey Nicolarsen *Economics*

Introduction to Property: Cultural and Environmental Perspectives (p. 42), Charles Zerner *Environmental Studies*

Food, Agriculture, Environment, and Development (p. 61), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 62), Joshua Muldavin *Geography*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 76), Nadeen M. Thomas *History*

17th-Century British Literature (p. 88), William Shullenberger *Literature*

The Bible and Literature (p. 87), William Shullenberger *Literature*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 91), Bella Brodzki *Literature*

Global Circulations: Art and Pop Music of Asia (p. 101), Niko Higgins *Music*

Transformation Sounds! Ethnomusicology and Social Change (p. 101), Niko Higgins *Music*

First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System (p. 118), Elke Zuern *Politics*

State Terror and Terrorism (p. 120), Elke Zuern *Politics*

First-Year Studies: The Developing Child: Perspectives and Contexts (p. 123), Jan Drucker *Psychology*

Personality Development (p. 135), Jan Drucker *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 126), Gina Philogene *Psychology*

Language Development (p. 133), Barbara Schecter *Psychology*

The Historical Evolution of Psychological Thought (p. 128), Gina Philogene *Psychology*

Thinking Evil: A Social Psychological Exploration (p. 130), Gina Philogene *Psychology*

Children's Health in a Multicultural Context (p. 132), Linwood J. Lewis *Psychology*

Religion, Healing, and Medicine in the United States (p. 141), Irene Elizabeth Stroud *Religion*

First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies (p. 145), Parthiban Muniandy *Sociology*

First-Year Studies: Theatre Outreach: Theatre and Community (p. 151), Allen Lang *Theatre*

Lost and Found: Collage and the Recycled Image (p. 171), Gary Burnley *Visual and Studio Arts*

First-Year Studies: Forms and Fictions (p. 172), Myra Goldberg *Writing*

Our World, Other Worlds (p. 174), Myra Goldberg *Writing*

Eco-Poetry (p. 181), Marie Howe *Writing*

## ARCHITECTURE AND DESIGN STUDIES

Architecture and design studies at Sarah Lawrence College is a cross-disciplinary initiative that offers a variety of analytical approaches to the cultural act of constructing environments, buildings, and aesthetic, yet functional, objects. Courses in architectural and art history and theory, computer design, environmental studies, physics, and sculpture allow students to investigate—in both course work and conference—a wide range of perspectives and issues dealing with all facets of built design. These perspectives include theoretical explorations in history and criticism, formal

approaches that engage sociopolitical issues, sustainable problem solving, and spatial exploration using both digital and analog design tools.

Courses of study might include structural engineering in physics and projects on bridge design that reflect these structural principles in courses on virtual architecture and sculpture; the study of the architecture and politics of sustainability in class and conference work for art and architectural history and environmental studies; and sculpture and art history courses that engage issues of technology, expression, and transgression in the uses of the techniques and crafts of construction. When coordinated with participating faculty, programs of study offer an excellent preparation for further engagement in the fields of architecture (both theory and practice), in digital and environmental design, and in engineering.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism** (p. 4), Aurora Donzelli *Anthropology*

**Language Matters: Exploring the Cultural Grammars of Capitalism** (p. 7), Aurora Donzelli *Anthropology*

**Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais *Anthropology*

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity** (p. 12), Jerrilynn Dodds *Art History*

**Masterworks of Art and Architecture of the Western Tradition: Part 1** (p. 12), Jerrilynn Dodds *Art History*

**Masterworks of Art and Architecture of the Western Tradition: Part 2** (p. 12), Jerrilynn Dodds *Art History*

**"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600** (p. 11), Joseph C. Forte *Art History*

**Architectures of the Future, 1780 to the Present** (p. 11), Joseph C. Forte *Art History*

**Introduction to Property: Cultural and Environmental Perspectives** (p. 42), Charles Zerner *Environmental Studies*

**Landscapes in Translation: Cartographies, Visions, and Interventions** (p. 42), Charles Zerner *Environmental Studies*

**Introduction to Mechanics (General Physics Without Calculus)** (p. 115), Alejandro Satz *Physics*  
**Community and Civility** (p. 121), Samuel Abrams *Politics*

**Art and Visual Perception** (p. 125), Elizabeth Johnston *Psychology*

**Color** (p. 171), Gary Burnley *Visual and Studio Arts*

**Lost and Found: Collage and the Recycled Image** (p. 171), Gary Burnley *Visual and Studio Arts*

**3D Modeling** (p. 169), Shamus Clisset *Visual and Studio Arts*

**Introduction to Digital Imaging** (p. 168), Shamus Clisset *Visual and Studio Arts*

**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*

**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*

**Things and Beyond Representation** (p. 168), Tishan Hsu *Visual and Studio Arts*

**Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

## ART HISTORY

The art history curriculum at Sarah Lawrence College covers a broad territory historically, culturally, and methodologically. Students interested in art theory, social art history, or material culture have considerable flexibility in designing a program of study and in choosing conference projects that link artistic, literary, historical, social, philosophical, and other interests. Courses often include field trips to major museums, auction houses, and art galleries in New York City and the broader regional area, as well as to relevant screenings, performances, and architectural sites. Many students have extended their classroom work in art history through internships at museums and galleries, at nonprofit arts organizations, or with studio artists; through their own studio projects; or through advanced-level senior thesis work.

Sarah Lawrence students have gone on to graduate programs in art history at Columbia, Johns Hopkins, Northwestern, Bard, Williams, Yale, University of Chicago, Oxford University, and University of London, among others. Many of their classmates have pursued museum and curatorial work at organizations such as the Guggenheim Museum, the Metropolitan Museum of Art, and the

Art Institute of Chicago; others have entered the art business by working at auction houses such as Sotheby's or by starting their own galleries; and still others have entered professions such as nonprofit arts management and advocacy, media production, and publishing.

## **First-Year Studies: Gods, Heroes, and Kings: Art and Myth in the Ancient World**

*David Castriota*

*Open, FYS—Year*

In modern terms, myth has come to be commonly understood as the antithesis of history. Whereas history is taken as a reasoned, factual account of the past and how things came to be, myth appears to operate in the realm of fiction or fantasy. Myths may have the claim of venerable tradition, but they are no longer accepted as an accurate record of events. The ancient world, however, made no such black-and-white distinctions. In antiquity, myth was accepted as early history. Its heroes were real, and their actions were thought to exemplify essential paradigms of political order and morality. Consequently, this course will apply a different approach in which myth is distinguished from history not by a truth test but, rather, by virtue of its function as a means of cultural self-representation. We shall examine the myths of ancient Egypt, Mesopotamia, Greece, and Rome—both in their literary form and in various media of visual art. Throughout, our goal will be to understand the potency of these narratives as vehicles of social or cultural values and as tools of power legitimizing and justifying closely entwined notions of religious and political authority. The course will close by considering how, in Late Antiquity, Christian narratives and ideologies in the literary and visual arts developed from the mythic traditions that preceded them.

## **East vs. West: Europe, the Mediterranean, and Western Asia From Antiquity to the Modern Age**

*David Castriota*

*Open, Lecture—Year*

Historically, competition or conflict between the European or Mediterranean West and the regions of the Middle East has been seen as a struggle between Christian and Muslim worlds with roots in the era of the Crusades, whose precedent and implications reach into the present time. While this course will focus extensively on the medieval period, it seeks to do so by situating the relations between Christian

Europe and the Muslim world within a larger context as the result of geopolitical patterns that long antedated the emergence of Christianity or Islam. In the fall, the course will begin with the Greek invasion of the Near East under Alexander as a war of retribution for the Persian invasion of Greece more than a century earlier. We will consider how the political structure and culture of the multiethnic Hellenistic Greek kingdoms emerged from the wreckage of the Persian Empire and how Rome subsequently built on Hellenistic Greek experience and conflict with the Near East in establishing its empire. We will examine the emergence of Christianity as an example of a Roman or Western response to an originally Eastern religion and, conversely, the emergence of the Islamic faith and its new empire as an Eastern challenge to the Christianized Roman Empire of Late Antiquity. In the spring, we will see how this approach affords a very different view of the Crusades and the battle for the Holy Land as the outgrowth of longstanding cultural and political interactions or competitions that transcend religious faith and doctrine. The course will look at Christian and Muslim cultural relations in Spain and then close by examining the rise of the Ottoman Turkish Empire, which originated as a Muslim regime in Eastern Europe and became a major power in Asia only after it had conquered the remaining symbol of the old Christian Roman Empire, Constantinople, in 1453. We will consider primary historical and literary sources, as well as major artistic monuments.

## **Genealogies of Modern and Contemporary Art, 1890 to the Present**

*Sarah Hamill*

*Open, Lecture—Year*

What was modernism, and how do we describe the shift to what is called contemporary art? Beginning with Henri Matisse, the first half of the course will examine how modernists found a new visual language to navigate a world ravaged by fascism and war; altered by industry, technology, and rationalized forms of labor; and tested by shifting national, ethnic, and gendered identities. What representational strategies did artists use to respond to this upheaval? The fall semester serves as an introduction to the historical avant-gardes in the United States, Mexico, and Europe—including Fauvism, expressionism, cubism, Dada, surrealism, muralism, and abstract expressionism—but it will be organized around thematic questions: What is abstraction as a turn away from the modernized world? What is the relationship between high art

and mass culture? What were the political ambitions of modern art, and how were they vocalized materially? How were artists working at the margins speaking back to what they saw to be dominant forms of representation? The second half of the course examines a sea-change that began in the 1960s, as artists tested modernist categories of painting and sculpture; challenged relationships between high art and mass media; incorporated new technologies such as television and video into their art; and questioned the hierarchies of art's production, reception, and display through protest, activism, and participation. By the end of the '60s, art faced a crisis that affected its production, medium, spectatorship, and institutions, leading German philosopher Theodor Adorno to note the loss of art's self-evidence. Looking closely at the art of Europe and the United States and at exchanges with Japan and Brazil, the second half of the course explores a moment of radical artistic critique in which artists transformed traditional categories of artistic production and challenged social, political, and cultural norms. In the last 20 years, all of this shifted with the return to traditional categories of painting and sculpture and the rise of the global art market. We will conclude with a look at contemporary practices as a shift away from avant-garde radicality. Although the course introduces students to some of the issues surrounding art since the 2000s, the main focus in the spring will be to provide a historical context for art from roughly 1960 to 2000—and students will be introduced to major movements, including happenings, pop art, Fluxus, minimalism, conceptual art, site-specificity, Earthworks, feminism, video art, institutional critique, installation, and activist art. Readings will vary from theoretical and scholarly appraisals to artists' writings and manifestos. Visits to area museums will be part of the curriculum. *This lecture is a superlecture and may enroll up to 60 students.*

## **"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600**

*Joseph C. Forte*

*Open, Seminar—Year*

This course involves an in-depth survey of the major monuments of Italian art and architecture from 1300 to 1600. Equal emphasis will be given to the histories and societies of major city-states such as Pisa, Siena, Florence, Venice, and Rome; the canon of art works by artists such as Giotto, Donatello, Brunelleschi, Botticelli, Leonardo da Vinci, and Michelangelo; readings of major critics and historians of Italian art; and the broader intellectual

trends, social realities, and movements that provide a context for our understanding of the artists' and, to a lesser extent, the critics' creations. Thus, unified Italian church designs will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, pagan ideals with Christian rituals, creative expression with religious orthodoxy, and popes with monks, dukes, financiers, and "humanist" intellectuals. The first semester will focus on a close reading of texts surrounding the first polemical "humanist" pamphlets about art in early modern history—Alberti's *On Painting and On Architecture*—and will include works by Erwin Panofsky, Ernst Gombrich, and Michael Baxandall. The second semester will engage the development of the "High" Renaissance and the intellectual and aesthetic debates surrounding Leonardo da Vinci, Michelangelo, and Raphael as philosophers, naturalists, geniuses, models, and marginalized outcasts. Class papers will deal with developing a vocabulary for compositional analysis, critical issues in Italian intellectual and social history (particularly, gender studies), and varied interpretive strategies applied to works of visual art and culture. Conference projects may involve selected topics in religion, history, and philosophy of the Italian Renaissance and art and architecture in Europe and the "New World" from 1300 to the present.

## **Architectures of the Future, 1780 to the Present**

*Joseph C. Forte*

*Open, Seminar—Year*

Through PowerPoint presentations, readings, and discussion, the course gives a challenging, inclusive, and nuanced understanding of buildings and monuments; visionaries and builders; users and functions; and thoughts, practices, and theories of architecture from the Enlightenment to today—all claiming in one way or another to rethink the past, realize the present, and, most importantly, create the future. We will learn to read architecture and read with architects; to contextualize form and its urban, sociopolitical, and epistemological implications; and to see how architecture gives form to context, sense to experience, image to philosophy. Over 200 years, notions of ideal beauty, type, and function mutated to progress in form and function and contemporary iterations in theories of the unformed, the sustainable, the mysterious objective, the abject, and the playful. We will analyze major movements (neoclassical, arts and crafts, technological sublime, art nouveau, Bauhaus, postmodernism, deconstruction, new pragmatism,

figural, digital, sustainable) and figures (William Morris, Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Peter Eisenman, Rem Koolhaas, Sam Mockbee, Zaha Hadid, Jean Gang). Readings will be drawn from history, philosophy, literature (realist, sci-fi, and visionary), Diderot, Edmund Burke, William Blake, William Morris, Buckminster Fuller, Heidegger, Foucault Benjamin, and others. Projects, papers, an architectural notebook dedicated to class notes, readings, drawings, musings, etc., and a conference project will be required in the history, theory, philosophy, and sociopolitical context, including women as users, patrons, and makers of art and architecture. Well-formulated design projects are a possibility. This course shares connections with visual arts, film, and a broad range of subjects in the humanities and social sciences.

## Masterworks of Art and Architecture of the Western Tradition: Part 1

*Jerrilynn Dodds*

*Open, Seminar—Fall*

This is a discussion-based course with some lecture segments, in which students will learn to analyze works of art for meaning against the backdrop of the historical and social contexts in which the works were made. It is not a survey but will have as its subject a limited number of artists and works of art and architecture, about which students will learn in depth through both formal analysis and readings. The goal is to teach students to deal critically with works of art, using the methods and some of the theories of the discipline of art history. The "Western Tradition" is understood here geographically, including works executed by any political or cultural group from the Fertile Crescent, the Mediterranean, and extending to Europe and the Americas. Part 1 (fall semester) will include works from Ancient Mesopotamia through the end of the Middle Ages. Part 2 (spring semester) will cover works from about 1500 to the present. *This is not a yearlong course, but students taking Part 1 will have priority in enrolling for Part 2. (Not open to students who have taken FYS: Art and History)*

## Arts of Spain and Latin America, 1492–1820

*Jerrilynn Dodds*

*Open, Seminar—Spring*

This course will explore the art and architecture of Spain and Latin America as its lands emerged from colonialism to forge strong independent identities. We will focus on selected topics, including

extraordinary artists such as El Greco, Velázquez, Goya, Cabrera, and Aleijadinho, as well as complex issues surrounding art and identity in contested and textured lands—in particular, Casta painting, colonialism, and arts of revolution and national identity. Students may, if they wish, extend their conference work to later artists (e.g., Diego Rivera, Frida Khalo, José Bedia, Belkis Ayón, among others).

## Masterworks of Art and Architecture of the Western Tradition: Part 2

*Jerrilynn Dodds*

*Open, Seminar—Spring*

This is a combination lecture and discussion-based course, in which students will learn to analyze works of art for meaning against the backdrop of the historical and social contexts in which the works were made. It is not a survey but will have as its subject a limited number of artists and works of art and architecture, which students will learn about in depth through both formal analysis and readings. The goal is to teach students to deal critically with works of art, using the methods and some of the theories of the discipline of art history. The "Western Tradition" is understood here geographically, including works executed by any political or cultural group from the Fertile Crescent, the Mediterranean, and extending to Europe and the Americas. Part 1 (fall semester) will include works from Ancient Mesopotamia through the end of the Middle Ages. Part 2 (spring semester) will cover works from about 1500 to the present. *This is not a yearlong course, but students taking Part 1 will have priority in enrolling for Part 2. (Not open to students who have taken FYS: Art and History)*

## Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity

*Jerrilynn Dodds*

*Intermediate, Seminar—Fall*

How can we read peoples' sense of identity in the arts? How do religious identities interact with national, regional, and cultural identities? Is European identity necessarily Christian? These are some of the questions that will be addressed in this seminar. From 711 to 1492, the Iberian Peninsula was home to a number of kingdoms with constantly transforming demographics, cities marked by religious pluralism, and kaleidoscopic political alliances between political and religious groups. Opposing forces rarely aligned simply with religious affiliation in medieval Spain. If documents give us a

biased and incomplete picture of the relationship between and among Christians, Jews, and Muslims, the arts can provide a different kind of testimony to these rich and complex histories that continue to have an impact on our lives today. This is an intermediate course. Some of the things that would qualify you to enroll for this course would be: having previously taken a course in medieval art or Islamic art; having taken a course in medieval or Islamic history or civilization; or the ability to conduct research in Spanish. You are also welcome during interviews to make a case for other skills or background that you feel might qualify you.

## Object, Site, and Installation

*Sarah Hamill*

*Intermediate, Seminar—Fall*

How do we understand sculpture's literalism, its insistent presence in time and space? Taking our cues from the histories of sculpture, readings in sculptural aesthetics, and theories of objects and social space, this focused seminar examines how modern and contemporary artists have defined sculpture in relation to the body, light, and touch; the pedestal, museum, and public sphere; commodities and everyday objects; and other media such as photography, film, video, and sound. We begin with the legacies of neoclassicism and the fraught status of sculpture in modernism and conclude our story with large-scale, immersive installations in contemporary art. Along the way, we find artists remaking the category of sculpture by blurring the boundaries between public and private; using reproducible and two-dimensional media; and making objects that incorporated commodities, things, bodies, and detritus. The course will touch on discourses of modernism, surrealism, minimalism, site-specificity, installation, and participatory art while offering students a toolkit for thinking about theories of objects and relational aesthetics; race, representation, and monumentality; social and public space; and histories of installation and display. Exploring a range of focused case studies—whenever possible, in situ—this course asks what a 20th-century sculpture was and how it operated in the public realm. This course will also entail a focused consideration of the Bruce Nauman exhibition at MoMA and a field trip to Dia:Beacon; students will be encouraged to focus their conference papers on works seen locally.

## Theories of Photography

*Sarah Hamill*

*Intermediate, Seminar—Spring*

What is a photograph? The question seems simple enough, given the pervasiveness of photographs in our image-saturated world. Yet, as this course will explore, a photograph is a representational framework with competing rhetorical meanings. On the one hand, it is a verisimilitude of the visual world, a proof, resemblance, or transcription. On the other, a photograph is a pictorial invention, a fabricated image that is shot through with its own social and pictorial conventions, located in part through the photograph's framing, lighting, cropping, and point of view. Tracing these contradictory definitions, this course explores how the photograph has been defined and tested from its origins. The seminar will engage—through methodologies of close reading—the canonical texts of photographic theory from key 19th-century sources to modernist and postmodernist texts, as well as more recent writing on race, photography, and the colonization of the body; photography and identity; theories of the archive and representations of labor; photography, war, and violence; and intersections between photography and film. Our discussions of theoretical texts will also be grounded in a consideration of photographs themselves, so that students learn close, analytical visual reading. We will learn to think broadly and diversely about a photograph as an image, an archive, a display, a material thing, and a commodity. We will rely on New York's rich photographic collections to ground our discussions, and students will be encouraged to focus their conference papers on works seen locally.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism** (p. 4), Aurora Donzelli *Anthropology*

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Sacrifice** (p. 17), Sandra Robinson *Asian Studies*  
**Landscapes in Translation: Cartographies, Visions, and Interventions** (p. 42), Charles Zerner *Environmental Studies*

**First-Year Studies: Film as Popular Art** (p. 44), Michael Cramer *Film History*

History and Aesthetics of Film (p. 44), Michael Cramer *Film History*

Surrealism: A Transmedia Movement (Poetry, Painting, and Film) (p. 45), Sally Shafto *Film History*

Realisms (p. 45), Noa Steimatsky *Film History*

The Blues Ethos and Jazz Aesthetics: A History of African Americans in the City (p. 73), Komozi Woodard *History*

Romantic Europe (p. 69), Philip Swoboda *History*

The Enlightenment (p. 69), Philip Swoboda *History*

Gender, Race, and Media: Historicizing Visual Culture (p. 76), Rachele Sussman Rumph *History*

First-Year Studies: 20th-Century Italian Literature (p. 86), Tristana Rorandelli *Literature*

17th-Century British Literature (p. 88), William Shullenberger *Literature*

The Bible and Literature (p. 87), William Shullenberger *Literature*

First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender and Courtship From Shakespeare to Austen (p. 85), James Horowitz *Literature*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 91), Bella Brodzki *Literature*

First-Year Studies: The New Elements: Mathematics and the Arts (p. 95), Philip Ording *Mathematics*

Art and Visual Perception (p. 125), Elizabeth Johnston *Psychology*

First-Year Studies: The Senses: Art and Science (p. 124), Elizabeth Johnston *Psychology*

Lost and Found: Collage and the Recycled Image (p. 171), Gary Burnley *Visual and Studio Arts*

Basic Analog Black-and-White Photography (p. 170), Michael Spano *Visual and Studio Arts*

3D Modeling (p. 169), Shamus Clisset *Visual and Studio Arts*

Introduction to Digital Imaging (p. 168), Shamus Clisset *Visual and Studio Arts*

First-Year Studies: The New Narrative Photography (p. 165), Joel Sternfeld *Visual and Studio Arts*

Problems in Photography (p. 171), Lucas Blalock *Visual and Studio Arts*

The Ideas of Photography (p. 170), Joel Sternfeld *Visual and Studio Arts*

Wood, Dust, Nail (p. 168), Kenneth Tam *Visual and Studio Arts*

Advanced Interdisciplinary Studio (p. 167), Vera Iliatova *Visual and Studio Arts*

Poetry: What Holds The Unsayable (p. 182), Marie Howe *Writing*

A Kind of Haunting: A Poetry Workshop (p. 182), Cynthia Cruz *Writing*

## ASIAN STUDIES

Asian Studies is an interdisciplinary field grounded in current approaches to the varied regions of Asia. Seminars and lectures are offered on China, Japan, India, Bangladesh, Nepal, and Indonesia. Courses explore Asian cultures, geographies, histories, societies, and religions. Visual and performing arts are included in the Asian Studies curriculum. Faculty, trained in languages of their areas, draw on extensive field experience in Asia. Their courses bridge humanities, social sciences, and global studies.

Students are encouraged to consider studying in Asia during their junior year. The Office of International Programs assists students in locating appropriate opportunities. Recent Sarah Lawrence College students have participated in programs of study in China, India, and Japan.

### First-Year Studies: Reform and Revolution: China's 20th Century

Kevin Landdeck  
*Open, FYS—Year*

In 1900, China was a faltering empire ruled by an autocratic foreign dynastic house and an entrenched bureaucracy of Confucian officials. Its sovereignty heavily battered and its territory compromised by foreign powers, China was commonly called “The Sick Man of Asia.” In 2000, China was a modern nation-state ruled by an authoritarian party and an entrenched bureaucracy of technocrats and administrators. With a surging economy, swollen foreign reserves, dazzling modern cities, and a large and technologically advanced military, it is regularly predicted to be the next global superpower. Yet, the path between these two startlingly different points was anything but smooth. China's 20th century was a tortuous one. Policymakers, elites, and the common people oscillated between the poles of reform and revolution—bouts of wild radicalism alternated with more sober policies—as they pursued changes that they hoped would bring a better society and nation. This class examines some of the major events and personalities of this arduous century and its momentous political, social, and cultural changes. We will learn and apply skills of historical analysis to primary documents (in translation), some fiction, and film. Along the way, we will encounter a rich cast of characters, including China's “national father” Sun Yat-sen, colorful warlords, corrupt bureaucrats, fervent intellectuals, protesting youths, heroic communist martyrs, the towering and enigmatic chairman Mao Zedong, long-suffering peasants, and fanatical Red



Guards. These men and women made and remade modern China. This class is *history* and, thus, is not primarily concerned with contemporary China; but, by the end of the year, students will be well-equipped with an understanding of China's recent past—knowledge that will help immeasurably in making sense of today's China as it becomes increasingly important in our globalized economy and society.

## The Atomic Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki

Kevin Landdeck

*Open, Seminar—Fall*

In January 2018, the *Bulletin of Atomic Scientists* set the hands of the Doomsday Clock (yes, it's a thing) at two minutes to midnight, the nearest it has been to catastrophe since 1953. In February, Putin announced that Russia has developed “invincible” nukes capable of hitting virtually anywhere on the globe, while Donald Trump goaded Kim Jong-un with tweets about the size of his nuclear “button.” With world leaders flirting with the prospect of nuclear holocaust, an understanding of the only instance of nuclear warfare is again relevant—even crucial. Through a rich variety of sources (textual, visual, and cinematic), this seminar will examine the atomic bombings of Hiroshima and Nagasaki in August 1945 from three major perspectives. First, reading scholarship and primary documents, we will look at the decision to drop the bombs, as well as the postwar claims justifying them. We will challenge the American narrative that the bombings were militarily necessary, while also putting them into the historical context of World War II—specifically, strategic bombing of nonmilitary targets, prospects of Japanese surrender in the final months of the conflict, and the looming Cold War with Russia. Second, we will confront the effects of the bombs on Hiroshima, Nagasaki, and their populations. Technical descriptions and firsthand accounts will help us grasp the unique destructiveness of the atomic bombs on both bodies and buildings, as well as how people coped with that destructiveness. The diary of Michihiko Hachiya, for example, will reveal a medical doctor's observations on the breakdown of society and how ordinary Japanese dealt with the aftermath of the bombing of Hiroshima. And finally, the course examines the impact of the bombs on Japan's postwar culture, including the profound sense of victimization they imparted, which has complicated Japanese narratives about World War II and inspired an abiding pacifism in Japanese society.

In a different vein, serious literature—such as *Black Rain* by Masuji Ibuse—will open up the relevance of atomic narratives by exploring the social alienation endured by the *hibakusha* (bomb survivors) in postwar Japan. Shōmei Tōmatsu's photography of Nagasaki and its *hibakusha* will provide a visual window on the bombs' legacy, as well. We will also examine some popular culture—the original (1954) *Godzilla (Gojirā)* movie and some *anime* or *manga*—for the ways in which the bombs were appropriated and invoked in apocalyptic imagery, imagery that expressed a distinctive understanding of the dark side of science and technology and made a lasting contribution to wider global culture.

## Popular Culture in China

Ellen Neskar

*Open, Seminar—Fall*

This course explores a variety of forms of traditional popular culture that continue to survive in China and abroad. Among the topics we will cover are: folktales (Mulan, the Butterfly Lovers); festivals (New Year's, Dragon Boat, Herdboy, and Weaving Maid); popular deities (Mazu, Guanyin); and religious practices (All Souls, Hell, ancestor worship). Our focus will be on their historical origins and transformations through a variety of cultural forms. Particular attention will be paid to their entertainment, political, ideological, and sociological functions. This course aims to build different—and sometimes competing—conceptions of “tradition” and understand their continuing relevance today. Since many of these practices and beliefs reside outside the lens of elite taste and political authority, our materials will include opera, drama, popular fiction, and visual arts.

## Writing India: Transnational Narratives

Sandra Robinson

*Open, Seminar—Fall*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate tumultuous events surrounding the 1947 partition of India and Pakistan that occurred with independence from British rule. Their writings narrate legacies and utopian imaginings of the past in light of current dystopic visions and optimistic aspirations. The seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to postcolonial writing from varied cultures of Asia, Africa, and Latin America. Accounts of South Asian communal violence reflect global urgencies. The

cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After briefly considering representations of India in early chronicles of Chinese, Greek, and Persian travelers, we explore modern constructions of India in excerpts from writers of the British Raj. Our major focus is on India as remembered and imagined in selected works of writers, including Salman Rushdie and Arundhati Roy. Film adaptations are included. We apply interdisciplinary critical inquiry as we pursue a literature that shifts increasingly from narrating the nation to narrating its diasporic fragments in transnational contexts.

## Personal Narratives: Identity and History in Modern China

*Kevin Landdeck*

*Open, Seminar—Spring*

This seminar explores the realm of private life and individual identity and its relationship to the historical events and changes taking place in modern China from the late Qing dynasty (1644-1911) into the Reform era (2000s). Our investigations will cover an eclectic mix of "personal" writings: diaries, letters, memoirs, oral testimony, autobiographies, third-party anthropological reconstructions of individuals, and (auto)biographical fiction. Among others, we will encounter late imperial Confucian radicals and mystics, petty literati, young urban women and their mothers with bound feet, peasants, radical revolutionaries, intellectuals, Maoist Red Guards, and factory workers. These personal narratives not only open up windows on the lives and times of their writers but also allow us to investigate the intersection between the practice of writing and identity construction in modern China. The primary readings will be contextualized with historical scholarship and supplemented by selections from some important theorists (Benedict Anderson, Anthony Giddens, and René Girard) that provide interdisciplinary analytical tools to explore the construction of personal identity and the self. We will ask ourselves how the writers of the personal writings present themselves: What are their self-conceptions and self-deceptions? Where does their sense of "self" come from, and how do they construct private selves through writing? We should even dare to ask whether these categories of "private" and "self" are relevant. The rapid, often traumatic, changes of modern China will cause us to consider how these people understood and situated themselves in wider society and the events of their time and, thus, will raise questions about the

imaginative constructions of national (or social) communities that are smuggled inside these "personal" stories.

## Reading China's Revolutions Through Fiction and Memoir

*Ellen Neskari*

*Open, Seminar—Spring*

Some of the most consequential and revolutionary prose written in 20th-century China is to be found neither in history nor politics but in fiction and memoir. Indeed, state leaders, reformers, and revolutionaries all believed that fiction was central in their push toward political change and national modernization. The premise of this course is that literature offers an important glimpse into the individual, social, and cultural goals and ramifications of China's political revolutions. More specifically, the course will look at the short-story fiction and memoirs produced following the 1911 revolution and May Fourth Movement (1919), the 1949 communist revolution, the Cultural Revolution (1966-76), and the post-Mao era (1976-1990). Although we will use various methods of literary analysis, the primary approach to the readings will be historical. Topics to be explored include: the ways in which early writers viewed the problems of traditional literature, the role of literature in bringing about social and political change, the tension between the individual and society, and changing notions of gender. We will also look at the ways in which some writers (among them Lu Xun and Ding Ling) created new narrative techniques to embody their vision of social realism and in which others adopted Western literary techniques to convey their self-image as "modern" or "international" writers.

## Images of India: Text/Photo/Film

*Sandra Robinson*

*Open, Seminar—Spring*

This seminar addresses colonial and postcolonial representations of India. For centuries, India has been imagined and imaged through the lens of orientalism. In recent decades, writers and visual artists from India, Pakistan, and Bangladesh have been actively engaged in reinterpreting the British colonial impact on South Asia. Their work presents sensibilities of the colonized in counter narration to images previously established during the Raj. Highlighting previously unexposed impressions, such works inevitably supplement, usually challenge, and frequently undermine traditional accounts underwritten by imperialist interests. Colonial and

orientalist discourses depicted peoples of the Indian subcontinent both in terms of degradation and in terms of a romance of empire, thereby rationalizing various economic, political, and psychological agendas. The external invention and deployment of the term “Indian” is emblematic of the epoch, with colonial designation presuming to reframe indigenous identity. Postcolonial writers and artists are, consequently, renegotiating identities. What does it mean to be seen as an Indian? What historical claims are implicit in allegories of ethnicity, linguistic region, and nation? How do such claims inform events taking place today, given the resurgence of Hindu fundamentalism? For this seminar on the semiotics and politics of culture, sources include works by influential South Asian writers, photographers, and filmmakers.

## Religion and the State in China

*Ellen Neskär*

*Sophomore and above, Seminar—Year*

News coverage of China often highlights the government’s persecution of religious groups, among them Falungong and Tibetan Buddhism. And yet, the same government tolerates a widespread cult to the deceased Communist Party Chairman Mao Zedong as the god of wealth and business success. This course seeks to place China’s often contradictory attitudes toward religion within a broader historical and cultural context by looking at the rise and unfolding of Confucianism, Taoism, Buddhism, and popular religion. We will focus on two related themes: 1) how different religious groups in China interacted with and affected the state; and 2) how the state created its own religious structure and ultimately shaped the various religions. Questions to be raised will include the following: How did the traditional religions both support and oppose the state? How did the state adopt the symbols and practices of these religions to legitimize its authority? How did the traditional Chinese state conceive of the sacred role of the emperor? What assumption led to its creation of a state religion that controlled private religious practices? How has the contemporary Chinese government borrowed, transformed, or eradicated the traditional relationships between religious groups and the state? We will attempt to answer these questions from a multidisciplinary approach that encompasses religious, institutional, intellectual, and cultural perspectives. Although readings will include secondary sources, emphasis will be placed on primary documents. Sources will include government

edicts, ritual manuals, legal cases, religious texts, temple records, private memoirs and diaries, miracle tales, didactic fiction, and folklore.

## Sacrifice

*Sandra Robinson*

*Sophomore and above, Seminar—Fall*

This seminar explores themes of sacrifice in classical Indian and Western traditions. After exploring case studies from ancient India and Greece, we analyze survivals of classical sacrifice in contemporary literature and cinema. Sacrificial practices bridge religious, political, and economic aspects of culture. The sacrifice of a scapegoat channels violence and legitimizes acts of killing or destruction in order to serve social interests of surrogacy and catharsis. As sacrament, sacrifice represents transformational mystery. As ceremonial exchange, it facilitates negotiations of status, observance of boundaries, and the redistribution of goods. In specific cultural settings, sacrifice functions as celebration, as a manifestation of goodwill, as insurance, and/or as a source of communion. Seminar topics include: offerings, gift exchange, fasting and feasting, the warrior ethic, victimization and martyrdom, bloodletting and scarification, asceticism, and renunciation. The seminar addresses the politics of sacrifice and scapegoating through critical inquiry into *sati* (widow immolation) in India, charity and service tourism, court rituals and judicial proceedings, the targeting of ethnic scapegoats, and gender bullying. Primary texts include Hindu myth and ritual, Greek tragedies, Akedah paintings, the Roman Catholic Eucharist, and selected contemporary short stories and films. Readings are drawn from anthropology, literature, comparative religions, and cultural studies.

## Pilgrimage and Tourism: South Asian Practices

*Sandra Robinson*

*Sophomore and above, Seminar—Spring*

Among global cultures of travel, pilgrimage is prevalent in the Hindu, Buddhist, and Sufi Islamic traditions of South Asia. At temples and shrines throughout the subcontinent, pilgrims perform sacraments, rites of initiation, sacrifices, and other acts of renunciation. Pilgrim fairs and festivals serve multiple functions, providing venues not only for religious expression but also for arts performance, social negotiation, and economic exchange. This seminar explores the proposition that pilgrimage and tourism are functionally indistinguishable. If

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categories of travel are to be defined, what role, if any, do travelers' intentions play in such an analysis? Is a spiritually inscribed journey qualitatively different from tourism with a recreational, cultural, or service agenda? How does the transitional process of a journey from home relate to the experience of arrival at a destination? Through a study of travel memoirs, we explore themes of quest, discovery, and personal transformation. Postcolonial writings on spiritually inscribed journeys raise issues of dislocation, exile, memory, and identity. We inquire critically into traditional mappings of "sacred geographies" and the commercial promotion of competing destinations. We analyze travel industries and the specialists who service the many spectacles and attractions found along pilgrim and tourist routes. Films and photographic sources are used extensively. Readings are drawn from cultural studies, history of religions, anthropology, and personal narrative.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism** (p. 4), Aurora Donzelli *Anthropology*

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Faking Families: How We Make Kinship** (p. 5), Mary A. Porter *Anthropology*

**Making the World Go Round: Children as Cogs in the Wheels of Empire** (p. 6), Mary A. Porter *Anthropology*

**Beginning Chinese** (p. 25), Leihua Weng *Chinese*

**Films and Novels in Chinese** (p. 25), Leihua Weng *Chinese*

**Intermediate Chinese** (p. 25), Leihua Weng *Chinese*

**Political Economy of Women** (p. 38), Kim Christensen *Economics*

**Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*

**Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*

**First-Year Studies: Reform and Revolution: China's 20th Century** (p. 67), Kevin Landdeck *History*

**Personal Narratives: Identity and History in Modern China** (p. 73), Kevin Landdeck *History*

**The Atomic Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki** (p. 71), Kevin Landdeck *History*

**Japanese I** (p. 80), Chieko Naka *Japanese*

**Japanese II** (p. 80), Chieko Naka *Japanese*

**Japanese III** (p. 81), Izumi Funayama *Japanese*

**Japanese Literature: Ancient Myths to Early Modern Tales** (p. 89), Sayuri I. Oyama *Literature*

**Japanese Literature: Modern to Contemporary Literature** (p. 91), Sayuri I. Oyama *Literature*

**Global Circulations: Art and Pop Music of Asia** (p. 101), Niko Higgins *Music*

**Buddhist Meditation in East Asia** (p. 140), T. Griffith Foulk *Religion*

**Buddhist Meditation in India, Southeast Asia, and Tibet** (p. 138), T. Griffith Foulk *Religion*

**Japanese Religion and Culture** (p. 138), T. Griffith Foulk *Religion*

**Religion in Contemporary Japan** (p. 140), T. Griffith Foulk *Religion*

**Informality and Precariousness in the City: Family, Home, and the Politics of Transnational Life** (p. 146), Parthiban Muniandy *Sociology*

## BIOLOGY

Biology is the study of life in its broadest sense, ranging from topics such as the role of trees in affecting global atmospheric carbon dioxide down to the molecular mechanisms that switch genes on and off in human brain cells. Biology includes a tremendous variety of disciplines: molecular biology, immunology, histology, anatomy, physiology, developmental biology, behavior, evolution, ecology, and many others. Because Sarah Lawrence College faculty members are broadly trained and frequently teach across the traditional disciplinary boundaries, students gain an integrated knowledge of living things—a view of the forest, as well as the trees.

In order to provide a broad introduction and foundation in the field of biology, a number of courses appear under the designation General Biology Series. Each of these open-level, semester-long courses have an accompanying lab component. Students may enroll in any number of the General Biology Series courses during their time at Sarah Lawrence and in any order, although it is strongly recommended that students begin with General Biology Series: Genes, Cells, and Evolution in the fall semester. Completion of any two General Biology Series courses fulfills the minimum biology curriculum requirements for medical school

admission. These courses typically meet the prerequisite needs for further intermediate- and advanced-level study in biology, as well.

## General Biology Series: Genes, Cells, and Evolution

*Drew E. Cressman*

*Open, Lecture—Fall*

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this study with the cellular and molecular forms and mechanisms that serve as the foundation for all living organisms. The initial part of the semester will introduce the fundamental molecules critical to the biochemistry of life processes. From there, we branch out to investigate the major ideas, structures, and concepts central to the biology of cells, genetics, and the chromosomal basis of inheritance. Finally, we conclude the semester by examining how these principles relate to the mechanisms of evolution. Throughout the semester, we will discuss the individuals responsible for major discoveries, as well as the experimental techniques and process by which such advances in biological understanding are made. Classes will be supplemented with weekly laboratory work.

## Principles of Botany

*Kenneth G. Karol*

*Open, Seminar—Fall*

Understanding the basic principles of plant biology is crucial to understanding the complex web of life on Earth and its evolutionary history. Nearly all other organisms, including humans, rely on plants—directly or indirectly—for their basic needs. Consequently, plants are essential to our existence; and by studying them, we learn more about our self and the world we inhabit. This course is an introductory survey of botanical science and is designed for the student with little science background. We will broadly examine numerous topics related to botany, including: cell biology comprising DNA/RNA, photosynthesis, and respiration; plant structure, reproduction, and evolution; as well as plant diversity, ecology, and habitats. Seminars and textbook readings will be supplemented by a field trip to the New York Botanical Garden. Conference projects will provide the opportunity for the student to explore specific botanical interests in detail.

## Biodiversity and Conservation Ecology

*Jenna Lawrence*

*Open, Seminar—Fall*

In this course, we will explore life on land and in the sea, both far-flung and local. Our focus will be on how organisms interact with the world around them—and the endlessly creative ways humans alter those interactions. We will begin with a whirlwind tour of the tree of life before delving into the diversity of relationships that individuals have with members of their own species, members of different species, and the physical environment. We will tackle current issues—such as habitat destruction, overfishing, and the curse of the small population—blending lecture and discussion, exploring primary scientific literature, and visiting the Center for the Urban River at Beczak. Students will also learn to use real-world data to ask and answer real-world questions, such as: How apocalyptic has the Hudson River zebra-mussel invasion been? What does postwar ecosystem recovery look like in Mozambique? How can we best design marine protected areas in the Bahamas to benefit both coral-reef dwellers and the humans that depend on them?

## Hormones, Food, and Sex

*Cecilia P. Toro*

*Open, Seminar—Fall*

Hormones are released from diverse tissues, including the brain, ovaries, testes, and fatty tissues. These small molecules travel around the body via the circulatory system and can influence the activity of distant cells involved in key biological processes. In this course, we will study the principles of hormone signaling (endocrinology) by focusing on two overarching topics: hormones that modulate food intake and utilization and hormones that control reproduction. The key molecules, cells, and tissues that play a role in hormonal signaling pathways will be examined. We will study the hormones that control appetite, fat deposition, and weight; we will discuss how hormones affect our perception of flavor; and we will consider the role of hormones in the rise of obesity in people around the world. We will study the hormones that control many aspects of reproduction, including puberty, ovulation, sexuality, sex, pregnancy, birth, lactation, and menopause; we will consider how hormones define male and female characteristics; and we will discuss how hormone therapy is used for transitioning transgender individuals.

## Introduction to Genetics

*Sumaira Zamurrad*

*Open, Seminar—Fall*

Genetics is the study of the basic unit of all life: genes. Genes are composed of DNA, intricately packaged in structures called chromosomes that ultimately encode proteins that are key for the normal development and homeostasis of all of the cellular and molecular processes in the cell. These process are crucial to maintain the optimal function of all the organs and systems that comprise the human body. Changes such as mutations in genes can lead to a plethora of defects and, hence, diseases and disorders. This course will not only introduce the amazing variety and diversity found in life due to the changes at the genetic level but also how many of those genetic changes are responsible for numerous disease states, as well. We will learn about and discuss the basic molecular mechanisms that determine heredity, such as mitosis and meiosis, leading into Mendelian genetics, various kinds of mutations, population and evolutionary genetics. We will also introduce and discuss some of the exciting genetic techniques that present great promise to increase our ability to further explore the vast treasure chest of information that lies in our genes. Classes will be supplemented with weekly laboratory work.

## General Biology Series: Anatomy and Physiology

*Beth Ann Dittkoff*

*Open, Seminar—Spring*

Anatomy is the branch of science that explores the bodily structure of living organisms, while physiology is the study of the normal functions of these organisms. In this Anatomy and Physiology course, we will explore the human body in both health and disease. Focus will be placed on the major body units such as the skin, skeletal, muscular, nervous, endocrine, cardiovascular, respiratory, digestive, urinary, and reproductive systems. By emphasizing concepts rather than the memorization of facts, we will make associations between anatomical structures and their functions. The course will have a clinical approach to health and illness, with examples drawn from medical disciplines such as radiology, pathology, and surgery. A final conference paper is required at the conclusion of the course. The topic of the paper will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body.

## Sensory Biology

*Cecilia P. Toro*

*Open, Seminar—Spring*

Why do chili peppers taste “hot,” while peppermint gum tastes “cold”? How can humans distinguish between a trillion different odors? Scallops have dozens of eyes...really? Can onions be confused with apples if our noses are plugged? Why do flowers appear different to humans and to bees? Why can't we hear the echolocation calls of most bats? The answers to these questions lie in our understanding of how animals interact with their environments via sensory perception. In this course, we will study the sensory systems underlying hearing, balance, vision, smell, taste, and touch. We will explore senses from a neurobiological perspective and, therefore, will begin with an overview of the nervous system and the structure and function of neurons. We will then study how each sense is based on the perception of a particular stimulus by specialized sensory neurons within specialized sensory tissues. We will discuss how stimuli are converted to cellular information and how this is communicated to the brain, leading to perception. We will also explore the remarkable abilities that underlie animal navigation, including the magnetoreception used by butterflies and sea turtles during migration.

## Biology of Cancer

*Drew E. Cressman*

*Intermediate, Seminar—Fall*

Cancer is likely the most feared and notorious of human diseases, being devastating in both its scope and its prognosis. Cancer has been described as an alien invader inside one's own body, characterized by its insidious spread and devious ability to resist countermeasures. Cancer's legendary status is rightfully earned, accounting for 13% of all human deaths worldwide and killing an estimated eight million people annually. In 1971, President Richard Nixon declared a “war on cancer”; since then, more than \$200 billion has been spent on cancer research. While clinical success has been modest, tremendous insights have been generated in understanding the cellular, molecular, and genetic mechanisms of this disease. In this course, we will explore the field of cancer biology, covering topics such as tumor viruses, cellular oncogenes and tumor suppressor genes, cell immortalization, multistep tumorigenesis, cancer development and metastasis, and the treatment of cancer. In addition, we will discuss new advances in cancer research and draw from recent articles in the published literature.

## Neurons and the Nervous System

*Cecilia P. Toro*

*Intermediate, Seminar—Fall*

The brain is the most complex organ. The human brain contains 100 billion neurons whose functions underlie our remarkable capacities, including the ability to sense our environment, communicate via language, learn and remember, perform precise movements, and experience emotions. In this introduction to neuroscience, we will focus on the structure and function of the nervous system, considering molecular, cellular, systems, and cognitive perspectives. We will learn how the nervous system develops and how the major cells of the nervous system—neurons and glia—function. We will examine the chemical and electrical modes of communication between neurons, with a focus on the action potential and neurotransmission. We will consider the major subdivisions of the brain and how those regions control neural functions, including learning and memory, attention, emotion, language, sleep, movement, and sensory perception. Finally, we will study disorders of the nervous system and consider how they inform our understanding of healthy brain function.

## Environmental Metagenomics

*Michelle Hersh*

*Intermediate, Seminar—Spring*

How many different species of fungi can live in tiny plant seeds? You may be surprised to learn that that number is actually quite large. The amount of biodiversity in the microbial world is vast; but, until recently, peering into this “black box” has been extremely difficult. With the advent of high-throughput DNA sequencing methods, it is now far easier to characterize this cryptic diversity. In this course, students will participate in an ongoing research project on the hidden fungal diversity in plant seeds and determine if and how those fungal communities shift in response to landscape fragmentation. Students will learn current methods to characterize microbial communities, including both high-throughput DNA sequencing and bioinformatics techniques. The course will involve both laboratory work and data analyses. *Students who wish to enroll in this course should have previous laboratory experience in biology and a willingness to learn some basic command-line programming.*

## Plant Systematics and Evolution

*Kenneth G. Karol*

*Intermediate, Seminar—Spring*

Understanding the diversity of plants and their evolutionary relationships is fundamental to understanding the complex web of life on Earth. Nearly all other organisms, including humans, rely on plants—directly or indirectly—for their food and oxygen. Consequently, plants are essential to our existence; and by studying plants in detail, we learn more about our own species and the world we inhabit. This course is a detailed survey of plant diversity and the evolutionary relationships of plants. In the course, you will gain a thorough understanding of the diverse morphology of plants and will acquire an understanding of the plant “Tree of Life.” You will be able to describe morphological structures of plants using botanical terminology and learn how to identify prominent plant families using diagnostic morphological characters and plant keys. Seminars and associated labs will be supplemented with independent field collections.

## Synaptic Transmission

*Cecilia P. Toro*

*Advanced, Seminar—Spring*

This course will delve deep into the molecular and cellular mechanisms underlying synaptic transmission between neurons and other cells. Through careful readings of primary and secondary literature, including select textbook chapters, we will consider the current state of knowledge of how neurotransmitters are released and detected. Topics will include: the biophysics of the neuron, including how concentration gradients of key ions allow for the generation and propagation of the neuronal action potential; how changes in ion concentration lead to vesicle fusion and the controlled release of neurotransmitters via exocytosis; how activation of neurotransmitter receptors leads to electrochemical changes in postsynaptic cells; the structure and gating of key ion channels; the synaptic correlates of learning and memory; and disorders of the synapse, including channelopathies. Throughout the semester, we will discuss how neurotoxins used by species from across the animal kingdom—from platypuses and cone snails to funnel web spiders and cobras—immobilize prey by targeting specific synaptic proteins.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Biochemistry (p. 24), Mali Yin *Chemistry*

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General Chemistry I (p. 22), Mali Yin *Chemistry*  
General Chemistry II (p. 22), Mali Yin *Chemistry*  
Nutrition (p. 24), Mali Yin *Chemistry*  
Inorganic Chemistry (p. 24), Colin D. Abernethy  
*Chemistry*  
Organic Chemistry I: A Guided Inquiry  
Seminar (p. 23), Colin D. Abernethy *Chemistry*  
Organic Chemistry II: A Guided Inquiry  
Seminar (p. 24), Colin D. Abernethy *Chemistry*  
Bio-Inspired Artificial Intelligence (p. 29), James  
Marshall *Computer Science*  
An Introduction to Statistical Methods and  
Analysis (p. 95), Daniel King *Mathematics*  
Calculus I: The Study of Motion and Change (p. 96),  
Daniel King *Mathematics*  
Calculus II: Further Study of Motion and  
Change (p. 97), Daniel King *Mathematics*  
Game Theory: The Study of Conflict and  
Strategy (p. 96), Daniel King *Mathematics*  
Introduction to Electromagnetism, Light, and  
Modern Physics (General Physics Without  
Calculus) (p. 115), Alejandro Satz *Physics*  
Introduction to Mechanics (General Physics Without  
Calculus) (p. 115), Alejandro Satz *Physics*  
Challenges to Development: Child and Adolescent  
Psychopathology (p. 134), Jan Drucker  
*Psychology*  
First-Year Studies: The Senses: Art and  
Science (p. 124), Elizabeth Johnston *Psychology*  
Eco-Poetry (p. 181), Marie Howe *Writing*

## CHEMISTRY

Chemistry seeks to understand our physical world on an atomic level. This microscopic picture uses the elements of the periodic table as building blocks for a vast array of molecules, ranging from water to DNA. But some of the most fascinating aspects of chemistry involve chemical reactions, where molecules combine and transform—sometimes dramatically—to generate new molecules.

Chemistry explores many areas of our physical world, ranging from our bodies and the air that we breathe to the many products of the human endeavor and including art and a plethora of consumer products. Students at Sarah Lawrence College may investigate these diverse areas of chemistry through a variety of courses: Atmospheric Chemistry, Environmental Chemistry, Nutrition, Photographic Chemistry, and Extraordinary Chemistry of Everyday Life, to name a few. In addition to these courses, the College routinely

offers General Chemistry, Organic Chemistry, and Biochemistry to provide a foundation in the theories central to this discipline.

Just as experimentation played a fundamental role in the formulation of the theories of chemistry, experimentation plays an integral part in learning them. Therefore, laboratory experiments complement many of the seminar courses.

## General Chemistry I

*Mali Yin*

*Open, Lecture—Fall*

Chemistry is the study of the properties, composition, and transformation of matter. Chemistry is central to the production of the materials required for modern life; for example, the synthesis of pharmaceuticals to treat disease, the manufacture of fertilizers and pesticides required to feed an ever-growing population, and the development of efficient and environmentally-benign energy sources. This course provides an introduction to the fundamental concepts of modern chemistry. We will begin by examining the structure and properties of atoms, which are the building blocks of the elements and the simplest substances in the material world around us. We will then explore how atoms of different elements can bond with each other to form an infinite variety of more complex substances called compounds. This will lead us to an investigation of several classes of chemical reactions, the processes by which substances are transformed into new materials with different physical properties. Along the way, we will learn how and why the three states of matter (solids, liquids, and gases) differ from one another and how energy may be either produced or consumed by chemical reactions. In weekly laboratory sessions, we will perform experiments to illustrate and test the theories presented in the lecture part of the course. These experiments will also serve to develop practical skills in both synthetic and analytic chemical techniques.

## General Chemistry II

*Mali Yin*

*Open, Lecture—Spring*

This course is a continuation of General Chemistry I. We will begin with a detailed study of both the physical and chemical properties of solutions. This will enable us to consider the factors that affect both the rates and direction of chemical reactions. We will then investigate the properties of acids and bases and the role that electricity plays in chemistry. The course will conclude with introductions to nuclear chemistry and organic chemistry. Weekly



laboratory sessions will allow us to demonstrate and test the theories described in the lecture segment of the course.

## Organic Chemistry I: A Guided Inquiry Seminar

Colin D. Abernethy  
*Open, Seminar—Fall*

Research has shown that students learn much more effectively when they are actively engaged and when ideas and concepts are developed by the students themselves rather than simply being presented by a professor or read in a textbook. This course is designed as a series of interactive Guided Inquiry exercises. During each seminar, you will be presented with data and important observations regarding the topic being studied. The class will work in small groups to answer a series of directed questions designed to lead each student toward the development of a target concept or idea. These classroom activities are designed to follow the scientific process as much as possible. You will be asked to make predictions based on the model that has been developed by the class. Further data or information will then be provided that can be used to check your predictions. In this way, you will simultaneously learn both the course content and the key critical thinking skills that constitute scientific thought and exploration. After each topic has been developed in class, you will be asked to read the relevant section of the textbook and then answer a series of problems to reinforce your understanding of the material. You should consider taking this course if you enjoy highly interactive seminars, working in small groups, and figuring out problems yourself rather than simply listening to a professor while taking notes in class. Organic chemistry is the study of chemical compounds whose molecules are based on a framework of carbon atoms, typically in combination with hydrogen, oxygen, and nitrogen. Despite this rather limited set of elements, there are more organic compounds known than there are compounds that do not contain carbon. Adding to the importance of organic chemistry is the fact that very many of the chemical compounds that make modern life possible—such as pharmaceuticals, pesticides, herbicides, plastics, pigments, and dyes—can be classed as organic. Organic chemistry, therefore, impacts many other scientific subjects; and knowledge of organic chemistry is essential for a detailed understanding of materials science, environmental science, molecular biology, and medicine. This course gives an overview of the structures, physical properties, and reactivity of

organic compounds. We will see that organic compounds can be classified into families of similar compounds based upon certain groups of atoms that always behave in a similar manner no matter what molecule they are in. These functional groups will enable us to rationalize the vast number of reactions that organic re-agents undergo. Topics covered in this course include: the types of bonding within organic molecules; fundamental concepts of organic reaction mechanisms (nucleophilic substitution, elimination, and electrophilic addition); the conformations and configurations of organic molecules; and the physical and chemical properties of alkanes, halogenoalkanes, alkenes, alkynes, and alcohols. In the laboratory section of the course, we will develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. Organic Chemistry is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences. In addition, the Guided Inquiry exercises will sharpen your analytical skills and teach you how to think like a scientist. Your experiences working as part of a team in this course will help you in future situations where the ability to collaborate to solve problems is a critical measure of success. *No prior knowledge of chemistry is required. Students will be able to take this course and Organic Chemistry II (Guided Inquiry) in the spring semester and then take General Chemistry or other chemistry courses in subsequent years.*

## Atoms, Molecules, and Reactions: An Introduction to Physical Chemistry

Colin D. Abernethy  
*Open, Seminar—Fall*

In this course, we will think about the most fundamental question in chemistry: Why do chemical reactions happen? To answer this, we will first discuss the Second Law of Thermodynamics, which determines whether any change in the universe can occur. Before we can apply the Second Law of Thermodynamics to chemical systems, we will need to investigate the structure of atoms and the ways in which individual atoms can bond to one another to form molecular structures of increasing complexity. Once we have mastered the modern, quantum mechanical theories of chemical bonding, we will be able to look at different types of chemical reactions, their rates, and the ways in which chemical equilibria may be established and influenced. In the laboratory section of the course, we will put these ideas into practice: building molecules with different structures and then exploring their physical

properties and chemical reactivity. Chemistry plays a pivotal role in all the natural sciences. Accordingly, this course will be useful for any students with an interest in the physical, biological, and medicinal sciences and for pre-engineering students.

## Nutrition

*Mali Yin*

*Open, Seminar—Fall*

Nutrition is the sum of all interactions between ourselves and the food that we consume. The study of nutrition includes the nature and general role of nutrients in forming structural material, providing energy, and helping to regulate metabolism. How do food chemists synthesize the fat that can't be digested? Can this kind of fat satisfy our innate appetite for fats? Are there unwanted side effects, and why? What constitutes a healthy diet? What are the consequences of severely restricted food intake seen in a prevalent emotional disorder such as anorexia or bulimia? These and other questions will be discussed. We will also discuss the effect of development, pregnancy, emotional state, and disease on nutritional requirements. And we will consider the effects of food production and processing on nutrition value and food safety.

## Inorganic Chemistry

*Colin D. Abernethy*

*Open, Seminar—Spring*

In this course, we will investigate the properties of the chemical elements and some of their most important compounds. In so doing, we will discover the trends in structure, bonding, and reactivity that emerge as we move from one element to the next in the periodic table. Included in our survey will be discussions of the important roles that inorganic substances play in our everyday lives, particularly in the fields of bioinorganic chemistry, industrial materials, and nanotechnology. In the laboratory section of the course, we will prepare important examples of inorganic compounds and then investigate their reactivity. This will involve learning how to work with highly reactive and air-sensitive materials using vacuum-line and glove-box techniques. Chemistry plays a pivotal role in all of the natural sciences. Accordingly, this course will be useful for any students with an interest in the physical, biological, and medicinal sciences and for pre-engineering students.

## Organic Chemistry II: A Guided Inquiry Seminar

*Colin D. Abernethy*

*Intermediate, Seminar—Spring*

This course is a continuation of Organic Chemistry I: A Guided Inquiry Seminar. This semester, we will explore the physical and chemical properties of additional families of organic molecules. The reactivity of aromatic compounds, aldehydes and ketones, carboxylic acids and their derivatives (acid chlorides, acid anhydrides, esters, and amides), enols and enolates, and amines will all be discussed. We will also investigate the methods by which large, complicated molecules can be synthesized from simple starting materials. Modern methods of organic structural determination—such as mass spectrometry,  $^1\text{H}$  and  $^{13}\text{C}$  nuclear magnetic resonance spectroscopy, and infrared spectroscopy—will also be introduced. In the laboratory section of this course, we will continue to develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. Organic Chemistry II is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences. *Prerequisite: Organic Chemistry I.*

## Biochemistry

*Mali Yin*

*Advanced, Seminar—Spring*

Biochemistry is the chemistry of biological systems. This course will introduce students to the basic principles and concepts of biochemistry. Topics will include the structure and function of biomolecules such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism. *Prerequisites: Organic Chemistry and General Biology.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Biology of Cancer** (p. 20), Drew E. Cressman *Biology General Biology Series: Genes, Cells, and Evolution* (p. 19), Drew E. Cressman *Biology*  
**Calculus I: The Study of Motion and Change** (p. 96), Daniel King *Mathematics*  
**Calculus II: Further Study of Motion and Change** (p. 97), Daniel King *Mathematics*  
**Introduction to Electromagnetism, Light, and Modern Physics** (General Physics Without Calculus) (p. 115), Alejandro Satz *Physics*

Introduction to Mechanics [General Physics Without Calculus] (p. 115), Alejandro Satz *Physics*  
 Quantum Mechanics (p. 116), Alejandro Satz *Physics*  
 The Quantum World (p. 115), Alejandro Satz *Physics*  
 Eco-Poetry (p. 181), Marie Howe *Writing*

## CHINESE

The Chinese program includes beginning, intermediate, and advanced courses that teach students to speak, read, write, and comprehend standard Chinese (Mandarin). The first-year class focuses on oral proficiency and grammar structures and culminates in end-of-semester projects that draw on the students' interests. Reading and writing is emphasized in the second-year class, as students are introduced to short stories, poetry, and film. Student work in class and conference is supplemented by weekly meetings with the language assistant and by the lunchtime Chinese Table. Extracurricular activities include visits to museums and excursions to New York City's various Chinatown neighborhoods.

Students of Chinese are strongly encouraged to spend a semester or, ideally, a year abroad at one of several programs, such as Global Alliance, Middlebury College, or Associated Colleges in China. These programs offer a range of experiences at different sites, including Beijing, Shanghai, Hangzhou, and Xian.

Students of Chinese language are encouraged to enhance their curriculum with courses in history, philosophy, and literature taught through the Asian Studies department, as well as through religion and geography.

### Beginning Chinese

*Leihua Weng*  
*Open, Seminar—Year*

This course is designed for students who have no or little knowledge of Chinese language. In this course, we will develop four language skills (speaking, listening, reading, and writing) through lesson learning and interactive communications. By the end of the academic year, we will be able to conduct daily conversations and read short passages on a variety of topics at the level of intermediate-low. Chinese culture will also be explored and discussed.

## Intermediate Chinese

*Leihua Weng*  
*Intermediate, Seminar—Year*

This course is designed for students who have finished one year of Chinese or its equivalent. We will continue improving the Chinese language skills of speaking, listening, reading, and writing. An emphasis will be placed on communication and discussion in both conversational and written Chinese. By the end of the year, students will be able to read some newspaper articles, stories, and essays and hold conversations on topics of daily life that extend into culture, arts, and politics.

## Films and Novels in Chinese

*Leihua Weng*  
*Intermediate/Advanced, Seminar—Year*

This is a language course intended for students who have completed a second year of Chinese or its equivalent. We will continue developing Chinese language proficiency but with a stronger emphasis on transforming our language knowledge into output skills that are required for in-depth discussions on Chinese films, literature, culture, and history. Some important and recurrent themes in Chinese films and novels will be examined and discussed. Students are encouraged to bring into discussion their knowledge of Chinese/Western literature and culture and to conduct comparative studies on a variety of topics that include censorship, gender, and geopolitics. The course will be conducted mostly in Chinese, but some scholarly works in English might occasionally be included for discussion.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Popular Culture in China** (p. 15), Ellen Neskari *Asian Studies*

**Reading China's Revolutions Through Fiction and Memoir** (p. 16), Ellen Neskari *Asian Studies*

**Personal Narratives: Identity and History in Modern China** (p. 16), Kevin Landdeck *Asian Studies*

**Buddhist Meditation in East Asia** (p. 140), T. Griffith  
*Foulk Religion*

## CLASSICS

Classics course offerings at Sarah Lawrence College include Greek (Ancient) and Latin at the beginning, intermediate, and advanced levels, as well as literature courses in translation. Beginning language students acquire the fundamentals of Greek (Ancient) or Latin in one year and begin reading authentic texts. Intermediate and advanced students refine their language skills while analyzing specific ancient authors, genres, or periods.

Ancient Greek and Roman insights and discoveries originated Western culture and continue to shape the modern world. Ancient artists and writers still inspire today's great artists and writers. Greek and Roman ideas about politics, drama, history, and philosophy (to name just a few) broaden 21st-century perspectives and challenge 21st-century assumptions. Classical languages and literature encourage thoughtful, substantive participation in a global, multicultural conversation and cultivate skills necessary for coping with both failure and success. Because it is multidisciplinary, classical literature adapts easily to students' interests and rewards interdisciplinary study. Classics courses contribute directly to the College's unique integration of the liberal arts and creative arts, as developing writers and artists fuel their own creative energies by encountering the work of ingenious and enduring predecessors. The study of the classics develops analytical reading and writing skills and imaginative abilities that are crucial to individual growth and essential for citizens in any functioning society.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600** (p. 11), Joseph C. Forte *Art History*

**East vs. West: Europe, the Mediterranean, and Western Asia From Antiquity to the Modern Age** (p. 10), David Castriota *Art History*

**First-Year Studies: Gods, Heroes, and Kings: Art and Myth in the Ancient World** (p. 10), David Castriota *Art History*

**Intermediate/Advanced Greek: Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry** (p. 65), Emily Katz Anhalt *Greek (Ancient)*

**Beginning Greek** (p. 65), Samuel B. Seigle *Greek (Ancient)*

**Beginning Latin** (p. 81), Emily Katz Anhalt *Latin*  
**Advanced Latin** (p. 82), Samuel B. Seigle *Latin*

**Intermediate Latin** (p. 81), Samuel B. Seigle *Latin*  
**Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry** (p. 88), Emily Katz Anhalt *Literature*

**Literary Visions From Antiquity to the Middle Ages** (p. 87), Gillian Adler *Literature*

**17th-Century British Literature** (p. 88), William Shullenberger *Literature*

**The Bible and Literature** (p. 87), William Shullenberger *Literature*

**First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender and Courtship From Shakespeare to Austen** (p. 85), James Horowitz *Literature*

**Eight American Poets (Whitman to Ashbery)** (p. 91), Neil Ardit *Literature*

**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

**Ancient Philosophy (Plato)** (p. 113), Michael Davis *Philosophy*

**The Philosophy of Tragedy** (p. 112), Michael Davis *Philosophy*

**Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

## COGNITIVE AND BRAIN SCIENCE

Classes from disciplines such as biology, computer science, mathematics, philosophy, and psychology comprise the classes available within this cross-disciplinary path.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**General Biology Series: Genes, Cells, and Evolution** (p. 19), Drew E. Cressman *Biology*  
**Neurons and the Nervous System** (p. 21), Cecilia P. Toro *Biology*

**Sensory Biology** (p. 20), Cecilia P. Toro *Biology*  
**Introduction to Genetics** (p. 20), Sumaira Zamurrad *Biology*

**Bio-Inspired Artificial Intelligence** (p. 29), James Marshall *Computer Science*

**Introduction to Computer Programming** (p. 27), Michael Siff *Computer Science*

**Introduction to Web Programming** (p. 28), Michael Siff *Computer Science*

**An Introduction to Statistical Methods and Analysis** (p. 95), Daniel King *Mathematics*

**First-Year Studies: The Developing Child: Perspectives and Contexts** (p. 123), Jan Drucker *Psychology*

**Challenges to Development: Child and Adolescent Psychopathology** (p. 134), Jan Drucker *Psychology*

**Personality Development** (p. 135), Jan Drucker *Psychology*

**Advanced Research Seminar** (p. 133), Kim Ferguson (Kim Johnson), Elizabeth Johnston, Linwood J. Lewis *Psychology*

**Art and Visual Perception** (p. 125), Elizabeth Johnston *Psychology*

**Anxiety, Stress, and Health** (p. 125), David Sivesind *Psychology*

**Research Seminar: 21st-Century Sleep** (p. 132), Meghan Jablonski *Psychology*

**Sleep and Health: Clinical Conditions and Wellness** (p. 124), Meghan Jablonski *Psychology*

**Virtually Yours: Relating and Reality in the Digital Age** (p. 126), Meghan Jablonski *Psychology*

**Neurodiversity and Clinical Psychology** (p. 133), David Sivesind *Psychology*

**Language Development** (p. 133), Barbara Schecter *Psychology*

**It's Complicated: The Nature of Emotions** (p. 125), Rochelle Cassells *Psychology*

**What's in a Name? Perspectives on Poverty** (p. 129), Rochelle Cassells *Psychology*

**Color** (p. 171), Gary Burnley *Visual and Studio Arts*

**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*

**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*

**Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

## COMPUTER SCIENCE

What is computer science? Ask 100 computer scientists, and you will likely receive 100 different answers. One possible, fairly succinct answer is that computer science is the study of algorithms: step-by-step procedures for accomplishing tasks formalized into very precise, atomic (indivisible) instructions. An algorithm should allow a task to be accomplished by someone who—or something that—does not even understand the task. In other words, it is a recipe for an automated solution to a

problem. Computers are tools for executing algorithms. (Not that long ago, a “computer” referred to a person who computed!)

What are the basic building blocks of algorithms? How do we go about finding algorithmic solutions to problems? What makes an efficient algorithm in terms of the resources (time, memory, energy) that it requires? What does the efficiency of algorithms say about major applications of computer science such as cryptology, databases, and artificial intelligence? Computer-science courses at Sarah Lawrence College are aimed at answering questions such as those. Sarah Lawrence computer-science students also investigate how the discipline intersects other fields of study, including mathematics, philosophy, biology, and physics.

## First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable

*James Marshall*

*Open, FYS—Year*

In this course, we will take an extended journey through Douglas Hofstadter's Pulitzer Prize-winning book, *Gödel, Escher, Bach*, which has been called “an entire humanistic education between the covers of a single book.” The key question at the heart of the book is: How can minds possibly arise from mere matter? Few people would claim that individual neurons in a brain are “conscious” in anything like the normal sense in which we experience consciousness. Yet self-awareness emerges, somehow, out of a myriad of neuronal firings and molecular interactions. How can individually meaningless physical events in a brain, even vast numbers of them, give rise to meaningful awareness, to a sense of self? And could we duplicate such a process in a machine? Considering those questions will lead us to explore a wide range of ideas from the foundations of mathematics and computer science to molecular biology, art, and music—and to the research frontiers of modern-day cognitive science and neuroscience. Along the way, we will closely examine Gödel's incompleteness theorem, mathematical logic and formal systems, the limits of computation, and the future prospects for artificial intelligence.

## Introduction to Computer Programming

*Michael Siff*

*Open, Lecture—Fall*

This lecture presents a rigorous introduction to computer science and the art of computer

programming, using the elegant, eminently practical, yet easy-to-learn programming language Python. We will learn the principles of problem solving with a computer while gaining the programming skills necessary for further study in the discipline. We will emphasize the power of abstraction, the theory of algorithms, and the benefits of clearly written, well-structured programs. Fundamental topics include: how computers represent and manipulate numbers, text and other data (such as images and sound); variables and symbolic abstraction; Boolean logic; conditional, iterative, and recursive computation; functional abstraction (“black boxes”); and standard data structures such as arrays, lists, and dictionaries. We will learn introductory computer graphics and how to process simple user interactions via mouse and keyboard. We will also consider the role of randomness in otherwise deterministic computation, basic sorting and searching algorithms, how programs can communicate across networks, and some principles of game design. Toward the end of the semester, we will investigate somewhat larger programming projects and so will discuss file processing; modules and data abstraction; and object-oriented concepts such as classes, methods, and inheritance. As we proceed, we will debate the relative merits of writing programs from scratch versus leveraging existing libraries of code. Discussion topics will also include the distinction between decidable and tractable problems, the relationship between programming and artificial intelligence, the importance of algorithmic efficiency to computer security, and Moore’s Law and its impact on the evolution of programming languages and programming style. Weekly hands-on laboratory sessions will reinforce the programming concepts covered in class.

## Introduction to Web Programming

*Michael Siff*

*Open, Lecture—Spring*

This lecture introduces the fundamental principles of computer science via the creation of interactive Web pages. We will focus on the core triumvirate of Web technologies: HTML for content, CSS for layout, and—most important for us—JavaScript for interactivity. Examples of the kinds of Web applications that we will build include a virtual art gallery; a password generator and validator; and an old-school, arcade-style game. We will learn programming from the ground up and demonstrate how it can be used as a general-purpose, problem-solving tool. Throughout the course, we will emphasize the power of abstraction and the benefits

of clearly written, well-structured code. We will cover variables, conditionals, loops, functions, recursion, arrays, objects, JSON notation, and event handling. We will also discuss how JavaScript communicates with HyperText Markup Language (HTML) via the Document Object Model (DOM) and the relationship of HTML, JavaScript, and Cascading Style Sheets (CSS). Along the way, we will discuss the history of the Web, the challenge of establishing standards, and the evolution of tools and techniques that drive the Web’s success. We will learn about client-server architectures and the differences between client-side and server-side Web programming. We will consider when it makes sense to design from the ground up and when it might be more prudent to make use of existing libraries and frameworks rather than reinvent the wheel. We will also discuss the aesthetics of Web design: Why are some pages elegant (even art) when others are loud, awkward to use, or—worse yet—boring. Weekly hands-on laboratory sessions will reinforce the programming concepts covered in lecture. No prior experience with programming or Web design is necessary (nor expected nor even desirable).

## Privacy, Technology, and the Law

*Michael Siff*

*Open, Seminar—Fall*

What do digital currency, self-driving vehicles, and Edward Snowden have in common? The answer lies in this course, which focuses on how a few very specific computer technologies are dramatically altering daily life. In lecture, we will develop a series of core principles that explain the rapid change and help us chart a reasoned path to the future. We begin with a brief history of privacy, private property, and privacy law. Two examples of early 20th-century technologies that required legal thinking to evolve are: 1) whether a pilot (and passengers) of a plane are trespassing when the plane flies over someone’s backyard; and, 2) whether the police can listen to a phone call from a phone booth (remember those?) without a warrant. Quickly, we will arrive at the age of information and can update those conundrums to, for example: a drone flies by with an infrared camera, a copyrighted video is viewed on YouTube via public WiFi, a hateful comment is posted on reddit, a playful tweet is taken out of context and goes viral for all to see, an illicit transaction involving Bitcoin is made between seemingly anonymous parties via Venmo. To get a better handle on the problem, we will consider the central irony of the Internet. It was developed at the height of the Cold War as a way to maintain a robust communication system in the event of a nuclear

attack. Now, its open nature puts us at risk of 21st-century security threats such as electronic surveillance, aggregation and mining of personal information, and cyberterrorism. We will contrast doomsday myths popularized by movies such as *War Games* with more mundane scenarios such as total disruption of electronic commerce. Along the way, we will address questions such as: Does modern technology allow people to communicate secretly and anonymously? Can a few individuals disable the entire Internet? Can hackers launch missiles or uncover blueprints for nuclear power plants from remote computers on the other side of the world? We will also investigate other computer-security issues, including spam, computer viruses, and identity theft. Meanwhile, with our reliance on smart phones, text messages, and electronic mail, have we unwittingly signed ourselves up to live in an Orwellian society? Or can other technologies keep 1984 at bay? Our goal is to investigate if and how society can strike a balance so as to achieve computer security without substantially curtailing rights to free speech and privacy. Along the way, we will introduce the science of networks and describe the underlying theories that makes the Internet and its related technologies at once tremendously successful and so challenging to regulate. A substantial portion of the course will be devoted to introductory cryptology—the science (and art) of encoding and decoding information to enable private communication. We will conclude with a discussion of how cutting-edge technologies, such as blockchains, are impacting commerce today and how quantum cryptography and quantum computing may impact the privacy of communications tomorrow.

## Principles of Programming Languages

*James Marshall*

*Intermediate, Seminar—Fall*

This course explores the principles of programming-language design through the study and implementation of computer programs called interpreters, which are programs that process other programs as input. A famous computer scientist once remarked that if you don't understand interpreters, you can still write programs—and you can even be a competent programmer—but you can't be a master. We will begin by studying functional programming, using the strangely beautiful and recursive programming language Scheme. After getting comfortable with Scheme and recursion, we will develop an interpreter for a Scheme-like language of our own design, gradually

expanding its power in a step-by-step fashion. Along the way, we will become acquainted with the lambda calculus (the basis of modern programming language theory), scoping mechanisms, continuations, lazy evaluation, nondeterministic programming, and other topics if time permits. We will use Scheme as our "meta-language" for exploring those issues in a precise, analytical way—similar to the way in which mathematics is used to describe phenomena in the natural sciences. Our great advantage over mathematics, however, is that we can test our ideas about languages, expressed in the form of interpreters, by directly executing them on the computer. *No prior knowledge of Scheme is needed, but at least one semester of prior programming experience is expected.*

## Bio-Inspired Artificial Intelligence

*James Marshall*

*Intermediate, Seminar—Spring*

The field of artificial intelligence (AI) is concerned with reproducing in computers the abilities of human intelligence. In recent years, exciting new approaches to AI have been developed—inspired by a wide variety of biological processes and structures that are capable of self-organization, adaptation, and learning. Examples of those new approaches include evolutionary computation, artificial neural networks, autonomous robots, and swarm intelligence. This course will provide a hands-on introduction to the algorithms and techniques of biologically-inspired AI—focusing primarily on genetic algorithms, neural networks, deep learning, reinforcement learning, and robotics—from both a theoretical and practical perspective. We will use the Python programming language to implement and experiment with those techniques in detail and test them out using both simulated and real robots. Students will have many opportunities for extended exploration through open-ended, hands-on, lab exercises and conference work. *At least one semester of prior programming experience is expected. Students should be very comfortable programming in a high-level, object-oriented language such as Python, Java, or C++.*

## Databases

*Michael Siff*

*Intermediate, Seminar—Spring*

A modern database system is a collection of interrelated facts recorded on digital media and a set of computer programs that efficiently access those facts. In the 21st century, databases have become ubiquitous via the Web and "cloud computing" to the point that users may not even

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realize where their data is stored, how it is accessed, and who has access to it. This course attempts to shed light on why and how our society has become so dependent on information processing by examining software (and, to a lesser extent, hardware) techniques that lead to the efficient storage and retrieval of information. We will illustrate core principles by designing databases using open-source platforms (such as PostgreSQL, SQLite and MySQL) and designing websites to manipulate those databases using client-side technologies (such as HTML, CSS, JavaScript and a bit of AJAX) and server-side programming languages (such as PHP, Python and Node.js). Major topics include relational database design, query languages (e.g., SQL, its relatives, and lower-level embedded query languages), the object-relational model, ACID properties, and the client-server paradigm. We will also consider how the era of big data has challenged the supremacy of the ACID/SQL model and given rise to NoSQL database systems such as MongoDB, Cassandra, and Neo4J. Each student will be responsible for designing and implementing a Web-accessible database application of their own choosing, using open-source database software and a Web-application programming language such as Node, PHP, Python, or Ruby. Students will work on their projects throughout the course and will demonstrate them to rest of the class at the close of the semester. In addition to regular reading assignments, there will be several problem sets and short programming assignments. There will also be a more substantial programming assignment used to illustrate issues pertaining to the practical implementation of database systems. Example conference topics include data mining, database privacy and access control, geographic information systems (GIS), logic databases, and the implementation of a miniature database system. *Permission of the instructor is required. Students should have at least one semester of programming experience.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Calculus I: The Study of Motion and Change (p. 96),**  
Daniel King *Mathematics*

**Calculus II: Further Study of Motion and Change (p. 97),** Daniel King *Mathematics*

**Game Theory: The Study of Conflict and Strategy (p. 96),** Daniel King *Mathematics*

**Discrete Mathematics: A Bridge to Advanced Mathematics (p. 98),** Philip Ording  
*Mathematics*

**Time to Tinker (p. 115),** Merideth Frey *Physics*  
**3D Modeling (p. 169),** Shamus Clisset *Visual and Studio Arts*

**Introduction to Digital Imaging (p. 168),** Shamus  
Clisset *Visual and Studio Arts*

## DANCE

The Sarah Lawrence College dance program presents undergraduate students with an inclusive curriculum that exposes them to vital aspects of dance through physical, creative, and analytical practices. Students are encouraged to study broadly, widen their definitions of dance and performance, and engage in explorations of form and function.

Basic principles of functional anatomy are at the heart of the program, which offers classes in modern and postmodern contemporary styles, classical ballet, yoga, Feldenkrais: Awareness Through Movement®, and African dance. Composition, improvisation, contact improvisation, Laban motif, dance history, music for dancers, dance and media, teaching conference, classical Indian dance, lighting design/stagecraft, and performance projects with visiting artists round out the program.

Each student creates an individual program and meets with advisers to discuss overall objectives and progress. A yearlong series of coordinated component courses, including a daily physical practice, constitute a Dance Third. In addition, all students taking a Dance Third participate at least once each semester in movement training sessions to address their individual needs with regard to strength, flexibility, alignment, and coordination, as well as to set short- and long-term training goals.

A variety of performing opportunities for undergraduate and graduate students are available in both informal and formal settings. Although projects with guest choreographers are frequent, it is the students' own creative work that is the center of their dance experience at the College. In order to support the performance aspect of the program, all students are expected to participate in the technical aspects of producing concerts.

We encourage the interplay of theatre, music, visual arts, and dance. Music Thirds and Theatre Thirds may take dance components with the permission of the appropriate faculty.

In the interest of protecting the well-being of our students, the dance program reserves the right, at our discretion, to require any student to be evaluated by Health Services.

Prospective and admitted students are welcome to observe classes.



## First-Year Studies: Cultivating Creativity in Dance, Gardening, and Food Justice: A First-Year Studies Community Partnership

*Peggy Gould*

*Open, FYS—Year*

Where can dancing and dance-making flourish? How can we cultivate deep and enduring practices as dance artists, scholars, and active community members? What can we learn about dance in the process of gardening, which has been described by landscape architects as the slowest of the performing arts? In this interdisciplinary FYS course, we will begin to make connections between the fundamental aspects of the Sarah Lawrence College dance program and the practical experience of related disciplines that foster similar values. The discipline of dance cultivates and stimulates the acquisition of technique, creativity, and theoretical inquiry and thrives with consistent practice. The multiple phases of growing and harvesting in the garden, from conceptual to practical, provide a unique mirror to dance as an art form, while emphasizing attentive care of our planet and care for ourselves through the cultivation of food- and community-based work. We will have two weekly First-Year Studies in Dance class sessions (one in the dance studio and one in the garden, see below), along with component classes in improvisation, dance history, and movement practices that include African Diasporic Dance, Contemporary Practice, Ballet, Hip Hop, Contact Improvisation, and Bharatanatyam. Students of all experience levels, from beginning to advanced, are welcome! During registration, each student will be guided in arranging an individualized schedule of component classes tailored to his/her level and designed to support the ongoing development of skills in various aspects of dance as an art form. Students should expect to be dancing on a daily basis. All students in the dance program may elect to perform in our departmental productions. These include Open Performance each semester, where any SLC student may present his/her own choreography, and Winter Performance, MFA Thesis Performance, and Spring Performance, with works choreographed by graduate and upperclass undergraduate students in the Dance Making class. Our weekly FYS class session in the studio will be devoted to creating a collective performance piece informed and inspired by our experiences over the course of the year, as well as to discussing class readings, presenting individual research and writing, and reflecting on experiences in the garden with community partners. Class readings will draw on texts from several fields of

study, including dance and performance, gardening and farming, cultural studies, and service learning. Weekly donning conferences support all phases of students' academic endeavors. Weekly FYS garden sessions, in partnership with Douglass DeCandia, Food Growing Project Coordinator for the Food Bank for Westchester, will provide opportunities to engage in service learning and social justice practice literally from the ground up. In these sessions, we will work alongside local community members (site staff, residents, and volunteers), building connections through planting, harvesting, and processing produce for distribution to local hunger relief programs. *First-Year Studies in Dance is primarily practice-based, with most of our work occurring in the studio. While there is some reading and writing required in analytic components, it is scaled in proportion to the demands of movement-centered pursuits.*

## Dance Movement Fundamentals

*Peggy Gould*

*Component—Year*

Movement and dancing are definitive signs of life! In every environment and at every level of existence, from single-cell organisms to entire populations, dancing is innate to living beings. The objective here is to awaken/reawaken students' connection to movement as an elemental mode of human experience and learning. Students are introduced to some basic principles of dancing, as well as to strategies for preparing for dancing. Building fundamental skills for a wide range of movement studies, the focus is centered on learning movement and refining individual, partnered, and group performance in a variety of patterns and styles. Basic anatomical information is used to facilitate an understanding of dynamic alignment and movement potentials. Challenges in coordination, rhythm, range, and dynamic quality are systematically engaged, allowing students to gain strength, flexibility, endurance, balance, musicality, and awareness in the dance setting. While the primary emphasis is placed on learning structured material, improvisation and composition are incorporated to support students' growing engagement with dance as an art form. Students who have successfully completed this course will be prepared to enter Contemporary Practice I and/or Ballet I. *This class is open to all interested participants, with no prior experience in dance required.*

## Modern and Postmodern Practice

*John Jasperse, Stuart Shugg, Jennifer Nugent, Efeya Ifadayo M Sampson, Paul Singh, Jodi Melnick*  
**Component—Year**

In these classes, emphasis will be on the continued development of basic skills, energy use, strength, and control relevant to the particular style of each teacher. At all levels, attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles. Intermediate and advanced students will study more complex movement patterns, investigate somatic use, and concentrate on the demands of performance.

## Dance Practice Conference

*Sasha Welsh, Eleanor Hulihan*  
**Component—Year**

Students taking Dance Thirds will meet with the instructor for this component course at least once per semester to address individual dance training issues and questions and to identify short- and long-term goals. Guided by discussion, we will develop practical strategies to address issues and questions in the context of achieving goals by means of specific supplemental exercises that address strength, flexibility, kinesthetic awareness, coordination, and effective approaches to learning. This course is designed to support and enhance students' work in dance classes, rehearsals, and performances.

## African Diasporic Dance

*Efeya Ifadayo M Sampson, Lacina Coulibaly*  
**Component—Year**

This yearlong course will use physical embodiment as a mode of learning about and understanding African diasporic cultures. In addition to physical practice, master classes led by artists and teachers regarded as masters in the field of African diasporic dance and music, along with supplementary study materials, will be used to explore the breadth, diversity, history, and technique of dances derivative of the Africa diaspora. Afro Haitian, West African, Orisha dances (Lucumi, Afro Cuban), and social dance are some genres that will be explored. Participation in year-end showings will provide students with the opportunity to apply studies in a performative context. *Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Ballet

*Barbara Forbes, Merceditas Mafiago-Alexander*  
**Component—Year**

Ballet students at all levels will be guided toward creative and expressive freedom in their dancing, enhancing the qualities of ease, grace, musicality, and symmetry that define this form. We will explore alignment, with an emphasis on anatomical principles; we will cultivate awareness of how to enlist the appropriate neuromuscular effort for efficient movement; and we will coordinate all aspects of body, mind, and spirit, integrating them harmoniously. *Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Rotating Guest Artist Lab

*Abby Zbikowski, Dean Moss, Netta Yerushalmy, Sarah Michelson, David Thomson*  
**Component—Year**

This course is an experimental laboratory that aims to expose students to a diverse set of current voices and approaches to contemporary dance making. Each guest artist will lead a module of between three and seven class sessions. These mini-workshops will introduce students to that artist and his/her creative process. Guests will represent emergent, as well as established, practices.

## Butoh Practices and Beyond

*Mina Nishimura*  
**Component—Spring**

In this class, we will engage in a series of somatic, improvisational movement and vocalization practices that reflect principals of *butoh*, Zen, and Noguchi Taiso (or water body movements). Through engaging in those practices, we will explore a way to liberate our body from a sense of self and from existing concepts of a body in order to realize an unprecedented transformation and evolution of the body. We will be descending a ladder into a well that is hidden deep inside the body and will keep digging the well until the water splashes out. We will also examine specific images used in *butoh* scores (e.g., throw up something red and something blue, being jealous of dog's vein, stick to salmon's face like a psycho...) to explore and cultivate more profound and active relationships between "images" and "movements." This class is open to dance, theatre, and any other students who are curious and interested in discovering alternative approaches to body and movement practices.

## Hip Hop

*Matthew Lopez*

*Component—Fall*

This class is an open-level class in hip-hop dance. It will include elements of breaking, popping, and locking, etc. Class will begin with a warmup, leading to a high-energy combination. While this class is intended for students with some previous dance experience, no prior experience in hip hop or street dance is required.

## Vogue

*Ousmane Wiles*

*Component—Spring*

This class is an introduction to the dance form of voguing, an art form of poses and beat-to-beat synchronization. Coming from the gay black and Latino ballroom community, this style expressed the feminism and fierce attitude within Vogue Fem. Students will learn the five elements of Vogue Fem: Catwalk, Duckwalk, Floor Performance, Spin and Dips, and Hand Performance.

## Yoga

*Patti Bradshaw*

*Component—Year*

This asana yoga class is designed with dancers and theatre students' interests in mind. Various categories of postures will be practiced with attention to alignment, breath awareness, strength, and flexibility. Emphasis is placed on mindfulness and presence, an approach that allows students to gain tools for reducing stress and addressing other unsupportive habits to carry into other aspects of their lives. The instructor has a background in dance and theatre, in addition to various somatically-based practices that she draws upon for designing the classes to meet the needs of the class members. This class draws upon an alignment-oriented practice, as opposed to a vinyasa style of yoga. Additionally, this class introduces various awareness-building practices borrowed from other body-oriented approaches.

## Bharatanatyam: Classical Indian Dance

*Ramya Ramnarayan*

*Component—Fall*

In this class, we will learn the principles and practices of Bharatanatyam, including the adavu, or rhythmic unit involving movements; hasta, or hand gestures; bedas, movements of major, minor and subsidiary limbs; or use of the limbs of the body. The

course will introduce students to narrative technique, or abinaya, as well as other classical Indian dance forms. Throughout the semester, we will also have opportunities to reflect on the differences and similarities that we note in relation to our experience with the practice of Western dance forms.

## Beginning Improvisation

*Sara Rudner*

*Component—Year*

Merge your imagination and movement potential through dance improvisation. This invaluable creative mode offers students the opportunity to recognize and develop sensations, ideas, and visions of dancing possibilities. Internal and external perceptions will be honed while looking at movement from many points of view—as an individual and in partnership with others. This class is an entry into the creative trajectory that later leads to composition and dance making.

## Dance and Music Improvisation

*Kathy Westwater, John Yannelli*

*Component—Fall*

This class explores a variety of musical and dance styles and techniques, including free improvisation, chance-based methods, conducting, and scoring. We will collaboratively innovate practices and build scores that extend our understanding of how the mediums of dance and music relate both to and with one another. How the body makes sound and how sound moves will serve as entry points for our individual and group experimentation. Scores will be explored with an eye toward their performing potential. The ensemble is open to composer-performers, dancers, performance artists, and actors. Music students must be able to demonstrate proficiency in their chosen instrument. All instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers are welcome. *Permission of the instructors is required.*

## Somatics, Improvisations, and the Poetics of Dance

*K. J. Holmes*

*Component—Fall*

We will be exploring movement, dance, and imagery through the research of Body-Mind Centering®, Ideokinesis, contact improvisation/s, and structures and scores for improvising and composing dances. We will make the invisible visible, learning more about the interior of the body and our ideas, and explore pathways to space, time, and place as we

also learn basic anatomy and physiology to better understand the mechanics of movement. Writing in class and reading philosophical/somatic/poetic writings will be used to render qualities, textures, thought processes, and movement analysis toward creative expression, performance, and healing modalities.

## Contact Improvisation

*Kathy Westwater*

**Component—Year**

This course will examine the underlying principles of an improvisatory form, predicated on two or more bodies coming into physical contact. Contact improvisation, which emerged in the 1960s and '70s out of the Judson Experimental Dance Theatre, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills, such as taking and giving weight and finding a common "center," will provide a basis for further exploration. We will explore locating the dance form in varying contexts—from the round-robin to the jam, from scores to choreography, and from studio and theatre to site-based environments.

## Composition

*Sara Rudner, Beth Gill*

**Component—Year**

Movement and creativity are the birthrights of every human being. This component will explore expressive and communicative movement possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually-driven dance/theatre to structured movement improvisations. Learn to access and mold kinetic vocabularies collaboratively, or individually, and incorporate music, sound, gesture, text, and objects in pursuit of a vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products but, rather, to involve themselves in the challenges and joys of rigorous play.

## Dance Making

*John Jasperse, Dean Moss, Juliana F. May, John Yannelli, William Catanzaro*

**Component—Year**

In this class, graduates and upperclass undergraduates with a special interest and experience in dance composition will design and

direct individual choreographic projects. Students and faculty will meet weekly to view works-in-progress and, in conferences taking place the following afternoon, discuss relevant artistic and practical problems. Music, costumes, lighting, and other elements will be discussed as integral and interdependent elements in the choreographic work. This will culminate in performances of the works toward the end of the semester in the Winter Performance and Spring Performance programs. Performances will take place in the Bessie Schönberg Dance Theatre or elsewhere on campus in the case of site-specific work. *Prerequisites: Dance Composition, Lighting Design and Stagecraft for Dance, and permission of the instructor.*

## Introduction to Dance History

*Charmian Wells*

**Component—Year**

This course explores the history of Western theatrical dance from the courts of Louis XIV to the present. The course offers an overview of key artistic movements and traces the development of major forms and genres, considering them within their social, cultural, racial, and gendered contexts. Through class screenings, attendance at live performances, and written assignments, students will learn methods of observation, analysis, interpretation, and evaluation informed by a broad understanding of dance's past and present and how it relates to their own research and practice. *This course is for all students beginning the dance program.*

## Advanced Dance History: Topics in 20th-Century Dance and Performance History

*Kyle Bukhari*

**Component—Spring**

This writing-focused graduate seminar examines 20th-century dance history from a variety of critical perspectives, such as collaboration and intermedial aesthetics; transdisciplinary and experimental performance practices; gender, race, and sexuality; site-specific work; and technology and screendance. Students will have the opportunity to deepen their expertise of the subject and exercise their own critical and scholarly voices by unsettling and questioning the Western theatrical dance canon from a robustly informed historical, social, technological, and aesthetic point of view. *Undergraduate students may take this course with permission of the instructor.*

## Anatomy in Action

*Sasha Welsh, Peggy Gould*

**Component—Year**

How is it possible for humans to move in the multitude of ways that we do? Learn to develop your X-ray vision of human beings in motion through functional anatomical study that combines movement practice, drawing, lecture, and problem solving. In this course, movement is a powerful vehicle for experiencing, in detail, our profoundly adaptable musculoskeletal anatomy. Facilitating our study of the entire musculoskeletal system, we will learn Irene Dowd's Spirals™, a comprehensive warm-up/cool-down for dancing that coordinates all joints and muscles through their fullest range of motion. In addition to movement practice, drawings will be part of each week's lecture. (Drawing materials will be provided.) Insights and skills developed in this course can provide tremendous inspiration in the process of movement invention and composition. *Students who wish to join this yearlong class in the second semester may do so only with the permission of the instructor.*

## Making It Work

*Cathy Zimmerman*

**Component—Spring**

In this semester-long course for students completing their studies at the College, we will examine and hone the tools needed for propelling your creative work into the professional landscape. Taught from an active artist/artist manager perspective, the course will attempt to achieve fluency for all makers by providing practical encounters with key areas of budgeting and finance, fundraising and grant writing, presenting and touring, and self-producing components (including marketing, press, audience development and engagement strategies, digital and social interactions, and production administration). We will explore various dance and theatre financial models, from being an independent solo artist to starting your own ensemble. The class will be participatory, asking each student to craft project descriptions, grant narratives, and budgets for their thesis projects or other works shown in the previous semester or first year. We will develop and stage mock applications and peer/panel reviews for real-world funding opportunities, undertake group budgeting for productions that occur in each department, and develop concurrent fundraising plans and crowdsourcing campaigns. The aim of this course is to provide a greater level of competitive preparedness for graduating theatre and dance makers on the cusp of representing themselves and their work in their chosen field(s).

## Lighting Design and Stagecraft for Dance

*Kathy Kaufmann*

**Component—Year**

The art and practice of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Emphasis will be on learning basic lighting skills and stagecraft. Students will create original lighting designs for dance-program performances. *This class is a prerequisite for Dance Making.*

## Dance Meeting

**Component—Year**

This is a twice-monthly meeting of all Dance Thirds (undergraduate and graduate students) in which we gather for a variety of activities that enrich and inform the dance curriculum. In addition to sharing department news and information, Dance Meeting features master classes by guest artists from New York City and beyond, workshops with practitioners in dance-related health fields, panels and presentations by Sarah Lawrence College dance faculty and alumnae, and casting sessions for departmental concerts created by the Dance Making class. In 2017-18, guest artists included Cori Olinghouse/clowning therapy; Dean Moss/choreography; Eleanor Hullihan/dancers' health; Omari Mizrahi/voguing; Nathara Bailey/workshop on Inclusion, Identity, and anti-oppression; and Petra Kuppers/disability culture movement.

## Feldenkrais: Awareness Through Movement®

*Barbara Forbes*

**Component—Fall**

Moshe Feldenkrais believed that rigidity—physical, mental, or emotional—is contrary to the laws of life. His system of somatic education develops awareness, coordination, and flexibility, as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting, or standing and gradually increase in range and complexity. Students practice bringing their full attention to their experience, self-generating the learning that will release habitual patterns and offer new options. Enhanced integration of the entire nervous system cultivates the capacity for spontaneous, effortless movement and powerful action in life.

## Conditioning for Dancers

*Eleanor Hulihan*

*Component—Spring*

This course provides students with a weekly opportunity to explore and practice supplemental training strategies to support the development of specialized skills required in dancing. Building on work done once or twice per semester in the Dance Practice Conferences, training issues such as strength, endurance, flexibility, kinesthetic awareness, and coordination will be addressed from a neuromuscular training approach based on the teachings and selected choreographies of Irene Dowd. In addition, students will be introduced to the Alexander Technique, which aims to refine and optimize function by eliminating excessive tension. This is accomplished through specific exercises and practices designed to increase awareness, implement conscious direction, and achieve gentle repatterning of postural and movement habits. *Open to all students taking a Dance Third.*

## Teaching Conference

*Peggy Gould, Jennifer Nugent*

*Component—Year*

In this practice-based course, students develop skills to bring their artistry into a teaching setting. Readings, discussion, and short written pieces will support an exploration of perspectives on teaching and development of individual areas of interest. Following current practices in the field for bringing together arts and education, we will study methods for artists to partner with educators and implement those methods in a weekly class for children enrolled in Sarah Lawrence College's acclaimed Early Childhood Center (ECC). In addition to our work with ECC, there are several options for students interested in an expanded practical curriculum. The College's Campbell Sports Center offers opportunities for students to initiate and lead physical education classes; and the College's Office of Community Partnerships can assist students in pursuing teaching initiatives in surrounding communities, including Yonkers, Greater Westchester, and other New York City Metropolitan areas.

## Music for Dancers: The Logic Behind Interaction

*William Catanzaro*

*Component—Spring*

This course will provide students with an opportunity to play a full array of percussion instruments from around the globe: African djembes, Brazilian zurdos, Argentinean bombo, Peruvian cajon and quijada,

Indian tabla, traditional traps, and more. Students will also be able to program and execute electronic drums, such as the Wavedrum and Handsonic. The focus will be prevalent toward enhancing a dancer's full knowledge of music but also will expand the vocabulary for choreographers, actors, and composers as well. The course will grant students the tools needed to fully immerse themselves in the understanding of the relation of music, dance, and the performing arts. Students will expand their knowledge of terminology and execution and will be able to learn the basic rudiments of notation. We will analyze the interaction of music from intellectual and cultural points of view. We will learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed through time and through different geographical and social conditions. Classes will consist of group playing. All instruments will be provided and will also be available for practice.

## Performance Project

*Kota Yamazaki*

*Component—Fall*

Our body is a black hole that equally absorbs everything, even seemingly unrelated things. A thousand different events are simultaneously happening and being processed in the body. Subtle nuances and expressions of external spaces affect the way we stand, skin sensations and perceptions evoke kaleidoscopic internal landscapes, and abstracted information delivered through feelers on our feet suddenly trigger unexpected emotions. Performance Project examines our body's new beginning and encounter with everything in the black hole-like space where both the conscious and unconscious mind and internal and external experiences are being stirred. The class will include a short warmup, somatic and movement practices informed by butoh and various other movement forms, followed at the end of the semester by rehearsals that lead to a fully produced performance of the work.

## Performance Project

*Sara Rudner*

*Component—Spring*

In celebration of Sara Rudner's extraordinary creative output, her visionary role in leading the dance program at Sarah Lawrence College from 1999-2016, and her retirement from the College in May 2019, the Spring 2019 Performance Project will be dedicated to and directed by Sara Rudner. This project will be a reworking of Sara Rudner's dance, choreographic, and performance practices and will

be designed for, and with, Sarah Lawrence students. The project is conceived as a series of dances and will include highly-structured activities, as well as improvisations. The creativity and commitment of all participants is required. Let's dance! *This project is generously supported by the Barbara Bray Ketchum Artist-in-Residence Fund.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- The Blues Ethos and Jazz Aesthetics: A History of African Americans in the City** (p. 73), Komozi Woodard *History*
- Theatre in America I: The Golden Age** (p. 89), Joseph Lauinger *Literature*
- Theatre in America II: The Age of Revolt** (p. 90), Joseph Lauinger *Literature*
- First-Year Studies: The New Elements: Mathematics and the Arts** (p. 95), Philip Ording *Mathematics*
- First-Year Studies: The Senses: Art and Science** (p. 124), Elizabeth Johnston *Psychology*

## DEVELOPMENT STUDIES

Classes from disciplines such as anthropology, economics, environmental studies, geography, history, politics, public policy, sociology, and writing comprise the classes available within this cross-disciplinary path.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*
- Political Economy of Women** (p. 38), Kim Christensen *Economics*
- Legal Analysis of Business History: Corporate Governance, Democracy, and Economic Transformation** (p. 40), Jamee K. Moudud *Economics*
- Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*
- Microeconomic Theory and Policy: Advanced Topics** (p. 40), Jamee K. Moudud *Economics*
- Resource Economics and Political Ecology** (p. 39), John Casey Nicolarsen *Economics*
- Introduction to Property: Cultural and Environmental Perspectives** (p. 42), Charles Zerner *Environmental Studies*

**Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*

**Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*

**An Introduction to Statistical Methods and Analysis** (p. 95), Daniel King *Mathematics*

**First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System** (p. 118), Elke Zuern *Politics*

**State Terror and Terrorism** (p. 120), Elke Zuern *Politics*

**Research Seminar: 21st-Century Sleep** (p. 132), Meghan Jablonski *Psychology*

**Sleep and Health: Clinical Conditions and Wellness** (p. 124), Meghan Jablonski *Psychology*

**Virtually Yours: Relating and Reality in the Digital Age** (p. 126), Meghan Jablonski *Psychology*

**Neurodiversity and Clinical Psychology** (p. 133), David Sivesind *Psychology*

**Marx and Marxisms: Lineages and Contemporary Relevance** (p. 147), Shahnaz Rouse *Sociology*

**Color** (p. 171), Gary Burnley *Visual and Studio Arts*

**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*

**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*

## ECONOMICS

At Sarah Lawrence College, economics is not taught as a set of techniques for working in a static field but, rather, as an evolving discipline. In the liberal arts tradition, Sarah Lawrence students approach the study of economics by addressing issues in historical, political, and cultural context. They analyze and evaluate multiple schools of thought as they relate to actual situations, exploring from an economic perspective topics such as globalization, growth and social policy, inequality, capitalism, and the environment. Students who have focused on economics have gone on to become union organizers, join the Peace Corps, intern with United Nations agencies, go to law school, and enter graduate programs in public policy and international development.

## Political Economy of Women

*Kim Christensen*

*Open, Lecture—Year*

What factors determine the status of women in different societies and communities? What role is played by women's labor, both inside and outside the home? By cultural norms regarding sexuality and reproduction? By religious traditions? After a brief theoretical grounding, this course will address these questions by examining the economic, political, social, and cultural histories of women in the various racial/ethnic and class groupings that make up the United States. Topics to be explored include: the role of women in the Iroquois Confederation before white colonization and the factors that gave Iroquois women significant political and social power in their communities; the status of white colonist women in Puritan Massachusetts and the economic, religious and other factors that led to the Salem witchcraft trials of 1692; the position of African American women under slavery, including the gendered and racialized divisions of labor and reproduction; the growth of competitive capitalism in the North and the development of the "cult of true womanhood" in the rising middle class; the economic and political changes that accompanied the Civil War and Reconstruction and the complex relationships between African American and white women in the abolitionist and women's rights movements; the creation of a landless agricultural labor force and the attempts to assimilate Chicana women into the dominant culture via "Americanization" programs; the conditions that encouraged Asian women's immigration and their economic and social positions once here; the American labor movement and the complicated role that organized labor has played in the lives of women of various racial/ethnic groups and classes; the impact of US colonial policies on Puerto Rican migration and Puerto Rican women's economic and political status on both the island and the mainland; the economic/political convulsions of the 20th century—from the trusts of the early 1900s to World War II—and their impact on women's paid and unpaid labor; the impact of changes in gendered economic roles on LGBT communities; the economic and political upheavals of the 1960s that led to the so-called "second wave" of the women's movement; the gendered and racialized impact of the Great Recession and its aftermath; the current position of women in the US economy and polity and the possibilities for inclusive public policies concerning gender and family issues.

## Econometric Analysis: Structural Explorations in the Social Sciences

*Jamee K. Moudud*

*Open, Lecture—Year*

The course is designed for all students interested in the social sciences who wish to understand the methodology and techniques involved in the estimation of structural relationships between variables. The course is intended for students who wish to be able to carry out empirical work in their particular field, both at Sarah Lawrence College and beyond, and critically engage empirical work done by academic or professional social scientists. The practical hands-on approach taken in this course will be useful to those students who wish to do future conference projects in the social (or natural) sciences with significant empirical content. It will also be invaluable for students who are seeking internships, planning to enter the job market, or desiring to pursue graduate education in the social sciences and public policy. After taking this course, students will be able to analyze questions such as the following: What is the relationship between slavery and the development of capitalist industrialization in the United States? What effects do race, gender, and educational attainment have in the determination of wages? How does the female literacy rate affect the child mortality rate? How can one model the effect of economic growth on carbon-dioxide emissions? What is the relationship among sociopolitical instability, inequality, and economic growth? How do geographic location and state spending affect average public-school teacher salaries? How do socioeconomic factors determine the crime rate in the United States? During the course of the year, we will study all of these questions. In the first semester, we will cover the theoretical and applied statistical principles that underlie Ordinary Least Squares (OLS) regression techniques. We will begin with the assumptions needed to obtain the Best Linear Unbiased Estimates of a regression equation, also known as the "BLUE" conditions. Particular emphasis will be placed on the assumptions regarding the distribution of a model's error term and other BLUE conditions. We will also cover hypothesis testing, sample selection, and the critical role of the  $t$ - and  $F$ -statistic in determining the statistical significance of a social metric model and its associated slope or " $\beta$ " parameters. Further, we will address the three main problems associated with the violation of a particular BLUE assumption: multicollinearity, serial correlation, and heteroscedasticity. We will learn how to identify, address, and remedy each of those problems. In addition, we will take a similar approach to



understanding and correcting model specification errors. Finally, we will focus on the analysis of historical time-series models and the study of long-run trend relationships between variables. At the end of the fall semester, students will have to carry out an econometric analysis of a World Bank study on labor markets. The spring semester class will build on the fall class by introducing students to advanced topics in econometrics. We will study autoregressive dependent lag (ARDL) models, co-integration, and error correction models involving nonstationary time series. We will investigate simultaneous equations systems, vector error correction (VEC), and vector autoregressive (VAR) models. The final part of the seminar will involve the study of panel data, as well as logit/probit models. As with the fall class, the spring class will also be very “hands-on,” in that students will get ample exposure to concrete issues while also being encouraged to consider basic methodological questions (e.g., the debates between John Maynard Keynes and Jan Tinbergen) regarding the power and limitations of econometric analysis. At the end of the spring semester, students will have to do in-class presentations of self-designed econometric projects (either singly or in groups) on topics of their choice. The spring semester is particularly relevant to students who wish to pursue graduate studies in a social-science discipline, although it will be equally relevant for those seeking other types of graduate degrees that involve knowledge of intermediate-level quantitative analysis. *This lecture requires some basic knowledge (high-school level) of mathematics and statistics. A review of core concepts in these subjects will be carried out at the beginning of the fall semester.*

## Introduction to Economic Theory and Policy

*John Casey Nicolarsen*

*Open, Seminar—Year*

Economics has a profound impact on all of our lives—from where we live and go to school to what we do for a living, how we dress, and how we entertain ourselves. Economics is also crucially intertwined with the social and political issues that we care about—from global warming to poverty and discrimination. This yearlong course introduces a variety of approaches to economics—including neoclassical, Keynesian, behavioralist, Marxian, and feminist—and encourages students, in their conference work, to apply these contrasting perspectives to current economic issues. We

conclude with an exploration of the causes and consequences of the 2008 financial/economic crisis and its implications for public regulatory policy.

## Resource Economics and Political Ecology

*John Casey Nicolarsen*

*Open, Seminar—Fall*

Humankind’s ability to radically shape, alter, degrade, and threaten the Earth’s system(s) is strongly evidenced. From stratigraphic (geological) markers to plastic and electronic waste to climate change, nonrenewable resource depletion, and soil, water, and air spoliation, the consequences of human activity-induced (anthropogenic) provisioning are well-known, unceasing, and, it appears, accumulating and intensifying. Given the impact and interaction between humankind and the natural environment, far less certainty exists as to how to conceptualize, give narrative to, and address the complex, evolving, and continuous influence between humankind and its environment. As for the discipline of economics, significant tensions exist as to what tools, methods, vision, qualitative and quantitative measurement indicators, and theoretical foundations are appropriate and best-suited for voicing, revealing, stewarding, and redressing existing and future ecological challenges. Along with established and significant topics such as sustainability, externalities, pollution, regulation, global governance, benefit-cost analysis, taxation and subsidy, property rights and the commons, technology, competition and markets, biophysical realities, planetary boundaries, ecosystem services, consumption, and environmental ethics, this semester-long seminar will: 1) investigate distinct and alternative methodological, analytical, and theoretical tools of various schools of economic thought and their approaches to environmental concerns (e.g., mainstream neoclassical, ecological economics, post-Keynesian, Marxian, feminist/ecofeminist, institutionalist, behavioral); 2) examine and stress issues of environmental, racial, and intergenerational justice; unequal ecological exchange; trade and development; labor and ecological arbitrage; legal, political, and public policy dimensions; monetary considerations, accounting; value theory and social costs; 3) consider topics such as deep, shallow, social, industrial, urban, and dark ecology; thermodynamics; and novel ecosystems; 4) analyze and apply evaluative tools, methodologies, and practices, including interdisciplinarity, theoretical pluralism, systems thinking, critical ethnography, critical realism, neoliberalism, ultrasociality, cultural ecosystem

services, and indigenous and postcolonial ontologies and epistemologies; and 5) critically explore, appraise, envision, and theorize as to existing and alternative provisioning possibilities and theses such as green capitalism, ecosocialism, degrowth (*décroissance*), metabolic rift analysis, capitalocene, anthropocene, and subsistence and sufficiency perspectives. Conference production (work) will look to situate students (economists) as keen and discerning interdisciplinary social scientists and will consist of research projects where a broad range of formats or mediums will be accepted in offering the opportunity to examine a topic of personal interest concerning the complex and evolving interaction between humankind's economic system(s) and the Earth's system(s).

## Microeconomic Theory and Policy: Advanced Topics

*Jamee K. Moudud*

*Intermediate, Seminar—Fall*

What assumptions, methodologies, values, vision, and theoretical foundations do microeconomists incorporate and rely upon for analyzing economic behavior at the individual level? What insights, knowledge, inferences, and/or conclusions can be gleaned through examining characteristics of individual firms, agents, households, and markets in order to understand capitalist society? How do our theories of individual and business behavior inform our interpretation of distributional outcomes? Among other topics, this semester-long seminar in intermediate microeconomics will offer an inquiry into economic decision-making vis-à-vis: theories of demand and supply, the individual (agents), households, consumption (consumer choice); theories of production and costs; theories of the firm (business enterprise, corporations); theories of markets and competition; prices and pricing theory; public policy and legal foundations; and theories of value and income distribution. Critical analysis, reflection, and insight into these and other topics will be supported and strengthened by appealing to a broad range of traditions in economics, including neoclassical (orthodox, mainstream, marginalist) and post-Keynesian, feminist, Marxian, law and political economy, and institutionalist (heterodox schools of thought). Insights from legal analyses on microeconomic topics (such as cost-benefit analysis, the Coase theorem, and Pareto optimality) will also be discussed. *Some prior background in economics is required.*

## Legal Analysis of Business History: Corporate Governance, Democracy, and Economic Transformation

*Jamee K. Moudud*

*Intermediate, Seminar—Spring*

Rival ideas about property rights and liberty are at the heart of the ways in which market economies are legally structured. However, as Abraham Lincoln said: "We all declare for liberty; but in using the same word we do not all mean the same thing...The shepherd drives the wolf from the sheep's throat, for which the sheep thanks the shepherd as a liberator, while the wolf denounces him for the same act as the destroyer of liberty...Plainly the sheep and the wolf are not agreed upon a definition of the word liberty." (Address at the Sanitary Fair, Baltimore, Maryland, April 18, 1864) This ambiguity, which speaks to a central controversy in capitalism in regards to the nature and distribution of property relations, is illustrated in this course via the study of the legal foundations of corporations. From the Cambridge Analytica and Facebook scandal regarding the harvesting of private information for commercial and political purposes to the controversies about gun control, the political activism of the National Rifle Association, and the significance of Citizens United, we are continuously confronted by the centrality of corporate governance in the society. And, of course, broader questions regarding the economic regulation of corporations (e.g., with respect to environmental, taxation, or labor laws) have been central to political debates since colonial times. This course on law and political economy will explore corporate governance through the lens of legal and business history. A central theoretical argument of the course is that politics and the economy are deeply interwoven, and law is the mediating institution that structures the economy. Conflict and power struggles mold, alter, and occasionally disrupt the law/economy/politics nexus. This theoretical insight will be used to analyze the dynamics of corporate governance and economic regulation in both the United States and other contexts. One of the central questions that we will discuss is the "regulation" versus "deregulation" dichotomy that is so central to popular discourse and economic debates. Quite simply: Can we really conceptualize corporations (and the economy) outside their legal and political context? We will explore certain core ideas in neoclassical economics through the insights of law and political economy so as to engage the conventional law and economics tradition. We will, at every step, compare theoretical arguments from different theoretical schools in

economics and weave into the analysis insights from constitutional law and corporate law. *This is an intermediate-level course designed for students with an interest in a historically-informed analysis of political economy and the law. Some background in economics and/or a relevant social-science discipline is recommended, although the instructor is willing to be flexible.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Privacy, Technology, and the Law (p. 28)**, Michael Siff *Computer Science*

**Food, Agriculture, Environment, and Development (p. 61)**, Joshua Muldavin *Geography*

**Introduction to Development Studies: The Political Ecology of Development (p. 62)**, Joshua Muldavin *Geography*

**Making Latin America (p. 68)**, Margarita Fajardo *History*

**Drugs, History, and Politics in Latin America and Beyond (p. 74)**, Margarita Fajardo *History*

**An Introduction to Statistical Methods and Analysis (p. 95)**, Daniel King *Mathematics*

**Calculus I: The Study of Motion and Change (p. 96)**, Daniel King *Mathematics*

**Calculus II: Further Study of Motion and Change (p. 97)**, Daniel King *Mathematics*

**Game Theory: The Study of Conflict and Strategy (p. 96)**, Daniel King *Mathematics*

**Introduction to Real Analysis (p. 98)**, Philip Ordning *Mathematics*

**Economics and Moral Philosophy (p. 112)**, Abraham Anderson *Philosophy*

**First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System (p. 118)**, Elke Zuern *Politics*

**What's in a Name? Perspectives on Poverty (p. 129)**, Rochelle Cassells *Psychology*

**First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies (p. 145)**, Parthiban Muniandy *Sociology*

**Marx and Marxisms: Lineages and Contemporary Relevance (p. 147)**, Shahnaz Rouse *Sociology*

**What's the Story? A Radio Journalism Class (p. 178)**, Sally Herships *Writing*

**Writing Our Moment (p. 179)**, Marek Fuchs *Writing*

## ENVIRONMENTAL STUDIES

Environmental Studies at Sarah Lawrence College is an engagement with human relationships to the environment through a variety of disciplines. Sarah Lawrence's environmental studies program, a critical component of a liberal-arts education, is an intersection of knowledge-making and questions about the environment that are based in the humanities, the arts, and the social and natural sciences. Sarah Lawrence students seeking to expand their knowledge of environmental studies are encouraged to explore the interconnections between disciplinary perspectives while developing areas of particular interest in greater depth. The Environmental Studies program seeks to develop students' capacities for critical thought and analysis, applying theory to specific examples from Asia, Africa, and the Americas and making comparisons across geographic regions and historical moments.

Courses include environmental justice and politics, environmental history and economics, policy and development, property and the commons, environmental risk and the rhetoric of emerging threats, and cultural perspectives on nature, as well as courses in the natural sciences.

Environmental Studies offers an annual, thematically focused colloquium: Intersections: Boundary Work in Science and Environmental Studies. This series brings advocates, scholars, writers, and filmmakers to the College, encouraging conversations across the disciplines among students, faculty, and guest speakers, as well as access to new ideas and lively exchanges. Students may participate in internships during the academic year or in rural and urban settings across the country and throughout the world during the summer. Guest study at Reed College (Portland, Oregon), the Council on International Educational Exchange (Portland, Maine), the semester in environmental science at the Marine Biological Laboratory (Woods Hole, Massachusetts), or other programs are available to qualified Sarah Lawrence students. Vibrant connections across the faculty mean that students can craft distinctive competencies while building a broadly based knowledge of environmental issues, problems, policies, and possibilities.

## Introduction to Property: Cultural and Environmental Perspectives

Charles Zerner

*Open, Seminar—Fall*

Perhaps few issues are more contentious in the environmental arena than those surrounding struggles over rights to private, as well as common, property resources. What is property, and how is it made? Who makes property? How are property rights performed, publicized, and enforced? What is a commons, and what is common property? Debates over the “commons” implicate ideas of citizenship, community, the public good, justice, and governance. Controversies over public space and community gardens, genetic recombinant research and rights to the genome, and North-South disputes over rights to biodiversity in the geographic South—as well as debates over property in the Middle East—form some of the hotly contested terrain of property rights and the commons use and ownership. Property rights on a variety of scales—from the biomolecular to whole organs and organisms, from individual trees to whole ecosystems—are examined in varied geographic, biological, cultural, and historical contexts. This course is an introduction to ideas and cultures of property (private, public, and collective); debates, claims, and arguments over the commons; and the environmental and social consequences of different property regimes.

## Landscapes in Translation: Cartographies, Visions, and Interventions

Charles Zerner

*Intermediate/Advanced, Seminar—Fall*

This course investigates the multiple ways in which landscapes have been imagined, interpreted, physically shaped, and controlled in a variety of historical and contemporary sites. The first section, *Cartographies*, explores ideas of landscape in Euro-America, Southeast Asia, and colonial-era Africa. The literatures of critical geography and political ecology provide theory and cases illuminating connections between the position of the cartographer and presuppositions about the nature of the territory being mapped and managed. We examine how landscapes on a variety of scales, from “bioregions” to nations, are imagined, codified, and transformed through representational processes and material moves. The second section, *Visions*, investigates how landscapes are embodied in fine arts and literature, as well as in garden and urban design. Readings draw on examples of landscape design in colonial New England and Indonesia and on contemporary

examples of landscape design in response to climate change. We also study reworkings of the urban landscape to integrate more productive, biologically diverse “fringes,” as well as rooftop farms and apiaries. The third section, *Control: Emerging Security-Scapes*, investigates the rise of militarized “security-scapes” or “surveillance-scapes,” dating from slavery in the United States to the Department of Homeland Security in the post-9/11 era. We analyze the visual surround and landscapes seen by remote drone “pilots” scanning Los Angeles and Somalia and surveillance of the occupied Palestinian landscapes. We draw upon websites, advertisements, and new scholarship in security studies, media studies, and social theory. *Open to students with developed skills in critical thinking and analysis of texts. A background in humanities, social sciences, or arts is preferred.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Understanding Experience: Phenomenological**

**Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Indigenous Mobilities** (p. 5), Deanna Barenboim *Anthropology*

**Spaces of Exclusion, Places of Belonging** (p. 6), Deanna Barenboim *Anthropology*

**Architectures of the Future, 1780 to the Present** (p. 11), Joseph C. Forte *Art History*

**Environmental Metagenomics** (p. 21), Michelle Hersh *Biology*

**Inorganic Chemistry** (p. 24), Colin D. Abernethy *Chemistry*

**First-Year Studies: Cultivating Creativity in Dance, Gardening, and Food Justice: A First-Year Studies Community Partnership** (p. 31), Peggy Gould *Dance*

**Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*

**Microeconomic Theory and Policy: Advanced Topics** (p. 40), Jamee K. Moudud *Economics*

**Resource Economics and Political Ecology** (p. 39), John Casey Nicolarsen *Economics*

**Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*

**Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*

**The Bible and Literature** (p. 87), William Shullenberger *Literature*

**Advanced Research Seminar (p. 133)**, Kim Ferguson (Kim Johnson) , Elizabeth Johnston , Linwood J. Lewis *Psychology*

**Intensive Semester in Yonkers: Inequalities and Opportunities in Yonkers: Integrating Theory, Research, Policy, and Practice (p. 130)**, Kim Ferguson (Kim Johnson) *Psychology*

**Food Environments, Health, and Social Justice (p. 128)**, Magdalena Ornstein-Sloan *Psychology*

**Marx and Marxisms: Lineages and Contemporary Relevance (p. 147)**, Shahnaz Rouse *Sociology*

**Lost and Found: Collage and the Recycled Image (p. 171)**, Gary Burnley *Visual and Studio Arts*

**Eco-Poetry (p. 181)**, Marie Howe *Writing*

**What's the Story? A Radio Journalism Class (p. 178)**, Sally Herships *Writing*

## ETHNIC AND DIASPORIC STUDIES

Ethnic and Diasporic Studies as an academic discipline lie at the intersection of several increasingly powerful developments in American thought and culture. First, interdisciplinary and comparative scholarship has become so prevalent as to represent a dominant intellectual norm. Second, the use of this new scholarly methodology to meet new academic needs and illuminate new subject matter has given rise to a plethora of discourses: women's studies; Native American studies; African American studies; gay, lesbian, and transgender studies; and global studies. Third, and perhaps most important, there has been a growing recognition, both inside and outside academia, that American reality is incorrigibly and irremediably plural and that responsible research and pedagogy must account for and accommodate this fact.

We define Ethnic and Diasporic Studies (loosely) as the study of the dynamics of racial and ethnic groups (also loosely conceived) who have been denied, at one time or another, the full participation and the full benefits of citizenship in American society. We see these dynamics as fascinating in and among themselves but also feel that studying them illuminates the entire spectrum of humanistic inquiry and that a fruitful cross-fertilization will obtain between ethnic and diasporic studies and the College's well-established curricula in the humanities, the arts, the sciences, and the social sciences.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Paris, City of Light and Violence (p. 4)**, Robert R. Desjarlais *Anthropology*

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 7)**, Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology (p. 5)**, Robert R. Desjarlais *Anthropology*

**Indigenous Mobilities (p. 5)**, Deanna Barenboim *Anthropology*

**Spaces of Exclusion, Places of Belonging (p. 6)**, Deanna Barenboim *Anthropology*

**Making the World Go Round: Children as Cogs in the Wheels of Empire (p. 6)**, Mary A. Porter *Anthropology*

**Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity (p. 12)**, Jerrilynn Dodds *Art History*

**Political Economy of Women (p. 38)**, Kim Christensen *Economics*

**Documentary Filmmaking: Truth, Freedom, and Bearing Witness (p. 47)**, Damani Baker *Filmmaking and Moving Image Arts*

**Food, Agriculture, Environment, and Development (p. 61)**, Joshua Muldavin *Geography*

**The Blues Ethos and Jazz Aesthetics: A History of African Americans in the City (p. 73)**, Komozi Woodard *History*

**Gender, History, and Memory: Diasporic Voices in Oral History (p. 74)**, Mary Dillard *History*

**Body Politics: A Cultural History of the United States (p. 75)**, Lyde Cullen Sizer *History*

**Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 76)**, Nadeen M. Thomas *History*

**Beginning Latin (p. 81)**, Emily Katz Anhalt *Latin*

**Translation Studies: Poetics, Politics, Theory, and Practice (p. 91)**, Bella Brodzki *Literature*

**First-Year Studies: Democracy, Diversity, and (In)Equality (p. 117)**, David Peritz *Politics*

**Children's Health in a Multicultural Context (p. 132)**, Linwood J. Lewis *Psychology*

**Emerging Adulthood (p. 128)**, Linwood J. Lewis *Psychology*

**The Experiences of Immigrant Children (p. 131)**, Rochelle Cassells *Psychology*

**What's in a Name? Perspectives on Poverty (p. 129)**, Rochelle Cassells *Psychology*

**Immigration, Race, and the Making of the United States: An Immigration Policy Perspective** (p. 136), Luisa Laura Heredia *Public Policy*

**First-Year Studies: Judaism, From Religion to Radicalism** (p. 137), Glenn Dynner *Religion*

**Muslims in Europe** (p. 139), Kristin Zahra Sands *Religion*

**Modern Jewish Literature** (p. 140), Glenn Dynner *Religion*

**The Jews of Europe** (p. 137), Glenn Dynner *Religion*

**First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies** (p. 145), Parthiban Muniandy *Sociology*

**Informality and Precariousness in the City: Family, Home, and the Politics of Transnational Life** (p. 146), Parthiban Muniandy *Sociology*

**First-Year Studies: (Re)Constructing the Social: Subject, Field, Text** (p. 145), Shahnaz Rouse *Sociology*

**Marx and Marxisms: Lineages and Contemporary Relevance** (p. 147), Shahnaz Rouse *Sociology*

**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*

**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*

**Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

## FILM HISTORY

Sarah Lawrence students approach film, first and foremost, as an art. The College's film history courses take social, cultural, and historical contexts into account; but films themselves are the focus of study and discussion. Students seek artistic value equally in Hollywood films, art films, avant-garde films, and documentaries, with emphasis on understanding the intentions of filmmakers and appreciating their creativity.

As a valuable part of a larger humanistic education in the arts, the study of film often includes the exploration of connections to the other arts, such as painting and literature. Close association with the filmmaking and visual arts departments enables students working in those areas to apply their knowledge of film to creative projects. And within the discipline, the study of film gives students insight into stylistic techniques and how they shape meaning. Advanced courses in specific national genres, forms, movements, and filmmakers—both Western and non-Western—provide a superb background in the

history of film and a basis for sound critical judgment. Students benefit from New York City's enormously rich film environment, in which film series, lectures, and festivals run on a nearly continuous basis.

## First-Year Studies: Film as Popular Art

**Michael Cramer**

**Open, FYS—Year**

In the years following its emergence in the late 1800s, film quickly became an enormously popular art form, as well as a large and lucrative industry. Focusing on the American context, this course will examine the relationship between the artistic and industrial sides of film, as well its cultural impact and the implications of its status as a "mass" art. During the first semester, we will study the terminology and techniques used to analyze films and explore the development of the American film industry from its inception, exploring various competing approaches to film that predate the rise of "Hollywood." We will then examine the origins of the Hollywood system, its development of key genres, its ideological functions, and what it can tell us about the role of popular culture more broadly in the United States during the first half of the 20th century. In the second semester, we will cover the period from the 1950s to the present, turning to the new forms of film technology and exhibition developed in the postwar period and to the rise of television, considering it as both a specific medium and as one that changes the role of film in the broader media landscape. Other topics to be covered include challenges to Hollywood from groups that it has traditionally excluded or instrumentalized (women, LGBT people, people of color); film as a means of representing historical events; the rise of the contemporary blockbuster film; and how new digital technologies have altered film production, exhibition, and distribution. Two films will be screened each week in conjunction with the class.

## History and Aesthetics of Film

**Michael Cramer**

**Open, Lecture—Year**

This class will provide a detailed survey of the history of moving-image art, as well as an introduction to key aesthetic and theoretical concepts in the study of film. We will study the major elements of film form—editing, photography, shot composition, sound, *mise-en-scene*—as phenomena emerging from specific historical contexts and chart their development both over time and as they travel around the world. While the emphasis of the earlier

part of the course will be on film art's European and American origins, we will approach it as a truly global phenomenon with considerable attention devoted to East and South Asian, African, Latin American, and Middle Eastern cinemas. While the basic structure of the course will be chronological, we will develop the vocabulary and viewing skills necessary to identify and analyze the key components of film texts as we proceed; for example, our examination of editing will be situated within our discussion of 1920s Soviet cinema, while possible uses and aesthetic implications of sound will be examined alongside a number of diverse early experiments with sound. Other key moments to be studied include the development of the "classical" Hollywood cinema (and challenges to it), the emergence of new national art cinemas in the post-World War II era, the radical cinema traditions of the 1960s and '70s, and developments in film aesthetics since the introduction of digital filmmaking techniques in the 1990s. Key theoretical approaches in film studies will also be situated in their historical context, including early debates around film's status as art from the 1910s and '20s, inquiries into the relationship between photography and reality from the post-World War II period, and Marxist and feminist analyses of the ideological implications of film form and its relationship to the spectator from the 1960s and '70s. *This lecture is a superlecture and may enroll up to 60 students.*

## Surrealism: A Transmedia Movement (Poetry, Painting, and Film)

*Sally Shafto*

*Open, Seminar—Fall*

This seminar will provide an in-depth survey of surrealism, one of the most important, exciting, and enduring artistic movements of the 20th century. Surrealism was also the first literary and artistic faction to seriously engage with the new medium of film, and its makers represent the first generation of artists to have grown up with film. Developing as an offshoot of Dadaism in the wake of World War I, surrealism was officially founded in 1924 with the publication of André Breton's *Surrealist Manifesto*. The groundbreaking work of Sigmund Freud, exploring the unconscious, provided a major source of inspiration for these artists, who were struggling to understand themselves and the horror they had just survived. Surrealism would be not only transnational—moving beyond its original roots in Paris to become a truly international avant-garde movement—but also transmedia, whose proponents were poets (Breton, Louis Aragon, Robert Desnos,

Paul Éluard), painters (André Masson, Max Ernst, Salvador Dalí), and filmmakers (Germaine Dulac, Man Ray, Luis Buñuel), who often collaborated. Our weekly screenings will begin first with a surrealist precursor, *The Cabinet of Dr. Caligari*, followed by two masterpieces of surrealist film, Buñuel and Dalí's *Un Chien andalou* and *L'Âge d'or*, which not only changed the way most of us see and think about cinema but also paved the way for horror films. We will trace surrealism's influence in Buñuel's later career and, in Hollywood, through the work of filmmakers like Alfred Hitchcock, David Lynch, the Coen Brothers, and Martin Scorsese. Our readings will explore, in translation, the writings of the surrealists themselves, along with key secondary literature. Student conference projects will concentrate on one visual artwork from the upcoming exhibition, *Monsters & Myths: Surrealism and War in the 1930s and 1940s*, from the Wadsworth Atheneum Museum of Art in Hartford, Connecticut.

## Realisms

*Noa Steimatsky*

*Open, Seminar—Fall*

The seminar will examine key genealogies, debates, and critical responses relating to cinematic realism: the diverse historical "realisms" on which it draws and the range of meanings, uses, and abuses of the term. Questions of realism have been carried over from the traditional arts and literature but have undergone a sea change with the advent of photography and cinematography. While the concept of realism seemed bracketed by postmodern discourses, realism as an *effect* and as a value or aspiration still haunts the cinematic imagination and engages the media at large. The claim to *presence* carried by photographic indexicality; the cultural conventions of mimesis and illusionism; the shifting values of document, witness, testimony; the relation of the material and the referential, of the authentic and the composed—all ensure the continued fascination with realism and its myriad forms through our time. Traversing fiction and documentary, features and shorts, mainstream and experimental forms, the seminar will consider both classical cases and challenging examples from diverse cinemas and cultural moments and discuss the political implications of realism and its capacity for transmutation and revival. Screenings will include Wyler's *Best Years of our Lives*, Bresson's *Mouchette*, Akerman's *Jeanne Dielman*, Burnett's *Killer of Sheep*, Kiarostami's *Close-Up*, and many others.

## Women Make Movies, or Why Gender Representation Really Matters Behind and In Front of the Camera

*Sally Shafto*

*Open, Seminar—Spring*

In 2018, women directors still have a hard time breaking through to receive recognition and steady funding. In fact, according to the *Celluloid Ceiling Report*, in 2016 women comprised just seven percent of directors of the top grossing 250 films in the United States—a two percent decrease from the previous year. This seminar will offer a historical, international survey of women filmmakers up to the present. In conjunction with certain feminist readings, we will consider the historical reasons for the slow emergence of women as creators, beginning with Linda Nochlin's influential essay, "Why Have There Been No Great Women Artists?" (1971). And beginning with Alice Guy-Blaché, the class will survey some of the best films by women directors. We will also consider the success rate for women directors in other countries, notably Morocco, where women directors have won four times the top award in 17 editions. Germaine Dulac, Dorothy Arzner, Maya Deren, Leni Riefenstahl, Agnès Varda, Claire Denis, Chantal Akerman, Ava DuVernay, Mahassine El Hachadi, Margarethe von Trotta, Andrea Arnold, Sally Potter, Marjane Satrapi, Jane Campion, Céline Sciamma, Isabelle Adjani, Patty Jenkins, Anne-Marie Miéville, Gurinda Chada, Mélanie Laurent, Kathryn Bigelow, Sofia Coppola, Mira Nair, Julie Dash, Diane Kurys, Lina Wertmüller, Margarethe von Trotta, Lynne Ramsay, Simone Bitton, Farida Benlyazid, and Agnieszka Holland are some of the filmmakers whom we'll consider both in class and for individual conference projects. *Students should have some prior background in film history or in women's studies to take this seminar.*

## Year Zero: Cinema in the Wake of War

*Noa Steimatsky*

*Sophomore and above, Seminar—Spring*

How did the cinema confront the catastrophic events of the mid-20th century? How did it begin to tackle the historical, physical, social, and psychic trauma effected by the incomprehensible phenomena of Auschwitz and by the blinding light of Hiroshima? The seminar will explore this "crisis of representation" and the cinema's response to an era that saw suffering and ruin by unprecedented means and on an unprecedented scale, the death and displacement of millions, the devastation of cities,

the utter despair in humanity and yet, inevitably, also the remaking of life out of the ruins. Focusing primarily on the postwar European experience but considering, as well, the Pacific theatre of war and the American response, the seminar will interlace fiction films, documentaries, and newsreels and draw upon historical, critical, and literary texts. Screenings will include Rossellini's *Germany Year Zero*, Clément's *Forbidden Games*, Bernstein's *Memory of the Camps*, Resnais's *Night and Fog* and *Hiroshima mon amour*, Ichikawa's *Fires on the Plain*, and many others.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- Paris, City of Light and Violence (p. 4), Robert R. Desjarlais *Anthropology*
- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 7), Robert R. Desjarlais *Anthropology*
- Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais *Anthropology*
- Genealogies of Modern and Contemporary Art, 1890 to the Present (p. 10), Sarah Hamill *Art History*
- Theories of Photography (p. 13), Sarah Hamill *Art History*
- Architectures of the Future, 1780 to the Present (p. 11), Joseph C. Forte *Art History*
- Images of India: Text/Photo/Film (p. 16), Sandra Robinson *Asian Studies*
- Writing India: Transnational Narratives (p. 15), Sandra Robinson *Asian Studies*
- Bulletproof Screenwriting (p. 53), Frederick Michael Strye *Filmmaking and Moving Image Arts*
- Storyboarding for Film and Animation (p. 49), Scott Duce *Filmmaking and Moving Image Arts*
- Advanced Projects in Writing for the Screen (p. 53), Frederick Michael Strye *Filmmaking and Moving Image Arts*
- Television Writing: Writing the Spec Script (p. 52), Marygrace O'Shea *Filmmaking and Moving Image Arts*
- Writing for Television: Advanced Projects (p. 52), Marygrace O'Shea *Filmmaking and Moving Image Arts*
- The Blues Ethos and Jazz Aesthetics: A History of African Americans in the City (p. 73), Komozi Woodard *History*
- Intermediate Italian: Modern Prose (p. 80), Tristana Rorandelli *Italian*
- Theatre in America II: The Age of Revolt (p. 90), Joseph Lauinger *Literature*



**First-Year Studies: 20th-Century Italian Literature** (p. 86), Tristana Rorandelli *Literature*

**The Bible and Literature** (p. 87), William Shullenberger *Literature*

**First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender and Courtship From Shakespeare to Austen** (p. 85), James Horowitz *Literature*

**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

**First-Year Studies: The New Elements: Mathematics and the Arts** (p. 95), Philip Ording *Mathematics*

**Time in Film and Philosophy** (p. 113), Roy Ben-Shai *Philosophy*

**Intermediate Spanish II** (p. 149), Isabel de Sena *Spanish*

**Narrative in Contemporary Painting** (p. 167), Vera Iliatova *Visual and Studio Arts*

**Advanced Interdisciplinary Studio** (p. 167), Vera Iliatova *Visual and Studio Arts*

**Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

## FILMMAKING AND MOVING IMAGE ARTS

Sarah Lawrence College's undergraduate Filmmaking & Moving Image Arts program (FMIA) offers a vibrant, dynamic, creative incubator to ignite the imagination of the next generation of media makers. The program seeks to help students navigate the intersection of art and technology as they acquire the tools and skills of the discipline and develop their critical and creative voices.

Cognizant that not every student will graduate to be a writer, director, producer, or game developer, the program believes that—with the enduring power and influence of cinema, television, the Web, and social media—students in all fields of study benefit from media literacy and theory and a deep understanding of the ways and means of media development and production. The program explores a broad scope of media making, including narrative fiction, documentary/nonfiction, experimental film, animation, cinematography, storyboarding, and directing actors, as well as editing, producing, screenwriting, writing for television, writing and producing for the Web, writing for games, and game development.

Interdisciplinary work across the liberal arts is encouraged and formal and informal collaboration among the music, dance, theatre, writing, visual arts, and other disciplines continue to emerge and flourish.

Our program offers an intensive "Semester Away" program—Cinema Sarah Lawrence—where students work on the development and production of a feature film shot on location on Nantucket, MA. We also offer exchange programs in animation with CalArts and study abroad opportunities in film in Paris, Cuba, and at the world-famous FAMU film school in Prague, amongst others.

Sarah Lawrence College offers state-of-the-art facilities for the Filmmaking & Moving Image Arts program including the Donnelly Film Theater that seats 185 people and has a state-of-the-art 4K Digital Cinema Projector, an intimate 35 person screening room, a teaching/editing lab, a 1400 square foot soundstage, an animation studio, and a sound and Foley recording booth. Our equipment room offers Sony, Canon, Blackmagic, RED, and ARRI cameras, sound, grip, and lighting packages.

Recent graduates routinely have their work represented at some of the world's most prestigious film and media festivals, most recently at Cannes, Palm Springs, and Slamdance. Graduates who choose to pursue advanced degrees are finding traction at the top film schools in the United States and abroad.

## Documentary Filmmaking: Truth, Freedom, and Bearing Witness

*Damani Baker*

*Open, Seminar—Year*

Nonfiction is our search for the truth; it is an exploration in humanity—our beauty, complexities, and the often unimaginable. This class is designed for students who, through filmmaking, hope to move humanity one step closer to understanding who we are and how connected our life experiences may be. In this yearlong course, students produce one 15- to 30-minute documentary on the subject of their own choosing. Students will develop treatments, pitch their projects, create production schedules, and work in small teams to create their films. Each week, students must demonstrate clear progress on their projects, including outlined shoot dates, updates on production needs, screening of unedited material, assembly cuts, rough cuts, and the eventual final delivery of their conference films. During class, we will screen short- and long-form documentary films from around the world, complemented by hands-on production techniques and experience. Although this is an open class, students must be prepared to learn camera operation, sound recording, and lighting with diligence and professionalism. Each student will direct his/her own project; however, the crew will be made up of the student's peers, who will be entrusted with delivering strong technical material. This course will challenge students to think beyond

the beautiful gates of Sarah Lawrence and take on subjects and opportunities that are new spaces both emotionally and physically. Nonfiction requires passion for storytelling and, ultimately, a passion for people. We hope to finish the year with a lens on the world that's evolved to new heights of understanding and compassion.

## The Art of Editing: Aesthetic and Practice

**Brian Emery**

*Open, Seminar—Fall*

In this course, we will examine the art and craft of motion-picture editing, from both an aesthetic and a practical viewpoint. We will explore how the combination and order of shots manage to convey both information and emotion. We will ask *if* a cut works and, if it does, *why* it works. Just as importantly, we will ask why a cut *does not*. This course will serve students pursuing editing specifically but also filmmaking in general: Editing is the language of cinema. There will be screenings of films, both professional and student work, with an emphasis on their editing style. Examples may be drawn from films such as, but not limited to, *Citizen Kane*, *Touch of Evil*, *Rope*, *Vertigo*, *Jaws*, *The Godfather*, *Raging Bull*, *Amadeus*, *Requiem for a Dream*, *The Hurt Locker*, *Birdman*, *The Babadook*, *We Need to Talk About Kevin*, and *Arrival*, among others. When possible, two different versions of a film will be shown to discuss how different editing choices affect the film's emotional impact. We will also explore the tools of digital editing and how they can be used to achieve the filmmaker's desired artistic results. Weekly assignments will provide students with the necessary building blocks and skill sets to see a project through from a hard drive of footage to a picture-locked film. Assignments will range from mastering assistant editing techniques to editing scenes from feature films and television, short films, as well as commercials and short documentaries. Technical instruction will focus on media management, import and organization, utilization of keywords and smart collections, basic storyline editing, split editing, sound editing, color correction, export, and delivery. *No previous editing experience is required.*

## The Art of Editing: Postproduction

**Brian Emery**

*Intermediate, Seminar—Spring*

This course aims to build upon the work of the fall semester; however, it is expected that students will have a rough cut of a student film that they intend to

edit as the core of their work for the semester. Students who did not take the fall course, but who do have a rough cut of a film ready to cut, may join the class with permission of the professor. A rough cut is an opportunity for a new jumping-off point. Dailies will be reexamined for "hidden gems," little moments that may have been filmed unexpectedly or captured between takes. A deep review of this material can help the editor to fully reveal a beat, flesh out a moment, or realize an emotion that the director may have wanted but was not fully achieved in the initial rough cut. Is this shot too long? Is this scene necessary? Is this emotional beat realized? The work of the editor is not to cut just to cut but often *not* to cut and to hold a shot. As editor Walter Murch says, "The editor is actually making 24 decisions a second: No. No. No. No. No. No. No. No. No. Yes!" The aim of this class will be to do a deep-dive on an existing student project and make it as good as it can be. Students will polish a rough cut to picture-lock, so that the color grading and sound mix can be completed by the end of the year. Collaboration with students in other filmmaking courses will be encouraged and fostered. Specialized guest artists will be brought in, as needed and where possible, to provide expertise in focused areas. For the ambitious student, conference work may include editing multiple peer filmmaking projects from other production classes, re-editing films on which a student has worked, serving as an editor on the Sarah Lawrence College Web series project, or editing other material shot previously. Students will have the opportunity to screen their current projects in class and receive feedback, which will also show the class how a project evolves and comes together through editing over the length of the semester.

## Cinematography: Color, Composition, and Style

**Misael Sanchez**

*Open, Seminar—Year*

This yearlong course will explore the roles associated with film production, focusing on cinematography and lighting for the screen. In addition to covering camera operation and basic lighting techniques, students will explore composition, color palettes, and application of a visual style to enhance the story. The first semester of the course will revolve around scene recreations, followed by creating and producing original work in the spring term. Students will produce scenes, in class, on a weekly basis. Work will be discussed and notes incorporated into the next project. Students will be required to produce a short project in addition to the work completed during class times, incorporating elements

discussed throughout the semester, as part of conference work. Students will develop, write, draw floor plans, shoot, edit, and screen a final project by the end of the term. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident enough to approach a film production project with the experience to take on introductory and assistant positions with the potential for growth.

## Working With Light and Shadow

*Misael Sanchez*

*Open, Seminar—Fall*

This introductory-level course will present students with the fundamentals of cinematography and film production. Students will explore cinematography as an art of visual storytelling. The cinematographer plays a critical role in shaping the light and composition of an image and in capturing that image for the screen. Students will investigate the theory and practice of this unique visual language and its power as a narrative element in cinema. In addition to covering camera operation, students will explore composition, visual style, and the overall operation of lighting and grip equipment. Students will work together on scenes that are directed and produced in class and geared toward the training of set etiquette, production language, and workflow. Work will include the re-creation of classic film scenes, with an emphasis on visual style. For conference, students will be required to produce a second scene re-creation, incorporating elements discussed throughout the term. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, participants should feel confident to approach a project with enough experience to take on introductory positions with the potential for growth.

## Fundamentals of Cinematic Lighting

*Misael Sanchez*

*Open, Seminar—Spring*

In this introductory-level production course, students will explore the art of cinematography by producing weekly exercises designed to create and break down visual styles. Students will select and re-create a scene from a motion-picture film, television series, or music video. The goal of each class will be to work with available resources to replicate the selected scene to the smallest detail, focusing on composition, color, framing, camera movement, costume, and set design. Each student will come

prepared with key elements, including talent, props, and set design needed to set up, shoot, and break down each assignment by the end of each session. Throughout the semester, students will alternate crew positions, allowing the opportunity to experience everything from directing and working with the camera to lighting and gripping. Conference work will consist of an additional scene re-creation or original script completed outside of class.

## Storyboarding for Film and Animation

*Scott Duce*

*Open, Seminar—Fall*

This course focuses on the art of storyboard construction as the preproduction stage for film and animation. Students will be introduced to storyboard strategies, exploring visual concepts such as shot types, continuity, pacing, transitions, and sequencing. Both classical and experimental techniques for creating storyboards will be covered. Emphasis will be placed on the production of storyboard drawings, both by hand and digitally, to negotiate sequential image development and to establish shot-by-shot progression, staging, frame composition, editing, and continuity. Instruction will concentrate primarily on drawing, from thumbnail sketches through final presentation storyboards and animatics. The final project for this class will be the production by each student of a full presentation storyboard and a hi-res animatic in a combined visual, audio, and text presentation format. Knowledge of storyboards and animatics from this class can be used later for idea development and presentation of your project to collaborators, for pitching projects, for professional agencies, and—most importantly—for you, the maker.

## Drawing for Animation: Character Design

*Scott Duce*

*Open, Seminar—Fall*

This course focuses on the concepts of animated-motion and character-design development as a preproduction stage to animation. Students will gain knowledge in drawing by engaging with formal spatial concepts in order to create fully realized characters, both visually and conceptually. Through the development of character boards, model sheets, beat boards, and character walk-cycle animatics, students will draw and conceptualize human, animal, mechanical, and hybrid figures. Students will research characters in their visual, environmental, psychological, and social aspects to establish a full

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understanding of characterization. Both hand-drawn materials and digital drawing tablets will be used throughout the semester. Photoshop, Storyboard Pro, and Final Cut Pro software will be utilized for character boards, model sheets, and walk-cycle animatics. The final project for this course will include a concept-based, fully developed, multi-character animatic. Knowledge from this course can be used to create and enhance animations, to establish a character outline for an interactive media project, or to help in developing a cast of characters for a graphic novel or narrative film.

### Drawing for Animation: Concept Art

*Scott Duce*

*Open, Seminar—Spring*

This course will explore the preproduction aspects of animation concept development. Students will gain knowledge in character development, background environments, object and prop design, flora and fauna, scene building, color keys, aerial mapping, and techniques for digital painting. Through the development of matte paintings, model sheets, and animatics, students will draw and conceptualize spaces, characters, and props that are visually harmonious and consistent in both form and function. Students will research and produce narrative outlines that include visual and environmental components to establish a full understanding of an animated project. Both hand-drawn materials and digital drawing will be used throughout the semester. Photoshop, Storyboard Pro, and Final Cut Pro software will be utilized for character design, background paintings, and concept presentation animatics. The final conference project for this course will include a fully developed, multicharacter/multi-environment animatic. Knowledge from this course can be used to create and enhance an animation portfolio, to establish a concept outline for an interactive media project, and to help when developing a cast of characters and environments for a graphic novel or an animated film.

### Hand-Drawn Animation

*Scott Duce*

*Open, Seminar—Spring*

This course focuses on the fundamentals of drawing as they pertain to two-dimensional, hand-drawn animation. Students will gain an understanding of value, motion, and light logic and learn to establish form and structure utilizing concepts in perspective. The course will introduce students to traditional

techniques of hand-drawn, frame-by-frame animation, where movement is created through successive, sequential drawings. Students will learn about body mechanics and motion flow in the development of animated characters through techniques that include walk cycles, turning of forms, transformations, holds, squash and stretch, weight, and resistance. Students will design and create pencil test projects using Dragon Frame and Final Cut Pro software. Examples of animations illustrating hand-drawn techniques will be screened regularly. The course will conclude with a final project, for which students develop, conceptualize, and produce a fully animated, hand-drawn short film. Information and skills established in this class can be used to improve basic drawing proficiency, to establish fundamentals for later digital animation production, to create and enhance an animation portfolio, and/or to develop tangible skills for producing graphic novels.

### Environmental 3D Modeling for Animation

*Carlo Diego*

*Open, Small seminar—Year*

In this class, students will be introduced to the theory and practice of three-dimensional modeling and compositing for animation. Three-dimensional animation, design, and architectural concepts will be explored in the lecture room, on the computer, and in the studio. The purpose of this class is to build the skills necessary to leverage the use of a professional 3D program (Cinema 4D) in storytelling and animation projects. Instructional topics include: primitive objects, transformations, curve creation and manipulation, symmetries, surface creation and modification, rendering, frames, keyframes, hierarchical animation, morphing, expressions, rigging, projection mapping, and compositing. Weekly assignments will provide students with the building blocks necessary to take their projects in their individual creative directions. Cinema 4D is an industry-standard 3D design-and-animation software package used in a wide range of projects, from motion graphics to full-length feature films.

### Digital 2D Animation: Shorts

*Robin Starbuck*

*Open, Seminar—Year*

In this class, students develop animation and short storytelling skills by focusing on the process of creating animated shorts. Instruction includes story development, visualization, character, continuity, timing, digital drawing, rotoscoping, and

compositing. All of the production steps required to complete a short animated film are demonstrated and applied through exercises in the fall term, aimed at the production of a final short animated film or PSA by each student or team of students in the spring semester. Participants will develop and refine their personal style through exercises in story design and assignments directed at translating ideas into moving images. Digitally-drawn images (with the option to include live action and photographs) will be assembled in sync to sound. Compositing exercises cover a wide range of motion graphic features, including: green screen, keyframing, timeline effects, 2D and 3D space, layering, and lighting. Exercises will enable students with a working knowledge of the software Harmony by Toon Boon. Harmony is a creative, efficient software used in the film and TV animation industry. *No prior drawing experience is necessary.*

## Secondary Currents: Experimental Film in Place

**Robin Starbuck**

*Intermediate, Seminar—Fall*

*This course is part of the Intensive Semester in Yonkers program and is no longer open for interviews and registration. Interviews for the program take place during the previous spring semester.*

This production seminar explores, in depth, the rich world of moving images as artistic expression. Students participate by completing a series of exercises and projects supported by lectures, discussion, and screenings. We explore moving-image forms and styles that blur the boundaries between narrative, documentary, and abstract filmmaking. There is, by definition, no formula for this kind of work. Rather, the course introduces the language and techniques of film production alongside strategies for the use of film, performance, and audio design as a means to creatively examine our relationships to place. We direct our concerns to an investigation of our relationship to the legends, histories, topographies, politics, and language of place in its broadest context. Assignments are geared toward generating an ease and familiarity with one's engagement with place as a media artist. Over the course of the semester, we look at and analyze the pioneering work of many experimental artists, including Gilliam Wearing, Doug Aiken, Pipolotti Rist, Seoungcho Cho, Mike Kelly, Shana Moulton, Ragnar Kjartansson, and others. Labs and screenings are designed to introduce the tools and technology necessary for each project. A major component of the course is the ongoing analysis and critique of each other's work.

## Experimental Film and Animation

**Robin Starbuck**

*Open, Seminar—Spring*

Whether dealing with abstraction or narrative sequence, experimental films reflect the unique vision of their makers. While most forms of animation serve the particular needs of commercial media, the inclusion of animation in experimental film has the ability to deconstruct an idea or movement and reassemble it in a new way. This course introduces the concepts and practical study of stop-frame animation production as it relates to both sequential and nonsequential narration, movement, space, and time. In a series of short, independent, and collaborative projects, students will learn the techniques and materials necessary to explore a variety of experimental and hand-animation practices and to assemble this work with live-action film/video. The central focus of this course will be on concept development and material exploration for the completion of several short, hybrid films. Students will work in both film and animation and learn to composite this material for the production of their work. A variety of frame-by-frame animation techniques in under-the-camera destructive and constructive animation—including object animation, paper cut-out animation, abstract drawing for animation, and sand animation—will be taught. Through technical instruction, readings, discussion, screenings, and experimentation, we will seek to refresh, extend, and redefine traditional modes of animation and video production. The aim of the course is to explore freely with materials in order to trailblaze fresh narrative and aesthetic possibilities. Final projects may be executed as experimental films, animations, or video projections. *No prior experience is necessary.*

## Script to Screen

**Rona Naomi Mark**

*Open, Seminar—Year*

This class will introduce students to all aspects of filmmaking, from conceiving a script through exhibition of the final work. The first semester will focus on screenwriting, and students will write short scripts that they will then produce and direct in the second semester. Simultaneously, students will learn to use the school's filmmaking equipment and editing software and utilize those skills in a series of short, targeted video exercises. These exercises will not only familiarize the students with the gear at their disposal but also will introduce them to concepts of visual storytelling (e.g., where to put the camera to tell the story). The second semester will focus on preproduction and previsualization of the

student's conference film. Students will learn how to craft shot lists, floor plans, look books, and other tools to help them organize their film shoots. Students will also practice directing actors and finding a method for effective communication with their cast. They will also learn some basic production management skills, such as breaking down scripts for production and scheduling. After shooting their conference films, students will workshop their rough cuts in the classroom and fine-tune their edits in preparation for the final class—THE SCREENING!

## Ghouls, Cyborgs, and Elves: Making the Genre Film

**Rona Naomi Mark**  
*Intermediate, Seminar—Fall*

This is a hands-on production course with a focus on producing genre films. Working within a genre can greatly assist the fledgling filmmaker by suggesting content and stylistic elements, thereby freeing the artist to focus on self-expression. While exploration of all genres is welcome, our class discussions and video exercises will explore various ideas present in the so-called "lesser genres" of horror, sci-fi, and fantasy. Students will shoot several short video exercises, both individually and in groups, each with a certain directing and thematic prompt. Film viewings will demonstrate how genre films handle sexual politics and repression, societal and personal anxieties, naturalism as opposed to fantasy, as well as the smart use of special effects and other strategies for the low-budget, independent filmmaker. In addition to class exercises, students will each produce and direct a short video project for their conference work.

## Writing Movies

**Rona Naomi Mark**  
*Open, Seminar—Spring*

During the course of this seminar/workshop, students will learn how to write narrative screenplays with an eye toward completing a feature-length work. The course will cover basics of format and style, and there will be weekly assignments aimed at developing students' screenwriting muscles. Students will "pitch" ideas, rigorously outline stories, and write and revise pages of their blueprint for a feature-length film. The class is designed to help the beginning screenwriter find his or her voice as a film artist, using the written language of visual storytelling.

## Writing for Television: Advanced Projects

**Marygrace O'Shea**  
*Advanced, Seminar—Fall*

This class builds on fundamentals learned in Writing the Spec and Writing the Pilot, with the focus on creating new work: original TV pilots. Students will be expected to enter the class with a completed 8- to 12-page beat sheet. That beat sheet will be revised and turned into an original one-hour or half-hour show (no sitcoms). Focusing on engineering story machines, we power characters and situations with enough conflict to generate episodes over many years. During the second half of the semester, you will generate a second original beat sheet within one week and write the pages for that script for the rest of the semester. This will mean that you will complete first drafts of two original shows within the semester. Having taken all three classes in the series—spec, pilot, and advanced—you will have the majority of material, in first-draft form, that you will need for a professional portfolio. In conference, students will do rewrites and begin to develop character descriptions and a series "bible" for their original show. Prospective students are expected to have an extensive working knowledge across many genres of TV shows that have aired domestically during the past 25-30 years. *Permission of the instructor is required.*

## Television Writing: Writing the Spec Script

**Marygrace O'Shea**  
*Intermediate, Seminar—Spring*

The fundamental skill of successful television writers is the ability to craft entertaining and compelling stories for characters, worlds, and situations created by others. Though dozens of writers may work on a show over the course of its run, the "voice" of the show is unified and singular. The best way to learn to write for television—and a mandatory component of your portfolio for agents, managers, show runners, and producers—is to draft a sample episode of a pre-existing show, known as a "spec script." Developing, pitching, writing, and rewriting stories hundreds of times, extremely quickly, in collaboration, and on tight deadlines is what TV writers on staff do every day, fitting each episode seamlessly into the series as a whole in tone, concept, and execution. This workshop will introduce students to these fundamental skills by taking them, step-by-step, through writing their own spec (sample) script for an ongoing dramatic television series. The semester will take students

from premise lines, through the outline/beat sheet, to writing a complete draft of a full one-hour or half-hour teleplay for a currently airing show. No original pilots will be pursued in this semester. In conference, students may wish to develop another spec script and/or begin to develop characters and a series "bible" for an original show in preparation for more advanced classes in original pilot writing. Prospective students are expected to have an extensive working knowledge across many genres of TV shows that have aired domestically during the past 25-30 years. *Permission of the instructor is required.*

## Writing Moving Pictures

*Ramin Serry*

*Open, Seminar—Year*

This yearlong course for the beginning-to-intermediate screenwriter is a rigorous, yet intimate, setting in which to explore and immerse oneself in the screenwriting process. Students may work either on short or feature-length screenplays or on an original television pilot or Web series episode. They will read peer work, with the entire process supported by in-class analysis and critiques thereof. Students are expected to contribute heavily to the class discussion. Fundamentals of character, story, universe and setting, dramatic action, tension, conflict, structure, and style will be explored. In conference, in addition to honing their class screenwriting project, students are also welcome to craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth.

## Bulletproof Screenwriting

*Frederick Michael Strype*

*Open, Seminar—Fall*

Pursuing the fundamentals of developing and writing narrative, fiction, motion-picture screenplays, the course starts with a focus on the atomic element of a screenplay: the scene. We'll explore the nature of writing screen stories for film, television (and its many iterations these days), and the Web. The approach views screenwriting as having less of a connection to literature and playwrighting and more of a connection to the oral tradition of storytelling. We will dissect the nature and construct of the screenplay to reveal that the document—the script—is actually the manifestation of the process of "telling your film" (or movie, or Web series, or TV show, et al). In Bulletproof Screenwriting, the emerging screenwriter will be encouraged to think of and

approach the work as a director—because, until someone else appears to take the reins (if it is not the screenwriter), the writer *is* the director, albeit (for now) on the page. Indeed, the course will explore filmmaking from a director's point of view—yet in the hands of a screenwriter. With the class structured as a combination of seminar and workshop-style exchanges, students will read selected texts and produced screenplays, write detailed script analyses, view films and clips, and, naturally, write short narrative fiction screenplays. While students will be writing scenes and scripts starting in the first class, they will also be introduced to the concept of "talking their stories," as well, in order to explore character and plot while gaining a solid foundation in screen storytelling, visual writing, and screenplay evolution. We will migrate from initial ideas through research techniques, character development, story generation, outlining, the rough draft, and rewrites. Students will be immersed in the fundamentals of character, story, universe and setting, dramatic action, tension, conflict, sequence structure, acts, and style. In-class analysis of peer work within the context of a safe and productive environment will help students have a critical eye and develop skills to apply to the troubleshooting of one's own work. Overall, the student builds a screenwriter's toolkit to use as various projects emerge in the future. The aim of the class is for students to complete a series of short-form screenplays and a final written project. In conference, students may research and develop a long-form screenplay or teleplay, develop a TV series concept and "bible," initiate and develop a Web-series concept, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course may be applied to other writing forms.

## Advanced Projects In Writing for the Screen

*Frederick Michael Strype*

*Advanced, Seminar—Fall*

This one-semester class is for the serious, advanced screenwriter. Consideration for the course requires a writer's statement about the project you wish to pursue, a list of courses taken, and screenwriting experience, as well as a five-page screenwriting sample that must be emailed in advance of any fall interview to [fstrype@sarahlawrence.edu](mailto:fstrype@sarahlawrence.edu). Once the materials are received, an interview will be scheduled between instructor and student. The seminar will be devoted to reconceptualizing,

redeveloping, and restructuring your project-in-process, naturally depending upon your starting point. We will then pursue a rigorous schedule of weekly workshops and diagnostic trouble-shooting critiques. By semester's end, you will be expected to have a polished draft.

## Less is More: On Camera Performance

*Doug MacHugh*

*Open, Seminar—Year*

This course will focus on both the natural and technical aspects of camera performance. The student will learn how to create living, breathing characters constructed and crafted with an emotional inner life that is supported through organic impulses and analytical comprehension of text. The student will learn to create characters drawn from one's own life experience, emotional substitution, and the limitless possibility of the imagination. The work will require a concentrated attention and expansion of emotional perceptions. The student will develop the ability to actively listen and see and not to anticipate or expect. The scene work will be taken from published screenplays, both contemporary and historical. Period work will require a richly detailed and historically accurate character study, paying attention to both the social and historical demands and the language. The scenes will be memorized, rehearsed, further explored with improvisational exercises, and reviewed with monitor playback. The scenes will then be camera blocked and shot in a workshop atmosphere that concentrates on performance rather than production value. Students will learn how much physicality is required for the master shot and for the two shot and how to harness the physical and emotional focus for extreme close-up work. There is the required movement aspect to this workshop, as well. Each session will begin with physical and emotional exercises that will allow the performers to move, to breathe, and to play. Students will be offered the opportunity to step behind the camera and observe what the DP sees in order to better comprehend the framing of a shoot. They will learn how to maintain and match continuity while using props and physical movement. Voice-over and ADR skills will also be explored. In the spring semester, the students will work on final scenes that will be either original or published. Those scenes will be costumed, with props and production value. Conference work will be discussed individually with each student. The course will include short writing assignments, weekly performance journals, short reactions to the required texts, and perhaps writing

original monologues to be performed. This course of study is equally valuable to the emerging performer, director, and screenwriter seeking to understand the alchemy of performance for the camera.

## Creating the Web Series

*Doug MacHugh*

*Open, Seminar—Year*

During the fall semester, the students will develop a community that supports a *judgment-free* working environment, where the goal is to *collectively* create the best original work possible. This class is not about competition but, rather, about creating collectively. During our Monday sessions, the students will conceive and develop 3- to 5-page film scenes that thematically capture a specific moment in time. The concept and materials to be developed will be revised and finalized for shooting by the end of the fall semester. (These scenes can also be the genesis of a larger script to be worked on later.) During our Thursday sessions, we will begin with warmup exercises developed to get outside of our passive selves and *play* like children. These exercises will expand our vocal and physical creative base. We will work on intimacy and trust exercises that address issues such as blocking, negating, and posturing. We will read both published and original scenes that will be memorized for the following week. We will break down the scenes dramatically to demonstrate what works and what does not. The students will work on improvisational exercises—taken from beats within the script—that will explore and expand the complexities of a character's inner life. For our conference work, we will view and discuss feature films and documentaries that primarily focus on the Central American revolutions—such as *El Norte*, *Finding Oscar*, *Under Fire*, and *Salvador*—but will also include the historical origins of religious and cultural conflicts with films such as *The Mission*, *Apocalypto*, and *Where the River Runs Black*. The fall semester conference work will involve writing about a specific aspect of the films viewed and discussed in class. The spring conference work will be shooting the vignettes. The students will be required to experience all production areas, (editing, lighting, sound, camera, and directing) and to keep a weekly journal of the journey throughout the year. The goal is to make the class self-sufficient, in that students will write, direct, film, and edit their own material. We will have tech-lab workshops that help students better facilitate skills in lighting, cameras, sound, and editing. This class is open to writers, actors, and



directors interested in creating through collaboration. *Each student, without exception, must interview with the instructor.*

## Producing for Filmmakers, Screenwriters, and Directors

**Heather Winters**

**Open, Seminar—Year**

Producers are credited on every film, television show, and media project made. Producers are crucial—even seminal—to each and every production, no matter how big or small. Yet, even as a pivotal position in the creative and practical process of making a film, TV show, or digital project, the title “Producer” is perhaps the least understood of all the collaborators involved. What is a producer? This course demystifies and answers this question, examining what a producer actually does in the creation of screen-based media and the many hats one or a small army of producers may wear at any given time. Students will explore the role of the producer in the filmmaking, television, and digital process from the moment of creative inspiration through project delivery. In the fall semester, students will gain hands-on producing experience through nuts-and-bolts production software exercises, breaking down projects into production elements, script breakdown, schedules and budgets, logline, synopsis and treatment writing, script coverage, and final project presentation. In the spring semester, students delve into the “show business” side of producing and explore the 21st-century producer’s role in the real world and in cinema and television on a global platform; they will also experience an immersive day at the Tribeca Film Festival. Applying knowledge and skills from the fall semester, students will learn the fundamentals of TV pilot season; entertainment law; optioning material; music licensing; traditional and innovative financing models; daily industry trends; pitching; film marketing and publicity; global film industry trends; the roles lawyers, agents, managers, and sales agents play; and how relationships work among producers, directors, and writers. This course decodes the intersection of art and commerce, as it relates to the business and creative elements of producing. Course work includes written and verbal assignments, in-class presentations, readings, screenings, assignments based on invited industry guests, and in-class final presentations. Conference work may include producing a film or media project by a student in another Sarah Lawrence College filmmaking production class, research-based or in-depth case studies, and other producer-related work. Designed to provide real-world producing guidance,

the course offers filmmakers, screenwriters, and directors a window into the importance of—and mechanics pertaining to—the producing discipline and a practical skill set for creating and seeking work in the filmmaking, TV, and digital content world after Sarah Lawrence College. *Tech Lab: Mondays, 6pm to 8pm, Heimbold 136 [Ziskin]. This lab may not meet every week, but students should have this time available for labs to be scheduled at the discretion of the professor.*

## Development and Pitching for Film and Television

**Heather Winters**

**Intermediate, Seminar—Fall**

The first step in getting any project made is having the goods—a screenplay, an original TV pilot, episodes of a Web series, a short film, a documentary treatment or proposal—and then developing a rock-solid pitch. There is, indeed, a right way to pitch your ideas and projects. This course teaches students how to develop a project into a pitch package and how to pitch that project—an essential skill for all writers, filmmakers, directors and producers. With existing scripts and projects, this class guides students in how to understand studio and network needs, how to ensure that your script is ready to pitch, how to establish industry contacts, how to be a good communicator, how to understand and grapple with changing audience tastes, and, overall, how to sell your idea. Every development executive is looking for great stories and screenplays that will make successful films, TV shows, and digital content. This course coaches students to evaluate the strengths and weaknesses of their scripts, treatments, and projects and explore what platform will best suit their project and why? What kind of viewer will it appeal to? Is it practical? Has it been done before? Answering some of these questions will aid students in understanding the practicalities of development. Through a workshop process of analyzing scripts, creating pitch packages, and verbal pitching, students will learn what makes their particular project marketable, how to make their stories resonate, and how to engage with and pitch the gatekeepers of the myriad platforms where audiences seek stories on screen. Students should have a completed project for which they wish to develop a pitch. *Permission of the instructor is required.*

## Done Deal: Marketing for Screenwriters, Filmmakers, and Directors

Heather Winters

*Intermediate/Advanced, Seminar—Spring*

It is every writer's dream that their script is the next breakout hit—or every filmmaker's dream of getting into a prestigious film festival. The script just needs to land in the right hands, get to the right reader, or grab the attention of the right executive, and it will sell. The film just needs to get in front of the right programmer, and it will be smooth sailing. But the truth is, most screenplays and TV pilots remain unproduced because they are not marketable enough for production companies, studios, and networks to feel confident in buying or financing them. And more films than ever before are competing for those few coveted festival screening slots. For the student hoping to "make it out there," this rigorous journey offers a critical lens into how best to prepare your screenplay, TV pilot, or completed film to be ready to take to market, identifying clear goals and marketing strategies for your completed material and projects so that they will sell. Through workshops and evaluating and re-working your script/TV pilot or finished short, this course guides students in how to understand the process to make their work "ready for battle," to stand out from the herd and have the most successful shot at a launch in a world where there is no set formula for what is marketable. Students with finished films will prepare pitch packages, prep their projects for film festival submission, and navigate the marketplace. Writers with screenplays and TV pilots will prepare the elements for formal pitches. By finding their niche and genre, researching companies producing similar work, and understanding the entertainment business through the eyes of an executive, students learn how to market, promote, and network to provide the best opportunities to get their work sold and seen in today's changing-by-the-second, fast-paced content world. This course will give you the skills needed to hook interest and make people take notice. To interview for this course, students must have a completed screenplay, TV pilot or finished film. *Permission of the instructor is required.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Architectures of the Future, 1780 to the**

**Present** (p. 11), Joseph C. Forte *Art History*

**Landscapes in Translation: Cartographies, Visions, and Interventions** (p. 42), Charles Zerner *Environmental Studies*

**First-Year Studies: Film as Popular Art** (p. 44), Michael Cramer *Film History*

**History and Aesthetics of Film** (p. 44), Michael Cramer *Film History*

**Surrealism: A Transmedia Movement (Poetry, Painting, and Film)** (p. 45), Sally Shafto *Film History*

**Women Make Movies, or Why Gender Representation Really Matters Behind and In Front of the Camera** (p. 46), Sally Shafto *Film History*

**Theatre in America I: The Golden Age** (p. 89), Joseph Lauinger *Literature*

**Time in Film and Philosophy** (p. 113), Roy Ben-Shai *Philosophy*

**First-Year Studies: The Senses: Art and Science** (p. 124), Elizabeth Johnston *Psychology*

**Beginning Spanish: At the Movies** (p. 148), Heather Cleary *Spanish*

**First-Year Studies: Theatre Outreach: Theatre and Community** (p. 151), Allen Lang *Theatre*

**3D Modeling** (p. 169), Shamus Clisset *Visual and Studio Arts*

**Introduction to Digital Imaging** (p. 168), Shamus Clisset *Visual and Studio Arts*

**Wood, Dust, Nail** (p. 168), Kenneth Tam *Visual and Studio Arts*

**First-Year Studies: Forms and Fictions** (p. 172), Myra Goldberg *Writing*

**Poetry: What Holds The Unsayable** (p. 182), Marie Howe *Writing*

**Writing Our Moment** (p. 179), Marek Fuchs *Writing*

**A Kind of Haunting: A Poetry Workshop** (p. 182), Cynthia Cruz *Writing*

## FRENCH

The French program welcomes students of all levels, from beginners to students with several years of French. Our courses in Bronxville are closely associated with Sarah Lawrence's excellent French program in Paris, and our priority is to give our students the opportunity to study in Paris during their junior or senior year. This may include students who start at the beginning level in their first year at Sarah Lawrence, provided that they fully dedicate themselves to learning the language.

Our program in Paris is of the highest level, with all courses taught in French and with the possibility for students to take courses (with conference work) at French universities and other Parisian institutions of higher education. Our courses in Bronxville are, therefore, fairly intensive in order to bring every student to the level required to attend our program in Paris.

Even for students who don't intend to go abroad with Sarah Lawrence, the French program provides the opportunity to learn the language in close relation to French culture and literature, starting at the beginning level. At all levels except for beginning, students conduct individual conference projects in French on an array of topics—from medieval literature to Gainsbourg and the culture of the 1960s, from Flaubert's *Madame Bovary* to avant-garde French female playwrights. On campus, the French program tries to foster a Francophile atmosphere with our newsletter *La Feuille*, our French Table, our French ciné-club, and other francophone events—all run by students, along with two French assistants who come to the College every year from Paris.

In order to allow students to study French while pursuing other interests, students are also encouraged, after their first year, to take advantage of our Language Third and Language/Conference Third options that allow them to combine the study of French with either another language or a lecture on the topic of their choice.

During their senior year, students may also think about applying to the English assistantship program in France, which is run by the French Embassy in Washington DC. Every year, Sarah Lawrence graduates are admitted to this selective program and spend a year in France, working in local schools for the French Department of Education.

Bienvenue!

## Beginning French: Language and Culture

*Faculty TBA*

*Open, Seminar—Year*

This class will allow students to develop an active command of the fundamentals of spoken and written French. In class and in group conferences, emphasis will be placed on activities relating to students' daily lives and to French and francophone culture using a variety of French songs, cinema, newspaper articles, poems, and short stories. Group conferences replace individual conference meetings for this level, and a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged.

Students who successfully complete a beginning- and an intermediate-level French course may be eligible to study in Paris with Sarah Lawrence College during their junior year. *This course is conducted in French.*

## Beginning French: Language and Culture

*Aubrey Korneta*

*Open, Seminar—Year*

This class will allow students to develop an active command of the fundamentals of spoken and written French. In class and in group conferences, emphasis will be placed on activities relating to students' daily lives and to French and francophone culture using a variety of French songs, cinema, newspaper articles, poems, and short stories. Group conferences replace individual conference meetings for this level, and a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who successfully complete a beginning- and an intermediate-level French course may be eligible to study in Paris with Sarah Lawrence College during their junior year. *This course is conducted in French.*

## Intermediate French I (Section I): French Identities

*Eric Leveau*

*Open, Seminar—Year*

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. More than other countries, France's identity was shaped by centuries of what is now perceived by the French as a historically coherent past. It is not surprising, then, that the 15th-century figure of Jeanne d'Arc is today the symbol of the extreme right-wing party of Le Pen, which has gained a significant influence in France in the last 30 years. This phenomenon can be seen, in part, as a reaction to the changing face of France's society, exemplified by the French "Black-Blanc-Beur" soccer team that Zidane led to victory in World Cup 1998. In this course, we will explore the complexities of today's French identity or, rather, identities following the most contemporary controversies that have shaken French society in the past 20 years while, at the same time, exploring historical influences and cultural paradigms at play in these "débats franco-

français." Thus, in addition to newspapers, online resources, recent movies" and songs, we will also study masterpieces of the past in literature and in the arts. Topics discussed will include, among others, school and religious neutrality; the repressed question of slavery in France; "cuisine" and tradition; immigration and the heritage of colonization, integration, and urban ghettos; women, French love, and the "Balance ton porc" movement; the 1789 revolutionary concept of citizen; etc. Authors studied will include Marie de France, Montaigne, Racine, Voltaire, Hugo, Flaubert, Proust, Colette, Duras, Césaire, Chamoiseau, and Bouraoui. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year. *This course is conducted in French. Admission by placement test (to be taken during interview week at the beginning of the fall semester) or completion of Beginning French.*

## Intermediate French I (Section II): Growing Up French, Language and Culture Through Contemporary Literature and Film

*Aubrey Korneta*

*Open, Seminar—Year*

This course offers a systematic review of French grammar and is designed to help students strengthen and master grammar skills and vocabulary. In class, we will examine the foundations of French identity, how this identity has historically been shaped, and whether it is open to all groups. As language and its artistic expression are fundamental components of French identity, we will analyze contemporary literary and cinematic representations of youth in France and the broader French-speaking world. These sources interrogate the notion of a unique French identity and instead emphasize diversity, fractures, and contestation. We will study a variety of genres—novels, autobiographies, short stories, graphic novels, documentaries, fiction films, and historical texts—to develop students' critical reading and writing skills and oral fluency in French, as well as their knowledge of and appreciation for contemporary French and francophone literature, film, and cultures. The Intermediate French I and II courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year. *Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Beginning French.*

## Intermediate French II : The Age of Existentialism

*Faculty TBA*

*Intermediate, Seminar—Year*

This French course is designed for students who already have a strong understanding of the major aspects of French grammar and language but wish to develop their vocabulary and their grasp of more complex aspects of the language. Students are expected to be able to easily read more complex texts and to express themselves more abstractly. A major part of the course will be devoted to the study and discussion of literary texts in French. In this course, we will mainly study texts by the central figure of existentialism in France, Jean-Paul Sartre, with special attention to his postcolonial writings. The texts will include plays and short stories, as well as philosophical and political essays. *Course conducted in French. Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Intermediate French I (possibly Advanced Beginning for outstanding students).*

## Intermediate III: Advanced French: French Women Writers and Molière in 17th-Century France

*Eric Leveau*

*Intermediate/Advanced, Seminar—Fall*

This course will focus on all aspects of the strong influence that women exerted on literature and culture in France during the classical period of Louis XIV's reign. We'll study the historical and social implications of the phenomenon of the "salon," perceived as a space of freedom for women to redefine the literary landscape of their time. We'll look at how women writers challenged their male colleagues at the heart of their aesthetic and ideological dominance but also how intellectually independent women were, in return, perceived by society. We will thus read major subversive masterpieces written by women during the period while putting them in dialogue with a series of plays by Molière. France's iconic playwright was, indeed, also one of the best readers of his time; and he put, in illuminating perspective, the struggles between women and men writers over the creation of a new literary canon. In addition to Molière's response to the rise of a female and feminist literature during his time, we will also explore his complex relationship with French neoclassical theatre and tragedy; in particular, his positions regarding the most recent philosophical and religious controversies and, ultimately, the rise of Louis XIV to absolutist power.

In such a rich context of past debates and literary works, we'll also try to bring into our discussion the contribution of recent feminist theory in order to foster a dialogue across the centuries. Authors studied will include Plato, Aristotle, Descartes, Corneille, Mlle. de Scudery, Racine, Mme. de Villegieu, Mme. de Sevigne, La Rochefoucauld, Mme. de Lafayette, and Mme. d'Aulnoy. *Admission by placement test (to be taken during interview week at the beginning of the fall semester) or after completion of Intermediate II. This course will be conducted in French.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais *Anthropology*

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600** (p. 11), Joseph C. Forte *Art History*

**Surrealism: A Transmedia Movement (Poetry, Painting, and Film)** (p. 45), Sally Shafto *Film History*

**First-Year Studies: Comedy and Romance in the Middle Ages** (p. 86), Ann Lauinger *Literature*

**First-Year Studies: (Making) World Literature** (p. 85), Heather Cleary *Literature*

**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

**Literature in Translation: Roland Barthes and French Literature and Theory (1945-2018)** (p. 90), Eric Leveau *Literature*

## GAMES, INTERACTIVE ART, AND NEW GENRES

Games, Interactive Art, and New Genres span offerings in visual arts, film and media, and computer science to foster technical and digital literacy in the arts. Designed for experimentation, this initiative helps students establish digital proficiency while supporting the exploration of a wide range of new media forms and technologies. Courses of study might include visual programming, artificial intelligence, gaming, robotics, experimental animation, computer arts, experimental media

design, data visualization, real-time interactivity, digital signal processing, cross-platform media environments, and mobile media development. Students are encouraged to coordinate these project-based investigations of the digital throughout their studies in the humanities, including literature, philosophy, politics, sociology, theatre, and writing.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Introduction to Computer Programming** (p. 27), Michael Siff *Computer Science*

**Introduction to Web Programming** (p. 28), Michael Siff *Computer Science*

**Drawing for Animation: Character Design** (p. 49), Scott Duce *Filmmaking and Moving Image Arts*

**Drawing for Animation: Concept Art** (p. 50), Scott Duce *Filmmaking and Moving Image Arts*

**Hand-Drawn Animation** (p. 50), Scott Duce *Filmmaking and Moving Image Arts*

**Storyboarding for Film and Animation** (p. 49), Scott Duce *Filmmaking and Moving Image Arts*

**Advanced Projects in Writing for the Screen** (p. 53), Frederick Michael Strype *Filmmaking and Moving Image Arts*

**Game Theory: The Study of Conflict and Strategy** (p. 96), Daniel King *Mathematics*

**Discrete Mathematics: A Bridge to Advanced Mathematics** (p. 98), Philip Ordning *Mathematics*

**Virtually Yours: Relating and Reality in the Digital Age** (p. 126), Meghan Jablonski *Psychology*

**Art From Code** (p. 169), Angela Ferraiolo *Visual and Studio Arts*

**First-Year Studies: New Genres: Drawing Machines** (p. 164), Angela Ferraiolo *Visual and Studio Arts*

**Game Studio: Level Design** (p. 169), Angela Ferraiolo *Visual and Studio Arts*

**Game Studio: Nonlinear and Interactive Narratives** (p. 169), Angela Ferraiolo *Visual and Studio Arts*

**New Genres: Systems Aesthetics** (p. 169), Angela Ferraiolo *Visual and Studio Arts*

**3D Modeling** (p. 169), Shamus Clisset *Visual and Studio Arts*

Introduction to Digital Imaging (p. 168), Shamus

Clisset *Visual and Studio Arts*

First-Year Studies: The New Narrative

Photography (p. 165), Joel Sternfeld *Visual and Studio Arts*

The Ideas of Photography (p. 170), Joel Sternfeld

*Visual and Studio Arts*

Media Burn: Moving-Image Installation in

Practice (p. 169), Jenny Perlin *Visual and Studio Arts*

Wood, Dust, Nail (p. 168), Kenneth Tam *Visual and Studio Arts*

First-Year Studies: Forms and Fictions (p. 172), Myra Goldberg *Writing*

Our World, Other Worlds (p. 174), Myra Goldberg *Writing*

## GENDER AND SEXUALITY STUDIES

The Gender and Sexuality Studies curriculum comprises courses in various disciplines and focuses on new scholarship on women, sex, and gender. Subjects include women's history; feminist theory; the psychology and politics of sexuality; gender constructs in literature, visual arts, and popular culture; and the ways in which gender, race, class, and sexual identities intersect for both women and men. This curriculum is designed to help all students think critically and globally about sex-gender systems and to encourage women, in particular, to think in new ways about themselves and their work.

Undergraduates may explore women's studies in lectures, seminars, and conference courses. Advanced students may also apply for early admission to the College's graduate program in women's history and, if admitted, may begin work toward the master of arts degree during their senior year. The MA program provides rigorous training in historical research and interpretation. It is designed for students pursuing careers in academe, advocacy, policymaking, and related fields.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 7), Robert R. Desjarlais *Anthropology*

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais *Anthropology*

Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*

Making the World Go Round: Children as Cogs in the Wheels of Empire (p. 6), Mary A. Porter *Anthropology*

First-Year Studies: Gods, Heroes, and Kings: Art and Myth in the Ancient World (p. 10), David Castriota *Art History*

Political Economy of Women (p. 38), Kim Christensen *Economics*

Women Make Movies, or Why Gender Representation Really Matters Behind and In Front of the Camera (p. 46), Sally Shafto *Film History*

Documentary Filmmaking: Truth, Freedom, and Bearing Witness (p. 47), Damani Baker *Filmmaking and Moving Image Arts*

Gender, History, and Memory: Diasporic Voices in Oral History (p. 74), Mary Dillard *History*

Body Politics: A Cultural History of the United States (p. 75), Lyde Cullen Sizer *History*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 76), Nadeen M. Thomas *History*

Gender, Race, and Media: Historicizing Visual Culture (p. 76), Rachele Sussman Rumph *History*

Protest as Women's Work? Gender, Work, and Politics in African History (p. 71), Elisabeth Fink *History*

Beginning Latin (p. 81), Emily Katz Anhalt *Latin*

First-Year Studies: The Invention of Homosexuality (p. 83), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Americans: Henry James, Gertrude Stein, Willa Cather, and James Baldwin (p. 83), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Theory: A History (p. 84), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: 20th-Century Italian Literature (p. 86), Tristana Rorandelli *Literature*

17th-Century British Literature (p. 88), William Shullenberger *Literature*

The Bible and Literature (p. 87), William Shullenberger *Literature*

First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender and Courtship From Shakespeare to Austen (p. 85), James Horowitz *Literature*

Romance and Realism, Experiment and Scandal: The 18th-Century Novel in English (p. 92), James Horowitz *Literature*

An Introduction to Statistical Methods and Analysis (p. 95), Daniel King *Mathematics*

First-Year Studies: Democracy, Diversity, and (In)Equality (p. 117), David Peritz *Politics*

- First-Year Studies: The Developing Child: Perspectives and Contexts** (p. 123), Jan Drucker  
*Psychology*
- Personality Development** (p. 135), Jan Drucker  
*Psychology*
- Virtually Yours: Relating and Reality in the Digital Age** (p. 126), Meghan Jablonski *Psychology*
- Children's Health in a Multicultural Context** (p. 132), Linwood J. Lewis *Psychology*
- Emerging Adulthood** (p. 128), Linwood J. Lewis  
*Psychology*
- It's Complicated: The Nature of Emotions** (p. 125), Rochelle Cassells *Psychology*
- First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies** (p. 145), Parthiban Muniandy *Sociology*
- First-Year Studies: (Re)Constructing the Social: Subject, Field, Text** (p. 145), Shahnaz Rouse  
*Sociology*
- Marx and Marxisms: Lineages and Contemporary Relevance** (p. 147), Shahnaz Rouse *Sociology*
- First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*
- The Ideas of Photography** (p. 170), Joel Sternfeld  
*Visual and Studio Arts*
- Media Burn: Moving-Image Installation in Practice** (p. 169), Jenny Perlin *Visual and Studio Arts*

## GEOGRAPHY

Geography is fundamentally an interdisciplinary field, often seen as straddling the natural and social sciences and increasingly drawing upon the arts and other forms of expression and representation. For these reasons, Sarah Lawrence College provides an exciting context, as the community is predisposed to welcome geography's breadth and interdisciplinary qualities. Geography courses are infused with the central questions of the discipline. What is the relationship between human beings and "nature"? How does globalization change spatial patterns of historical, political, economic, social, and cultural human activities? And how do these patterns provide avenues for understanding our contemporary world and pathways for the future?

Two seminars are taught on a regular basis: *Introduction to Development Studies: The Political Ecology of Development* and *The Geography of Contemporary China and Its Place in a Globalizing World Economy*.

As a discipline built on field study, students in geography classes participate in field trips—most recently, for example, to farming communities in Pennsylvania but also to Manhattan's Chinatown, where students engage aspects of Chinese culture in walks through the community that expose the heterogeneity of China through food, art, religion, and language while simultaneously clarifying the challenges facing recent immigrants and legacies of institutions imbued with racism that are carved into the built environment. That is one of the overarching goals of contemporary geography: to investigate the ways that landscape and place both reflect and reproduce the evolving relationship of humans to each other and to their environments.

## Food, Agriculture, Environment, and Development

*Joshua Muldavin*

*Sophomore and above, Seminar—Year*

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? Will global food prices continue their recent rapid rise? And, if so, what will be the consequences? What are the environmental impacts of our food production systems? How do answers to these questions differ by place or by the person asking the question? How have they changed over time? This course will explore the following fundamental issue: the relationship between development and the environment, focusing in particular on agriculture and the production and consumption of food. The questions above often hinge on the contentious debate concerning population, natural resources, and the environment. Thus, we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of "modernization," as well as critical counterpoints that lie at the heart of this debate. Within this context of competing sets of philosophical assumptions concerning the population-resource debate, we will investigate the concept of "poverty" and the making of the "Third World," access to food, hunger, grain production and food aid, agricultural productivity (The Green and Gene Revolutions), biofuels, the role of transnational corporations (TNCs), the international division of labor, migration, globalization and global commodity chains, and the different strategies adopted by nation-states to "develop" natural resources and agricultural production. Through a historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous,

subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape but rarely determine the organization of resource use and agriculture. Rather, through the dialectical rise of various political-economic systems such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism, we will study how humans have transformed the world's environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; land grabbing and food security; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification, biodiversity loss, and the interrelationship with climate change. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance and food sovereignty, alternative and community supported agriculture, community-based resource management systems, sustainable development, and grassroots movements for social and environmental justice. Films, multimedia materials, and distinguished guests will be interspersed throughout the course. One farm field trip is possible, if funding permits. The seminar participants may also take a leading role in a campus-wide event on "food and agriculture," tentatively planned for the spring. Please mark your calendars when the dates are announced, as attendance for all of the above is required. Attendance and participation is also required at special guest lectures and film viewings in the Geography Lecture and Film Series—approximately once per month in the evening from 6-8 pm. The Web board is an important part of the course. Regular postings of assignments will be made there, along with follow-up commentaries. There will be in-class essays, debates, and small group discussions. Conferences will focus on in-depth analyses of course topics. You will be required to prepare a poster project and

paper on a topic of your choice related to the course, which will be presented at the end of each semester in a special session.

## Introduction to Development Studies: The Political Ecology of Development

*Joshua Muldavin*

*Intermediate/Advanced, Seminar—Year*

In this yearlong seminar, we will begin by examining competing paradigms and approaches to understanding "development" and the "Third World." We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political-economy of which the "Third World" is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial {development"} to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and its associated institutions and the role that they have played in the post-World War II global political-economy—one marked by persistent and intensifying socioeconomic inequalities, as well as frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by Third World nation-states. We will then examine globalization and its relation to emergent international institutions and their policies; for example, the IMF, World Bank, AIB, and WTO. We will then turn to contemporary development debates and controversies that increasingly find space in the headlines: widespread land grabbing by sovereign wealth funds, China, and hedge funds; the "global food crisis"; and the perils of climate change. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class: the emergence of regional coalitions for self-



reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa but also from Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible and feasible, students will be encouraged to do primary research during fall study days and winter and spring breaks. *Experience in the social sciences is desired but not required.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais *Anthropology*
- Spaces of Exclusion, Places of Belonging** (p. 6), Deanna Barenboim *Anthropology*
- Faking Families: How We Make Kinship** (p. 5), Mary A. Porter *Anthropology*
- Making the World Go Round: Children as Cogs in the Wheels of Empire** (p. 6), Mary A. Porter *Anthropology*
- Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*
- Resource Economics and Political Ecology** (p. 39), John Casey Nicolarsen *Economics*
- Introduction to Property: Cultural and Environmental Perspectives** (p. 42), Charles Zerner *Environmental Studies*
- Community and Civility** (p. 121), Samuel Abrams *Politics*
- First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System** (p. 118), Elke Zuern *Politics*
- State Terror and Terrorism** (p. 120), Elke Zuern *Politics*
- Food Environments, Health, and Social Justice** (p. 128), Magdalena Ornstein-Sloan *Psychology*
- First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies** (p. 145), Parthiban Muniandy *Sociology*
- Informality and Precariousness in the City: Family, Home, and the Politics of Transnational Life** (p. 146), Parthiban Muniandy *Sociology*
- Marx and Marxisms: Lineages and Contemporary Relevance** (p. 147), Shahnaz Rouse *Sociology*

## GERMAN

As the official language of the Federal Republic of Germany, Austria, Liechtenstein, and portions of several other European countries—and with linguistic enclaves in the Americas and Africa—German is today the native tongue of close to 120 million people. For advanced-degree programs in fields such as art history, music history, philosophy, and European history, German is still a required language. And whether the motivation for study is business, culture, travel, friendship, or heritage, a knowledge of German can add inestimable depth to a student's landscape of thought and feeling.

Students should ideally plan to study German for at least two years. First- and second-year German courses aim to teach students how to communicate in German and acquire grammatical competency through exercises that demand accuracy and also encourage free expression. While conference work in Beginning German consists of intensive grammar work with the German assistant (both group and individual conferences), intermediate-level students work on their cultural competency by reading German literature (fairy tales, novellas, poems) and working on class, group, or individual research projects (e.g., writing a short story or screenplay in German, exploring German cities online, reading newspaper articles on current events). Advanced German is a cultural-studies seminar. Students solidify their cultural competency by studying German history and culture from the late 18th century to the present. A special emphasis is placed on 20th-century German history and culture, including contemporary German literature and film.

Many students of German spend a semester or year studying in Germany. Students have the opportunity to take a 5-week summer seminar in Berlin (6 credits), where they will take a German cultural-studies seminar with an emphasis on the history and culture of Berlin and a class in art/architecture, dance, or the German language (taught at Neue Schule in Berlin).

## Beginning German

*Roland Dollinger*

*Open, Seminar—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. Through grammar exercises in class, dialogues, and short compositions, students will learn the fundamental skills to speak, read, and write in German. This class will meet three times (90 minutes) per week: twice

with Mr. Dollinger and once with Ms. Mizelle, who will also meet with students individually or in small groups for an extra conference. Course materials include the textbook, *Neue Horizonte*, along with a workbook and a graded German reader that will allow students to start reading in German after the first week. We will cover at least 12 chapters from the textbook—all of the basic grammar and vocabulary that students will need to know in order to advance to the next level. There will be short written tests at the end of each chapter. Students will also learn basic facts about Germany today.

## Intermediate German

*Roland Dollinger*

*Intermediate, Small seminar—Year*

This course stresses speaking, reading, and writing German and a thorough review of German grammar. The aim of the course is to give students more fluency and to prepare them for a possible junior year in Germany. Readings in the fall will consist of fairy tales, short stories, poems, and three novellas by the Austrian writer Stefan Zweig. Students will give several oral presentations (on a fairy tale, on a German city, on a German artist or intellectual). In the spring semester, we will use *Im Spiegel der Literatur*, a collection of short stories written by some of the most famous German writers, such as Thomas Mann and Bertolt Brecht. A solid grammar review, based on the book *German Grammar in Review*, will help students improve their speaking and writing skills. Regular conferences with Ms. Mizelle will supplement class work. *Prerequisite: Beginning German at Sarah Lawrence College or another institution of higher learning or at least four semesters of German in high school.*

## Advanced German: Postwar German Literature and Film

*Roland Dollinger*

*Advanced, Small seminar—Fall*

In this seminar, we will focus on postwar German literature from 1945 to the present. As we read poems, plays, prose fiction, and essays by writers such as Anonyma, Borchert, Böll, Celan, Dürrenmatt, Max Frisch, Peter Weiss, Bernhard Schlink, and others, we will give special attention to: (1) social and cultural problems in Germany right after the war; (2) how German writers have dealt with National Socialism and the Holocaust; (3) German reunification; and (4) German-Turkish issues. We will also watch films such as *Mörder unter uns*, one of the earliest movies in Germany after World War II; *Deutschland, bleiche Mutter*, a film about life in

Germany during and after the World War II; *Das Leben der Anderen*, a film about the secret police in East Germany; *Gegen die Wand*, a movie that explores the lives of German-Turkish citizens in Germany and in Turkey; and *Walk on Water*, an Israeli-German production about the legacy of the Holocaust for young Israelis and Germans. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials with students in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger. *This seminar is conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

## Advanced German: German Intellectuals and Writers in New York, 1933-1950

*Roland Dollinger*

*Advanced, Small seminar—Spring*

In this course, we will explore the lives and works of several prominent German and German-Jewish intellectuals and writers who escaped from Nazi Germany. We will study the existential situation and meaning of “being in exile” and how the topos of “exile” is reflected in the works of those German refugees. We will also look at the networks (or lack thereof) that German and German-Jewish exile writers built with native New Yorkers. Reading excerpts from German exile newspapers, *The New York Times*, and various other publications will help us understand the historical context of life in New York City between 1933 and 1950. Several trips to relevant museums and archives in New York City will give students the opportunity to learn the practical work of historical and literary research. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials with students in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger. *This seminar is conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*  
**First-Year Studies: (Making) World Literature** (p. 85), Heather Cleary *Literature*  
**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*  
**A Kind of Haunting: A Poetry Workshop** (p. 182), Cynthia Cruz *Writing*

## GREEK (ANCIENT)

The Sarah Lawrence College classics program emphasizes the study of the languages and literature of Ancient Greece and Rome. Greek and Latin constitute an essential component of any humanistic education, enabling students to examine the foundations of Western culture and explore timeless questions concerning the nature of the world, the place of human beings in it, and the components of a life well lived. In studying the literature, history, philosophy, and society of the Ancient Greeks and Romans, students come to appreciate them for themselves, examine the continuity between the ancient and modern worlds, and, perhaps, discover “a place to stand”—an objective vantage point for assessing modern culture.

In their first year of study, students acquire proficiency in vocabulary, grammar, and syntax, with the aim of reading accurately and with increasing insight. Selected passages of ancient works are read in the original languages almost immediately. Intermediate and advanced courses develop students' critical and analytical abilities while exploring ancient works in their literary, historical, and cultural context. Conference projects provide opportunities for specialized work in areas of interest in classical antiquity. Recent conference projects have included close readings of Homer's *Iliad*, Aristophanes' *Clouds*, Pindar's *Odes*, Plato's *Republic*, Cicero's *de Amicitia*, the poetry of Catullus, and Virgil's *Aeneid*, as well as studies of modern theories of myth, Nietzsche's *Birth of Tragedy* (in connection with the tragedies of Aeschylus, Sophocles and Euripides), the social implications of Roman domestic architecture, and a comparison of Euripides' *Hippolytus* with Racine's *Phèdre*.

Greek and Latin will be especially beneficial for students interested in related disciplines, including religion, philosophy, art history, archaeology, history, political science, English, comparative literature, and medieval studies, as well as education, law, medicine, and business. Greek and Latin can also prove valuable to all those who wish to enrich their imagination in the creative pursuits of writing, dance, music, visual arts, and acting.

## Beginning Greek

*Samuel B. Seigle*  
**Open, Seminar—Year**

This course provides an intensive introduction to Ancient Greek grammar, syntax, and vocabulary, with the aim of reading authentic excerpts of Ancient Greek poetry and prose as soon as possible. Students will also read and discuss several dialogues of Plato in English. During the spring semester, while continuing to refine their grammar and reading skills, students will read extended selections of Plato's *Apology* in the original Greek. Conference projects may also include science and linguistics.

## Intermediate/Advanced Greek: Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry

*Emily Katz Anhalt*  
**Intermediate/Advanced, Small seminar—Fall**  
 Fearing tyranny, the framers of the US Constitution in the 18th century drew vital lessons from ancient Athenian democracy (508-322 BCE) and the Roman Republic (509-27 BCE). Before and during the Greeks' and Romans' radical and unprecedented experiments in broader political participation, Ancient Greek and Roman epic poetry shaped cultural attitudes regarding the use and abuse of power. As the modern world drifts backward in the 21st century toward various forms of dictatorship and authoritarian populism, Homer's *Iliad* and *Odyssey* and Vergil's *Aeneid* can help arm us against the tyrants we might serve and the tyrants we might become. Students will read all three epics in their entirety in English translation. Greek conferences will meet twice each week either individually or in small groups to suit each student's needs/abilities. In conference, students will develop their comprehension of ancient Greek by close reading of selected texts. *Permission of the instructor is required.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*  
**Beginning Latin** (p. 81), Emily Katz Anhalt *Latin*  
**Advanced Latin** (p. 82), Samuel B. Seigle *Latin*  
**Intermediate Latin** (p. 81), Samuel B. Seigle *Latin*  
**Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry** (p. 88), Emily Katz Anhalt *Literature*  
**Ancient Philosophy (Plato)** (p. 113), Michael Davis *Philosophy*  
**The Philosophy of Tragedy** (p. 112), Michael Davis *Philosophy*

## HEALTH, SCIENCE, AND SOCIETY

Health, Science, and Society is a cluster of undergraduate and graduate courses, programs, and events that address the meaning of health and illness, advocacy for health and health care, and structures of medical and scientific knowledge. Courses and events are multidisciplinary, bringing together perspectives from the humanities, creative arts, social sciences, and natural sciences. Undergraduate students who are interested in health, science, and society are encouraged to take courses across the curriculum and to design interdisciplinary conference projects.

Over the past 25 years, as health and disease have been examined from social, economic, political, and historical perspectives, there has been an increased awareness of the ways in which definitions of disease are framed in relation to the values, social structures, and bases of knowledge of particular communities. Globalization has required us to understand health and disease as crucial international issues, and environmental health is increasingly seen to be a matter of policy that has significantly differential effects on different populations. Public talks and events are regularly scheduled to bring together undergraduate and graduate faculty and students to consider these questions of health, medicine, and scientific knowledge from a broad variety of perspectives.

This focus of study may be of interest to students interested in the health professions, including pre-med, nursing, or allied professions such as physical therapy, allowing them to combine courses in the natural sciences with explorations of the social sciences, arts, and humanities. Similarly, students in the arts and humanities who are

interested in health and illness may find that incorporating science and social science into their educational program enables them to achieve a greater depth of understanding and expression in their work.

The Health, Science, and Society program offers undergraduate students the unique opportunity to take advantage of Sarah Lawrence College's nationally recognized graduate master's programs in Human Genetics and Health Advocacy, both of which are the first such graduate programs offered in the country. Events and programs are also coordinated with the graduate programs in Art of Teaching and Child Development and in collaboration with the Child Development Institute.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*  
**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*  
**Biology of Cancer** (p. 20), Drew E. Cressman *Biology*  
**General Biology Series: Genes, Cells, and Evolution** (p. 19), Drew E. Cressman *Biology*  
**Introduction to Genetics** (p. 20), Sumaira Zamurrad *Biology*  
**Biochemistry** (p. 24), Mali Yin *Chemistry*  
**General Chemistry I** (p. 22), Mali Yin *Chemistry*  
**General Chemistry II** (p. 22), Mali Yin *Chemistry*  
**Nutrition** (p. 24), Mali Yin *Chemistry*  
**First-Year Studies: Cultivating Creativity in Dance, Gardening, and Food Justice: A First-Year Studies Community Partnership** (p. 31), Peggy Gould *Dance*  
**Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*  
**Microeconomic Theory and Policy: Advanced Topics** (p. 40), Jamee K. Moudud *Economics*  
**Resource Economics and Political Ecology** (p. 39), John Casey Nicolarsen *Economics*  
**Documentary Filmmaking: Truth, Freedom, and Bearing Witness** (p. 47), Damani Baker *Filmmaking and Moving Image Arts*  
**Science, Medicine, and Technology in Modern Empires** (p. 73), Yan Slobodkin *History*  
**An Introduction to Statistical Methods and Analysis** (p. 95), Daniel King *Mathematics*  
**Time to Tinker** (p. 115), Merideth Frey *Physics*

Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) (p. 115), Alejandro Satz *Physics*

Introduction to Mechanics (General Physics Without Calculus) (p. 115), Alejandro Satz *Physics*

First-Year Studies: The Developing Child: Perspectives and Contexts (p. 123), Jan Drucker *Psychology*

Challenges to Development: Child and Adolescent Psychopathology (p. 134), Jan Drucker *Psychology*

Personality Development (p. 135), Jan Drucker *Psychology*

Food Environments, Health, and Social Justice (p. 128), Magdalena Ornstein-Sloan *Psychology*

Family Caregiving Across the Life Cycle (p. 128), Magdalena Ornstein-Sloan *Psychology*

Research Seminar: 21st-Century Sleep (p. 132), Meghan Jablonski *Psychology*

Sleep and Health: Clinical Conditions and Wellness (p. 124), Meghan Jablonski *Psychology*

Virtually Yours: Relating and Reality in the Digital Age (p. 126), Meghan Jablonski *Psychology*

Children's Health in a Multicultural Context (p. 132), Linwood J. Lewis *Psychology*

Emerging Adulthood (p. 128), Linwood J. Lewis *Psychology*

Building Resilience: Tools From Positive Psychology (p. 127), Rochelle Cassells *Psychology*

Religion, Healing, and Medicine in the United States (p. 141), Irene Elizabeth Stroud *Religion*

Health Policy/Health Activism (p. 147), Sarah Wilcox *Sociology*

Lost and Found: Collage and the Recycled Image (p. 171), Gary Burnley *Visual and Studio Arts*

First-Year Studies: The New Narrative Photography (p. 165), Joel Sternfeld *Visual and Studio Arts*

The Ideas of Photography (p. 170), Joel Sternfeld *Visual and Studio Arts*

What's the Story? A Radio Journalism Class (p. 178), Sally Herships *Writing*

## HISTORY

The history curriculum covers the globe. Most courses focus on particular regions or nations, but offerings also include courses that transcend geographical boundaries to examine subjects such as African diasporas, Islamic radicalism, or European influences on US intellectual history. Some courses

are surveys—of colonial Latin America, for example, or Europe since World War II. Others zero in on more specific topics, such as medieval Christianity, the Cuban revolution, urban poverty and public policy in the United States, or feminist movements and theories. While history seminars center on reading and discussion, many also train students in aspects of the historian's craft, including archival research, historiographic analysis, and oral history.

## First-Year Studies: Reform and Revolution: China's 20th Century

Kevin Landdeck

*Open, FYS—Year*

In 1900, China was a faltering empire ruled by an autocratic foreign dynastic house and an entrenched bureaucracy of Confucian officials. Its sovereignty heavily battered and its territory compromised by foreign powers, China was commonly called "The Sick Man of Asia." In 2000, China was a modern nation-state ruled by an authoritarian party and an entrenched bureaucracy of technocrats and administrators. With a surging economy, swollen foreign reserves, dazzling modern cities, and a large and technologically advanced military, China is regularly predicted to be the next global superpower. Yet, the path between these two startlingly different points was anything but smooth. China's 20th century was a tortuous one. Policymakers, elites, and the common people oscillated between the poles of reform and revolution—bouts of wild radicalism alternated with more sober policies—as they pursued changes that they hoped would bring a better society and nation. This class examines some of the major events and personalities of this arduous century and its momentous political, social, and cultural changes. We will learn and apply skills of historical analysis to primary documents (in translation), some fiction, and film. Along the way, we will encounter a rich cast of characters, including Sun Yat-sen, China's "national father"; colorful warlords; corrupt bureaucrats; fervent intellectuals; protesting youths; heroic communist martyrs; the towering and enigmatic chairman Mao Zedong; long-suffering peasants; and fanatical Red Guards. These men and women made and remade modern China. This class is *history* and, thus, is not primarily concerned with contemporary China; but by the end of the year, students will be well-equipped with an understanding of China's recent past—knowledge that will help immeasurably in making sense of today's China as it becomes increasingly important in our globalized economy and society.

## First-Year Studies: The Sixties

*Priscilla Murolo*

*Open, FYS—Year*

According to our national mythology, social insurgencies of the 1960s originated in the United States and pitted radical youth against the American mainstream. The real story is much more complicated. Politically speaking, the “sixties” began in the mid-1940s and extended into the late 1970s, the ferment was by no means confined to youth, and developments within the United States reflected global patterns. Revolutionary movements and ideas reverberated from Asia and Africa to Europe and the Americas, and they mobilized people from virtually all walks of life. This course situates US movements within their global contexts and explores movements that unfolded overseas. On both fronts, we focus especially on revolutionary nationalism and its various permutations among activists grappling with issues of colonialism, class, race, gender, and sexuality. Readings include historical documents, as well as scholarship, and the syllabus makes ample use of music and film.

## The Price of Citizenship: A History of Poverty and Public Policy in the United States

*Komazi Woodard*

*Open, Lecture—Year*

The history of poverty and public policy in the United States did not begin with President Roosevelt’s New Deal or with President Johnson’s War on Poverty. Before the Great Depression and the Other America, the public policy toward urban poverty began with the humiliating and punitive institution of the poorhouse. And subsequently, public policy and social welfare in America developed in the shadow of the poorhouse. If one school of experts suggests that American social welfare has been obsessed with the social control over poor people, then a second school of experts has been engrossed in dividing the poor into two moral categories: the deserving poor and the undeserving poor. Unfortunately, many experts were preoccupied with “improving” the morality of poor people rather than with ending economic poverty amid American bounty. By contrast, there is another tradition—one of social-justice movements that demand an end to American economic poverty and savage inequality. How did those dynamics shape the contours of American citizenship during the New Deal and the Great Society? Those issues will be explored in the lectures, discussions, and films in this course. *This lecture is a super-lecture and may enroll up to 60 students.*

## International Law

*Mark R. Shulman*

*Open, Lecture—Fall*

In a global landscape pocked by genocide, wars of choice, piracy, and international terrorism, what good is international law? Can it mean anything without a global police force and a universal judiciary? Is “might makes right” the only law that works? Or is it true that “most states comply with most of their obligations most of the time”? These essential questions frame the contemporary practice of law across borders. This lecture provides an overview of international law—its doctrine, theory, and practice. It addresses a wide range of issues, including the bases and norms of international law, the law of war, human-rights claims, domestic implementation of international norms, treaty interpretation, and state formation/succession.

## Human Rights

*Mark R. Shulman*

*Open, Lecture—Spring*

History is replete with rabid pogroms, merciless religious wars, tragic show trials, and even genocide. For as long as people have congregated, they have defined themselves, in part, as against an other—and have persecuted that other. But history has also yielded systems of constraints. So how can we hope to achieve a meaningful understanding of the human experience without examining both the wrongs and the rights? Should the human story be left to so-called realists, who claim that power wins out over ideals every time? Or is there a logic of mutual respect that offers better solutions? This lecture examines the history of international human rights. It focuses on the claims that individuals and groups make against states in which they live.

## Making Latin America

*Margarita Fajardo*

*Open, Seminar—Year*

The making of Latin America—deeply embedded in global histories of capitalist expansion, imperial domination, and circulation of Western ideas—must nonetheless begin by looking inward. The course examines the ways in which landowners and campesinos, intellectuals and workers, the military, blacks, whites, and mestizos understood and shaped the history of this region in the world. From the early settlements in the Americas and the pre-Hispanic civilizations to the contemporary battles between neoliberals and neosocials, this yearlong course offers a survey of the more than five centuries of

history of the region that we know as Latin America. After an overview of the intellectual and political debates about what the term Latin America means and encompasses, the first half of the course will survey the fall of the Aztec and Inca empires, the colonial order that emerged in its stead, independence from Iberian rule, and the division of the empire into a myriad of independent republics or states searching for a “nation.” By focusing on specific national trajectories, we will then ask how the American and Iberian civilizations shaped the new national experiences and how those who made claims on the “nation” defined and transformed the colonial legacies. In the second semester, the course will delve into the long 20th century and the multiple experiences of, and interplay between, anti-Americanism, revolution, populism, and authoritarianism. We will ask how different national pacts and projects attempted to solve the problem of political inclusion and social integration that emerged after the consolidation of the 19th-century liberal state. Using primary and secondary sources, fiction, and film, the course will provide students with an understanding of historical phenomena such as *mestizaje*, *caudillismo*, populism, and reformism, among other concepts key to the debates in contemporary Latin America.

## The Enlightenment

*Philip Swoboda*

*Open, Seminar—Year*

The 18th-century Enlightenment was arguably the most important single episode in the last thousand years of European intellectual history—the true watershed between the “premodern” world and the “modern” world. Yet historians have found the Enlightenment to be a singularly elusive phenomenon. Enlightenment thought was woven of several very different strands; the champions of “enlightenment” shared a surprisingly large number of assumptions with their supposed opponents; and some of the beliefs that we regard as most characteristic of the Enlightenment were already being attacked by Rousseau and other adventurous pre-Romantic thinkers before the century was half over. This course will examine the development of the Enlightenment from its origins in the age of the Baroque to its demise in the era of the French Revolution and Romanticism. While the course’s central focus will be ideas, values, and sensibilities, we will also consider the economic, social, and political context of the Enlightenment and examine the revolutionary upheavals in European politics and culture that brought it to an end. We will conclude by

discussing several key texts of the 1790s that typify the revolt against the Enlightenment outlook with which the 18th century ended.

## Romantic Europe

*Philip Swoboda*

*Open, Seminar—Year*

Between the 1790s and the middle of the 19th century, European culture was largely shaped by the broad current of thought and feeling that we know as “Romanticism.” This course will examine the rise of the romantic sensibility in the decades between the 1760s and 1800 and survey diverse manifestations of Romanticism in thought, literature, and art during the subsequent half-century. We will pay particular attention to the complex relations between Romanticism and the three most portentous historical developments of its era: the French Revolution; the birth of industrial society in Britain; and the rise of national consciousness among Germans, Italians, and other European peoples. Readings will include prose fiction by Goethe, E. T. A. Hoffmann, and Walter Scott; poetry by Wordsworth, Shelley, Hölderlin, and Mickiewicz; works on religion, ethics, and the philosophy of history; and political treatises by the pioneers of modern conservatism, liberalism, and socialism.

## Effort, Merit, Privilege

*Persis Charles*

*Open, Seminar—Fall*

This course is a history of ideas and practices connected to the notion of advancement by merit rather than by inherited status or wealth. This comparatively modern idea is more complex than it may appear. We will focus on four epochs in which personal merit came increasingly to the fore. The first is the age of the French Revolution and Napoleon. With the cry, “The career open to talent,” and the abolition of feudal privilege, the revolutionaries helped to further the development of individualism, self-assertion, and personal ambition while, at the same time, implicating the citizen more and more deeply in the apparatus of the state. The second era will be 1859 to 1870 in Britain, from the publication of *The Origin of Species* and the anxieties that it provoked about the struggle for existence to the education act of 1870. That act, which followed a major liberalization of the suffrage, set popular education on its feet as a national project. We will study the right to vote and to get an education as the means by which the culture created marks of merit. We will also look at the struggles of those excluded, such as women and the very poor. The next period is the aftermath of the American Civil War, from

Reconstruction to Jim Crow. The slaves—now free—what was to become of them? Should they compete in society at large, or was it their lot to be kept permanently in a kind of quasi-slavery without the right to vote or to go to school? The last period brings us up to the present with its many instances of meritocracy. The postwar foundation of the welfare state will be examined in the light of the many challenges to it, especially from the forces promoting inequality that coexist with unprecedented opportunities for talented individuals. We will look at the problems that this poses for education, wealth, and social well-being. This course is best for students with some previous exposure to history or the social sciences.

## **"The Losers": Dissent and the Legacy of Defeat in American Politics From the American Revolution to the Civil War**

*Eileen Ka-May Cheng*  
*Open, Seminar—Fall*

Though our nation was born in conflict and is sustained by conflict, the present always seems inevitable; surely the United States of 2018 is but the flowering of the seeds planted so many centuries ago. To imagine that the Revolutionary War ended in failure and that the Founding Fathers were hanged—and the names of loyalists such as Hutchinson and Arnold were as much on our lips as Washington, Adams, and Jefferson—seems blasphemous. Or to imagine celebrating the loyalist William Franklin as a hero rather than his father, Benjamin, seems utterly absurd. The world just wouldn't be what it is if, instead of calling ourselves American, we identified ourselves as Canadian. The melodic themes of liberty, dissent, and equality would seem less lyrical if Americans could no longer claim them as their own; but would our understanding of American identity be the richer if we viewed these themes as forged in conflict? To this end, the course will focus on those groups who were on the losing side of major political conflicts from the American Revolution to the Civil War; namely, the loyalists, the Anti-Federalists, the Federalists, the Whigs, and the Confederacy. The course will also consider the ultimate losers in those conflicts—those who were denied political rights altogether and thus even the possibility of victory. What did the treatment of those different political groups reveal about the extent of—and limits to—American acceptance of dissent? How did a culture that placed a premium on success and achievement regard loss and defeat? How was the South able to turn the defeat of the Confederacy into

a badge of honor and a source of pride through the idealization of The Lost Cause? What was the long-term legacy that those losing groups left behind? When viewed from this perspective, were those groups really losers at all? After all, without the Anti-Federalists, there would have been no Bill of Rights in the Constitution. Ultimately, the course aims to cultivate a "tragic" perspective that goes beyond viewing history in terms of winners and losers, heroes and villains, and instead recognizes that, in the final analysis, we are all in bondage to the knowledge that we possess. *Some background in history is helpful but not required.*

## **The "Founders" in Film and Fiction**

*Eileen Ka-May Cheng*  
*Open, Seminar—Fall*

We were told that George Washington never told a lie and confessed to his much chagrined father that he chopped down the fabled cherry tree. Was this the myth to inspire trust in the "Founding Fathers" and the infant democracy? But the myths continue. For more than two centuries, the "Founding Fathers" have been a touchstone for American identity. Americans have expressed their fascination with the "Founders" not only in the political arena but also in the realm of fiction—in works ranging from James Fenimore Cooper's novel *The Spy* to the HBO series *John Adams* and the Broadway musical *Hamilton*. What is the source of this fascination? But most importantly, who were the "Founders" that have such a hold on the American historical imagination—and what did they actually stand for? The course will explore those questions by looking at the different ways that the "Founders" have been represented in film and fiction from their own time to the present. We will consider a variety of media, including novels, art, plays, films, and television. We will look at how those fictional portrayals reflected larger cultural changes and at the different political and social purposes they served. Would the musical glorification of *Hamilton* have been a hit during the Great Depression? We will also examine the extent to which those portrayals conformed to historical reality, using them to look more broadly at the relationship between history and fiction. What can fiction contribute to historical understanding, and what are its limits as a medium of historical representation?



## Palestine/Israel and the Politics of History

*Matthew Ellis*

*Open, Seminar—Fall*

This course provides a comprehensive introduction to major topics and debates in the historiography of Palestine/Israel from the mid-19th century to the present. The course has two broad goals: first, to delineate significant trends and transformations that defined the political, economic, cultural, intellectual, and social history of that contested land in the modern period; and second, to explore the evolution of—and fraught political debates surrounding—varying interpretations of this history. Themes to be covered include: Ottoman Palestine in the 19th and early 20th centuries; Jewish modernity and the origins and trajectory of Zionism as an ideology and political movement; the emergence and development of Palestinian national identity and nationalism; British colonial rule and the Mandate system; the historiography of partition and its consequences; the construction of Israeli national culture and identity after 1948; the politics of memory among Israelis and Palestinians; regional war and diplomacy; the role of the United States and the global ramifications of struggle in Palestine/Israel; and various aspects of state and society within Israel, with a special focus on the diversity of its ethnic and religious composition. It bears saying that this is not a course about the “Arab-Israeli conflict” or even primarily about “conflict,” as such; rather, this course provides an integrative approach to Palestinian and Israeli history, emphasizing the construction and articulation of multiple visions for forging collective identity within Palestine/Israel, as well as strategies for establishing and asserting control over it. To this end, we will pay particular attention in this course to cultural sources—especially literature and film—as a way to capture the complexity of voices and identities that claim this land as their own.

## Protest as Women’s Work? Gender, Work, and Politics in African History

*Elisabeth Fink*

*Open, Seminar—Fall*

This class investigates the history of women, work, and protest in sub-Saharan Africa from the 13th century to the present. We will be particularly attentive to the political stakes of fundamental questions that historians ask, including which actors have the ability to create change, how constituencies have been mobilized to change or

overthrow authorities, and how those historical questions help us understand contemporary Africa. The study of politics in Africa, like the field of history in general, has shifted enormously in the wake of challenges by historians of gender. Historians of nationalism began to look at women and, concurrently, at grassroots movements and everyday people. This class will foreground the questions raised by those historical debates about gender, labor, and protest and place them into a longer arc of African political history, beginning with precolonial African empires and continuing through Islamic jihads of the 19th century, anticolonial movements, and critiques of independent African states. The ways people defined and understood gender changed in the context of enormous changes to the economy, so we will consider the connection between changing ideas about gender, labor, and politics. The class is designed to proceed more thematically than chronologically, with primary sources that allow students to gain an introduction to aspects of African culture, as well as history, with a focus on themes including West African Islam, the history of slavery, colonialism and anticolonialism, and the stakes of independence.

## The Atomic Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki

*Kevin Landdeck*

*Open, Seminar—Fall*

In January 2018, the *Bulletin of Atomic Scientists* set the hands of the Doomsday Clock (yes, it’s a thing) at two minutes to midnight, the nearest it has been to catastrophe since 1953. In February, Putin announced that Russia has developed “invincible” nukes capable of hitting virtually anywhere on the globe, while Donald Trump goaded Kim Jong-un with tweets about the size of his nuclear “button.” With world leaders flirting with the prospect of nuclear holocaust, an understanding of the only instance of nuclear warfare is again relevant—even crucial. Through a rich variety of sources (textual, visual, and cinematic), this seminar will examine the atomic bombings of Hiroshima and Nagasaki in August 1945 from three major perspectives. First, reading scholarship and primary documents, we will look at the decision to drop the bombs, as well as the postwar claims justifying them. We will challenge the American narrative that the bombings were militarily necessary while also putting them into the historical context of World War II—specifically, strategic bombing of nonmilitary targets, prospects of Japanese surrender in the final months of the

conflict, and the looming Cold War with Russia. Second, we will confront the effects of the bombs on Hiroshima, Nagasaki, and their populations. Technical descriptions and firsthand accounts will help us grasp the unique destructiveness of the atomic bombs on both bodies and buildings, as well as how people coped with that destructiveness. The diary of Michihiko Hachiya, for example, will reveal a medical doctor's observations on the breakdown of society and how ordinary Japanese dealt with the aftermath of the bombing of Hiroshima. And finally, the course examines the impact of the bombs on Japan's postwar culture, including the profound sense of victimization the bombings imparted, which has complicated Japanese narratives about World War II and inspired an abiding pacifism in Japanese society. In a different vein, serious literature—such as *Black Rain* by Masuji Ibuse—will open up the relevance of atomic narratives by exploring the social alienation endured by the *hibakusha* (bomb survivors) in postwar Japan. Shōmei Tōmatsu's photography of Nagasaki and its *hibakusha* will provide a visual window on the bombs' legacy, as well. We will also examine some popular culture—the original (1954) *Godzilla* (*Gojirā*) movie and some *anime* or *manga*—for the ways in which the bombs were appropriated and invoked in apocalyptic imagery, imagery that expressed a distinctive understanding of the dark side of science and technology and made a lasting contribution to wider global culture.

## Early Modern Science in Global Perspective, 1492–1800

*Yan Slobodkin*

*Open, Seminar—Fall*

The modern sciences trace their origins to the 16th and 17th centuries, during which time the knowledge of nature took on dramatically new forms at the hands and minds of people such as Nicolaus Copernicus, Francis Bacon, and Isaac Newton. Those figures and their contemporaries proposed radically different ways to study, understand, and explain the world. However, what we call "European" science did not emerge in isolation. Those new ways of knowing were intimately intertwined with global exploration and the establishment of vast empires. Francis Bacon wrote that knowledge is power. How, then, did empires make knowledge—and how did knowledge make empires? In this course, we will explore how science merged over and across the division of the world into "the West and the rest" even as it helped to create that division. We will examine how scientific knowledge was influenced by the

possibilities and exigencies of empire. Throughout, we will engage in an extended critique of the very concept of objective scientific knowledge.

## Africa, Decolonization, and Revolution in the Global 20th Century

*Elisabeth Fink*

*Open, Seminar—Spring*

This course examines the dynamic history of decolonization, with a focus on people, movements, and ideas coming from the African continent that played a dynamic role in a global history of revolution. The class is organized chronologically and thematically, beginning with the early 20th century and ending by considering decolonization's legacies on some of the most important questions facing contemporary Africa. We will work as a class to define what decolonization is, looking beyond the moment when African states gained legal independence and thinking about the legacies of colonial rule in economic, political, and cultural life. We will begin with movements led by artists and political leaders from Africa and the African diaspora to create cultural and political unity to challenge the dehumanization of colonial rule in the early 20th century. By mid-century, the devastation of World War II left in its wake a new strategic opportunity for African political life. As Africans united in opposing the violence, exploitation, and racism of colonial rule, they debated what independence should look like. In doing so, they contributed to and drew from dynamic global debates about decolonization as a revolutionary moment. From political leaders advocating for the decolonizing world to band together for economic development and political nonalignment as the Third World to African Americans fighting against white supremacy in the United States, African leaders participated in a global conversation about what politics and revolution should look like. Ideas and movements from the continent were part of global struggles against racism, empire, and capitalism. But many African leaders argued that colonization did not end with the rise of new nation-states; and by situating protests against independent African states and European, American, and global institutions in terms of the legacy of colonization or its incomplete demise, we will consider the long legacies of decolonization in global protest. From the protests of the global 1960s and against post-independence states and global institutions to the ways in which debates over migration continually refer back to colonial relationships, decolonization continues to shape contemporary Africa and the world. The class

will examine Africa and Africans' dynamic place in global history while remaining centered around the dynamic people, ideas, and movements coming from the African continent. Beginning with analyzing primary sources as a class, students will be prepared for archival visits to utilize the unique resources of the New York area at the Schomburg Center for Research in Black Culture (New York Public Library) and the Tamiment Library (housed at New York University, but open to the public).

## Personal Narratives: Identity and History in Modern China

*Kevin Landdeck*

*Open, Seminar—Spring*

This seminar explores the realm of private life and individual identity and its relationship to the historical events and changes taking place in modern China from the late Qing dynasty (1644-1911) into the Reform era (2000s). Our investigations will cover an eclectic mix of "personal" writings: diaries, letters, memoirs, oral testimony, autobiographies, third-party anthropological reconstructions of individuals, and (auto)biographical fiction. Among others, we will encounter late imperial Confucian radicals and mystics, petty literati, young urban women and their mothers with bound feet, peasants, radical revolutionaries, intellectuals, Maoist Red Guards, and factory workers. These personal narratives not only open up windows on the lives and times of their writers but also allow us to investigate the intersection between the practice of writing and identity construction in modern China. The primary readings will be contextualized with historical scholarship and supplemented by selections from some important theorists (Benedict Anderson, Anthony Giddens, and René Girard) that provide interdisciplinary analytical tools to explore the construction of personal identity and the self. We will ask ourselves how the writers of the personal writings present themselves: What are their self-conceptions and self-deceptions? Where does their sense of "self" come from, and how do they construct private selves through writing? We should even dare to ask whether these categories of "private" and "self" are relevant. The rapid, often traumatic, changes of modern China will cause us to consider how these people understood and situated themselves in wider society and the events of their time and, thus, will raise questions about the imaginative constructions of national (or social) communities that are smuggled inside these "personal" stories.

## Science, Medicine, and Technology in Modern Empires

*Yan Slobodkin*

*Open, Seminar—Spring*

We often think about science as the disinterested search for objective truth about the natural world. The scientific method, this story goes, emerged from the European Renaissance and Enlightenment and spread throughout the world, inaugurating modernity and putting all peoples on the path of progress. Yet, the moral consensus surrounding the ideas of science, medicine, and technology that helped define the modern era obscures a contested and often disturbing history. Rather than uncritically accepting a triumphalist story of the progressive march of scientific modernity, this course will explore how scientific ideas and practices changed over the course of the 19th and 20th centuries—paying special attention to how they were used in imperial contexts, what kind of rhetorical and practical work they accomplished, and whose interests they served. We will ask questions such as: How did science and technology contribute to the rhetorical power of colonial "civilizing missions"? What role did scientific expertise play in the administration and control of colonial populations? How did the geographic, political, and racial dynamics of colonialism influence European epistemology? Ultimately, we will seek a more nuanced understanding of how science, medicine, and technology function in our own globalized world.

## The Blues Ethos and Jazz Aesthetics: A History of African Americans in the City

*Komozi Woodard*

*Sophomore and above, Seminar—Year*

By the 20th century, African Americans in the city produced the genius of blues and jazz, including distinctive aesthetics of pleasure in music and dance. Artists like Bessie Smith, Ma' Rainey, Billy Holiday, Louis Armstrong, Ella Fitzgerald, Lester Young, and Duke Ellington were paradigmatic in that cultural production. Those aesthetics influenced the black imagination in social, political, and cultural development, including not only the Harlem Renaissance and Chicago Black Renaissance but also the Black Arts Movement. With that cultural and historical background, students in this seminar will explore a variety of research projects.

## Drugs, History, and Politics in Latin America and Beyond

*Margarita Fajardo*

*Sophomore and above, Seminar—Spring*

The “War on Drugs,” shootings in favelas, colgados in US-Mexican border states, and (in)famous drug lords (or “narcos”) dominate contemporary images of, and conversations about, drugs in Latin America. From the narconovelas and narcocorridos to even narco-tourism, narcoviolence has created a myriad of cultural and social artifacts that cultivate both fascination and repulsion over a phenomenon that has profound economic, social, and political ramifications for the region and for the world. This course seeks to understand the multiplicity of historical causes and effects of narcoviolence in the most conspicuous cases in Latin America during the 20th century: Brazil, Colombia, Mexico, and Central America. To do so, the course will situate the current narcoviolence within a longer history of psychoactive drugs as goods, linking producers and consumers through global capitalism since the early modern period. From coffee to cocaine, we will discuss the origins of both fascination with and prohibition of psychoactive drugs. We will examine the social, political, and economic functions of drugs in different historical contexts, their transformation from luxury to mass commodities, and even their fetishization. In addition, the course explores the economics, politics, and culture of drugs in the long era of narcoviolence and globalization. Using primary and secondary sources, history and social science perspectives, the course seeks to foster deep and serious engagement with the history of Latin America and its complex relation to psychoactive drugs.

## Gender, History, and Memory: Diasporic Voices in Oral History

*Mary Dillard*

*Intermediate, Seminar—Fall*

This course introduces students to the best practices of oral history by analyzing the works of women who have been historically marginalized. We will focus on the stories of African, African American, and Caribbean women, while studying ongoing debates in the field of oral history. By using ethnographies, life histories, oral histories, biographies, and autobiographies, we will answer the following questions: How can oral history be used to provide a more inclusive rendering of the past? How have women used various forms of voice to represent themselves and tell their own stories? What are the limitations of any historical research

method (including oral history), and what are the ethical implications of both the digital revolution and the digital divide for oral historians? For the purposes of this class, “memory” will be defined broadly to include not only the mental recall that people utilize when responding to interview questions but also hidden, political, and public memories.

## After Colonialism: Development, Modernization, and National Culture in the Middle East During the ‘Long 1950s’

*Matthew Ellis*

*Intermediate, Seminar—Fall*

The 1950s were a transformative decade in Middle Eastern history. On the one hand, it was a heady period of national liberation. Egypt, under Gamal ‘Abd al-Nasser and the Free Officers, shook off the last vestiges of British imperial influence and led the rapidly decolonizing Arab world in calling for the region’s complete political and economic independence from the West. Israel, for its part, flexed new muscles as a fledgling independent state and strove doggedly to fortify both the bounds and bonds of the nation. On the other hand, the 1950s witnessed the emergence of a new mode of state-society relations across the Middle East, predicated on a firm ideological commitment to government-led modernization. This course will provide a close examination of the dynamics of postcolonial nation-building and modernization in the Middle East during that pivotal decade by focusing on the interplay of politics and culture—particularly in Egypt, Israel, and Turkey, each of which pursued strikingly parallel paths of modernization and national development in the 1950s with profound consequences for the future of the region. Special attention will be given to cultural production (cinema, music, literature, radio, popular newspapers, and magazines) as a critical lens for understanding how the contours of modern citizenship and national belonging were similarly negotiated and contested throughout the decade. *Students are expected to have completed previous coursework in either Middle East Studies or modern history, though exceptions can be made with permission of the instructor.*

## Right and Left in Latin America

*Margarita Fajardo*

*Intermediate, Seminar—Fall*

The categories of right and left go beyond party affiliation or ideological orientation, transcending labels loosely attached to politicians, intellectuals,

and institutions. The battles between states and markets, individual rights and collective action, or order and freedom reveal society's fundamental but constant problem: how to organize itself. Most recently, the Pink Tide—or the rise of popular, socially oriented, and outspoken politicians to the presidencies of Venezuela, Brazil, Bolivia, and Argentina, among others—aimed at putting an end to the Washington Consensus era. Reacting against the preeminence of technocrats, open markets, and international capital of the previous decade, these battles unleashed a new chapter in the long-term battle between the right and the left. Drawing on policy battles in the political, economic, social, and cultural fields in the history of Latin America, the course will examine the shifting and sometimes conflicting meaning of right and left. Rather than siding with the frontrunners or underdogs of history, we will attempt to understand the options available to historical actors, the underlying premises of those choices, and the costs and benefits of the policy options of both the right and the left. From the colonial debates on the nature of Indians and their consequent role in the New World society to the Cold War struggles between violent revolution and progressive reform, the seminar covers a broad historical arc but delves deeply into each historical moment. We will use documents produced by those involved in the debates, along with secondary sources, to question the extent to which we can speak about the past using the modern categories of right and left. Thus, the seminar provides an overview of Latin American history through its key figures and classical dilemmas, as well as the analytical tools to understand how political stances about the organization of society—such as right and left—emerge and transform.

## Revolutionary Women

*Priscilla Murolo*

*Advanced, Seminar—Year*

Moving from 19th-century struggles against slavery to more recent uprisings against apartheid and global capitalism, this seminar explores women's relationships to revolutions that have shaped the modern world. Although the course focuses largely on US history, we will also consider developments in Europe, Asia, Africa, Latin America, the Caribbean, and the Middle East. Topics include the revolutionary work of well-known individuals such as Harriet Tubman, Luisa Capetillo, Aleksandra Kollontai, Yuri Kochiyama, Mamphela Ramphele, and Rigoberta Menchú; unsung women's essential contributions to revolutionary movements around the globe; the ways in which revolutions have addressed—or failed to

address—women's demands for equality and self-determination; and the emergence of independent women's movements within national revolutions. Reading includes memoir, fiction, and political treatises, as well as historical scholarship. *This is an advanced seminar, designed for seniors and graduate students but open to juniors with permission.*

## Visions/Revisions: Issues in the History of Women and Gender

*Lyde Cullen Sizer*

*Advanced, Seminar—Year*

This seminar surveys pathbreaking studies in the history of women, gender, and related subjects. Course readings, which include both theory and historiography, exemplify major trends in feminist scholarship since the 1960s—from early challenges to androcentric worldviews to the current stress on differences among women and multiple systems of dominance and subordination. Class discussions range from fundamental questions (e.g., What is feminism? Is “women” a meaningful category?) to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history clarify research interests by assessing the work of their predecessors. MA candidates will also use the course to define thesis projects. *Open to senior undergraduate students. Core class required of all first-year Women's History graduate students.*

## Body Politics: A Cultural History of the United States

*Lyde Cullen Sizer*

*Advanced, Seminar—Year*

Historian Joan Jacobs Brumberg argues, “In the 20th century, the body has become the central personal project of American girls.” Increasingly in US culture, the body is seen as the ultimate expression of the self; and that personal project has become a project of more than girls. This course will analyze the emergence of this consuming anxiety against the backdrop of other conversations about what are understood as women's and men's bodies: as workers, as mothers and fathers, as public figures, as sexual beings. Using cultural criticism, novels, and films, as well as history, we will discuss questions of body politics generally and how a study of the body reveals crucial cultural and political values. The way the body is displayed, hidden, used, misused, celebrated, transformed, and vilified provides a lens through which to make sense of ideals of gender, beauty, sexual politics, racial politics, labor politics, and family politics—all areas of interest in this

class. Although most of the course will focus on the 20th century United States, the first third of the fall semester will be devoted to general questions about defining body politics and a quick look at the 19th century. We will end at the close of World War II in the fall and pick up at the same moment in the spring, finishing by May at or near the end of the 20th century. Conferences will involve research into primary materials. This will be a writing-intensive course, including (mostly) expository writing but also creative nonfiction. *Open only to juniors, seniors, and graduate students.*

## Gender, Race, and Media: Historicizing Visual Culture

Rachelle Sussman Rumph

*Advanced, Seminar—Year*

In this course, we will engage with the field of visual culture in order to develop a critical framework through which we may understand visual perception as a *set of practices* that inform, and are informed by, structures of power. Throughout the semester and the year, we will consider the following questions: What does it mean, from a historical perspective, to live in a society that seemingly privileges visual perception? How does power figure into past and contemporary viewing practices? How have visual technologies been leveraged to situate alternative practices of looking more squarely within the Western public's fields of vision? We will accomplish this by focusing on the rich scholarship of visual culture theory, media and communication scholarship that foregrounds gender and racial analysis, and the excellent work that bridges media/visual studies and women's history. We will work with a variety of texts, such as art, advertising, print magazines, television programming, film, and social media. Readings roughly span the 19th century through the contemporary era. Through our readings, we will observe the ways in which the 19th-century production and circulation of images of the "other" and a gendered gaze began to take on a particular potency in the United States and Europe with the growth of industrialization, commercial advertising, and immigration. Twentieth-century scholarship will focus on, among other things, the rise of a global media landscape in which the lines between producers and consumers of media became increasingly blurred. An examination of contemporary viewing practices will enable us to consider some of the implications of a radically fractured "mediascape" and its attendant struggles over ownership of meaning, as media technologies enable visual processes of signification to spin out wildly in unpredictable and surprising directions.

## Diversity and Equity in Education: Issues of Gender, Race, and Class

Nadeen M. Thomas

*Advanced, Seminar—Year*

The education system is a central institution in the socialization of young people and the maintenance of the modern nation-state. Schools support meritocratic models of society by providing opportunities for social mobility. Paradoxically, schools also reproduce gender, racial, and class inequality. In this course, we will examine the roles that schools play in the transmission of culture, formation of identity, and reproduction of social structures. Paying special attention to gender and its intersection with other social categories, we will look at practices and policies that shape students' performance as they strive for competence, achievement, and acceptance. We will also analyze the larger political and economic contexts that shape both schools and the communities in which they are situated.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Paris, City of Light and Violence (p. 4), Robert R. Desjarlais *Anthropology*

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 7), Robert R. Desjarlais *Anthropology*

Making the World Go Round: Children as Cogs in the Wheels of Empire (p. 6), Mary A. Porter *Anthropology*

Genealogies of Modern and Contemporary Art, 1890 to the Present (p. 10), Sarah Hamill *Art History*

Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity (p. 12), Jerrilynn Dodds *Art History*

"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600 (p. 11), Joseph C. Forte *Art History*

Architectures of the Future, 1780 to the Present (p. 11), Joseph C. Forte *Art History*

East vs. West: Europe, the Mediterranean, and Western Asia From Antiquity to the Modern Age (p. 10), David Castriota *Art History*

First-Year Studies: Gods, Heroes, and Kings: Art and Myth in the Ancient World (p. 10), David Castriota *Art History*

First-Year Studies: Reform and Revolution: China's 20th Century (p. 14), Kevin Landdeck *Asian Studies*

Popular Culture in China (p. 15), Ellen Neskar *Asian Studies*

- Reading China's Revolutions Through Fiction and Memoir (p. 16), Ellen Neskar *Asian Studies*
- Personal Narratives: Identity and History in Modern China (p. 16), Kevin Landdeck *Asian Studies*
- The Atomic Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki (p. 15), Kevin Landdeck *Asian Studies*
- Political Economy of Women (p. 38), Kim Christensen *Economics*
- Legal Analysis of Business History: Corporate Governance, Democracy, and Economic Transformation (p. 40), Jamee K. Moudud *Economics*
- Econometric Analysis: Structural Explorations in the Social Sciences (p. 38), Jamee K. Moudud *Economics*
- Microeconomic Theory and Policy: Advanced Topics (p. 40), Jamee K. Moudud *Economics*
- Introduction to Property: Cultural and Environmental Perspectives (p. 42), Charles Zerner *Environmental Studies*
- Landscapes in Translation: Cartographies, Visions, and Interventions (p. 42), Charles Zerner *Environmental Studies*
- First-Year Studies: Film as Popular Art (p. 44), Michael Cramer *Film History*
- History and Aesthetics of Film (p. 44), Michael Cramer *Film History*
- Year Zero: Cinema in the Wake of War (p. 46), Noa Steimatsky *Film History*
- Documentary Filmmaking: Truth, Freedom, and Bearing Witness (p. 47), Damani Baker *Filmmaking and Moving Image Arts*
- Creating the Web Series (p. 54), Doug MacHugh *Filmmaking and Moving Image Arts*
- Food, Agriculture, Environment, and Development (p. 61), Joshua Muldavin *Geography*
- Introduction to Development Studies: The Political Ecology of Development (p. 62), Joshua Muldavin *Geography*
- Intermediate/Advanced Greek: Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry (p. 65), Emily Katz Anhalt *Greek (Ancient)*
- Intermediate Italian: Modern Prose (p. 80), Tristana Rorandelli *Italian*
- Beginning Latin (p. 81), Emily Katz Anhalt *Latin*
- First-Year Studies: The Invention of Homosexuality (p. 83), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Queer Americans: Henry James, Gertrude Stein, Willa Cather, and James Baldwin (p. 83), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Theatre in America I: The Golden Age (p. 89), Joseph Lauinger *Literature*
- The Music of What Happens: Alternate Histories and Counterfactuals (p. 93), Fredric Smoler *Literature*
- Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry (p. 88), Emily Katz Anhalt *Literature*
- First-Year Studies: 20th-Century Italian Literature (p. 86), Tristana Rorandelli *Literature*
- 17th-Century British Literature (p. 88), William Shullenberger *Literature*
- The Bible and Literature (p. 87), William Shullenberger *Literature*
- Romance and Realism, Experiment and Scandal: The 18th-Century Novel in English (p. 92), James Horowitz *Literature*
- Translation Studies: Poetics, Politics, Theory, and Practice (p. 91), Bella Brodzki *Literature*
- Transformation Sounds! Ethnomusicology and Social Change (p. 101), Niko Higgins *Music*
- Philosophy as Therapy (p. 112), Abraham Anderson *Philosophy*
- Community and Civility (p. 121), Samuel Abrams *Politics*
- First-Year Studies: Judaism, From Religion to Radicalism (p. 137), Glenn Dynner *Religion*
- Readings in Early Christianity: The Johannine Community (p. 141), Cameron C. Afzal *Religion*
- Readings in the Hebrew Bible: Genesis and Exodus (p. 138), Cameron C. Afzal *Religion*
- Modern Jewish Literature (p. 140), Glenn Dynner *Religion*
- The Jews of Europe (p. 137), Glenn Dynner *Religion*
- American Religious Mythmaking: The Stories We Tell Ourselves (p. 139), Irene Elizabeth Stroud *Religion*
- First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies (p. 145), Parthiban Muniandy *Sociology*
- First-Year Studies: (Re)Constructing the Social: Subject, Field, Text (p. 145), Shahnaz Rouse *Sociology*
- Marx and Marxisms: Lineages and Contemporary Relevance (p. 147), Shahnaz Rouse *Sociology*
- Writing Our Moment (p. 179), Marek Fuchs *Writing*
- Nonfiction Workshop: To Tell the Truth (p. 178), Suzanne Gardinier *Writing*

## INTERNATIONAL STUDIES

What kind of global society will evolve in the 21st century? Linked by worldwide organizations and communications, yet divided by histories and ethnic identities, people everywhere are involved in the process of reevaluation and self-definition. To help students better understand the complex forces that will determine the shape of the 21st century, Sarah Lawrence College offers an interdisciplinary approach to international studies. Broadly defined, international studies include the dynamics of interstate relations; the interplay of cultural, ideological, economic, and religious factors; and the multifaceted structures of Asian, African, Latin American, Middle Eastern, and European societies.

A variety of programs abroad further extends students' curricular options in international studies. The experience of overseas learning, valuable in itself, also encourages more vivid cultural insight and integration of different scholarly perspectives. The courses offered in international studies are listed throughout the catalogue in disciplines as diverse as anthropology, art history, Asian studies, economics, environmental science, geography, history, literature, politics, and religion.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Language Matters: Exploring the Cultural Grammars of Capitalism** (p. 7), Aurora Donzelli  
*Anthropology*

**Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais  
*Anthropology*

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais  
*Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais  
*Anthropology*

**Indigenous Mobilities** (p. 5), Deanna Barenboim  
*Anthropology*

**Spaces of Exclusion, Places of Belonging** (p. 6), Deanna Barenboim  
*Anthropology*

**Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity** (p. 12), Jerrilynn Dodds  
*Art History*

**"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600** (p. 11), Joseph C. Forte  
*Art History*

**Religion and the State in China** (p. 17), Ellen Neskar  
*Asian Studies*

**Images of India: Text/Photo/Film** (p. 16), Sandra Robinson  
*Asian Studies*

**Pilgrimage and Tourism: South Asian**

**Practices** (p. 17), Sandra Robinson  
*Asian Studies*

**Writing India: Transnational Narratives** (p. 15),

Sandra Robinson  
*Asian Studies*

**Beginning Chinese** (p. 25), Leihua Weng  
*Chinese*

**Films and Novels in Chinese** (p. 25), Leihua Weng  
*Chinese*

**Intermediate Chinese** (p. 25), Leihua Weng  
*Chinese*

**Legal Analysis of Business History: Corporate Governance, Democracy, and Economic Transformation** (p. 40), Jamee K. Moudud  
*Economics*

**Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud  
*Economics*

**Microeconomic Theory and Policy: Advanced**

**Topics** (p. 40), Jamee K. Moudud  
*Economics*

**Resource Economics and Political Ecology** (p. 39),

John Casey Nicolarsen  
*Economics*

**Beginning French: Language and Culture** (p. 57),

Aubrey Korneta  
*French*

**Intermediate French I (Section II): Growing Up**

**French, Language and Culture Through Contemporary Literature and Film** (p. 58),

Aubrey Korneta  
*French*

**Beginning French: Language and Culture** (p. 57),

Wesley Gunter  
*French*

**Food, Agriculture, Environment, and**

**Development** (p. 61), Joshua Muldavin

*Geography*

**Introduction to Development Studies: The Political**

**Ecology of Development** (p. 62), Joshua Muldavin  
*Geography*

**Human Rights** (p. 68), Mark R. Shulman  
*History*

**International Law** (p. 68), Mark R. Shulman  
*History*

**Making Latin America** (p. 68), Margarita Fajardo  
*History*

**Right and Left in Latin America** (p. 74), Margarita Fajardo  
*History*

**Drugs, History, and Politics in Latin America and**

**Beyond** (p. 74), Margarita Fajardo  
*History*

**Beginning Italian** (p. 79), Emilia Gambardella  
*Italian*

**Intermediate Italian: Modern Prose** (p. 80), Tristana Rorandelli  
*Italian*

**Japanese I** (p. 80), Chieko Naka  
*Japanese*

**Japanese II** (p. 80), Chieko Naka  
*Japanese*

**Japanese III** (p. 81), Izumi Funayama  
*Japanese*

**First-Year Studies: (Making) World Literature** (p. 85), Heather Cleary  
*Literature*

**First-Year Studies: 20th-Century Italian**

**Literature** (p. 86), Tristana Rorandelli  
*Literature*

**Japanese Literature: Ancient Myths to Early Modern**

**Tales** (p. 89), Sayuri I. Oyama  
*Literature*

**Japanese Literature: Modern to Contemporary**

**Literature** (p. 91), Sayuri I. Oyama  
*Literature*



**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

**Global Circulations: Art and Pop Music of Asia** (p. 101), Niko Higgins *Music*

**Breakin' Up Is Hard To Do: Secession and Exit in the "End of History"** (p. 118), Yekaterina Oziashvili *Politics*

**First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System** (p. 118), Elke Zuern *Politics*

**State Terror and Terrorism** (p. 120), Elke Zuern *Politics*

**Muslims in Europe** (p. 139), Kristin Zahra Sands *Religion*

**Salafi and Jihadi Thought** (p. 141), Kristin Zahra Sands *Religion*

**Beginning Russian** (p. 143), Melissa Frazier *Russian*

**Intermediate Russian** (p. 143), Natalia Dizenko *Russian*

**First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies** (p. 145), Parthiban Muniandy *Sociology*

**Informality and Precariousness in the City: Family, Home, and the Politics of Transnational Life** (p. 146), Parthiban Muniandy *Sociology*

**First-Year Studies: (Re)Constructing the Social: Subject, Field, Text** (p. 145), Shahnaz Rouse *Sociology*

**Marx and Marxisms: Lineages and Contemporary Relevance** (p. 147), Shahnaz Rouse *Sociology*

**Beginning Spanish: At the Movies** (p. 148), Heather Cleary *Spanish*

**Advanced Spanish: Introduction to Literature** (p. 149), Eduardo Lago *Spanish*

**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*

**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*

**What's the Story? A Radio Journalism Class** (p. 178), Sally Herships *Writing*

## ITALIAN

The study of Italian at Sarah Lawrence College offers the rigors of language study and the joys of immersion in one of the richest cultures of the West. The course of study consists of classroom, conference, and conversational components, all enhanced by the flexible academic structure of the College and its proximity to New York City. In the classroom, students learn Italian grammar, syntax, and phonology, using sources of everyday

communication and literary texts. In conference sessions—especially helpful in customizing study to each student's level of fluency—students pursue reading and writing related to topics that compel them. And in conversation meetings, students simply talk with native Italians about anything of common interest. Individual conference projects may be as creative and diverse as is appropriate for each student and can include interdisciplinary work in the Italian language.

As in other disciplines, the resources of New York City enhance student experience. Opera performances at the Metropolitan Opera (after preparatory readings from libretti), film series and lectures, museums, and internships related to conference work all offer ways to bring Italian to life. And for bringing students to Italy, Sarah Lawrence's study program in Florence maintains the small scale and individual attention that is the mark of the College, providing an exceptional opportunity to combine a yearlong academic experience with the cultural immersion of a homestay living arrangement. Advanced students have the opportunity to spend the second semester of their year abroad studying at the University of Catania in Sicily.

The Italian program periodically offers literature courses in Italian or in translation as part of the literature curriculum. Among these courses are: *Images of Heaven and Hell*; *The Three Crowns*: Dante, Petrarch, and Boccaccio; and *Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema*.

## Beginning Italian

*Emilia Gambardella*  
*Open, Seminar—Year*

This course, for students with no previous knowledge of Italian, aims at giving the student a complete foundation in the Italian language with particular attention to the oral and written communication of everyday use and all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all basic structures of the language—phonological, grammatical, and syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian grammar and an array of supplementary computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. The course also has a conversation

component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York City are made available, as possible. Credit for the course is contingent upon completing the full year, by the end of which students attain a basic competence in all aspects of the language.

## Intermediate Italian: Modern Prose

*Tristana Rorandelli*

*Intermediate, Seminar—Year*

This intermediate-level course aims at improving and perfecting the students' speaking, listening, reading, and writing skills, as well as their knowledge of Italy's contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, students will be exposed to present-day Italy through the selection of modern Italian literature (e.g., short stories, poems, and passages from novels), as well as specific newspaper articles, music, and films in the original language. Some of the literary works will include selections from Alessandro Baricco, Gianni Rodari, Marcello D'Orta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Alberto Moravia, Achille Campanile, and Italo Calvino. In order to address the students' writing skills, weekly written compositions will also be required as an integral part of the course. The materials selected for the class—whether a literary text, song, video, or grammar exercise—will be accessible at all times to the students through mySLC. Conference topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes will be held twice a week with the language assistant.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600** (p. 11), Joseph C. Forte *Art History*

**First-Year Studies: Comedy and Romance in the Middle Ages** (p. 86), Ann Lauinger *Literature*

**First-Year Studies: 20th-Century Italian Literature** (p. 86), Tristana Rorandelli *Literature*

**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

## JAPANESE

The Japanese program includes courses in Japanese language and Japanese literature. In beginning and intermediate language course levels, students develop and deepen communicative skills in speaking, listening, reading, and writing. Students at all language course levels also meet weekly with a language assistant for conversation practice either individually or in small groups. The weekly lunchtime Japanese Table is a friendly gathering for casual conversation. Field trips to places in the New York City area—such as the Urasenke Chanoyu Center for a Japanese tea ceremony or Mitsuwa Marketplace for a taste of Japanese noodles or to browse in Kinokuniya bookstore—bring Japanese language study to life.

Students may also study Japanese literature in translation in courses such as Modern Japanese Literature, Spirits and the Supernatural in Japanese Literature, and Reading Ōe Kenzaburō and Murakami Haruki. Students with Japanese language proficiency may do readings of primary Japanese texts for conference work. For Sarah Lawrence students interested in studying abroad in Japan, the College has two exchange programs: Tsuda Women's College in Tokyo and Kansai Gaidai University in Osaka. Students may also attend other study-abroad programs in Japan.

## Japanese I

*Chieko Naka*

*Open, Seminar—Year*

This course is for students with no previous knowledge of Japanese. Students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (katakana, hiragana, and 145 kanji) in Japanese. While classes will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning. Classes will meet three times weekly, and tutorials with a language assistant will meet once a week.

## Japanese II

*Chieko Naka*

*Intermediate, Seminar—Year*

This advanced-beginning course is for students who have completed Japanese I or its equivalent. Students will continue to develop basic skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and

situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Classes will meet three times weekly, and tutorials with a language assistant will meet once a week.

## Japanese III

*Izumi Funayama*

*Intermediate/Advanced, Seminar—Year*

This course is for students who have completed Japanese II or its equivalent. The aim of the seminar is to advance students' Japanese language proficiency in speaking and listening, reading (simple essays to authentic texts), and writing in various styles (emails, essays, and/or creative writing). Students will meet for classes and conferences with the instructor and for weekly individual tutorials with a language assistant.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Japanese Literature: Ancient Myths to Early Modern Tales** (p. 89), Sayuri I. Oyama *Literature*

**Japanese Literature: Modern to Contemporary Literature** (p. 91), Sayuri I. Oyama *Literature*  
**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

**Buddhist Meditation in East Asia** (p. 140), T. Griffith  
*Foulk Religion*

**Japanese Religion and Culture** (p. 138), T. Griffith  
*Foulk Religion*

**Religion in Contemporary Japan** (p. 140), T. Griffith  
*Foulk Religion*

## LATIN

The Sarah Lawrence College classics program emphasizes the study of the languages and literature of Ancient Greece and Rome. Greek and Latin constitute an essential component of any humanistic education, enabling students to examine the foundations of Western culture and explore timeless questions concerning the nature of the world, the place of human beings in it, and the components of a life well lived. In studying the literature, history, philosophy, and society of the Ancient Greeks and Romans, students come to appreciate them for themselves, examine the continuity between the ancient and modern worlds, and, perhaps, discover "a place to stand"—an objective vantage point for assessing modern culture.

In their first year of study, students acquire proficiency in vocabulary, grammar, and syntax, with the aim of reading accurately and with increasing insight. Selected passages of ancient works are read in the original languages almost immediately. Intermediate and advanced courses develop students' critical and analytical abilities while exploring ancient works in their literary, historical, and cultural context. Conference projects provide opportunities for specialized work in areas of interest in classical antiquity. Recent conference projects include close readings of Homer's *Iliad*, Aristophanes' *Clouds*, Pindar's *Odes*, Plato's *Republic*, Cicero's *de Amicitia*, the poetry of Catullus, and Virgil's *Aeneid*, as well as studies of modern theories of myth, Nietzsche's *Birth of Tragedy* (in connection with the tragedies of Aeschylus, Sophocles, and Euripides), the social implications of Roman domestic architecture, and a comparison of Euripides' Hippolytus with Racine's *Phèdre*.

Greek and Latin will be especially beneficial for students interested in related disciplines, including religion, philosophy, art history, archaeology, history, political science, English, comparative literature, and medieval studies, as well as education, law, medicine, and business. Greek and Latin can also prove valuable to all those who wish to enrich their imagination in the creative pursuits of writing, dance, music, visual arts, and acting.

## Beginning Latin

*Emily Katz Anhalt*

*Open, Seminar—Year*

This course provides an intensive introduction to Latin grammar, syntax, and vocabulary—with a view toward reading the language as soon as possible. Close reading of Vergil's *Aeneid* in English will accompany intensive language study in the fall. By midsemester, students will be translating authentic excerpts of Latin poetry and prose. During the spring semester, while continuing to develop and refine their knowledge of Latin grammar and vocabulary, students will read selections of the *Aeneid* in Latin.

## Intermediate Latin

*Samuel B. Seigle*

*Intermediate, Seminar—Year*

This course has two aims: 1) to develop the student's ability to read Latin intelligently and fluently, and 2) to give the student a general understanding of Roman history and Latin literature. The course should prove particularly useful as background to students contemplating graduate study in any

branch of Western literature. The authors to be read will be determined at the time of registration.

*Permission of the instructor is required.*

## Advanced Latin

**Samuel B. Seigle**

**Advanced, Seminar—Year**

This course has two aims: 1) to extend the student's ability to read classical Latin, and 2) to deepen the student's appreciation of the literary traditions of the Romans. The authors to be read will be determined at the time of registration. *Permission of the instructor is required.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600 (p. 11), Joseph C. Forte *Art History*

Beginning Greek (p. 65), Samuel B. Seigle *Greek (Ancient)*

Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry (p. 88), Emily Katz Anhalt *Literature*

## LATIN AMERICAN AND LATINO/A STUDIES

The Latin American and Latino/a Studies (LALS) program is devoted to the interdisciplinary investigation of Latin American, Caribbean, and Latino cultures, politics, and histories. Through a variety of disciplines, students will have opportunities to explore the vibrant cultural life of Latin American and Caribbean countries, as well as the experiences of the Latino communities in the United States.

Course offerings will include language, literature, dance, film, music, art, and other cultural expressions as a way to familiarize the students with a world that is rich in imagination, powerful in social impact, and defiant of the stereotypes usually imposed upon it. Students will also interrogate the complex political dynamics involved in such processes as (post)colonialism, migration, revolution, social movements, citizenship, and the cultural politics of race, gender, sexuality, and class. The histories of conquest, colonialism, development, and resistance in the area also require broad inquiry into the often turbulent and violent realities of political economic forces.

As this program is concerned with a broad set of border crossings, faculty in LALS are also committed to expanding educational experiences beyond Sarah Lawrence College. Accordingly, students are encouraged to study abroad through Sarah Lawrence College programs in Cuba, Argentina, and Peru or with other programs in Latin America. Students will also have opportunities to explore the borderlands closer to Sarah Lawrence College, including Latino communities in New York City and Westchester County.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 7), Robert R. Desjarlais *Anthropology*

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais *Anthropology*

Indigenous Mobilities (p. 5), Deanna Barenboim *Anthropology*

Spaces of Exclusion, Places of Belonging (p. 6), Deanna Barenboim *Anthropology*

Political Economy of Women (p. 38), Kim Christensen *Economics*

Microeconomic Theory and Policy: Advanced Topics (p. 40), Jamee K. Moudud *Economics*

Food, Agriculture, Environment, and Development (p. 61), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 62), Joshua Muldavin *Geography*

Making Latin America (p. 68), Margarita Fajardo *History*

Right and Left in Latin America (p. 74), Margarita Fajardo *History*

Drugs, History, and Politics in Latin America and Beyond (p. 74), Margarita Fajardo *History*

Body Politics: A Cultural History of the United States (p. 75), Lyde Cullen Sizer *History*

First-Year Studies: (Making) World Literature (p. 85), Heather Cleary *Literature*

The Experiences of Immigrant Children (p. 131), Rochelle Cassells *Psychology*

Immigration, Race, and the Making of the United States: An Immigration Policy

Perspective (p. 136), Luisa Laura Heredia *Public Policy*

Intermediate Spanish II (p. 149), Isabel de Sena *Spanish*

Beginning Spanish: At the Movies (p. 148), Heather Cleary *Spanish*

**Advanced Spanish: Introduction to Literature** (p. 149), Eduardo Lago *Spanish*  
**Beginning Spanish** (p. 148), Eduardo Lago *Spanish*  
**Intermediate Spanish I: Latin America, a Mosaic of Cultures** (p. 149), Priscilla Chen *Spanish*  
**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*  
**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*  
**What's the Story? A Radio Journalism Class** (p. 178), Sally Herships *Writing*

## LESBIAN, GAY, BISEXUAL, AND TRANSGENDER STUDIES

Lesbian, Gay, Bisexual, and Transgender Studies (LGBT) is an interdisciplinary field that engages questions extending across a number of areas of study. Sarah Lawrence College offers students the opportunity to explore a range of theories and issues concerning gender and sexuality across cultures, categories, and historical periods. This can be accomplished through seminar course work and discussion and/or individual conference research.

### First-Year Studies: The Invention of Homosexuality

*Julie Abraham*  
**Open, FYS—Year**

Different historians trace the invention of homosexuality to different historical moments from the 16th to the mid-19th centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term “heterosexual” appeared only after the term “homosexual” was coined in the latter 19th century. Neither meant, at first, what they mean today. In this class, we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature, culture, and opposite-sex desire. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of conceptions of sexuality. But we will also be reading histories, science, laws, letters, and polemics—and watching films. Although we will be considering some earlier materials, we will focus on two periods: first, from the 1880s to the 1960s; then, from the 1960s to the present. By the 1880s, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960s, when

the gay and women's liberation movements articulated a political analysis of sexuality. Over the past 50 years, that political analysis—and the activism it continues to foster—have had profound consequences, even as earlier understandings still shape LGBT lives and cultural presences. This course will serve as an introduction to a broad range of modern literature; to fundamental works in the history of sexuality and contemporary queer studies; and to critical thinking about how we talk, read, and write about sex. Conference work may be focused on any period from the 19th century to the present.

### Queer Americans: Henry James, Gertrude Stein, Willa Cather, and James Baldwin

*Julie Abraham*

**Sophomore and above, Seminar—Fall**

Queer Americans certainly, James, Stein, Cather, and Baldwin each fled “America.” James (1843-1916) and Stein (1874-1946) spent their adult lives in Europe. Cather (1873-1947) left Nebraska for Greenwich Village—after a decade in Pittsburgh, with a judge's daughter along the way. Baldwin (1924-1987) left Harlem for Greenwich Village, then the Village for Paris. As sexual subjects and as writers, these four could hardly appear more different; yet Stein described James as “the first person in literature to find the way to the literary methods of the 20th century,” Cather rewrote James to develop her own subjects and methods, and Baldwin found in James's writings frameworks for his own. In the second half of the 19th century and the first half of the 20th, James, Stein, and Cather witnessed the emergence of modern understandings of homosexuality and made modern literature, each pushing boundaries, always in subtle or dramatic ways. (Stein, for example, managed to parlay the story of her Paris life with Alice B. Toklas into an American bestseller in 1933.) In the second half of the 20th century, Baldwin began to dismantle modern understandings of sexuality and of literature. Examining the development of their works side by side will allow us to push the boundaries of lesbian/gay/queer cultural analyses by pursuing different meanings “queer” and “American” through an extraordinary range of subjects and forms. Beginning with James on gender, vulnerability, and ruthlessness, this course will range from Cather's pioneers and plantations to Stein on art and atom bombs and Baldwin on sex and civil rights. We will read novels, novellas, stories, essays, and memoirs by James, Cather, and Baldwin, plus Stein's portraits, geographical histories, lectures, plays, operas, and autobiographies. Literary and social forms were both inextricable and

inseparable from the gender and cross-gender affiliations and the class, race, and ethnic differences that were all urgent matters for these four. James's, Stein's, Cather's, and Baldwin's lives and works challenge most conventional assumptions about what it meant—and what it might mean—to be a queer American. Conference projects may include historical and political, as well as literary, studies, focusing on any period from the mid-19th century to the present.

## Queer Theory: A History

*Julie Abraham*

*Sophomore and above, Seminar—Spring*

Queer theory emerged in the United States, in tandem with Queer Nation, at the beginning of the 1990s as the intellectual framework for a new round in ongoing contests over understandings of sexuality and gender in Western culture. "Queer" was presented as a radical break with homosexual, as well as heterosexual, pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents. Nevertheless, queer theory had complex sources in the intellectual and political work that had gone before. And it has had, predictably, unpredictable effects on subsequent intellectual and political projects. This class will make the history of queer theory the basis for an intensive study of contemporary intellectual and political work on sexuality and gender. We will also be addressing the fundamental questions raised by the career of queer theory about the relations between political movements and intellectual movements, the politics of intellectual life, and the politics of the academy—in the United States in particular—over the past half-century. *For students with a background in women's, gender, or LGBT studies.*

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Faking Families: How We Make Kinship** (p. 5), Mary A. Porter *Anthropology*

**Political Economy of Women** (p. 38), Kim Christensen *Economics*

**Body Politics: A Cultural History of the United States** (p. 75), Lyde Cullen Sizer *History*

**17th-Century British Literature** (p. 88), William Shullenberger *Literature*

**First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender and Courtship From Shakespeare to Austen** (p. 85), James Horowitz *Literature*

**An Introduction to Statistical Methods and Analysis** (p. 95), Daniel King *Mathematics*

**Virtually Yours: Relating and Reality in the Digital Age** (p. 126), Meghan Jablonski *Psychology*

**Emerging Adulthood** (p. 128), Linwood J. Lewis *Psychology*

**Queer Bodies: A Cultural History of Medical and Scientific Knowledge** (p. 146), Sarah Wilcox *Sociology*

**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*

**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*

**What's the Story? A Radio Journalism Class** (p. 178), Sally Herships *Writing*

## LITERATURE

The literature discipline introduces students to the history of written culture from antiquity to the present day, as well as to methods of research and textual analysis. Course offerings cover major works in English and other languages in addition to literary criticism and theory. Some courses focus on individual authors (Virgil, Shakespeare, Woolf, Murakami); others, on literary genres (comedy, epic), periods (medieval, postmodern), and regional traditions (African American, Iberian). Students are encouraged to employ interdisciplinary approaches in their research and to divide their time between past and present, as well as among poetry, prose, drama, and theoretical texts.

### First-Year Studies: Romanticism to Modernism in English-Language Poetry

*Neil Ardit*

*Open, FYS—Year*

The first half of this course will explore the work of the most influential poets writing in English in the time between the French Revolution and the American Civil War. One of the goals of the course is

to demonstrate the ways in which modern poetry originated in this period. In the wake of the French Revolution, Blake and Wordsworth, among others, invented a new kind of poetry that largely internalized the myths that they had inherited from literary and religious traditions. The poet's inner life became the inescapable subject of the poem. In the second half of the course, we will trace the impact of 19th-century Romanticism on subsequent generations of poets writing in English, with particular attention to the first half of the 20th century. Our preeminent goal will be to appreciate each poet's—indeed, each poem's—unique contribution to the language. Our understanding of literary and historical trends will emerge from the close, imaginative reading of texts. Authors will include: Blake, Wordsworth, Coleridge, Shelley, Keats, Whitman, Dickinson, Tennyson, Robert Browning, Christina Rossetti, Hardy, Frost, Stevens, Yeats, and T. S. Eliot.

## **First-Year Studies: Questions of Travel: Writing Place, Writing Movement**

*Una Chung*

*Open, FYS—Year*

We will begin with an image of a city, Alexandria, as it emerges across a century in the literary works of Lawrence Durrell, E. M. Forster, Constantine Cavafy, Nagib Mahfouz, Ibrahim Abdel Meguid, Edwar al-Kharrat, Stratis Tsirkas, Andre Aciman, and Amitav Ghosh. The city belongs to multiple intersecting histories, literary genealogies, intimate archives of memories and sensations, and the many appearing, disappearing, and non-appearing lives of Alexandrians, travelers, migrants, poets. We will pursue the elusive figure of the city while examining some of the historical forces of the 20th century that have taken part in shaping the particular qualities of this place. We will learn how to think critically about historical and social contexts, to research literary and cultural histories relevant to our primary texts, and to write scholarly essays centering on literary analysis. The second part of the course turns to the figure of the road in novels, memoirs, and travel writing by Jack Kerouac, Che Guavara, Graham Greene, Antal Szerb, Jean Giono, Yoko Tawada, Andrew Pham, Ma Jian, Jamaica Kincaid, Edwidge Danticat, Meena Alexander, Michael Ondaatje, Michelle de Kretser, Noo Saro-Wiwa, and Teju Cole. We will take a comparative approach to these texts, inquiring into the purposes of travel, the constitution of different kinds of roads, the nature of the journey undertaken, and the worldview evoked by the narration of the traveler's experience.

Individual conference projects may draw on a variety of themes related to questions of travel and literature in diverse times and places, which culminates in a longer research paper on a specific literary topic. Individual conference meetings will alternate biweekly with small-group conference meetings (approximately four students per group), which will provide an ongoing writing workshop environment running parallel to the seminar. In these small-group meetings, we will discuss individual conference projects, as well as read and comment on each other's seminar essays. The writing workshop will also include several excursions to nearby sites and offer a variety of brief informal exercises on elements of travel writing and other creative nonfiction.

## **First-Year Studies: (Making) World Literature**

*Heather Cleary*

*Open, FYS—Year*

Translation is the lifeblood of literary culture. Translation can also have extraordinary political significance, especially in historical moments when worldviews narrow, borders expand, and difference is treated as a threat. In this seminar, we will read canonical works and celebrated contemporary novels from around the world by writers—including Jorge Luis Borges, Yoko Tawada, Gustave Flaubert, Ananda Devi, Franz Kafka, Samanta Schweblin, Roberto Bolaño, Valeria Luiselli, and many more—reflecting on the literary dimensions of these texts as we also think about questions of translation, circulation, creativity, and consecration. In the process, students will not only learn how to analyze literature, identifying tone or style and building arguments around plot elements or imagery but will also develop frameworks for thinking about which texts make their way into English and how they do so. The course will combine one-on-one conference work with group activities and exercises designed to introduce students to the resources available to them on campus, take advantage of New York City's cultural offerings, and improve their analytic and expository writing skills with workshops.

## **First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender and Courtship From Shakespeare to Austen**

*James Horowitz*

*Open, FYS—Year*

This section of first-year studies traces the representation of gender difference and romantic

attachment on the page and stage from 1590 to 1820, a crucial period in the consolidation of modern assumptions about sexuality, marriage, and gendered behavior. The emphasis will be on drama and prose fiction; but we will also sample a range of other expressive forms, including lyric and narrative poetry, visual satire and portraiture, conduct literature, and life-writing. Along the way, students will be introduced to some of the most compelling figures in European literature, all of whom share an interest in the conventions of courtship and the performance of gender: John Milton, the foremost epic poet in the language (we will read *Paradise Lost* in its entirety); Aphra Behn, England's first professional female author; bawdy comic playwrights like George Etherege and William Wycherley; the innovative early novelists Eliza Haywood, Daniel Defoe, and Samuel Richardson; the masterful verse satirist Alexander Pope; the pioneering periodical writers Joseph Addison and Richard Steele; the cross-dressing memoirist Charlotte Charke; and Mary Wollstonecraft, the founder of modern feminism. Bracketing the yearlong course will be extended coverage of the two most influential authors of courtship narratives in English, William Shakespeare and Jane Austen. Additional attention will be paid to earlier writers on sex and marriage, such as Ovid and St. Paul, as well as to contemporary work in queer theory and gender studies. We will also consider select films that reflect the legacy of early modern fictions of gender by directors like Frank Capra and Alfred Hitchcock. Please note that this course will necessarily include candid discussions of sensitive subject matter, including sexual violence.

## First-Year Studies: Comedy and Romance in the Middle Ages

*Ann Lauinger*

*Open, FYS—Year*

Knights and ladies, quests and combats, magic and love...these ingredients of medieval literary romance have been around for a thousand years and are still going strong today. But did these motifs mean something different in the medieval world? What accounts for their enduring appeal? We begin in the 12th century with an introduction to romance in both male and female perspectives from Marie de France, Chrétien de Troyes, and the troubadour poets. We end in the late 15th century with selections from Sir Thomas Malory's *Morte D'Arthur*, the definitive version of King Arthur in English. The rest of our texts—including the story of Tristan and Iseult, love poetry by Dante and Petrarch, and narratives by the Gawain poet and Chaucer—enable us to explore how

the stuff of romance continued to be developed, revised, and subjected to the scrutiny of laughter during the intervening centuries. In class discussion, our focus is on understanding the human experiences that these texts portray. To do this, we need to uncover the assumptions and methods that medieval writers and readers brought to literary creation and to reconstruct, as best we can, the material and imaginative worlds of the Middle Ages—captivatingly strange yet surprisingly recognizable.

## First-Year Studies: 20th-Century Italian Literature

*Tristana Rorandelli*

*Open, FYS—Year*

The course will explore 20th-century Italian literature, focusing on important literary figures, works, and movements (e.g., futurism, neorealism) that helped shape the century. Italy had become a unified nation in 1860, and its literature addressed issues such as (national and personal) identity, tradition, innovation and modernity, the role of literature and of the writer, and the changing role of women in Italian society. We will also explore the interrelation between Italian literature and crucial historical events such as the Great War, the rise and fall of Fascism, World War II, the Resistance, the birth of the Republic, the postwar economic boom, the students' and women's movements of the 1960s and '70s, and the terrorism of the "Anni di Piombo." We will examine sources ranging from manifestos and propaganda to poetry, fiction (novels and short stories), memoirs, and diaries; the main focus, however, will be on the novel. Texts will include those authored by Gabriele D'Annunzio, Ignazio Silone, Vasco Pratolini, F. T. Marinetti, Italo Svevo, Grazia Deledda, Sibilla Aleramo, Alba de Céspedes, Alberto Moravia, Anna Banti, Natalia Ginzburg, Elsa Morante, and Italo Calvino. Readings will be supplemented by secondary-source material that will help outline the social, historical, and political context in which those authors lived and wrote, as well as provide relevant critical frameworks for the study of their works. Individual conferences will be held every other week; conference topics might include the study of a particular author, literary text, or topic relevant to the course and that might be of interest to the student. On alternate weeks, we will have group activities that may include film screenings, museum visits, and talks relevant to the week's topics. *No previous knowledge of Italian is required.*



## The Bible and Literature

*William Shullenberger*

*Open, Lecture—Year*

The Bible: the story of all things, an epic of human liberation and imaginative inspiration; a riven and riveting family saga that tops all others in its depiction of romance, intrigue, deception, seduction, betrayal, existential dread, love, reconciliation, and redemption; an account, as one commentator described it, of God's ongoing "lover's quarrel" with humanity; a primary source book for major literature across the planet, still powerful in its influence on the style and subject matter of both prose and poetry. In the first term, this course will provide close readings of major biblical narratives and poetry in Hebrew and Christian scriptures. Lectures will explore and interpret a number of patterns and literary types: the major historical narratives of both scriptures; the poetics and speech acts of creation, blessing, promise, covenant, curse, and redemption; the visionary prophetic tradition from Moses to John, the writer of the Apocalypse; the self-reflective theological interpretations of history by Hebrew chroniclers and the New Testament letters of Paul; the sublime poetry of the Psalms, the Song of Songs, and the Apocalypse of John; and the dark wisdom of the Book of Job and of Ecclesiastes. The second term will study the work of major writers who have grounded their own work in biblical themes, narrative patterns, characters, and images and who have so transformed their biblical sources as to challenge their readers to rethink what scripture is and how it works. Selections will be drawn from the work of Dante Alighieri, John Milton, John Bunyan, William Blake, Herman Melville, Franz Kafka, Sigmund Freud, Zora Neale Hurston, William Faulkner, and Toni Morrison. If there is enough interest in the class, there will be a "Bible Blockbusters" film series on Sunday evenings during the spring term.

## Self-Experimentation: Cultures of New Media

*Una Chung*

*Open, Lecture—Spring*

This cultural-studies course explores the world of contemporary new-media culture and electronic arts. We will analyze key aspects of digital media—such as screen, interface, network, procedural rhetoric, and game—in relation to both technical apparatuses and intellectual genealogies related to critical concepts such as writing, capture, image, speed, sensation, and affect. Michel Foucault's work on notions of self-referentiality and self-cultivation will provide both a historical and a theoretical focal point for a diverse set of readings

drawing on a variety of methods of cultural criticism, including Marxist, postcolonial, and feminist theories (e.g., Stuart Hall, Eve Sedgwick, Judith Butler, Donna Haraway, Roland Barthes, Michel Serres, Saba Mahmoud, Francois Jullien, Barry Allen, Shigehisa Kuriyama, Yuk Hui). The premise of this course is that the cultural contexts for digital-media use in our society are quite open-ended and subject to constant change. Rather than an extension of the ideological apparatuses animating mass media of the early to mid-20th century, it may be that the contemporary cultural formations surrounding digital media are articulated in complex new ways. The very ambiguousness of the common designation of "new media" is, thus, an appropriate umbrella term for this course, in that new media include emergent forms of resistance to the digital-culture industry—from hackers to slow food to analog love. *This is an open lecture that introduces a wide range of topics in new-media studies but is not an introduction to the methods of cultural studies (see History and Fantasy). Also, this is not a media/film history course.*

## Literary Visions From Antiquity to the Middle Ages

*Gillian Adler*

*Open, Seminar—Year*

In dream books and visionary narratives from antiquity to the Middle Ages, characters travel through imaginative alternate worlds that test the boundaries of ordinary human experience and provide insights into their own realities. Such narratives of mental adventure and wonder inspired elaborate dream theories and attributed great authority to the poet's subjectivity. This course will examine the tradition of literary visions, from Cicero's *Dream of Scipio* to the late medieval poem *Pearl*, using an interdisciplinary method that situates texts within their historical, theological, and manuscript contexts. Our study will highlight the formal conventions of the vision genre but also will reveal how many authors resisted a circumscribed form to explore various contentious political, social, and religious ideas.

## The Literature of Fact: Journalism and Beyond

*Nicolaus Mills*

*Open, Seminar—Year*

The last 60 years have been boom times for nonfiction writing. From investigative reporting to memoirs, the literature of fact has thrived. Writers have found that, as the late Tom Wolfe observed, it is

possible to turn out nonfiction as lively as fiction and, in the process, capture the history of one's own times. The aim of this course is to explore nonfiction in a variety of forms and for students to write nonfiction of their own. The course will focus on basic reporting, memoirs, op-eds, reviews, profiles, and long-form journalism. Students will do writing of their own that matches the kind of writing being studied at the time. The course will begin by emphasizing writing technique and move on to longer assignments in which research, interviews, and legwork play an increasingly important role. The writers studied will range from James Baldwin and George Orwell to Joan Didion and Gay Talese. This course is not for students with remedial writing problems or with difficulty meeting deadlines. At the time of their interviews, students must bring with them short samples of their written work.

## 17th-Century British Literature

*William Shullenberger*

*Open, Seminar—Year*

In England during the 17th century, the great ordering coherences of medieval and earlier Renaissance thinking seemed to disintegrate under the warring impulses of individualism and authority, empiricism and faith, and revolutionary transformation and reinforcement of tradition. Yet, even as monarchy and established church were challenged and torn apart, the 17th century produced an extraordinary flowering of drama, poetry, and prose that expressed the contradictory energies of the period. This course will study English writing of the 17th century in a roughly chronological sequence. The first semester will explore the aesthetics and ideology of the Stuart court and the robust and bawdy urban center of London through a reading of masques and plays by Jonson and Shakespeare and their contemporaries; dramatic and meditative experiments in "metaphysical" and moral verse by John Donne, Ben Jonson, Aemilia Lanyer, George Herbert, and other poets; various developments in scientific, philosophical, and meditative prose by Francis Bacon, Richard Burton, and Thomas Browne; and the early poetry of John Milton. The second semester will study major writing in the period of the English Revolution and Restoration. Our focus will be on Milton, but we will also study the poetry of the Cavaliers, Katherine Philips, Andrew Marvell, and John Dryden and the prose of Thomas Hobbes, John Bunyan, Aphra Behn, and Margaret Cavendish. *Prerequisite: At least one year of a college-level class in the humanities or a strong AP course in literature.*

## Medieval Romance: The Quest in Courtly and Popular Poetry

*Gillian Adler*

*Open, Seminar—Fall*

In 12th-century France, the term *romanz*, or romance, was more linguistic than literary, referring to the vernacular writings that emerged as an increasingly popular alternative to Latin works. Yet, romance quickly developed into an expansive and fluid genre of fiction encompassing marvelous subjects, from monstrous knights and axe-bearing green men to holy dogs and shape-shifting heroes. In this course, the focal point of the quest in medieval romance will invite us to travel with knightly characters beyond familiar society and into magical or uncanny worlds. We will consider how romances provided literary entertainment to readers across a social spectrum, blurring traditional scholarly boundaries between courtly and popular forms, and how they examined contemporary conflicts of religious faith, courtship and marriage, ethical conduct, political authority, and national identity. Texts will include Middle English and Old French texts in translation. Reading stories shared across the Channel, we will think about the importance of translation, adaptation, and intertextuality in medieval literary culture.

## Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry

*Emily Katz Anhalt*

*Open, Small seminar—Fall*

Fearing tyranny, the framers of the US Constitution in the 18th century drew vital lessons from Ancient Greek democracy (508-322 BCE) and the Roman Republic (509-27 BCE). Before and during the Greeks' and Romans' radical and unprecedented experiments in broader political participation, Ancient Greek and Roman epic poetry shaped cultural attitudes regarding the use and abuse of power. As the modern world drifts backward in the 21st century toward various forms of dictatorship and authoritarian populism, Homer's *Iliad* and *Odyssey* and Vergil's *Aeneid* can help arm us against the tyrants we might serve and the tyrants we might become. Students will read all three epics in their entirety in English translation. *With the permission of the instructor, qualified students may opt to take this course as Intermediate or Advanced Greek and will do conference work in Greek at the appropriate level. Greek conferences will meet twice each week either individually or in small groups to suit each*

*student's needs/abilities. In conference, students will develop their comprehension of ancient Greek by close reading of selected texts.*

## **African American Literature: Doing It for the Culture: Journeys Into Revelation, Aspiration, and Soul**

*Marcus Anthony Brock*

*Open, Seminar—Fall*

Is it possible to teach or produce African American literature without discussing black identity, the African, or the experiences within the diaspora? For students of literature and ethnic studies, "literature" can connote fine lines; but African American literature, and those who write within it, are created within a specific history. Thus, how does literature provide a space for sustaining the cultural traditions of African Americans? Socioeconomics? Race relations? Interracial relations? Queer black bodies? Blackness as pathology? And blackness as the hopeful future? Throughout the semester, we will read and dissect literature and the poetics of song and images that tend to provoke the aforementioned questions while also understanding the significant difference in vernacular within the field. African American literature is always in discourse with the relationships of Africans, blacks, and African Americans within the greater American society; thus, the authors are interpreted within a political conversation about the black body. In addition to the author, the reader is also in dialogue with the text and the modern world while simultaneously drawing on the two. This course starts with a theme on "chains" as we look to writings of the 18th and 19th centuries, but the course will end in Afrofuturism—as a rumination. Perhaps African American literature is not only about the study of literature or poetics but also steeped within Afrofuturism. Better yet, let us turn to high priestess of soul Nina Simone in her reification of *Work Song (Chain Gang)*: I've been working And working But I still got so terribly far to go.

## **Theatre in America I: The Golden Age**

*Joseph Lauinger*

*Open, Seminar—Fall*

In the mid-1930s, the United States was struggling with the Great Depression—and its destiny seemed economically, politically, and morally questionable. By the end of the 1950s, the United States was the richest and most powerful country in the world, styling itself as "the leader of the free world." During

that time, the country waged successful war against dictatorship on two fronts, engineered a New Deal for Americans, and ratified legislation barring racial segregation in public schools. The country had also developed and dropped the atomic bomb on two cities, conducted remorseless and punitive investigations into "un-American" activities, and routinely practiced blatant racial and gender discrimination. Not by happenstance is its theatre of this time rich in joy and devastating in self-reflection. On the one hand, we will examine the wonderful and complex musical collaborations of Richard Rodgers with Lorenz Hart and Oscar Hammerstein Jr., as well as the work of Frank Loesser, Leonard Bernstein, and Meredith Willson. On the other, we will consider the searching dramas of Clifford Odets, Tennessee Williams, Arthur Miller, William Inge, and Lorraine Hansberry. Our questions will be their questions: What price paradise? How real is "golden"? Can the cowman and the farmer be friends? Possible conference work may involve the novel, poetry, film, radio, and that revolutionary phenomenon, television, of the period.

## **Japanese Literature: Ancient Myths to Early Modern Tales**

*Sayuri I. Oyama*

*Open, Seminar—Fall*

This course is an introduction to the richness and diversity of Japanese literature from its earliest written records in the eighth century to the late 18th century. From early myths of deities procreating the islands of Japan, to poetry that "takes the human heart as its seed," to epic tales of imperial courtiers and samurai warriors, to essays by Buddhist recluse monks, to drama of the puppet theatre and Noh theatre, we will explore a variety of genres of Japanese literature and its development. Course assignments will include short, weekly writing assignments on course readings, two class papers, discussion questions for one seminar, and conference work. For students with Japanese language skills, conference work may incorporate readings in Japanese. *No previous background in Japanese studies is required for this course.*

## **Forms and Logic of Comedy**

*Fredric Smoler*

*Open, Seminar—Fall*

Comedy is a startlingly various form, and it operates with a variety of logics. It can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course, we will explore some comic modes—from philosophical

comedy to modern film—and examine a few theories of comedy. A tentative reading list for the first semester includes a Platonic dialogue (the *Protagoras*), Aristophanes, Plautus, Juvenal, Lucian, Shakespeare, Molière, some Restoration comedy, and Fielding. In the second semester, we may read Jane Austen, Stendhal, Dickens, Mark Twain, Oscar Wilde, Kingsley Amis, Philip Roth, and Tom Stoppard. We will also look at film and cartoons. Both semesters' reading lists are subject to revision.

## British and Irish Modernisms

*Fiona Wilson*

*Open, Seminar—Fall*

This course addresses the creative ferment in British and Irish literature in the opening decades of the 20th century. We begin with a thorough exploration of the Irish Literary Renaissance, examining how that remarkable cultural movement contributed to the Easter Rising of 1916 and, later, to the birth of the Irish Free State. We then examine the profound shock of the Great War and its impact on British writers. How did those events shape the mood of crisis and metamorphosis so marked in the literature of the period? How did poets, novelists, and playwrights seek to express contemporary life through literary experiment? While our conversation will be centered on Modernist masterpieces by W. B. Yeats, James Joyce, Virginia Woolf, and T. S. Eliot, we may also read works by J. M. Synge, Lady Gregory, Sean O'Casey, Kathleen Mansfield, Ezra Pound, H. D., Ford Madox Ford, D. H. Lawrence, Hugh Macdiarmid, and others.

## Holy Lives: Spirituality, Saints, and the Cult of Celebrity in the Middle Ages

*Gillian Adler*

*Open, Seminar—Spring*

The saint in the Middle Ages fostered a cult of celebrity. The rise of pilgrimage, the pervasive fascination with relics, and sensational tales of both martyrdom and miracle popularized saints across England and the Continent. This course will focus on stories interested in the heroism, intercession, and sacrifice of saintly figures, with readings to include Latin, Old English, and Middle English saints' lives, as well as devotional narratives. We will consider how the paradox of saints—disembodied yet concretely present, at a liminal position between Heaven and Earth—might have transformed conceptions of the spiritual life. Taking a gendered approach, we will pay special attention to the narratives of heroic women saints and their reading communities. This

course will encourage visits to see reliquaries and other saintly artifacts housed in New York to complement our classroom study of the textual and material remains of saints.

## Theatre in America II: The Age of Revolt

*Joseph Lauinger*

*Open, Seminar—Spring*

Nicholas Ray's great film of 1955, *Rebel Without a Cause*, sounded an alarm signal of unrest in a time of national self-congratulation; or, as a later musical would phrase it, "What's the matter with kids today?" The "kids," as it happened, were not merely teenagers driven by sex, fast cars, and rock-and-roll. They were experimenters, doubters, seekers, absurdists; they were women, African Americans, immigrants; gay, angry, dangerous, "funny." The voices of musical theatre sing with dissonance and complex irony (Stephen Sondheim) or shout with frenzy (*Hair*). Plays deliberately unsettle and confuse (Edward Albee), rage (Amiri Baraka), challenge (Maria Irene Fornes), mystify (Sam Shepard), tease (Harvey Fierstein), and snarl (Jane Chambers, David Mamet)—often all of the above. The relation between performance and audience is drawn into question (Joseph Chaikin, Judith Malina), and genres are collapsed. The Cold War, aggression in Viet Nam, and the bitter battles over civil rights suddenly suggest that the American Dream is a nightmare and that theatre is a place that must be used to wake people up. To what light of day? Possible conference work may involve the novel, poetry, film, television, and popular music of the period.

## Literature in Translation: Roland Barthes and French Literature and Theory (1945–2018)

*Eric Leveau*

*Open, Seminar—Spring*

Roland Barthes was at the crossroads of all the literary and theoretical currents that defined post World War II France. His work thus constitutes an excellent introduction to the passionate debates that defined this period and will allow us to assess the role of French theory in today's poststructuralist and postmodern world, both in France and in America. From *Writing Degree Zero* and *S/Z to A Lover's Discourse* and *Camera Lucida*, we will discuss a variety of issues related to linguistics, psychoanalysis, gender studies, and feminism but also the visual arts and theatre. We will study Barthes' major works in dialog with philosophers and theorists such as Marx, Nietzsche, Freud, Lacan,

Foucault, Derrida, Deleuze and Guattari, Sontag, and Butler while reading, at the same time, some of the literary masterpieces that kept inspiring him such as Racine, Sade, Balzac, Flaubert, Proust, and Brecht. *This course will be taught in English, with the possibility of conducting conferences in French or English.*

## Japanese Literature: Modern to Contemporary Literature

*Sayuri I. Oyama*

*Open, Seminar—Spring*

This seminar is an introduction to Japanese literature from the early 20th century to the contemporary period. We will move chronologically to consider how writers represented Japanese modernity in its varied forms. Writers we will read include Natsume Sôseki, Ryûnosuke Akutagawa, Yasunari Kawabata, Kenzaburô Ôe, Haruki Murakami, and Banana Yoshimoto. Several films will complement our readings. Course assignments will include weekly short writing assignments on course readings, two class papers, discussion questions for one seminar, and conference work. For students with Japanese language skills, conference work may incorporate readings in Japanese. *No previous background in Japanese studies is required for this course.*

## British Literature Since 1945

*Fiona Wilson*

*Open, Seminar—Spring*

British literature is often described in terms of tradition and continuity. This course departs from that to a completely different perspective that explores a literature energized by conflict, change, and remarkable variety. Reading across genres, we examine how the alleged consensus of the immediate postwar period gave way to challenging questions about the nature of Britishness itself. We consider the social and cultural effects of decolonization and of Cold War politics. We discuss literary responses to the Women's Movement, the Troubles in Northern Ireland, Thatcherism, the European Union, the rise of Scottish and Welsh nationalism, and the emergence of the modern multicultural United Kingdom. Why were Sam Selvon's Caribbean Londoners so lonely—and what happened to their descendants? What was Belfast confetti? What did it take to be a "top girl" in Thatcher's Britain? These and other questions direct our conversation. Possible authors: Muriel Spark, Sam Selvon, Shelagh Delaney, Harold Pinter, Tom Stoppard, Jean Rhys, Seamus Heaney, Caryl Churchill,

Hanif Kureishi, Salman Rushdie, Alan Hollinghurst, Zadie Smith, and others. This is not your mother's Masterpiece Theatre!

## Eight American Poets (Whitman to Ashbery)

*Neil Ardit*

*Sophomore and above, Seminar—Year*

American poetry has multiple origins and a vast array of modes and variations. In this course, we will focus our attention on the trajectories of eight major American poetic careers. We will begin with Whitman and Dickinson, the fountainheads of a visionary strain in the American poetic tradition, before turning to Robert Frost, Wallace Stevens, T. S. Eliot, Hart Crane, Elizabeth Bishop, and John Ashbery. Some of the poems that we will be reading are accessible on a superficial level and present challenges to interpretation only on closer inspection; other poems—most notably, the poems of Dickinson, Stevens, Eliot, and Crane—present significant challenges at the most basic level of interpretation. The major prerequisite for this course is, therefore, a willingness to grapple with literary difficulty with passages of poetry that are, at times, wholly baffling or highly resistant to paraphrase. We will seek to paraphrase them anyway or account, as best we can, for the meanings that they create out of the meanings that they evade. Our central task will be to appreciate and articulate the unique strengths of each of the poems (and poets) that we encounter through close, imaginative reading and informed speculation.

## Translation Studies: Poetics, Politics, Theory, and Practice

*Bella Brodzki*

*Sophomore and above, Seminar—Year*

Translation is the process by which meanings are conveyed within the same language, as well as across different languages, cultures, forms, genres, and modes. The point of departure for this course is that all interpretive acts are acts of translation, that the very medium that makes translation possible—language itself—is already a translation. Because difference, "otherness," or foreignness is a property of language, of every language, perhaps some of the most interesting problems that we will address revolve around the notion of "the untranslatable." What is it that escapes, resists, or gets inevitably lost in translation? And what is gained? Does linguistic equivalence exist? How do we understand the distinction between literal and figurative, formal and vernacular, expression? And

what underlies our assumptions about the authenticity of the original text or utterance and its subsequent versions or adaptations? Although translation is certainly poetics, it is also the imperfect—and yet necessary—basis for all cultural exchange. As subjects in a multicultural, multilingual, and intertextual universe, all of us “live in translation”; but we occupy that space differently, depending on the status of our language(s) in changing historical, political, and geographic contexts. How has the history of translation theory and practice been inflected by colonialism and postcolonialism? How are translation and power linked in the global literary marketplace? Our readings will alternate between the work of theorists and critics who have shaped what we call translation studies and literary texts that thematize or enact the process of translation, beginning with Genesis and the Tower of Babel. In addition, a workshop component to this course, involving visiting members of the foreign-language faculty and other practitioners of translation, will engage students directly in the challenges of translating. *Linguistic proficiency in a foreign language is strongly recommended.*

## Romance and Realism, Experiment and Scandal: The 18th-Century Novel in English

James Horowitz

*Sophomore and above, Seminar—Year*

The 18th century introduced the long, realist prose fictions that we now call novels. As often with emergent literary forms, the novel arrived with an unsavory reputation; and its early practitioners labored, often unsuccessfully, to distinguish their work from ephemeral printed news, escapist prose romances, and pornography. It was not until the defining achievement of authors such as Jane Austen and Walter Scott, at the beginning of the next century, that the novel achieved a status as polite and even prestigious entertainment. This yearlong course looks at the difficult growth of the novel from its miscellaneous origins in the mid-17th century to the controversial experiments of the early 1700s and the eclectic masterpieces of Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, Austen, and Scott. Other authors may include Aphra Behn, Eliza Haywood, John Cleland, Tobias Smollett, Matthew Lewis, Frances Burney, Charles Brockden Brown, and Maria Edgeworth. Everything we read will be arresting and restlessly experimental; much of it will also be bawdy, transgressive, and outrageously funny. Topics of conversation will encompass the rise of female authorship, the emergence of Gothic

and courtship fiction, the relationship between the novel and other literary genres or modes (lyric and epic poetry, life-writing, allegory), novelists' responses to topical subjects of debate (the slave trade, the American and French Revolutions), the reinvention of the novel in North America, the representation of consciousness, and the meaning of realism. We may also consider films adapted from 18th-century fiction such as Tony Richardson's 1963 *Tom Jones* and Michael Winterbottom's 2006 *Tristram Shandy: A Cock and Bull Story*.

## The Making of Modern Theatre: Ibsen and Chekhov

Joseph Lauinger

*Sophomore and above, Seminar—Year*

A study of the originality and influences of Ibsen and Chekhov, the first semester begins with an analysis of melodrama as the dominant form of popular drama in the Industrial Age. This analysis provides the basis for an appreciation of Ibsen, who took the complacent excitements of melodrama and transformed them into theatrical explosions that undermined every unquestioned piety of middle-class life. The effect on Strindberg leads to a new way of constructing theatrical experience. The second semester focuses on Chekhov who, in retuning theatrical language to the pitches and figures of music, challenges conventional ideas of plot. Finally, Brecht, Lorca, and Beckett introduce questions about the very sensations delivered by drama, plumbing its validity and intent.

## The Marriage Plot: Love and Romance in Classic American and English Fiction

Nicolaus Mills

*Sophomore and above, Seminar—Year*

“Reader, I married him. A quiet wedding we had,” Charlotte Brontë's title character exclaims in the concluding chapter of *Jane Eyre*. Jane's wedding is quiet, but the steps leading up to her marriage with the man who once employed her as a governess are tumultuous. By the time of *Jane Eyre*, we are far from the early marriage-plot novel in which suitors, proposals, and comic misunderstandings pave the way for a joyous wedding. This course is designed to follow the evolution of the marriage plot in classic 19th- and 20th-century American and English fiction. The course opens with Jane Austen's *Emma* and closes with Sylvia Plath's *The Bell Jar*. The readings are designed to explore how both the marriage ideal and the failings of marriage have been fictionally depicted over two centuries. The first half of the

course centers on a series of paired American and English novels: Nathaniel Hawthorne's *The Scarlet Letter* and George Eliot's *Middlemarch*, Charlotte Brontë's *Jane Eyre* and Henry James's *The Portrait of a Lady*, Edith Wharton's *The House of Mirth* and Virginia Woolf's *Mrs. Dalloway*. The second half of the course focuses on how American variations of the marriage-plot novel have expanded the tradition and given it new reach. The books studied in the second half of the course will include Willa Cather's *My Antonia*, Ernest Hemingway's *A Farewell to Arms*, F. Scott Fitzgerald's *The Great Gatsby*, and Zora Neale Hurston's *Their Eyes Were Watching God*.

## The Music of What Happens: Alternate Histories and Counterfactuals

*Fredric Smoler*

*Sophomore and above, Seminar—Year*

The alternate history imagines a different present or future originating in a point of divergence from our actual history—a branching point in the past. Alternate history is both an increasingly popular form of genre fiction and a decreasingly disreputable form of analysis in history and the social sciences. While fictions of alternate history were, until very recently, only a subgenre of science fiction, two celebrated American “literary” novelists, Philip Roth and Michael Chabon, have within the last four years written well-regarded novels of alternate history (*The Plot Against America* and *The Yiddish Policeman's Union*). Similarly, while counterfactual historical speculation is at least as old as Livy, academic historians have until recently scorned the practice as a vulgar parlor game; but this is beginning to change. In the early 1990s, Cambridge University Press and Princeton both published intellectually rigorous books on alternate history and counterfactual analysis in the social sciences; Cambridge more recently published a volume analyzing alternate histories of World War II; and in 2006, the University of Michigan Press published an interesting collection of counterfactual analyses titled, “Unmaking the West.” This course will examine a number of fictions of alternate history, some reputable and some less reputable, and also look at some of the academic work noted above. We shall attempt to understand what it might mean to think seriously about counterfactuals, about why fictions of and academic works on alternate history have become significantly more widespread, and about what makes an alternate history aesthetically satisfying and intellectually suggestive rather than ham-fisted, flat, and profoundly unpersuasive.

## Studies in the 19th-Century Novel

*Ilja Wachs*

*Sophomore and above, Seminar—Year*

This course entails an intensive and close textual encounter with the novelistic worlds of the 19th-century realist tradition, the first fictional tradition to accept social reality as the ultimate horizon for human striving. The 19th-century novels that we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world that they were confronting. At the same time that they accept the world as a setting and boundary for human life, the novels seek to find grounds for transcending its limitations. We will explore in these novelists' works the tensions between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century-and-a-half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read the works of novelists such as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

## Rhetoric of Place: Writing in Yonkers

*Una Chung*

*Intermediate, Seminar—Fall*

*This course is part of the Intensive Semester in Yonkers program and no longer open for interviews and registration. Interviews for the program take place during the previous spring semester.*

In this seminar, we explore the concept of place through literary and art criticism, as well as students' own historical research, fieldwork, and direct perception. We investigate the spatial, temporal, and sensory dimensions of place in diverse figures: home, mythos of origin, container technologies, development timelines, migratory mapping, futurity of desire, nowhere of utopia, other spaces of heterotopia, postmodern placelessness, queer disorientation, sacred spaces, histories of hauntings, environmental anima, affective geographies, and imaginary cartographies. We examine social and political histories of Yonkers, as well as investigate the cultural significance of both the architectural/urban designs of built environments (exterior, interior, threshold, frame, center, periphery, etc.) and the natural histories of the Hudson River. Writing assignments ask students to reflect on their own relationships to place through memory, experience, and research-based knowledge, including the politics and poetics of presence, temporariness, and disappearance. Multimodal

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composition is part of our explorations of writing, including linguistic, visual, aural, and gestural modes of rhetoric, as well as digital tools.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais *Anthropology*

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity** (p. 12), Jerrilynn Dodds *Art History*

**Theories of Photography** (p. 13), Sarah Hamill *Art History*

**Reading China's Revolutions Through Fiction and Memoir** (p. 16), Ellen Neskar *Asian Studies*

**Personal Narratives: Identity and History in Modern China** (p. 16), Kevin Landdeck *Asian Studies*

**Images of India: Text/Photo/Film** (p. 16), Sandra Robinson *Asian Studies*

**Writing India: Transnational Narratives** (p. 15), Sandra Robinson *Asian Studies*

**Realisms** (p. 45), Noa Steimatsky *Film History*

**Intermediate III: Advanced French: French Women Writers and Molière in 17th-Century France** (p. 58), Eric Leveau *French*

**Intermediate/Advanced Greek: Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry** (p. 65), Emily Katz Anhalt *Greek (Ancient)*

**The Blues Ethos and Jazz Aesthetics: A History of African Americans in the City** (p. 73), Komozi Woodard *History*

**Drugs, History, and Politics in Latin America and Beyond** (p. 74), Margarita Fajardo *History*

**Romantic Europe** (p. 69), Philip Swoboda *History*

**The Enlightenment** (p. 69), Philip Swoboda *History*

**Body Politics: A Cultural History of the United States** (p. 75), Lyde Cullen Sizer *History*

**Beginning Italian** (p. 79), Emilia Gambardella *Italian*

**Intermediate Italian: Modern Prose** (p. 80), Tristana Rorandelli *Italian*

**Beginning Latin** (p. 81), Emily Katz Anhalt *Latin*

**First-Year Studies: The Invention of Homosexuality** (p. 83), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Queer Americans: Henry James, Gertrude Stein, Willa Cather, and James Baldwin** (p. 83), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Queer Theory: A History** (p. 84), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**First-Year Studies: The New Elements: Mathematics and the Arts** (p. 95), Philip Ording *Mathematics*

**The Philosophy of Tragedy** (p. 112), Michael Davis *Philosophy*

**Philosophy as Therapy** (p. 112), Abraham Anderson *Philosophy*

**Heidegger and the Art of Thinking** (p. 112), Roy Ben-Shai *Philosophy*

**How to Become Who You Are: Readings in Nietzsche's Philosophy of Life** (p. 113), Roy Ben-Shai *Philosophy*

**Time in Film and Philosophy** (p. 113), Roy Ben-Shai *Philosophy*

**First-Year Studies: The Senses: Art and Science** (p. 124), Elizabeth Johnston *Psychology*

**Children's Literature: Developmental and Literary Perspectives** (p. 131), Charlotte L. Doyle *Psychology*

**It's Complicated: The Nature of Emotions** (p. 125), Rochelle Cassells *Psychology*

**Readings in the Hebrew Bible: Genesis and Exodus** (p. 138), Cameron C. Afzal *Religion*

**Modern Jewish Literature** (p. 140), Glenn Dynner *Religion*

**Intermediate Spanish II** (p. 149), Isabel de Sena *Spanish*

**Advanced Spanish: Introduction to Literature** (p. 149), Eduardo Lago *Spanish*

**Narrative in Contemporary Painting** (p. 167), Vera Iliatova *Visual and Studio Arts*

**Advanced Interdisciplinary Studio** (p. 167), Vera Iliatova *Visual and Studio Arts*

**First-Year Studies: Fake News, Real News, News That Stays News** (p. 173), Vijay Seshadri *Writing*

**First-Year Studies: Forms and Fictions** (p. 172), Myra Goldberg *Writing*

**Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

**Eco-Poetry** (p. 181), Marie Howe *Writing*

**First-Year Studies: The House of Fiction: A Guided Tour** (p. 173), David Hollander *Writing*

**Poetry: What Holds The Unsayable** (p. 182), Marie Howe *Writing*

**The Unconscious, the Absurd, the Sublime, and the Impossibly Probable** (p. 177), Mary LaChapelle *Writing*

**Nonfiction Laboratory** (p. 180), Stephen O'Connor *Writing*

**Portraiture** (p. 176), Rattawut Lapcharoensap *Writing*



**The Short Story** (p. 174), Rattawut Lapcharoensap  
*Writing*  
**Writing Our Moment** (p. 179), Marek Fuchs *Writing*  
**Nonfiction Workshop: The World and You** (p. 179),  
Clifford Thompson *Writing*  
**Connected Collections: Short Stories and How to Link**  
**Them** (p. 177), Mary Morris *Writing*  
**A Kind of Haunting: A Poetry Workshop** (p. 182),  
Cynthia Cruz *Writing*  
**Nonfiction Workshop: To Tell the Truth** (p. 178),  
Suzanne Gardinier *Writing*

## MATHEMATICS

Whether they had any interest in mathematics in high school, students often discover a new appreciation for the field at Sarah Lawrence College. In our courses—which reveal the inherent elegance of mathematics as a reflection of the world and how it works—abstract concepts literally come to life. That vitality further emerges as faculty members adapt course content to fit student needs, emphasizing the historical context and philosophical underpinnings behind ideas and theories.

By practicing rigorous logic, creative problem solving, and abstract thought in small seminar discussions, students cultivate habits of mind that they can apply to every interest. With well-developed, rational thinking and problem-solving skills, many students continue their studies in mathematics, computer science, philosophy, medicine, law, or business; others go into a range of careers in fields such as insurance, technology, defense, and industry.

### First-Year Studies: The New Elements: Mathematics and the Arts

*Phillip Ording*  
*Open, FYS—Year*

The development of linear perspective in Renaissance painting presents one of the clearest examples of the intersection of mathematics and the arts. To paraphrase art historian Erwin Panofsky, perspective recasts perceptual space as a uniform, infinite, abstract space with its own logical and aesthetic properties. The mathematics needed in perspectival constructions was worked out by Euclid in antiquity. What novel aesthetic and logical forms are made possible by the mathematics beyond Euclid's *Elements*? This seminar will explore the bearing of modern mathematical ideas on 20th-century Western creative and performing arts. While we will not aim for a comprehensive survey of the

entire last century, we will investigate a sequence of case studies, including: De Stijl and the painting of Piet Mondrian; serialism and the music of Arnold Schoenberg; the Bauhaus in Germany and its legacy; OuLiPo, “a secret laboratory of literary structures” in postwar French literature; American postmodern dance; and structural film, among others. Mathematical topics will include sets, logic, non-Euclidean geometry, topology, and chance. A central goal of the seminar is to assess the meaning of structure as it pertains to artistic and mathematical practices. This course assumes no particular expertise with mathematics or cultural history. Seminar readings and a program of art viewings will establish a basis for investigating the relevance of fundamental mathematical concepts to modern literature and the arts. Outside the seminar, students will attend both individual and group conferences. Weekly individual conference meetings for the first six weeks of the fall semester will give students the opportunity to develop their first individualized conference projects, focusing on a particular mathematical structure. Individual conferences after the first six weeks will be held on a weekly or biweekly basis, depending on student progress. During the fall semester, a series of group conferences will afford students time for art viewings and collaborative writing and problem solving.

### An Introduction to Statistical Methods and Analysis

*Daniel King*  
*Open, Lecture—Fall*

Correlation, regression, statistical significance, and margin of error...you've heard these terms and other statistical phrases bantered about before, and you've seen them interspersed in news reports and research articles. But what do they mean? And why are they important? And what exactly fueled the failure of statistical polls and projections leading up to the 2016 US presidential election? An introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental methods of statistical analysis used to gain insight into diverse areas of human interest. The use, misuse, and abuse of statistics will be the central focus of the course; specific topics of exploration will be drawn from experimental design, sampling theory, data analysis, and statistical inference. Applications will be considered in current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Statistical (spreadsheet) software will be introduced and used extensively in this

course, but no prior experience with the technology is assumed. Conference work will serve as a complete practicum of the theory learned in lecture: Students working closely in small teams will conceive, design, and fully execute a small-scale research study. This lecture is recommended for anybody wishing to be a better-informed consumer of data and strongly recommended for those planning to pursue graduate work and/or research in the natural sciences or social sciences.

*Mathematical prerequisite: basic high-school algebra and geometry.*

## Game Theory: The Study of Conflict and Strategy

**Daniel King**

*Open, Lecture—Spring*

Warfare, elections, auctions, labor-management negotiations, inheritance disputes, even divorce—these and many other conflicts can be successfully understood and studied as games. A game, in the parlance of social scientists and mathematicians, is any situation involving two or more participants (players) capable of rationally choosing among a set of possible actions (strategies) that lead to some final result (outcome) of typically unequal value (payoff or utility) to the players. Game theory is the interdisciplinary study of conflict, whose primary goal is the answer to the single, simply-stated, but surprisingly complex question: What is the best way to “play”? Although the principles of game theory have been widely applied throughout the social and natural sciences, their greatest impact has been felt in the fields of economics, political science, and biology. This course represents a survey of the basic techniques and principles in the field. Of primary interest will be the applications of the theory to real-world conflicts of historical or current interest. *The minimum required preparation for successful study of game theory is one year each of high-school algebra and geometry. No other knowledge of mathematics or social science is presumed.*

## Calculus I: The Study of Motion and Change

**Daniel King**

*Open, Seminar—Fall*

Our existence lies in a perpetual state of change. An apple falls from a tree; clouds move across expansive farmland, blocking out the sun for days; meanwhile, satellites zip around the Earth transmitting and receiving signals to our cell phones. The calculus was invented to develop a language to accurately

describe and study the motion and change happening around us. The Ancient Greeks began a detailed study of change but were scared to wrestle with the infinite; so it was not until the 17th century that Isaac Newton and Gottfried Leibniz, among others, tamed the infinite and gave birth to this extremely successful branch of mathematics. Though just a few hundred years old, the calculus has become an indispensable research tool in both the natural and social sciences. Our study begins with the central concept of the limit and proceeds to explore the dual processes of differentiation and integration. Numerous applications of the theory will be examined. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study of some other mathematically-related topic. This seminar is intended for students interested in advanced study in mathematics or sciences, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. *Prerequisites: the minimum required preparation for study of the calculus is successful completion of study in trigonometry and precalculus topics. Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible. This course is also being offered in the spring semester of this academic year.*

## Calculus II: Further Study of Motion and Change

**Nick Rauh**

*Open, Seminar—Fall*

This course continues the thread of mathematical inquiry following an initial study of the dual topics of differentiation and integration (see Calculus I course description). Topics to be explored in this course include the calculus of exponential and logarithmic functions, applications of integration theory to geometry, alternative coordinate systems, infinite series, and power series representations of functions. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study of some other mathematically-related topic. This seminar is intended for students interested in advanced study in mathematics or sciences, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. The theory of limits, differentiation, and integration will be briefly reviewed at the beginning of the term. *Prerequisites: one year of high-school calculus or one semester of college-level calculus. Students concerned about*

*meeting the course prerequisites are encouraged to contact the instructor as soon as possible. This course is also being offered in the spring semester of this academic year.*

## Calculus I: The Study of Motion and Change

**Nick Rauh**

**Open, Seminar—Spring**

Our existence lies in a perpetual state of change. An apple falls from a tree; clouds move across expansive farmland, blocking out the sun for days; meanwhile, satellites zip around the Earth transmitting and receiving signals to our cell phones. The calculus was invented to develop a language to accurately describe and study the motion and change happening around us. The Ancient Greeks began a detailed study of change but were scared to wrestle with the infinite; so it was not until the 17th century that Isaac Newton and Gottfried Leibniz, among others, tamed the infinite and gave birth to this extremely successful branch of mathematics. Though just a few hundred years old, the calculus has become an indispensable research tool in both the natural and social sciences. Our study begins with the central concept of the limit and proceeds to explore the dual processes of differentiation and integration. Numerous applications of the theory will be examined. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study of some other mathematically-related topic. This seminar is intended for students interested in advanced study in mathematics or sciences, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. *Prerequisites: the minimum required preparation for study of the calculus is successful completion of study in trigonometry and precalculus topics. Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible. This course is also being offered in the fall semester of this academic year.*

## Calculus II: Further Study of Motion and Change

**Daniel King**

**Open, Seminar—Spring**

This course continues the thread of mathematical inquiry following an initial study of the dual topics of differentiation and integration (see Calculus I course description). Topics to be explored in this course include the calculus of exponential and logarithmic

functions, applications of integration theory to geometry, alternative coordinate systems, infinite series, and power series representations of functions. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study of some other mathematically-related topic. This seminar is intended for students interested in advanced study in mathematics or sciences, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. The theory of limits, differentiation, and integration will be briefly reviewed at the beginning of the term. *Prerequisites: one year of high-school calculus or one semester of college-level calculus. Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible. This course is also being offered in the fall semester of this academic year.*

## Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations

**Nick Rauh**

**Intermediate, Seminar—Year**

This yearlong course will cover the central ideas of linear algebra, vector calculus, and differential equations from both a theoretical and a computational perspective. These three topics typically comprise the intermediate series of courses that students study after integral calculus but before more advanced topics in mathematics and the sciences. This course will be especially meaningful for students interested in pure or applied mathematics, the natural sciences, economics, and engineering but would also be a great choice for students who have completed the calculus sequence and are simply curious to see how deep the rabbit hole goes. While our focus will be primarily on the mathematics itself, the tools we will develop are useful for modeling the natural world—and we will look at some of those applications. Conference work will revolve around pursuing the theory or application of those topics on a deeper level, according to students' personal interests. *Prerequisite: Successful completion of Calculus II or a score of 4 or 5 on the AP Calculus BC exam.*

## Discrete Mathematics: A Bridge to Advanced Mathematics

*Philip Ording*

*Intermediate, Seminar—Fall*

Your voice will produce a mostly continuous sound signal when you read this sentence out loud. As it appears on the page, however, the previous sentence is composed of 79 distinct characters—including letters and a punctuation mark. Measuring patterns—whether continuous or discrete—is the *raison d'être* of mathematics, and different branches of mathematics have developed to address the two sorts of patterns. Thus, a course in calculus treats motion and other continuously changing functions. In contrast, discrete mathematics addresses problems of counting, order, computation, and logic. We will explore these topics and their implications for mathematical philosophy and computer science. The form of this seminar will be that of a (mathematical) writing workshop. We will work collaboratively to identify and reproduce the key formal elements of mathematical exposition and proof as they appear in both mathematical literature and each other's writing. This seminar is designed for students interested in advanced mathematical study and highly recommended for students with an interest in computer science, law, logic, or philosophy. Some prior study of calculus is highly recommended.

## Introduction to Real Analysis

*Philip Ording*

*Advanced, Seminar—Spring*

The calculus of Newton and Leibniz is very different from the calculus of modern mathematics. It took more than a century to develop a logically defensible approach to the “fluxions” and “evanescent quantities” of calculus. In a sense, the formalization of calculus as the study of functions of a real variable—real analysis—that took place in the 19th century was so successful that it became a model of the foundational rigor that would come to define mathematics as a discipline. This maturation is recapitulated in the typical undergraduate student upon taking the step from the techniques-based calculus course to a proof-based real analysis course. Although our topics will sound familiar to calculus—real numbers, sequences and series, limits, continuity, the derivative, and the integral—their presentation will feature a new level of mathematical rigor. The emphasis on precise definitions and explicit proofs is not merely to develop students' technical abilities, though that is a desired outcome of the course. Rather, these finer distinctions will be motivated by counterexamples

such as nowhere-differentiable continuous functions and rearrangements of infinite series, which challenge our basic intuitions about numbers and the real number line. Conference work will be allocated to clarifying seminar ideas and exploring additional mathematical topics. *Prerequisite: Successful completion of a yearlong study of calculus. Completion of an intermediate-level course [e.g., Discrete Mathematics, Complex Variables, Modeling I, etc.] is strongly recommended.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable** (p. 27), James Marshall *Computer Science*

**Principles of Programming Languages** (p. 29), James Marshall *Computer Science*

**Databases** (p. 29), Michael Siff *Computer Science*

**Privacy, Technology, and the Law** (p. 28), Michael Siff *Computer Science*

**Introduction to Computer Programming** (p. 27), Michael Siff *Computer Science*

**Introduction to Web Programming** (p. 28), Michael Siff *Computer Science*

**Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*

**Classical Mechanics (Calculus-Based General Physics)** (p. 114), Merideth Frey *Physics*

**Electromagnetism and Light (Calculus-Based General Physics)** (p. 115), Merideth Frey *Physics*

**Time to Tinker** (p. 115), Merideth Frey *Physics*

**Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)** (p. 115), Alejandro Satz *Physics*

**Introduction to Mechanics (General Physics Without Calculus)** (p. 115), Alejandro Satz *Physics*

**Quantum Mechanics** (p. 116), Alejandro Satz *Physics*

## MIDDLE EASTERN AND ISLAMIC STUDIES

Classes from disciplines such as art history, economics, geography, history, politics, religion, and sociology comprise the classes available within this cross-disciplinary path.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*
- Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*
- Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity** (p. 12), Jerrilynn Dodds *Art History*
- East vs. West: Europe, the Mediterranean, and Western Asia From Antiquity to the Modern Age** (p. 10), David Castriota *Art History*
- Political Economy of Women** (p. 38), Kim Christensen *Economics*
- Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*
- Palestine/Israel and the Politics of History** (p. 71), Matthew Ellis *History*
- Classical Sufi Texts** (p. 142), Kristin Zahra Sands *Religion*
- Muslims in Europe** (p. 139), Kristin Zahra Sands *Religion*
- Salafi and Jihadi Thought** (p. 141), Kristin Zahra Sands *Religion*
- Sufi Sciences of the Soul** (p. 139), Kristin Zahra Sands *Religion*
- Informality and Precariousness in the City: Family, Home, and the Politics of Transnational Life** (p. 146), Parthiban Muniandy *Sociology*
- First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*
- The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*
- What's the Story? A Radio Journalism Class** (p. 178), Sally Herships *Writing*

## MODERN AND CLASSICAL LANGUAGES AND LITERATURES

At Sarah Lawrence College, we recognize that languages are, fundamentally, modes of being in the world and uniquely reveal the way that we exist as human beings. Far from being a mechanical tool, language study encourages self-examination and cross-cultural understanding, offering a vantage point from which to evaluate personal and cultural assumptions, prejudices, and certainties. Learning a new language is not about putting into another

verbal system what you want or know how to say in your own language; rather, it is about learning by listening and reading and by gaining the ability to think in fundamentally different ways.

The College offers seven modern and two classical languages and literatures. Students may take Chinese, French, German, Italian, Japanese, Russian, and Spanish from beginning to advanced levels that equally stress the development of communicative skills such as speaking, listening comprehension, reading, and writing, as well as the study of literature written in these languages in Europe, Africa, Asia, and the Americas. We also offer Greek (Ancient) and Latin at the beginning, intermediate, and advanced levels, emphasizing the exploration of ancient texts in their original historical, political, artistic, and social contexts and encouraging an assessment of ancient works on their own terms as a means of elucidating both timeless and contemporary human issues and concerns.

As is the case for all seminars at Sarah Lawrence College, our language classes are capped at 15. Students have unparalleled opportunities to engage with the language in and out of class—including individual and group conferences, weekly meetings with language assistants in small groups, language clubs, and language lunch tables. Our proximity to New York City offers terrific opportunities to encounter the cultures and languages that we teach—through lectures, exhibits, plays, films, opera, and many other cultural events that are readily available. Conference work in a language class provides an opportunity for students to pursue their own particular interest in the language. Student conference projects are exceptionally diverse, ranging from reading or translation, internships, or work on scholarly or creative writing to listening to music, watching films, or the extended study of grammar. In Greek (Ancient) and Latin courses, beginning students acquire in one year a solid foundation in grammar, syntax, and vocabulary. Equivalent to three courses at other colleges and universities, one year of Greek (Ancient) or Latin at Sarah Lawrence College empowers students to read ancient texts with precision and increasing facility. At the intermediate and advanced levels, students refine their linguistic abilities while analyzing specific ancient authors, genres, or periods—often in comparison to later artists, writers, theorists, or critics.

The interdisciplinary approach across the curriculum at Sarah Lawrence College also means that students can take their study of language to conference work for another class; for example, reading primary texts in the original Spanish for a

class on Borges and math, studying Russian montage or 20th-century Japanese cinema for a class on film history, or performing German *lieder* or Italian opera in voice class or Molière in a theatre class. The language faculty also offers literature courses in translation, so that students can choose to combine literature study with conference work in the original languages. We also sponsor an annual journal of translation, *Babel*, which invites submissions from across the College.

Finally, our open curriculum encourages students to plan a semester or an entire year abroad, and a large percentage of our students spend their junior year in non-English-speaking countries. In addition to our long-established programs in Florence, Catania, Paris, and Cuba, the College has recently initiated study-abroad programs in Barcelona, Peru, and Tokyo. There are also two summer programs: German Studies, Art and Architecture, and Dance in Berlin and Translation Studies in Buenos Aires. Our study-abroad programs are usually based on a concept of "full immersion," including experiences such as study at the local university, homestays, and volunteer work in the country. We also send students to many non-Sarah Lawrence College programs all over the world. Languages offered include:

- Chinese
- Classics
- French
- German
- Greek (Ancient)
- Italian
- Japanese
- Latin
- Russian
- Spanish

## MUSIC

The music program is structured to integrate theory and practice. Students select a combination of component courses that together constitute one full course, called a Music Third. A minimal Music Third includes four components:

1. Individual instruction (instrumental performance, composition, or voice), the central area of study around which the rest of the program is planned
2. Theory and/or history (see requirements below)
3. A performance ensemble (see area requirements below)

4. Concert attendance/Music Tuesdays (see requirements below)

The student, in consultation with the faculty, plans the music program best-suited to his or her needs and interests. Advanced students may, with faculty consent, elect to take two-thirds of their course of study in music.

## First-Year Studies: The Idea of a New Style

*Chester Biscardi*

*Open, FYS—Year*

This seminar is a component of First Year Studies in Music and will provide a forum to study a broad range of musical topics in both artistic and critical ways. The course will focus on the evolution of form, questions of aesthetics, and historical perspective—exploring the cyclical nature of music that mirrors philosophical and theoretical ideas in Ancient Greece and how that cycle appears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the New Music of the 20th century and beyond. Class participation will involve listening to and discussing significant compositions of the Western musical tradition from the Middle Ages to the present. Classwork will include readings, short papers, quizzes, and class presentations. Conference work will evolve from classwork, as well as from the specific interests of each student. *Each student in First-Year Studies in Music will be enrolled in a full music program—a Music Third—that reflects Sarah Lawrence's educational philosophy of closely integrating theory and practice in the study of music. The Music Third consists of a number of components: individual instruction in voice, an instrument, or composition; courses in theory and/or history; participation in an ensemble; and concert attendance.*

**LECTURES AND SEMINAR**—*The following lectures and seminar with conferences are offered to the College community; each constitutes one-third of a student's program. Or they may be taken as a component in one of the Performing Arts Third programs (Music, Dance, and Theatre). See COMPONENTS, below, for specific requirements for students taking Advanced Theory.*

## Philosophy of Music

*Martin Goldray*

*Open, Lecture—Spring*

In recent years, a number of philosophers have examined the experience of music: Does it express emotions? And, if so, how? Does it convey meaning? Can we use the idea of narrative to help understand

music without a text? Etc.? This class will begin by examining some different perspectives on the role of music—and art in general—in life and thought, including that of the Ancient Greeks, Kant, Hegel, Dewey, and Adorno. We will then look at the work of more recent philosophers. The ideas presented in the class will always be related to musical examples; the class will equally involve reading and attentive listening. Musical examples will come mostly from the Western classical tradition, but some other traditions may also be relevant. The goal of the class will be to see how music and philosophical thought can illuminate each other and, hopefully, to deepen our awareness of the range and power of music. We will use analytical techniques in looking at pieces of music, but prior knowledge of music theory is not required. *This course may be taken as a five-credit humanities class or as a component of a Music Third.*

## Global Circulations: Art and Pop Music of Asia

**Niko Higgins**

*Open, Lecture—Fall*

This course examines how music and its global circulation make the relationships between people audible. In the social contexts of listening and musical performance—and in musical sound itself—we will understand how music and its movement across community-based, regional, and national boundaries shape people's lives. As recordings, musicians, and ideas about music move, we will learn how they sound interpersonal relationships by using selected ethnographic examples of art and popular music from across Asia and the Middle East. Class topics will include South Indian classical music, Taiko, Southeast Asian heavy metal, Iranian pop, Japanese hip hop, Bollywood, world jazz, noise, k-pop, world music 2.0, and others. Course themes related to the circulation of music will include the ideology of tradition, cultural imperialism, sound technologies, and the more recent proliferation of cultural nationalisms that seek to impede circulation. By encountering musical diversity through listening and reading materials, students will develop the critical thinking skills to make connections between sonic and textual resources and to better understand the many ways in which music and sound are meaningful around the world. No prior musical experience is necessary. Participation in the Solkattu Ensemble, a vocal percussion ensemble, or African Classics, a popular music ensemble, is strongly encouraged. *This lecture course may be counted as either humanities or social science credit. This course may also be taken as a semester-long component.*

## Transformation Sounds! Ethnomusicology and Social Change

**Niko Higgins**

*Open, Seminar—Spring*

This course features the interdisciplinary study of music and culture by focusing on the role of music in social change. Why is music so important to social movements? How is music used to both challenge and support certain ideologies and institutions of power? How have governments used music to build national solidarity, and how have activists used it to incite change? How can we relate these phenomena to our own experiences with music in daily life? We will explore answers to these questions through historical and ethnographic literatures and learn about the diverse settings in which music and politics intersect. The course presents some theoretical foundations of music, self, and society and then examines music and politics in specific contexts. Class sessions will explore topics such as American spirituals during slavery and emancipation, Islamic political movements in Iran, and the role of music and sound in the Occupy Wall St. and Black Lives Matter movements. We will learn the many ways in which music becomes a resource for modeling the kind of social and political transformations that people hope to create in their communities or nations. For example, we will observe governments' and citizens' musical appropriations and reappropriations, and we will trace the ways groups often claim and adapt a single musical genre to differing ends. Throughout the course, we will listen to and discuss numerous musical examples and gain familiarity with the musical genres that we study. Class sessions will be devoted to discussing readings from a wide range of fields, including ethnomusicology, anthropology, history, and sociology. No prior experience in music is necessary. Participation in the Faso Foli (West African percussion) ensemble is strongly encouraged. *This course may be counted as either humanities or social science credit. This course may also be taken as a semester-long component.*

## Components

### Individual Instruction

*Arranged by audition with the following members of the music faculty and affiliate artists:*

**Composition**—Chester Biscardi, Paul Kerekes, Patrick Muchmore, John Yannelli

**Guitar (acoustic), Banjo, and Mandolin**—William Anderson

**Guitar (jazz/blues)**—Glenn Alexander  
**Bass (jazz/blues)**—Bill Moring  
**Harpichord and Fortepiano**—Carsten Schmidt  
**Piano**—Chester Biscardi, Martin Goldray, Paul Kerekes, Bari Mort, Carsten Schmidt  
**Piano (jazz)**—Billy Lester  
**Organ**—Martin Goldray  
**Voice**—Hilda Harris, Wayne Sanders, La-Rose Saxon, Thomas Young  
**Flute**—Roberta Michel  
**Oboe**—James Smith  
**Clarinet**—Igor Begelman  
**Saxophone**—John Isley  
**Bassoon**—James Jeter  
**Trumpet**—Jon Owens  
**Trombone**—Jen Baker  
**Tuba**—Andrew Bove  
**Percussion**—Matt Wilson (drum set)  
**Percussion**—Ian Antonio (mallet)  
**Harp**—Mia Theodoratus  
**Violin**—Sung Rai Sohn  
**Viola**—Daniel Panner  
**Violoncello**—James Wilson  
**Contrabass**—Mark Helias

The director of the music program will arrange all instrumental study with the affiliate artist faculty, who teach off campus. In all cases, individual instruction involves consultation with members of the faculty and the director of the music program. Instructors for instruments not listed above will also be arranged.

### Lessons and Auditions

Beginning lessons are offered only in voice and piano. A limited number of beginning acoustic guitar lessons are offered based on prior musical experience. All other instrumentalists are expected to demonstrate a level of proficiency on their instruments. In general, the music faculty encourages students to prepare two excerpts from two contrasting works that demonstrate the student's musical background and technical ability. Auditions for all instruments and voice, which are held at the beginning of the first week of classes, are for placement purposes only.

### Vocal Auditions, Placement, and Juries

The voice faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and innate vocal skills. Vocal auditions enable the faculty to place the singer in the class most appropriate for his/her current level of vocal production. Students will be placed in either an individual voice lesson (two half-

hour lessons per week) or in a studio class (there are four different studio classes, as well as the seminar Self-Discovery Through Singing). Voice juries at the end of the year evaluate each student's progress.

### Piano Auditions and Placement

The piano faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and keyboard technique. Piano auditions enable the faculty to place the student with the appropriate teacher in either an individual piano lesson or in the Keyboard Lab, given the student's current level of preparation.

### Acoustic and Jazz Guitar Auditions and Placement

The guitar faculty encourages students to prepare two contrasting works that demonstrate the student's musical background, guitar technique, and, for jazz and blues, improvisational ability. Guitar auditions enable the faculty to place the guitarist with the appropriate teacher in either an individual guitar lesson or in Guitar Class.

### Composition Lessons

The student who is interested in individual instruction in composition must demonstrate an appropriate background.

## Theory and Composition Program

Theory I, Theory II, and Advanced Theory—including their historical studies corollaries—make up a *required theory sequence* that must be followed by all music students unless they prove their proficiency in a given area. Entry level will be determined by a *diagnostic exam*, which will be administered immediately after the Music Orientation Meeting that takes place during the first day of registration.

## Theory I: Materials of Music

*Paul Kerekes, Bari Mort*

### Component

In this introductory course, we will study elements of music such as pitch, rhythm, intensity, and timbre. We will see how they combine in various musical structures and how these structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. *Hearing and Singing is taken concurrently with this course. This course is a prerequisite to the*



*Theory II: Basic Tonal Theory and Composition and Advanced Theory sequence. This course will meet twice each week (two 90-minute sessions).*

## Theory II: Basic Tonal Theory and Composition

*Paul Kerekes, Patrick Muchmore  
Component*

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice leading, elementary counterpoint, and simple forms. Students will develop an understanding through part writing, analysis, composition, and aural skills. *The materials of this course are prerequisite to any Advanced Theory course. Survey of Western Music is required for all students taking Theory II who have not had a similar history course.*

***At least one of the following Advanced Theory\* courses is required after Theory II:***

***\*Note: With Advanced Theory, students are required to take either a yearlong seminar or two semester-long seminars in music history, which include: 20th-/21st-Century Music History (year); Global Circulations: Art & Pop Music of Asia (fall); Johann Sebastian Bach (fall); Solkattu Ensemble (fall); The Modern Concerto: Evolutions and Styles (fall); Philosophy of Music (spring); The Modern Symphony: Evolutions and Styles (spring); and Transformation Sounds! Ethnomusicology and Social Change (spring).***

## Advanced Theory: Advanced Tonal Theory and Analysis

*Carsten Schmidt  
Component*

This course will focus on the analysis of tonal music, with a particular emphasis on chromatic harmony. Our goal will be to quickly develop basic understanding and skill in this area and then to refine them in the analysis of complete movements and works. Our repertoire will range from Bach to Brahms, and we will try to incorporate music that class participants might be studying in their lessons or ensembles. *Prerequisite: successful completion of the required theory sequence or an equivalent background.*

## Advanced Theory: Jazz Theory and Harmony

*Glenn Alexander  
Component*

This course will study the building blocks and concepts of jazz theory, harmony, and rhythm. This will include the study of the standard modes and scales, as well as the use of melodic and harmonic minor scales and their respective modals systems. It will include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. An in-depth study will be given to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations, as well as substitute chords, reharmonization, and back cycling. We will look at polytonality and the superposition of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres, including bebop, modal, free, and progressive jazz. The study of rhythm, which is possibly the single most important aspect of jazz, will be a primary focus, as well. We will also use composition as a way to absorb and truly understand the concepts discussed.

*Prerequisite: Theory II: Basic Tonal Theory and Composition*

## Jazz Arranging and Orchestration

*John Isley  
Component*

In this course, students will focus on the basics of arranging and orchestrating for small- to medium-size jazz ensembles. Offered in partnership with the Jazz Colloquium ensemble, students will write for the instrumentation of the ensemble and will have the opportunity to hear their arrangements performed by Jazz Colloquium. This course introduces students to the techniques of arranging and orchestration for two-horn, three-horn, and four-horn jazz ensembles. Students will study the classic repertoire of small- to medium-size jazz groups and create small ensemble arrangements in various styles. Materials for study will be drawn from throughout the history of jazz and contemporary/commercial arranging practices.

*Prerequisites: Ability to read music and an understanding of fundamental jazz harmony, chord construction, and song structure.*

## Advanced Theory: Orchestration and Score Study

*Patrick Muchmore*  
**Component**

Although this course will be important for composers, it is predicated on the conviction that learning more about the capabilities of instruments—both individually and in combination—is invaluable to the appreciation of music for anyone. Of course, a composer needs to learn the timbral palettes of various instruments, as well as how to write idiomatically for them; but performers, theorists, and historians benefit enormously, as well. They learn why some musical choices were necessary but also why some choices are especially clever or even astonishing. The first semester will focus on basic characteristics and some extended techniques of the primary orchestral instruments and will include considerations and examples for orchestral and chamber literature. The second semester will add a few more advanced and/or less-standard instruments, such as the harp, guitar, and synthesizer, but will primarily focus on extensive score study with an eye toward varied approaches to orchestration. Examples will include works from the Baroque era all the way to the present day. All students will compose small excerpts for solo instruments and chamber groups as each instrument is introduced. For composers, the first semester project will be an arrangement of part of an assigned piano piece for full orchestra; the final project will be a relatively brief original composition for a large chamber group or full orchestra. Non-composition students will have the option to either do those projects or substitute relatively brief papers that analyze the orchestration in pieces chosen from a list provided by the instructor.

## Advanced Theory: 20th-Century Theoretical Approaches: Post-Tonal and Rock Music

*Patrick Muchmore*  
**Component**

This course will be an examination of various theoretical approaches to music of the 20th century—including post-tonal, serial, textural, minimalist, and pop/rock music. Our primary text will be Joseph Straus's *Introduction to Post-Tonal Theory*, but we will also explore other relevant texts—including scores and recordings of the works themselves. This course will include study of the music of Schoenberg, Webern, Pink Floyd, Ligeti, Bartók, Reich, Radiohead, Nine Inch Nails, Corigliano,

and Del Tredici, among others. *Open to students who have successfully completed Theory II: Basic Tonal Theory and Composition.*

## Hearing and Singing

*Jacob Rhodebeck*  
**Component**

This class focuses on developing fluency with the rudiments of music and is the required aural corollary to Theory I: Materials of Music. As students begin to explore the fundamental concepts of written theory—reading notes on the staff, interpreting rhythm—Hearing and Singing works to translate these sights into sounds. The use of solfège helps in this process, as ear, mind, and voice begin to understand the relationship between the pitches of the scale. Rhythm drills help solidify a sense of rhythm and a familiarity with rhythm patterns. In-class chorale singing supports this process. *All incoming students will take a diagnostic test to determine placement. This class fulfills the performance component of the music program for those beginning students who are not ready to participate in other ensembles.*

## Sight Reading for Instrumentalists

*Sungrai Sohn*  
**Component**

This course is open to all instrumentalists who are interested in developing techniques to improve their sight-reading skills. Groups from duets to quintets will be formed according to level and will meet once a week. A sight-reading “performance” will be held at the end of each semester.

## 20th-Century Compositional Techniques

*Paul Kerekes*  
**Component**

Composers have been exploring new avenues for creating and organizing their music beyond a traditional tonal construct since the turn of the 20th century. As we will discover, some composers relate to the past by extending those techniques into a new realm, while others firmly attempt to establish procedures that disregard the history of compositional methods that precede them. This course is a workshop in the art of composition, with a focus on new approaches to writing that composers devised from the late 19th century to present times. We will examine in detail significant works by a wide variety of major 20th- and 21st-century composers, beginning with the first inklings of modernism in Debussy, Wagner, and Schoenberg;

stopping by a myriad of resulting genres such as neoclassicism in Stravinsky and minimalism with Steve Reich; and finishing off with very recent compositions by established and emerging composers from across the globe. Since this class focuses heavily on compositional techniques through the act of composing, it is expected that students have, or will develop, a fluency in notation, preferably with Sibelius or Finale. The class will culminate in a reading session of your final work by live performers. *Prerequisite: Theory I: Materials of Music or its equivalent.*

### ***Music Technology Courses: Studio for Electronic Music and Experimental Sound***

#### **Introduction to Electronic Music and Music Technology**

**John Yannelli**  
**Component**

The Sarah Lawrence Electronic Music Studio is a state-of-the-art facility dedicated to the instruction and development of electronic music composition. The studio contains the latest in digital audio hardware and software for synthesis, recording, and signal processing, along with a full complement of vintage analog synthesizers and tape machines. Beginning students will start with an introduction to the equipment, basic acoustics and principles of studio recording, signal processing, and a historical overview of the medium. Once students have acquired a certain level of proficiency with the equipment and material—usually by the second semester—the focus will be on preparing compositions that will be heard in concerts of electronic music, student composers' concerts, music workshops, and open concerts. *Permission of the instructor is required.*

#### **Recording, Sequencing, and Mastering Electronic Music**

**John Yannelli**  
**Component**

This course will focus on creating electronic music primarily using software-based digital audio workstations. Materials covered will include MIDI, ProTools, Digital Performer, Logic, Reason, Ableton Live, MaxMSP, Traction, and elements of Sibelius and Finale (as connected to media scoring). Class assignments will focus on composing individual works and/or creating music and designing sound for various media such as film, dance, and

interactive performance art. Students in this course may also choose to evolve collaborative projects with students from those other areas. Projects will be presented in class for discussion and critique. *Permission of the instructor is required.*

### **Studio Composition and Music Technology**

**John Yannelli**  
**Component**

Students work on individual projects involving aspects of music technology, including but not limited to works for electro-acoustic instruments (live and/or prerecorded), works involving interactive performance media, laptop ensembles, Disklavier, and improvised or through-composed works. *This component is open to advanced students who have successfully completed Studio for Electronic Music and Experimental Sound and are at or beyond the Advanced Theory level. Class size is limited. Permission of the instructor is required.*

### **Music History Classes**

#### **Survey of Western Music**

**Carsten Schmidt**  
**Component**

This course is a chronological survey of Western music from the Middle Ages to the present. The course is designed to acquaint the student with significant compositions of the Western musical tradition, as well as to explore the cyclical nature of music that mirrors philosophical and theoretical ideas in Ancient Greece and how that cycle appears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the *New Music* of the 20th century and beyond. The course involves participation in listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods. Presentations are required during the second term. *This component is required for all students taking Theory II: Basic Tonal Theory and Composition and is also open to students who have completed the theory sequence.*

#### **Johann Sebastian Bach**

**Carsten Schmidt**  
**Component**

Bach's roots are deep, arguably reaching back to the Middle Ages. This course, which will offer a thorough introduction to his works and life, will consider some of those roots but also his influence on later

generations. This seminar will trace the development of Bach's musical language and discuss his extraordinary contributions to almost all the genres important in his time, including cantatas, concertos, suites, passions, orchestral music, and pedagogical keyboard works. Analysis of his music is at the core of this course and will be combined with discussion of readings that address topics of biography, theology, performance practice, and reception history. In-class performances will be a regular feature of this seminar. Reading knowledge of music is essential, and some background in music theory is highly recommended.

## 20th-/21st-Century Music History

*Martin Goldray*

### *Component*

In this class, students will study the history of Western music from the beginnings of modernism at the end of the 19th century, with music by Debussy and Mahler, to music of today. The focus will be on the study of major works in various genres (symphonic music, opera, chamber music, and vocal music), but we will also examine the changing social and intellectual contexts of the period such as the influences of two world wars, the rise of mass entertainment, the development of recording and broadcast media, and the changing role of the arts in society.

## The Modern Concerto: Evolutions and Styles

*Patrick Muchmore*

### *Component—Fall*

This course will begin with the origins of the concerto form in the Baroque, Classical, and Romantic eras and will then explore the many -isms of the 20th and 21st centuries as they manifested themselves in that format. The course will function as both a history course—introducing the biographies of many composers, as well as the evolution of the most important stylistic trends of the modern and contemporary eras—and as a music literature course to acquaint the student with seminal concertos and unsung classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Amy Beach, Dmitri Shostakovich, Unsuk Chin, Tan Dun, John Corigliano, Sofia Gubaidulina, Alban Berg, Giya Kancheli, Ellen Taaffe Zwilich, Philip Glass, and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism.

## The Modern Symphony: Evolutions and Styles

*Patrick Muchmore*

### *Component—Spring*

This course will begin with the origins of the symphonic form in the Classical and Romantic eras and will then explore the many -isms of the 20th and 21st centuries as they manifested themselves in that format. The course will function as both a history course—introducing the biographies of many composers, as well as the evolution of the most important stylistic trends of the modern and contemporary eras—and as a music literature course to acquaint the student with seminal symphonies and unsung classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Igor Stravinsky, Dmitri Shostakovich, Gloria Coates, Anton Webern, Galina Ustvolskaya, Amy Beach, Per Nørgård, Wolfgang Rihm, Ellen Taaffe Zwilich, John Adams, and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism.

## Jazz History

*Glenn Alexander*

### *Component*

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, bebop, cool jazz, jazz of the '60s and '70s, fusion and jazz rock, jazz of the '80s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will the influence that modern concert music and world music has had on jazz styles. This is a two-semester class; however, it will be possible to enter in the second semester. *This is one of the music history component courses required for all Advanced Theory students.*

## Philosophy of Music

### *Component—Spring*

See full course description under Lecture and Seminars.

## Global Circulations: Art and Pop Music of Asia

*Niko Higgins*

### *Component—Fall*

See full course description under Lecture and Seminars.

## Transformation Sounds: Ethnomusicology and Social Change

*Niko Higgins*

### *Component—Spring*

See course description under Lectures and Seminar.

## *Performance Ensembles and Classes*

All performance courses listed below are open to all members of the Sarah Lawrence community with permission of the instructor.

### **Ensemble Auditions**

Auditions for all ensembles will take place at the beginning of the first week of classes.

## Chamber Choir

*Patrick Romano*

### *Component*

Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire. The ensemble will perform winter and spring concerts. *Chamber Choir meets twice a week. Audition required.*

***Jazz Studies include the following ensembles and classes:***

## The Blues Ensemble

*Glenn Alexander*

### *Component*

This performance ensemble is geared toward learning and performing various traditional, as well as hybrid, styles of blues music. The blues, like jazz, is a purely American art form. Students will learn and investigate Delta Blues—performing songs by Robert Johnson, Charlie Patton, Skip James, and others—as well as Texas Country Blues by

originators such as Blind Lemon Jefferson and Chicago Blues, beginning with Big Bill Broonzy and moving up through Howlin' Wolf and Buddy Guy. Students will also learn songs and stylings by Muddy Waters, Albert King, and B. B. King and learn how they influenced modern blues men such as Johnny Winter, Stevie Ray Vaughn, and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *Audition required.*

## Jazz Colloquium

*Glenn Alexander*

### *Component*

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock, as well as some rock, Motown, and blues. All instruments are welcome. *Audition required.*

## Jazz Performance and Improvisation Workshop

*Glenn Alexander*

### *Component*

This class is intended for all instrumentalists and will provide a “hands-on” study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments—and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency. *Placement audition required.*

## Jazz Vocal Ensemble

*Glenn Alexander, Bill Moring*

### *Component*

No longer do vocalists need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to providing a performance-oriented environment for the aspiring jazz vocalist. We will

mostly concentrate on picking material from the standard jazz repertoire. Vocalists will get an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. Vocalists will learn how to work with, give direction to, and get what they need from the rhythm section. It will provide an environment for vocalists to learn to hear forms and changes and also work on vocal improvisation if they so choose. This will not only give students an opportunity to work on singing solo or lead vocals but to work with other vocalists in singing backup or harmony vocals for and with each other. This will also serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician. *Audition required.*

## Jazz Saxophone Ensemble

*John Isley*

### *Component*

Saxophone ensembles provide exposure to a wide variety of chamber ensemble literature for the saxophone, as well as an opportunity for students to develop musical interaction skills in a small group/ chamber ensemble setting. In this course, students will focus on small ensemble repertoire for the saxophone, exploring the history of contemporary saxophone pieces starting with the saxophone bands of John Phillips Sousa up to and through the current day, performing works by Duke Ellington, Count Basie, Gil Evans, Lenny Pickett, 29th Street Saxophone Quartet, Itchy Fingers, the Hollywood Saxophone Quartet, and others. With enough participants, the ensemble may also perform Supersax style (5 saxophones and rhythm section) arrangements. There will be at least one public performance of the saxophone ensemble in each semester, with other opportunities as they arise. *Audition required.*

*Vocal Studies include the following courses:*

## Jazz Vocal Seminar

*Thomas Young*

### *Component*

This course is an exploration of the relationship of melody, harmony, rhythm, text, and style and how those elements can be combined and manipulated to create meaning and beauty. A significant level of vocal development will be expected and require. *Audition required.*

## So This Is Opera?

*Wayne Sanders*

### *Component*

This course is an introduction to opera through an opera workshop experience that explores combining drama and music to create a story. The course is open to students in the performing arts (music, dance, and theatre), as well as to the College community at large. All levels are welcome. Weekly class attendance is mandatory. *Audition required.*

## Studio Class

*Hilda Harris, Wayne Sanders, La-Rose Saxon, Thomas Young*

### *Component*

The Studio Class is a beginning course in basic vocal technique. Each student's vocal needs are met within the structure and content of the class. *Placement audition required.*

## Seminar in Vocal Performance

*Hilda Harris*

### *Component*

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructors. Students will become acquainted with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. *During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters.*

*World Music ensembles and courses include the following:*

## African Classics of the Post-Colonial Era

*Andrew Algire*

### *Component—Fall*

From highlife and jùjú in Nigeria, to soukous and makossa in Congo and Cameroon, to the sounds of Manding music in Guinea and "Swinging Addis" in Ethiopia, the decades following World War II saw an explosion of musical creativity that blossomed across sub-Saharan Africa. Syncretic styles merging African aesthetics with European, Caribbean, and American influences and instruments resulted in vibrant new musical genres that harken back to traditional African sources while exploring bold and original musical forms. As European powers formally

withdrew from their former colonies, newly inspired African musicians took advantage of broadened artistic resources and created vital, contemporary musical expressions. This performance course will explore a wide range of African musical styles that emerged in the second half of the 20th century. We will undertake a broad musical history, considering prominent groups and individual musicians during this time period, and perform tightly structured arrangements of some of their most effective and influential pieces. There will be some opportunities for genre-appropriate improvisation and soloing. A wide range of instruments will be welcome, including strings, horns, guitars, keyboards, drums, and various other percussion instruments. *Basic facility on one's musical instrument is expected, but prior experience with African musical aesthetics is neither assumed nor required.*

## Solkattu Ensemble

*Niko Higgins*

**Component—Fall**

*Solkattu* is the practice of spoken rhythmic syllables that constitute the rhythmic basis of many forms of Indian music. Indian percussionists, vocalists, melodic instrumentalists, and dancers use *solkattu* to communicate with each other in order to understand the rhythmic logic of Indian music. In this ensemble, students will develop individualized rhythmic precision and physical confidence, as well as group solidarity, through the practiced coordination of reciting patterns of syllables while clapping an independent rhythmic cycle. Using the voice and hands, students will internalize rhythmic relationships through physical embodiment by moving to progressively more complex rhythmic patterns and rhythmic cycles. Students with no musical background and musicians specializing in any instrument will benefit from the ensemble—all are welcome. *No prior music experience is necessary.*

## West African Percussion Ensemble Faso Foli

*Andrew Algire, Niko Higgins*

**Component—Spring**

Faso Foli is the name of our West African performance ensemble. *Faso Foli* is a Malinke phrase that translates loosely as 'playing to my father's home.' In this class, we will develop the ability to play expressive melodies and intricate polyrhythms in a group context, as we recreate the celebrated musical legacy of the West African Mande Empire. These traditions have been kept alive and vital through creative interpretation and innovation in

Africa, the United States, and other parts of the world. Correspondingly, our repertoire will reflect a wide range of expressive practices both ancient in origin and dynamic in contemporary performance. The instruments we play—balafons, the dun dun drums, and djembe hand drums—were constructed for the college in 2006, handcrafted by master builders in Guinea. Relevant instrumental techniques will be taught in the class, and no previous experience with African musical practice is assumed. Any interested student may join.

**Other classes and ensembles:**

## Awareness Through Movement™ for Musicians

*Carsten Schmidt*

**Component**

This course will offer a selection from the thousands of Awareness Through Movement™ lessons developed by Moshe Feldenkrais. The lessons consist of verbal instructions for carefully designed movement sequences. The movements allow the students to better sense and feel themselves and thereby develop new and improved organizational patterns. The gentle movements are done in comfortable positions (lying, sitting, and standing), and many instrumentalists and singers have found them to be hugely helpful in developing greater ease, reducing unwanted tension and performance anxiety, and in preventing injuries. Another benefit is the often increased capacity for learning and, perhaps most importantly, an increased enjoyment of music making and the creative process.

## Baroque Ensemble

*Carsten Schmidt*

**Component—Spring**

This performance ensemble focuses on music from roughly 1600 to 1750 and is open to both instrumentalists and singers. Using modern instruments, we will explore the rich and diverse musical world of the Baroque. Regular coachings will be supported by sessions exploring a variety of performance practice issues, such as ornamentation, notational conventions, continuo playing, and editions. *Audition required.*

## Bluegrass Performance Ensemble

*William Anderson*

**Component—Spring**

Bluegrass music is a 20th-century amalgam of popular and traditional music styles, emphasizing vocal performance and instrumental improvisation,

## IIO Music

that coalesced in the 1940s in the American Southeast. This ensemble will highlight, through performance, many of the influences and traditions that bluegrass comprises, including ballads, breakdowns, “brother duets,” gospel quartets, Irish-style medleys, “modal” instrumentals, “old-time” country, popular song, and rhythm and blues, among many possible others. The ensemble should include fiddle, 5-string banjo, steel-string acoustic guitar, mandolin, resonophonic guitar (Dobro®), and upright (double) bass. Though experienced players will have plenty of opportunities to improvise, participants need not have played bluegrass before.

## Chamber Music

### *Sungrai Sohn* **Component**

Various chamber groups—from quartets or quintets to violin and piano duos—are formed each year depending on the number and variety of qualified instrumentalists who apply. There are weekly coaching sessions. At the end of the semester, groups will have an opportunity to perform in a chamber music concert.

## Chamber Music Improvisation

### *John Yannelli* **Component**

This is an experimental performing ensemble that explores a variety of musical styles and techniques, including free improvisation, improvisational conducting, and various other chance-based methods. The ensemble is open to all instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers. Students must be able to demonstrate a level of proficiency on their chosen instrument. Composer-performers, dancers, and actors are also welcome. Performance opportunities will include: concerts, collaboration with other programs such as dance, theatre, film, and performance art, as well as community outreach. *Open to a limited number of students. Audition required.*

## Experimental Improvisation Ensemble

### *Kathy Westwater, John Yannelli* **Component—Fall**

This class explores a variety of musical and dance styles and techniques, including free improvisation, chance-based methods, conducting, and scoring. We will collaboratively innovate practices and build scores that extend our understanding of how the mediums of dance and music relate to and with one

another. How the body makes sound and how sound moves will serve as entry points for our individual and group experimentation. Scores will be explored with an eye toward their performing potential. The ensemble is open to composer-performers, dancers, performance artists, and actors. Music students must be able to demonstrate proficiency in their chosen instrument. All instruments (acoustic and electrical), voice, electronic synthesizers, and laptop computers are welcome. *Permission of the instructors is required.*

## Guitar Class

### *William Anderson, Glenn Alexander* **Component**

This course is for beginning acoustic or electric guitar students. *Faculty recommendation required.*

## Guitar Ensemble

### *William Anderson* **Component**

This class offers informal performance opportunities on a weekly basis as a way of exploring guitar solo, duo, and ensemble repertoire. The course will seek to improve sight-reading abilities and foster a thorough knowledge of the guitar literature. Recommended for students interested in classical guitar. *Faculty recommendation required.*

## Keyboard Lab

### *Bari Mort* **Component**

This course is designed to accommodate beginning piano students, who take the Keyboard Lab as the core of their Music Third. This instruction takes place in a group setting with eight keyboard stations and one master station. Students will be introduced to elementary keyboard technique and simple piano pieces. *Placement arranged by the piano faculty.*

## Senior Recital

### **Component—Spring**

This component offers students the opportunity to share the results of their sustained work in performance study with the larger College community. During the semester of their recital, students will receive additional coachings by their principal teachers. *Audition required.*



## Violin Masterclass

*Sungrai Sohn*

### *Component*

Violin Master Class meets weekly and involves both playing and discussion. Each student is required to prepare a solo piece. An accompanist will be present before and during each class to rehearse and perform with students. Each master class is organized as a series of individual lessons that address recurrent performance problems, including discussions concerning technical and musical issues (basic and advanced) as well as performance practices. All students will receive copies of the works being performed.

### ***Required Concert Attendance/Music Tuesdays Component***

The music faculty wants students to have access to a variety of musical experiences; therefore, *all Music Thirds are required to attend all Music Tuesday events and three music department-sponsored concerts on campus per semester*, including concerts (the number varies from semester to semester) presented by music faculty and outside professionals that are part of the Concert Series. Music Tuesdays consist of various programs, including student/faculty town meetings, concert presentations, guest artists' lectures and performances, master classes, and collaborations with other departments and performing-arts programs. Meetings, which take place in Reisinger Concert Hall on selected Tuesdays from 1:30-3:00 p.m., are open to the community. *The schedule will be announced each semester.*

## ***Master Classes and Workshops***

### **Master Class**

*Music Faculty*

### *Component*

Master Class is a series of concerts, instrumental and vocal seminars, and lecture demonstrations pertaining to music history, world music, improvisation, jazz, composition, and music technology. Master classes take place on Wednesdays from 12:30-1:30 p.m. in either Reisinger Concert Hall or Marshall Field House Room 1. They are open to the College community.

## Music Workshops and Open Concerts

*Bari Mort*

### *Component*

Music workshops present an opportunity for students to perform music that they have been studying in an informal, supportive environment. In this class, participants will present a prepared piece and receive constructive feedback from the instructor and other students. Along with the specifics of each performance, class discussion may include general performance issues such as dealing with anxiety, stage presence, and other related topics. Each term will consist of three workshops, culminating at the end of each semester in an Open Concert that is a more formal recital. The entire College community is welcome and encouraged to participate.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Documentary Filmmaking: Truth, Freedom, and Bearing Witness** (p. 47), Damani Baker  
*Filmmaking and Moving Image Arts*

**The Blues Ethos and Jazz Aesthetics: A History of African Americans in the City** (p. 73), Komozi Woodard  
*History*

**Theatre in America I: The Golden Age** (p. 89), Joseph Lauinger  
*Literature*

**Theatre in America II: The Age of Revolt** (p. 90), Joseph Lauinger  
*Literature*

**17th-Century British Literature** (p. 88), William Shullenberger  
*Literature*

**First-Year Studies: The New Elements: Mathematics and the Arts** (p. 95), Philip Ording  
*Mathematics*

**First-Year Studies: The Senses: Art and Science** (p. 124), Elizabeth Johnston  
*Psychology*

**It's Complicated: The Nature of Emotions** (p. 125), Rochelle Cassells  
*Psychology*

## PHILOSOPHY

At Sarah Lawrence College, the study of philosophy retains a centrality, helping students synthesize their educational experience with the discipline's many connections to other humanities and to social science. Through conference work, students also find numerous ways to connect the study of philosophy with their interests in the arts and natural sciences. Stressing the great tradition of classical and contemporary philosophy, the College offers three types of philosophy courses: those

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organized around thematic topics, such as Philosophy of Science, Aesthetics, and Philosophy and Literature; those organized historically, such as Moral Philosophy, Political Philosophy, and 20th-Century Philosophy; and those that study the “systems” of philosophers such as Kant, Nietzsche, and Wittgenstein.

Philosophy faculty use the latest technology in their teaching, including Web boards for posting course material and promoting discussion. Yearlong courses make extensive textual work possible, enabling students to establish in-depth relationships with the thought of the great philosophers and to “do philosophy” to some degree—particularly valuable to students preparing for graduate work in philosophy. Conference work often consists of students thinking through and writing on single philosophic and literary works, ranging from Greek tragedy, comedy, or epic to Plato, Aristotle, Aquinas, Machiavelli, Descartes, Shakespeare, Hobbes, Locke, Rousseau, Hume, Kant, Hegel, Marx, Nietzsche, or Heidegger.

## Philosophy as Therapy

**Abraham Anderson**

*Open, Lecture—Year*

Since Socrates, philosophy has understood itself as therapy—of “opinion” (Socrates, Plato), of anxiety and passion (the Stoa), of superstition (the Epicureans), and of dogmatism (the Pyrrhonian skeptics and the New Academy). This conception of philosophy receded in the Middle Ages—when philosophy in Christian Europe was conceived of as a “handmaiden to theology”—but returned in the Renaissance and continued to be important in the Enlightenment. Among the moderns, thinkers who understand philosophy as involving therapy include Montaigne, Descartes, Shaftesbury, and Kant, as well as some in the 20th century. In the fall semester, we shall focus on the ancients; in the spring, on the moderns.

## The Philosophy of Tragedy

**Michael Davis**

*Open, Lecture—Fall*

Greek tragedy has been performed, read, imitated, and interpreted for 2,500 years. From the very beginning, it was thought to be philosophically significant—somehow pointing to the truth of human life as a whole. [The phrase “tragedy of life” first appears in Plato.] As a literary form, Greek tragedy is thought to be especially revealing, philosophically, by Aristotle, Hegel, Nietzsche, and Heidegger, to name only a few. Among others, Seneca, Corneille, Racine, Voltaire, Goethe, Shelley,

O'Neill, and Sartre wrote versions of Greek tragedies. And, of course, there is Freud. Greek tragedy examines fundamental things in a fundamental way. Justice, family, guilt, law, autonomy, sexuality, political life, the divine—these are its issues. For class, we will read three plays by each of the great Athenian tragedians—Aeschylus, Sophocles, and Euripides—with a view toward understanding how they deal with these issues and with the question of the importance and nature of tragedy itself. For conference, we will read perhaps the greatest philosophical treatment of tragedy: Aristotle's *On Poetics*.

## Economics and Moral Philosophy

**Abraham Anderson**

*Open, Seminar—Year*

In the history of economic thought, one of the classic topics has been the “Adam Smith problem,” the problem of how Smith—whose *The Wealth of Nations* was thought to teach that selfishness is, and ought to be, the primary motive of human behavior—could also have written *The Theory of Moral Sentiments*, which makes sympathy and benevolence central to human moral psychology. In this course, we shall attempt to understand whether there really is an “Adam Smith problem.” We shall do so by beginning before Smith, with Shaftesbury's *Inquiry Concerning Virtue and Merit*, which teaches that human beings are fundamentally sociable, and Mandeville's *Fable of the Bees*, which argues for the political and economic value of selfishness. We shall then go on to read *The Theory of Moral Sentiments* and *The Wealth of Nations*. Our focus will not be on economic theory. Rather, we shall be interested in the question of human nature and its relevance to politics and political economy—and, for example, to disagreements among American “conservatives,” many of whom defend the virtue of selfishness, and American “liberals,” many of whom wish to regard human beings as fundamentally sociable and who wish to cultivate a universal benevolence. Reading these four books slowly and carefully may take us the whole year.

## Heidegger and the Art of Thinking

**Roy Ben-Shai**

*Open, Seminar—Year*

Martin Heidegger (1889-1976), one of the most influential philosophers of the last century and a master of the essay form, argued that “to think is to confine yourself to a single thought.” To become familiar with Heidegger's “single thought” and to follow its development, we will read key essays from his “middle period” (1930s-40s), in which he probes

the meanings of death, truth, art, humanism, technology, and thinking. We will pay special attention to the pedagogical facet of these essays; namely, their endeavor to teach us how to discover and develop our own thought.

## How to Become Who You Are: Readings in Nietzsche's Philosophy of Life

*Roy Ben-Shai*  
*Open, Seminar—Fall*

In this course, we will read selected works from different phases of Nietzsche's career and become acquainted with some of the central themes of his philosophy, including his views of art, tragedy, history, and morality. While we will give each theme its own due, our guiding thread will be Nietzsche's promotion of a morality grounded in an *affirmation of life*—"yes-saying," as he called it—and his rejection of all ethical appeals to something beyond this life, this body, this world. To cast light on the profound impact and enduring life of this philosophy, we will accompany our primary readings in Nietzsche with critical appropriations of his thought by leading 20th-century philosophers, including Heidegger, Irigaray, Deleuze, and Foucault.

## Time in Film and Philosophy

*Roy Ben-Shai*  
*Open, Seminar—Spring*

The experience of time is so deeply engrained in our everyday lives that we tend to take it as a given; we rarely take the time to *think* about time. Our main objective in this course will be just that: to reflect about time. What is the meaning of time? How do we experience it? Is there a "right way" to experience time and to think about time? Our main register for addressing these questions will be philosophical, and we will get to know writings by some of the best philosophers of the last century and a half—including Bergson, Nietzsche, Heidegger, and Kristeva. Since the filmic medium—the "movie"—embodies time and movement in its very structure, we will accompany our philosophical readings with watching and interpreting films, including *8½* (Fellini), *La Jetée* (Marker), *Jeanne Dielman, 23, Quai du Commerce, 1080 Bruxelles* (Akerman), *2001: a Space Odyssey* (Kubrick), and *Memento* (Nolan) that explore their own temporality philosophically.

## Ancient Philosophy (Plato)

*Michael Davis*  
*Intermediate, Seminar—Spring*

This course will be devoted to a careful reading of one text. The goal of the course is twofold. It is first designed to acquaint students with perhaps the seminal figure in the philosophical tradition in more than a superficial way. (The 20th-century philosopher Alfred North Whitehead once remarked that the "safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato.") This will force us to slow our usual pace of reading, to read almost painfully carefully, with a view toward understanding Plato as he wrote and as he understood himself and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. The text for spring 2019 will be Plato's *Protagoras*.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism (p. 4), Aurora Donzelli *Anthropology*
- Paris, City of Light and Violence (p. 4), Robert R. Desjarlais *Anthropology*
- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 7), Robert R. Desjarlais *Anthropology*
- Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais *Anthropology*
- Object, Site, and Installation (p. 13), Sarah Hamill *Art History*
- "A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600 (p. 11), Joseph C. Forte *Art History*
- Architectures of the Future, 1780 to the Present (p. 11), Joseph C. Forte *Art History*
- First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable (p. 27), James Marshall *Computer Science*
- Microeconomic Theory and Policy: Advanced Topics (p. 40), Jamee K. Moudud *Economics*
- Resource Economics and Political Ecology (p. 39), John Casey Nicolarsen *Economics*
- Introduction to Property: Cultural and Environmental Perspectives (p. 42), Charles Zerner *Environmental Studies*
- Food, Agriculture, Environment, and Development (p. 61), Joshua Muldavin *Geography*

**Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*

**Romantic Europe** (p. 69), Philip Swoboda *History*

**The Enlightenment** (p. 69), Philip Swoboda *History*

**Beginning Latin** (p. 81), Emily Katz Anhalt *Latin*

**Forms and Logic of Comedy** (p. 89), Fredric Smoler *Literature*

**Literary Visions From Antiquity to the Middle Ages** (p. 87), Gillian Adler *Literature*

**17th-Century British Literature** (p. 88), William Shullenberger *Literature*

**The Bible and Literature** (p. 87), William Shullenberger *Literature*

**Eight American Poets (Whitman to Ashbery)** (p. 91), Neil Ardit *Literature*

**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

**Game Theory: The Study of Conflict and Strategy** (p. 96), Daniel King *Mathematics*

**Discrete Mathematics: A Bridge to Advanced Mathematics** (p. 98), Philip Ordng *Mathematics*

**Philosophy of Music** (p. 100), Martin Goldray *Music*

**The Quantum World** (p. 115), Alejandro Satz *Physics*

**Damaged Democracy: Structural Roots of Democratic Dysfunction** (p. 120), David Peritz *Politics*

**First-Year Studies: Democracy, Diversity, and (In)Equality** (p. 117), David Peritz *Politics*

**Personality Development** (p. 135), Jan Drucker *Psychology*

**Building Resilience: Tools From Positive Psychology** (p. 127), Rochelle Cassells *Psychology*

**It's Complicated: The Nature of Emotions** (p. 125), Rochelle Cassells *Psychology*

**Readings in Early Christianity: The Johannine Community** (p. 141), Cameron C. Afzal *Religion*

**First-Year Studies: (Re)Constructing the Social: Subject, Field, Text** (p. 145), Shahnaz Rouse *Sociology*

**Marx and Marxisms: Lineages and Contemporary Relevance** (p. 147), Shahnaz Rouse *Sociology*

**First-Year Studies: Fake News, Real News, News That Stays News** (p. 173), Vijay Seshadri *Writing*

**Poetry: The Creative Process** (p. 182), Kate Knapp Johnson *Writing*

**Eco-Poetry** (p. 181), Marie Howe *Writing*

**A Kind of Haunting: A Poetry Workshop** (p. 182), Cynthia Cruz *Writing*

## PHYSICS

Physics—the study of matter and energy, time and space, and their interactions and interconnections—is often regarded as the most fundamental of the natural sciences. An understanding of physics is essential for an understanding of many aspects of chemistry, which in turn provides a foundation for understanding a variety of biological processes. Physics also plays an important role in most branches of engineering; and the field of astronomy, essentially, is physics applied on the largest of scales.

As science has progressed over the last century or so, the boundaries between the different scientific disciplines have become blurred, and new interdisciplinary fields—such as chemical physics, biophysics, and engineering physics—have arisen. For these reasons, and because of the excellent training in critical thinking and problem-solving provided by the study of physics, this subject represents an indispensable gateway to the other natural sciences and a valuable component of a liberal-arts education.

## Classical Mechanics (Calculus-Based General Physics)

*Merideth Frey*

*Open, Seminar—Fall*

Calculus-based general physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in physical science, engineering, or the health fields. (Alternatively, the algebra-based Introduction to Mechanics will also suffice for premedical students). The course will cover introductory classical mechanics, including kinematics, dynamics, momentum, energy, and gravity. Emphasis will be placed on scientific skills, including: problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom and in weekly laboratory work. *Permission of the instructor is required. Students must have completed one semester of calculus as a prerequisite. It is strongly recommended that students who have not completed the second semester of calculus enroll in Calculus II, as well. Classical Mechanics or equivalent, along with Calculus II or equivalent, is highly recommended in order to take Electromagnetism and Light (Calculus-Based General Physics) in the spring.*

## The Quantum World

*Alejandro Satz*

*Open, Seminar—Fall*

Quantum physics revolutionized our understanding of the physical world almost a century ago, and today concepts from it (“Schroedinger’s cat,” “Heisenberg’s uncertainty principle,” “parallel universes,” “entanglement”) can be found all over popular culture—often in confused and distorted ways. In this open course, we will explore the true meaning of quantum theory in a way that does not require physics or mathematics prerequisites. The course will cover the historical process that led to the development of quantum physics, the conceptual meaning of the theory, the ways it is applied in modern physics and technology, and the ongoing philosophical debates about its implications for the nature of reality.

## Introduction to Mechanics (General Physics Without Calculus)

*Alejandro Satz*

*Open, Seminar—Fall*

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics’ sake, should take either this course or Classical Mechanics. Emphasis will be placed on scientific skills, including problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory activities, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. A background in calculus is not required. *This course or equivalent is required to take Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) in the spring.*

## Time to Tinker

*Merideth Frey*

*Open, Seminar—Spring*

Do you enjoy designing and building things? Do you have lots of ideas about things that you wished existed but do not feel you have enough technical knowledge to create it yourself? This course is meant to give an introduction to tinkering, with a focus on learning the practical physics behind basic mechanical and electronic components and providing the opportunity to build things yourself. We will have weekly, three-hour workshops in the

physics lab, along with individual biweekly conference meetings. The course will be broken down into multiple units, including tools of the trade, mechanics, 3D printing, simple electronics, introduction to Arduino, and the engineering design process. Each unit will include a small group project to demonstrate the new skills that you have acquired. In addition, there will be weekly homework assignments, where you will need to create or bring in something related to the topic at hand. For your individual conference project, you will be developing your own engineered piece, with a report on its design and desired function, as well as any necessary material required for others to replicate the results (within desired copyright restrictions).

## Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)

*Alejandro Satz*

*Sophomore and above, Seminar—Spring*

This course covers electromagnetism and optics, as well as selected topics in modern physics. Students considering careers in the health sciences, as well as those interested in physics for physics’ sake, should take either this course or Classical Mechanics. Emphasis will be placed on scientific skills, including problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion and exploratory and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. A background in calculus is not required. *Calculus is not a requirement for this course. Students should have had at least one semester of physics (mechanics).*

## Electromagnetism and Light (Calculus-Based General Physics)

*Merideth Frey*

*Intermediate, Seminar—Spring*

This is the follow-on course to Classical Mechanics, where we will be covering waves, geometric and wave optics, electrostatics, magnetostatics, and electrodynamics. We will use the exploration of the particle and wave properties of light to bookend our discussions and ultimately finish our exploration of classical physics with the hints of its incompleteness. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to

conduct laboratory work. *Prerequisites: Completion of Classical Mechanics or equivalent, along with Calculus II or equivalent.*

## Quantum Mechanics

*Alejandro Satz*

*Intermediate, Seminar—Spring*

Quantum mechanics, which describes physics at small scales, requires an entirely different set of principles, concepts, and mathematical techniques than the classical physics covered in introductory courses. In this course, we will introduce the basic principles of quantum theory and discuss their applications in atomic and subatomic physics—including, among others, the meaning and computation of particle wave functions, the energy levels of atoms, and the properties of quantum angular momentum (spin). This is an intermediate course recommended for students interested in pursuing physics, physical chemistry, or engineering. *Prerequisites: Students must have completed one year of calculus, as well as one year of general physics.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Atoms, Molecules, and Reactions: An Introduction to Physical Chemistry** (p. 23), Colin D. Abernethy *Chemistry*

**An Introduction to Statistical Methods and Analysis** (p. 95), Daniel King *Mathematics*

**Calculus I: The Study of Motion and Change** (p. 96), Daniel King *Mathematics*

**Calculus II: Further Study of Motion and Change** (p. 97), Daniel King *Mathematics*

**Eco-Poetry** (p. 181), Marie Howe *Writing*

## POLITICAL ECONOMY

Classes from disciplines such as economics, geography, history, LGBT studies, politics, psychology, public policy, sociology, and writing comprise the classes available within this cross-disciplinary path.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism** (p. 4), Aurora Donzelli *Anthropology*

**Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais *Anthropology*

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Political Economy of Women** (p. 38), Kim Christensen *Economics*

**Introduction to Economic Theory and Policy** (p. 39), John Casey Nicolarsen *Economics*

**Legal Analysis of Business History: Corporate Governance, Democracy, and Economic Transformation** (p. 40), Jamee K. Moudud *Economics*

**Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*

**Microeconomic Theory and Policy: Advanced Topics** (p. 40), Jamee K. Moudud *Economics*

**Resource Economics and Political Ecology** (p. 39), John Casey Nicolarsen *Economics*

**Introduction to Property: Cultural and Environmental Perspectives** (p. 42), Charles Zerner *Environmental Studies*

**Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*

**Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*

**Making Latin America** (p. 68), Margarita Fajardo *History*

**Right and Left in Latin America** (p. 74), Margarita Fajardo *History*

**Drugs, History, and Politics in Latin America and Beyond** (p. 74), Margarita Fajardo *History*

**An Introduction to Statistical Methods and Analysis** (p. 95), Daniel King *Mathematics*

**Community and Civility** (p. 121), Samuel Abrams *Politics*

**First-Year Studies: Democracy, Diversity, and (In)Equality** (p. 117), David Peritz *Politics*

**Breakin' Up Is Hard To Do: Secession and Exit in the "End of History"** (p. 118), Yekaterina Oziashvili *Politics*

**First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System** (p. 118), Elke Zuern *Politics*

**The Experiences of Immigrant Children** (p. 131), Rochelle Cassells *Psychology*

**First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies** (p. 145), Parthiban Muniandy *Sociology*

**First-Year Studies: (Re)Constructing the Social: Subject, Field, Text** (p. 145), Shahnaz Rouse *Sociology*

**Marx and Marxisms: Lineages and Contemporary Relevance** (p. 147), Shahnaz Rouse *Sociology*

**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*

**The Ideas of Photography** (p. 170), Joel Sternfeld *Visual and Studio Arts*

**What's the Story? A Radio Journalism Class** (p. 178), Sally Herships *Writing*

## POLITICS

The study of politics at Sarah Lawrence College encompasses past and present thinking, political and interdisciplinary influences, and theoretical and hands-on learning. The goal: a deep understanding of the political forces that shape society. How is power structured and exercised? What can be accomplished through well-ordered institutions? And how do conditions that produce freedom compare with those that contribute to tyranny? Questions such as these serve as springboards for stimulating inquiry.

Rather than limit ourselves to the main subdisciplines of political science, we create seminars around today's issues—such as feminism, international justice, immigration, and poverty—and analyze these issues through the lens of past philosophies and events. We don't stop at artificial boundaries. Our courses often draw from other disciplines or texts, especially when looking at complex situations. Because we see an important connection between political thought and political action, we encourage students to participate in service learning. This engagement helps them apply and augment their studies and leads many toward politically active roles in the United States and around the world.

### First-Year Studies: Democracy, Diversity, and (In)Equality

*David Peritz*  
*Open, FYS—Year*

From ancient times through the major modern democratic revolutions, democracy's advocates—as well as its critics—believed that democracy requires, and tends to bring about, political equality. Often democratic equality has also been understood to entail important limits on social inequality. And it has also been long presupposed—and sometimes argued—that democracy only works in fairly

homogeneous societies, since only in such societies can a people be sufficiently similar and equal to form shared political understandings and projects. Absent considerable commonality—religious, linguistic, ethnic, racial, and/or cultural—as well as political and perhaps social equality, it is feared that democracy deteriorates into the tyranny of the majority or a war of all against all or a shallow contest of competing interests. At the outset of the 21st century, however, we are witness to two dramatic shifts in the character of society that increasingly seem to challenge the viability of democracy, at least if these long-held views about its necessary social presuppositions are correct. On the one hand, democratic societies have become increasingly unequal as a result of globalization, changes in the nature and remuneration of work, new policies, and new political conditions. On the other, democratic societies are increasingly diverse and their citizens less willing to “forget” their many differences to melt into a dominant national culture. These developments raise some basic questions. Can the character of democracy be reconceived so that it is either better suited to—and/or better able to modify—these new social conditions? If not, is democracy doomed? Or might it be possible to reform democracy to render it compatible with conditions of deep diversity while also making it capable of securing the requisite degrees of political and social equality? This course will explore these questions in a number of ways. We will study exemplary historical statements of the ideal of democracy, drawing on traditional works in political philosophy. We will also draw on contemporary work in sociology, anthropology, cultural and legal studies, and political science to examine the nature of social and cultural diversity, including religion, class, gender, sexuality, and race. We will draw on a similar range of disciplines to seek to comprehend the causes and consequence of the widening inequality characteristic of almost all economically advanced democratic societies. Finally, we will explore works that bring these themes together by examining current scholars' efforts to (re)articulate the ideal and practice of democracy in light of increased diversity and inequality. By the end of the course, students will have been introduced to a variety of different disciplines in the social sciences, with a special focus on contemporary political philosophy, and will have surveyed a number of different proposals for deepening democracy in 21st-century social conditions. Educational objectives include acquiring, developing, and perfecting the skills necessary to: read demanding texts with care and rigor; participate in focused analytic discussion of these texts; write, edit and revise interpretive and

argumentative academic essays; and conduct original, independent research projects. Students will meet for individual conferences to discuss their independent research projects on a biweekly basis and will also participate in small-group, biweekly meetings to discuss, among other things, the applicability of various concepts discussed in seminar to everyday social and political contexts; to engage in peer-writing workshops; and to take trips to New York City as a “laboratory” of democracy, diversity, and inequality.

## First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System

Elke Zuern

*Open, FYS—Year*

This course will engage key questions in development studies, international relations, and politics from the perspectives and experiences of African states and societies. We will begin with the African continent’s introduction to international politics and economics through trade in goods and slaves to imperialism and colonialism. We ask not just what Europeans wanted but also how Africans responded and resisted. We will also investigate present-day campaigns to address colonial-era human-rights violations. With the end of colonial rule, independent African states became full, but subordinate, members of the international system. As the Cold War reached new heights, states were pressed to choose between capitalism and communism, to ally with the West or the Soviet Union. We will explore the forms of economic and political development that states and social actors pursued. What sorts of aid did they receive? What conditions were attached to that aid? What room was there for democracy? What role did institutions like the World Bank play in aggravating or alleviating conditions of poverty? We will bring our discussion of international aid and development up to the present by discussing China’s dramatically expanded role on the African continent by providing loans, building infrastructure, and engaging in trade. We will conclude the fall semester by considering to what extent China presents either a different model of development and international politics or just an updated version of earlier models. During the second semester, we will focus on war, interventions, justice, and peace. With the end of the Cold War, African states experienced a dramatic increase in civil and interstate wars. We will investigate the central causes of key conflicts, as well as interventions by non-African states. Key questions

include: Under what circumstances did Western states engage in humanitarian or other forms of intervention in response to conflict? Why did the international community withdraw during the Rwandan genocide? What institutions did the international community establish in order to support human rights, and how effective have they been? We will consider the various forms of justice pursued after the Rwandan genocide, as well as the charge that the International Criminal Court is targeting African states. Finally, we will use what we have learned to consider the impact of the United States’s Global War on Terrorism (GWOT) on US and other military actions on the African continent. The United States has dramatically increased its military presence on the continent in the last decade, as members of the US military have engaged in dramatic firefights with militants in East Africa and the Sahel. US-armed drones have killed significant numbers. We will consider how those interventions impact the prospects for short-term and long-term peace and development. This course will not provide any easy answers but will equip students to ask better questions, to effectively support their arguments, and to engage in in-depth research. Conference meetings will largely be one-on-one, but we will also schedule a few small group conferences during the year. There is also the possibility of full group outings, depending upon local events.

## Breakin’ Up Is Hard To Do: Secession and Exit in the “End of History”

Yekaterina Oziashvili

*Open, Seminar—Year*

*The end of history will be a very sad time. The struggle for recognition, the willingness to risk one’s life for a purely abstract goal, the worldwide ideological struggle that called forth daring, courage, imagination, and idealism will be replaced by economic calculation, the endless solving of technical problems, environmental concerns, and the satisfaction of sophisticated consumer demands. In the posthistorical period, there will be neither art nor philosophy, just the perpetual caretaking of the museum of human history. I can feel in myself, and see in others around me, a powerful nostalgia for the time when history existed.* —Francis Fukuyama, *The End of History*.

In 1989, as liberal capitalist democracy appeared to be the only game in town, Francis Fukuyama predicted the end of history. For him, it was bound to be an age of boredom. Meanwhile, liberal and neoliberal theory proponents predicted greater



economic interdependence and cooperation among states and other actors in the international system. They argued that as states accepted liberal democracy and capitalism, opened their borders to trade, and embraced the free market, everyone would benefit from economic prosperity and “liberal peace.” Ironically, the end of history has proven surprisingly eventful. The collapse of the Eastern Bloc has resulted in multiple armed conflicts in postsocialist Eastern Europe. Some observers have dismissed these conflicts merely as the price for joining the posthistorical world of liberal democracies. Yet, increasing disappointment with mainstream (neo)liberal parties and the growing popularity of antiestablishment parties, both on the right and on the left, do not fit comfortably with the narrative of postideological boredom. Neither are Brexit and heated debates over Brexit and separatist movements in Scotland and Catalonia compatible with (neo)liberal theories of convergence and of growing importance of international alliances. What is evident is that many of the tensions and fundamental contradictions of liberalism are far from having been resolved. The end of history has turned out to be a time of major political and economic upheavals. From global financial crises to the growing popularity of the radical right and the illiberal fascination with nativism, xenophobia, and racism, the West seems to be in the very midst of history after all—and the future looks more chaotic than ever. In this yearlong class, we will study the new rise of competing ideologies, nationalist movements, and exit from liberal alliances that threaten to tear Europe apart and attempt to understand their sources and potential implications. We’ll discuss how nationalist movements and the eventual collapse of the Eastern Bloc were associated, paradoxically, with the rejection of nationalism as a serious challenge to liberalism. We’ll ask why Eastern European secessionist and other nationalist movements were praised as liberalism- and democracy-promoting, while their Western counterparts are seen as reactionary, anti-democratic, and illiberal. Overall, we will attempt to understand the challenges that contemporary politics pose to liberal predictions of growth, peace, and international cooperation after the so-called end of history.

## International Organization

*Janet Reilly*

*Open, Seminar—Fall*

The most pressing issues of our time—climate change, refugee crises, global pandemics such as AIDS and SARS, world hunger and poverty, terrorism,

human trafficking, global arms trade and drug smuggling—are what former UN Secretary-General Kofi Annan referred to as “problems without passports,” because they transcend national boundaries and cannot be solved by states acting unilaterally. Rather, Annan argued, such challenges require “blueprints without borders.” International organization may be the most, if not the only, appropriate forum for tackling transnational issues. This course examines international organizations *per se*, but its main focus is the broader concept of how the international community organizes to address collective problems. Increasingly, states choose to pool sovereignty in supranational institutions like the European Union and to cede authority in certain issue areas to intergovernmental organizations—both global, such as the United Nations, and regional, such as NATO—that then take on a life of their own. At the same time, nongovernmental actors, including nonprofit human-rights organizations as well as multinational corporations, are interacting with states in the international arena—both challenging them and collaborating with them. What collective problems exist at the international level? What solutions are states and other actors pursuing? Why do some international organization efforts succeed and many fail? We will investigate these questions through a discussion of international organization’s role in the areas of global migration, international security and justice, and responses to global health pandemics and climate change.

## Scholars at Risk: The Politics and Practice of Human-Rights Advocacy

*Janet Reilly*

*Open, Seminar—Spring*

The course focuses on the history and politics of the human-rights regime and humanitarianism, human-rights advocacy (theory and praxis), advocacy networks, information politics, advocacy strategies and techniques, and human-rights monitoring and reporting. Around the world, scholars and students are routinely threatened, imprisoned, and even killed as part of targeted attacks on higher-education individuals and institutions. Scholars at Risk (SAR) is a nongovernmental organization that monitors violations of academic freedom worldwide, provides scholarships for threatened scholars, and advocates for the release of imprisoned scholars. In partnership with SAR, students in this course will select the case of an imprisoned scholar, research

the case, and create an advocacy campaign for the scholar's release—which will include a trip to Washington, DC, to lobby lawmakers.

## Damaged Democracy: Structural Roots of Democratic Dysfunction

David Peritz

*Intermediate/Advanced, Seminar—Year*

Contemporary democratic and American politics are deeply unsettled. Throughout the democratic world, popular disaffection and anger with “politics as usual” propels candidates from outside the establishment into front-runner status. The “new normal” of our politics includes partisan polarization, an escalation of rhetorical salvos, persons with little to no political experience being elevated to leadership positions, an increasing impatience with the rule of law and similar institutional niceties, and media saturated with highly negative and distortive reportage and advertising. This political climate belies the gravity of issues faced: the erosion of wages and standards of living; increasing inequality and stalled social mobility; unsustainable spending on core state goods, including social security and medical care; ongoing security challenges; global climate change; education and healthcare systems that deliver mediocre results at extraordinarily high costs; etc. What are we to make of our democratic ambivalence, as we live with the triumphs and troubles of a political system that is the worst—except for all the others? To gain insight into these issues, we will look at democracy from a more philosophical, historical, and comparative perspective. We will examine transformations in American political institutions, economics, and civil culture that have, perhaps, made our politics at once more inclusive but also more fractious, unequal, and dysfunctional. The first semester will concentrate on the history of modern democracy, looking both to develop a strong, critical account of democracy as a normative ideal by studying its theoretic roots in seminal texts of modern political thought from Locke to Tocqueville and to gain a critical historical overview of its cultural and institutional genesis, evolution, and decay (Fukuyama and Habermas). We will then turn, mainly in the second semester, to examine some main aspects of the forces troubling democracy in the United States and elsewhere, surveying, in turn: the decline of the legislative process; the decline of political parties and voluntary associations and the consequent “hollowing out” of civil society; important changes in the political economy that have rendered democratic capitalism more prone to crisis, oligarchic capture, and cultural

distortion; the role of (new and old) mass media in late-modern democratic politics; the question of whether constitutional democracy is intrinsically valuable or inherently contradictory, in general, and whether the American Constitution is (anti) democratic; the way in which different aspects of an electoral system, from districting to how winners and losers are determined, structure different forms of democracy; and whether the politics of identity is, at once, redressing historical injustice while also fracturing democratic solidarity. Finally, the course will conclude by considering some proposals to strengthen democracy as we move into the heart of the 21st century.

## State Terror and Terrorism

Elke Zuern

*Intermediate/Advanced, Seminar—Fall*

The events of September 11, 2001, unleashed a bitter and contentious debate regarding not just how states and societies might best respond to the threat of violence but also, fundamentally, what qualifies as terrorism. Just nine days later, and without resolving any of these difficult issues, the United States announced its response: The Global War on Terrorism. Almost two decades later, we are no closer to consensus concerning these politically and emotionally charged debates. This course will investigate the use of violence by state and nonstate actors to assert their authority and to inspire fear. The modern state, as it was formed in Western Europe, was born of war. In Charles Tilly's often-quoted phrase: “War makes states, and states make war.” The ability to control violence within a territory has long been a key part of the definition of a functioning state. The presence of armed groups on a state's territory, which the state does not or cannot effectively control, is therefore a direct challenge to a state's authority and has the potential to undermine its recognition as an international actor. After briefly discussing the historical development of modern states, we will investigate the evolution of the terminology of terror and terrorism from the French Revolution to today. We will explore acts of state terror and their consequences and consider the use of the term “terrorism” in the popular press, in political rhetoric, and in policymaking by states and international organizations. We will investigate a number of nonstate actors that employed violence—including South Africa's ANC, Sri Lanka's LTTE, and Al Qaeda, among others—and consider the impact this had both for their popular support and for the local and transnational communities impacted by their struggle. Finally, we will consider how various forms

of violence have been either memorialized or publicly forgotten. *Prior coursework in the social sciences and/or related disciplines is required.*

## Community and Civility

**Samuel Abrams**

**Advanced, Seminar—Year**

Social theorist Wendell Berry argues, “A community is the mental and spiritual condition of knowing that the place is shared and that the people who share the place define and limit the possibilities of each other’s lives. It is the knowledge that people have of each other, their concern for each other, their trust in each other, the freedom with which they come and go among themselves.” This course will explicitly examine Berry’s ideas about collective possibility and how community shapes the American idea, our national ethos, political and social life, and the very concept of civility that is essential in society. From America’s founding to the Age of Trump, the course will look at how concepts of community and civility have evolved from New England and frontier towns to suburban postwar sprawl and the current rise of inner cities, planned communities, and gentrification. Moreover, the course will attempt to make sense of the seeming polarization in American society today, along with the concurrent rise in rudeness, anxiety, social dislocation, and isolation that is chronicled regularly in both popular and academic writing. To be sure, this course on community and civility fits into a larger and growing area of research that has shown that the norms and networks of civil society have powerful practical effects in many disparate geographic, political, and economic arenas, including questions of inequality and social mobility. We will examine concepts such as “social capital” and “civil society,” and the seminar will explore these areas with a focus on the United States. Although many issues, concepts, and methods discussed in this seminar have important analogues in other settings, from the United Kingdom to Brazil, the literature and substantive focus of this seminar is entirely US-based. This seminar is intended to be both practical and contemporaneous to the politics of the present, and it will straddle the border between academic research and contemporary policy questions. The course will be both applied and theoretical and will ask students to apply social scientific concepts and methods to controversial public problems. The course is advanced, the workload is intense, and prior background in American history and politics is preferable.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism** (p. 4), Aurora Donzelli *Anthropology*
- Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais *Anthropology*
- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*
- Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*
- Privacy, Technology, and the Law** (p. 28), Michael Siff *Computer Science*
- Legal Analysis of Business History: Corporate Governance, Democracy, and Economic Transformation** (p. 40), Jamee K. Moudud *Economics*
- Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*
- Microeconomic Theory and Policy: Advanced Topics** (p. 40), Jamee K. Moudud *Economics*
- Resource Economics and Political Ecology** (p. 39), John Casey Nicolarsen *Economics*
- Introduction to Property: Cultural and Environmental Perspectives** (p. 42), Charles Zerner *Environmental Studies*
- Landscapes in Translation: Cartographies, Visions, and Interventions** (p. 42), Charles Zerner *Environmental Studies*
- Documentary Filmmaking: Truth, Freedom, and Bearing Witness** (p. 47), Damani Baker *Filmmaking and Moving Image Arts*
- Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*
- Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*
- Intermediate/Advanced Greek: Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry** (p. 65), Emily Katz Anhalt *Greek (Ancient)*
- Palestine/Israel and the Politics of History** (p. 71), Matthew Ellis *History*
- The Price of Citizenship: A History of Poverty and Public Policy in the United States** (p. 68), Komozi Woodard *History*
- International Law** (p. 68), Mark R. Shulman *History*
- Making Latin America** (p. 68), Margarita Fajardo *History*

Right and Left in Latin America (p. 74), Margarita Fajardo *History*

Drugs, History, and Politics in Latin America and Beyond (p. 74), Margarita Fajardo *History*

Beginning Latin (p. 81), Emily Katz Anhalt *Latin*

The Music of What Happens: Alternate Histories and Counterfactuals (p. 93), Fredric Smoler *Literature*

Defeating Despotism: Essential Strategies From Ancient Greek and Roman Epic Poetry (p. 88), Emily Katz Anhalt *Literature*

First-Year Studies: 20th-Century Italian Literature (p. 86), Tristana Rorandelli *Literature*

17th-Century British Literature (p. 88), William Shullenberger *Literature*

An Introduction to Statistical Methods and Analysis (p. 95), Daniel King *Mathematics*

Game Theory: The Study of Conflict and Strategy (p. 96), Daniel King *Mathematics*

Philosophy as Therapy (p. 112), Abraham Anderson *Philosophy*

How to Become Who You Are: Readings in Nietzsche's Philosophy of Life (p. 113), Roy Ben-Shai *Philosophy*

The Experiences of Immigrant Children (p. 131), Rochelle Cassells *Psychology*

What's in a Name? Perspectives on Poverty (p. 129), Rochelle Cassells *Psychology*

Immigration, Race, and the Making of the United States: An Immigration Policy Perspective (p. 136), Luisa Laura Heredia *Public Policy*

Marijuana, DACA, and Guns: A Primer on Voice and Power in Crafting Policy Change (p. 136), Luisa Laura Heredia *Public Policy*

American Religious Mythmaking: The Stories We Tell Ourselves (p. 139), Irene Elizabeth Stroud *Religion*

First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies (p. 145), Parthiban Muniandy *Sociology*

First-Year Studies: (Re)Constructing the Social: Subject, Field, Text (p. 145), Shahnaz Rouse *Sociology*

Marx and Marxisms: Lineages and Contemporary Relevance (p. 147), Shahnaz Rouse *Sociology*

First-Year Studies: Fake News, Real News, News That Stays News (p. 173), Vijay Seshadri *Writing*

What's the Story? A Radio Journalism Class (p. 178), Sally Herships *Writing*

Nonfiction Workshop: To Tell the Truth (p. 178), Suzanne Gardinier *Writing*

## PSYCHOLOGY

How do infants navigate their world? How do factors as diverse as genetics, socioeconomic status, social networks, mindfulness practices, and access to open spaces contribute to how people cope with the problems of living? How do technology, architecture, language, and cultural practices affect how we think? What accounts for the global epidemic of mental health issues? What has psychology contributed to understanding genocide and torture? In what ways can psychologists illuminate the mystery of the creative process in science and art? How does morality develop? What factors determine our political, economic, and moral decisions? What happens in mind and body as we experience emotions? These reflect just a few of the questions discussed in our psychology courses, a sampling of the broad range covered in the psychology curriculum.

We offer courses from the domains of biological, clinical, cognitive, community, cultural, developmental, educational, experimental, health, personality, and social psychology. Our courses emphasize the interplay of theory and observation, research and analysis, understanding and applications. Our courses are also inherently interdisciplinary, making connections between psychology and other fields such as biology, anthropology, education, linguistics, public policy, public health, women's studies, philosophy, and the arts. Students have a variety of choices as they design their independent conference work.

Some conference projects consist of reviewing and analyzing the primary research literature on a topic of interest. Others make experiential learning central to the independent work. Opportunities open to students include: assisting at our Early Childhood Center, in local schools, or at clinics; planning and carrying out original research in one of three psychology lab spaces on campus (the Child Study Lab, the Cognition and Emotion Lab, and the Adult Experimental Psychology Lab); working with community organizations in Yonkers, New York; and participating in environmental education at our Center for the Urban River at Beczak (CURB). Psychology is also a core component of two focused, semester-long, community-based academic programs: the Intensive Semester in Yonkers and Sarah Lawrence College's Study Abroad Program in Sub-Saharan Africa.

Ideas and skills developed in class and in conference often play a formative role in the intellectual and professional trajectories of students who go on to pursue these ideas in a wide range of fields, including clinical and research psychology, education, medicine, law, the arts, social work, human rights, and politics. Our alums tell us that the seminar and independent conference work here prepared them well for the challenges of both graduate school and their careers.

The college has two psychology-related graduate programs: Art of Teaching and Child Development. These offer the possibility for our undergraduate students to pursue both their bachelor's and master's degrees in five years of study. The college also offers a dual-degree program with the New York University Silver School of Social Work, allowing Sarah Lawrence undergraduates to obtain a BA, a Master of Social Work, and an MA in Child Development in six years.

## First-Year Studies: Child and Adolescent Development

*Carl Barenboim*

*Open, FYS—Year*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), social learning (Bandura), and cognitive developmental (Piaget). A number of aspects of child development will be considered, including: the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent/child relations (including attachment, separation, and different parenting styles); peer relations (friendships, the "rejected child"); sex role development; some of the "real-world" challenges facing today's children and adolescents (e.g., "pushing" young children, divorce, and single-parent/blended families); and the modern study of childhood resilience in the face of difficult circumstances. Direct experience with children will be an integral part of this course, including fieldwork at the Early Childhood Center or other venues. Written observational diaries will be used as a way of integrating these direct experiences with seminar topics and conference readings.

## First-Year Studies: The Developing Child: Perspectives and Contexts

*Jan Drucker*

*Open, FYS—Year*

Developmental psychology often focuses on early childhood as the context in which the foundations of all kinds of later psychological functioning can be seen—from thinking and feeling and imagining to social interaction, attachment relationships, emotional life, and personality organization. This course is about how children develop from birth through adolescence, with special emphasis on the first seven years. We will look at this from various perspectives: the perspective of our own and other people's memories of childhood—the perspective of experience; the perspective of what we see when we carefully watch children in natural settings and listen to their words—the perspective of observation; and the perspective of the concepts psychologists have formulated about development based on their empirical research and reflections—the perspective of theory. The various contexts in which children develop will be considered throughout the course. We will draw on various sources as we study the developing child. Readings will be drawn from developmental psychology (theory and research); from memoir and literature; from anthropology and cultural psychology; from education (addressing children's learning processes and schooling); from clinical psychology (about the challenges children may face and how to help them); and from media accounts about children, childhood, and social policy. Reflections on our experiences, past and present, will begin the year and be returned to periodically. Observations of children will be ongoing, both formal ones as assigned periodically for class and informally every time we have the opportunity to see children. Fieldwork is a central and ongoing core of the course—each student will work all year in an Early Childhood Center (ECC) preschool classroom two mornings or afternoons a week, serving as part of the teaching team—being participant observers so as to have the best view possible of children's individual development and ongoing lives at school. Previous experience with children is not required, but the desire to immerse oneself in children's lives in the classroom is a must. Discussion will take place—in the seminar, before and after ECC class time with the teaching team, in conference, among classmates—about all you are reading and seeing and wondering about. Writing will include seminar writing assignments, from observations to short essays, and conference papers. Conference work first semester will draw on the fieldwork, with

accompanying readings on a topic of individual interest. In the second semester, conference work may continue to focus on fieldwork but may also move away from it into various domains of developmental psychology.

## First-Year Studies: The Senses: Art and Science

*Elizabeth Johnston*

*Open, FYS—Year*

*The perceiving mind is an incarnated mind.*

—Maurice Merleau-Ponty, 1964

Sensory perception is a vital component of the creation and experience of artistic works of all types. In psychology and neuroscience, the investigation of sensory systems has been foundational for our developing understanding of brains, minds, and bodies. Recent work in brain science has moved us beyond the Aristotelian notion of five discrete senses to a view of the senses as more various and interconnected—with each other and with the fundamental psychological processes of perception, attention, emotion, memory, imagination, and judgment. What we call “taste” is a multisensory construction of “flavor” that relies heavily on smell, vision, and touch (mouth feel); “vision” refers to a set of semi-independent streams that specialize in the processing of color, object identity, or spatial layout and movement; “touch” encompasses a complex system of responses to different types of contact with the largest sensory organ—the skin; and “hearing” includes aspects of perception that are thought to be quintessentially human—music and language. Many other sensations are not covered by the standard five: the sense of balance, of body position (proprioception), feelings of pain arising from within the body, and feelings of heat or cold. Perceptual psychologists have suggested that the total count is closer to 17 than to five. We will investigate all of these senses, their interactions with each other, and their intimate relationships with human emotion, memory, and imagination. Some of the questions we will address are: Why are smells such potent memory triggers? What can visual art tell us about how the brain works, and vice versa? Why is a caregiver’s touch so vital for psychological development? Why do foods that taste sublime to some people evoke feelings of disgust in others? Do humans have a poor sense of smell? Why does the word “feeling” refer to both bodily sensations and emotions? What makes a song “catchy” or “sticky”? Can humans learn to echolocate like bats? What is the role of body perception in mindfulness meditation? This is a good

course for artists who like to think about science and for scientists with a feeling for art. This is a collaborative course. The main small-group collaborative activity is a sensory lab where students will have the opportunity to explore their own sensory perceptions in a systematic way, investigating how they relate to language, memory, and emotion. The other group activities include some museum visits: The American Museum of Natural History has a current exhibit devoted to the senses, the Metropolitan Museum of Art has an encyclopedic collection that will be the focus of a group curation assignment, and MOMA holds a wealth of abstract perceptual possibilities that we will investigate together.

## Sleep and Health: Clinical Conditions and Wellness

*Meghan Jablonski*

*Open, Lecture—Fall*

*A key and often-overlooked aspect of recharging is also one of the most obvious: getting enough sleep.*

*There is nothing that negatively affects my productivity and efficiency more than lack of sleep. After years of burning the candle on both ends, my eyes have been opened to the value of getting some serious shuteye.* —Arianna Huffington, Sarah Lawrence College Commencement Address, 2012

Sleep is an incredibly powerful piece of the human experience—one everyone does or does not do enough—that is often marginalized in contemporary culture. This open-level lecture examines historical, developmental, neuropsychological, physiological, and cultural perspectives on the construct of sleep and explores the role of sleep in psychopathology, relevant medical conditions, and wellness. How sleep impacts, and is impacted by, clinical conditions will be examined, along with Eastern and Western approaches to understanding sleep phases, body clocks, and sleep regulation. Historical and contemporary theories of dreaming—including dream structure and the role of dreaming in memory consolidation, creative problem-solving, and preparing for the future—will be considered. Differences in developmental sleep needs will be considered, as well as gender differences in sleep behaviors. The impact of sleep deprivation on cognitive function, school/work performance, mood, and social functioning will be examined, as well as socioeconomic barriers to adequate sleep (e.g., shift work), pressures of 24-hour culture, and use of digital devices. The course will conclude with a look at the powerful benefits of sleeping well, including evidence from electroencephalogram (EEG) and

neuroimaging data, as well as from examination of cultures with exceptionally high levels of well-being. This class will meet for one lecture section and one smaller seminar section per week, plus A/B-week group conference sections. Weekly lectures will focus on the neuropsychological, cognitive, and clinical aspects of sleep phenomena. Weekly seminar sections will offer deeper discussion of lecture material and related psychosocial topics. Conference groups will meet every other week for supervision on group conference work. Weekly reading assignments will include literature in sleep science, developmental psychology, cognitive psychology, neuropsychology, physiology, positive psychology, clinical theory and research, relevant case studies, essays, and memoir. Select film and documentary material will be included for class discussion. Additionally, class members will follow the topic of sleep in popular media. All class members will be asked to monitor their sleep patterns using available sleep apps and/or observation logs. Group conference work will be based on sleep-log observations and experience with sleep strategies related to class material. Group conference projects will include a group presentation and written summary of key observation themes supported by relevant empirical literature. Projects will consider developmental sleep needs, quality of sleep environment, light/dark exposure, use of digital devices, and bedtime routine. Project themes may also include topics related to sleep, such as dreaming, memory/other cognitive functions, cultural aspects of sleep, and/or mindfulness meditation. Students interested in developmental aspects of sleep in children may complete a weekly fieldwork placement at the Early Childhood Center.

## Anxiety, Stress, and Health

*David Sivesind*

*Open, Lecture—Fall*

This course is a multidisciplinary overview of anxiety. What exactly is anxiety? How is the concept of stress related? There are countless articles warning of the dangers of stress for human physical and psychological health. This class aims to start slightly earlier and examine the topic in depth. Are we talking about an emotional condition? A body process gone awry? Are we in the "Age of Anxiety," as some have suggested? Can you feel your own anxiety reading this? We will trace the progression of related conditions, from post-traumatic stress disorder to substance abuse, psychosis, and other conditions. The class will explore anxiety and stress

as concepts, with special attention to what is known of the related neuroscience. *This lecture is a super-lecture and may enroll up to 60 students.*

## It's Complicated: The Nature of Emotions

*Rochelle Cassells*

*Open, Lecture—Spring*

In the words of Jonathan Swift, "It is useless to attempt to reason a man out of a thing he was never reasoned into." In the words of another Swift: "Shake it off." How do those quotations from popular discourse contribute to our understanding of emotions? Can emotions be defined as simply the opposite of reason? Do they function outside of our control, or can they be regulated? And if they can be regulated, which strategy is best: one that shifts our attention away from emotional stimuli or one that avoids them altogether? These questions represent only part of the curiosity in understanding the complex nature of emotions. In this open-level lecture, our broad aim is to answer, as best we can, the question of what emotions are. We will explore this question through readings from cognitive science, neurobiology, psychology, and the creative arts. The course will begin with a review of historical and contemporary theories of emotion to facilitate discussion about the way each perspective defines emotion. Course themes include explorations of the tension between emotion and cognition, the relationship between emotion and the body, the interplay between emotion and relationships, the intersection of emotion and psychopathology, and emotion regulation. Students are encouraged to contemplate their own emotion-regulation strategies and to reflect on their effectiveness in dealing with challenging emotional situations. Students will be given the opportunity to delve deeper into these course themes through group conference projects. Course content will be infused with discussions of emotion in popular culture. Together, we will look at the ways in which emotions are discussed in music, literature, and film and what studies in this area have to offer by way of increasing our understanding of emotions in everyday life. Lecture.

## Art and Visual Perception

*Elizabeth Johnston*

*Open, Lecture—Spring*

*Seeing comes before words. The child looks and recognizes before it can speak. —John Berger*

Psychologists and neuroscientists have long been interested in measuring and explaining the

phenomena of visual perception. In this course, we will study how the visual brain encodes basic aspects of perception—such as color, form, depth, motion, shape, and space—and how they are organized into coherent percepts or gestalts. Our main goal will be to explore how visual neuroscience and art-making can inform each other. One of our guides in these explorations will be the groundbreaking gestalt psychologist Rudolf Arnheim, who was a pioneer in the psychology of art. The more recent and equally innovative text by the neuroscientist Eric Kandel, *Reductionism in Art and Brain Science*, will provide our entry into the subject of neuroaesthetics. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of the visual arts who are curious about scientific explanations of the phenomena that they explore in their art, as well as for students of the brain who want to study an application of visual neuroscience.

## Crossing Borders and Boundaries: The Social Psychology of Immigration

*Gina Philogene*

*Open, Lecture—Spring*

Immigration is a worldwide phenomenon whereby people move into another nation with the intention of making a better life for themselves and/or residing there temporarily or permanently. While anchored in a multidisciplinary perspective, this seminar explores the crucial role of psychology in understanding the processes associated with our conceptualizations of immigrants and immigration. The course begins with some theoretical perspectives on immigration, as well as a brief historical overview of sociological and social psychological research on immigrants. We then examine the identity of the immigrant, stressing the profound distinctions between forced and voluntary immigrants. We will analyze the processes through which “illegality” is constructed by reflecting on the lives of undocumented immigrants. We will look at how the intersections of race, class, gender, sexuality, and culture shape the psychological experience of immigrants. Seeking to extend our analysis to immigration’s impact on the host population, we conclude the course by discussing several social psychological issues such as intergroup relations, discrimination, and modes of adaptation.

## Virtually Yours: Relating and Reality in the Digital Age

*Meghan Jablonski*

*Open, Seminar—Year*

This yearlong seminar will examine relating and reality in the digital age. In the fall semester, we will focus on ways in which humans have evolved to relate to each other and to be related to and how our innate relational patterns fit (or do not fit) within the rapidly evolving digital world. We will consider ways in which digital life is changing how people relate and ways in which this may be challenging for some but beneficial for others. We will begin with relevant historical and developmental perspectives on attachment theory, human bonding, and shifting relational expectations. We will move on to consider how various realms of the digital world (e.g., social media, messaging, dating apps, video chats, artificial intelligence, virtual reality) impact our relational patterns, as well as aspects of self- and identity expression (e.g., of gender, sexuality, values, beliefs, interests). We will consider the role of digital spaces in making new connections, building friendships, falling in love, and maintaining romantic bonds, along with bullying, revenge, trolling, and potential barriers to empathy that may occur when our gazes are fixed on screens and not on each other. We will also consider our emerging engagement with artificial intelligence and our attachment to digital devices themselves. In the spring semester, we will examine how reality has been defined historically, clinically, and culturally; how one’s sense of reality is shaped through development; and what internal, environmental, social, and cultural factors contribute to one’s sense of reality. Can reality ever truly be objective? Building on material from the first semester, we will examine the innate, developmental, cultural, and social psychological factors that shape our perception of reality and our choice of reliable sources, including the roles of race, gender, and ethnicity in these processes. We will consider how psychological constructs and psychometric measures of reality have taken those factors into consideration, both currently and historically. We will next consider ways in which one’s sense of reality may be impacted by clinical conditions such as brain injury, psychosis, depression, trauma, and anxiety; altered by substances such as psychedelics; influenced by dreams; and potentially enhanced through meditation. We will then consider how the content, pace, and sheer volume of information currently cycling through social media and 24-hour news outlets may impact our perception of reality. Classes will be both discussion-based and experiential, with



opportunities for observation (e.g., observing children relating/engaging in play in the SLC Early Childhood Center free from digital devices) and in-class activities related to weekly topics (e.g., comparing experiences engaging with early logic-based digital toys such as Simon and Speak 'n' Spell vs. digital toys that express affection such as Furby and contemporary AI). Class reading will include primary- and secondary-source academic material from diverse perspectives in developmental, neuropsychological, clinical, and cultural psychology and related fields. Supplemental material will include relevant literature, memoir, TedTalks, and popular media coverage of related topics. Conference topics may include, but are not limited to, the role of digital spaces in forming and maintaining relationships; relationships formed to artificial intelligence and/or digital devices; and/or developmental, neuropsychological, clinical, social, and/or cultural perspectives on/shifts in relating in the digital age. Conference projects may be completed in the form of an APA-style literature review, original data collection, and/or a creative piece with academic justification and will include a class presentation. All students will be required to make a one-time observational visit to the SLC Early Childhood Center (ECC) and to the Wartburg, a center for older adults. Optional weekly fieldwork is available and encouraged for any interested students. When placed at the Early Childhood Center (ECC), for example, students will work closely with classroom teachers one hour per week and will become part of the classroom (as advised and supervised by classroom teachers) while maintaining weekly observation logs relevant to seminar objectives and conference work. When placed at the Institute for Music and Neurological Function at Wartburg, students, working with staff, will use digital tablets to help residents in dementia and Alzheimer's care develop individualized playlists of meaningful songs and music in order to help them connect with important memories and important relationships throughout their lives. Students will help residents access these playlists and write up a playlist protocol to be shared with future caregivers and family members for continued use. Optional fieldwork requires a two-hour weekly time commitment plus 15-20 minutes travel time.

## Building Resilience: Tools From Positive Psychology

*Rochelle Cassells*

*Open, Seminar—Fall*

For decades, psychology could be considered the study of what is wrong with individuals. Recent

contributions from positive psychology are an effort to redirect the field toward areas where human beings get it right. An introduction to the relevant theories and research in positive psychology will help ground our thinking about this perspective and what it has to say about human potential and well-being. A review of recent empirical research will allow students to contemplate the following questions: Does money make us happy? Can listening to music build resilience? Why do some people persevere through adversity while others do not? How does our biological need to connect with others act as a buffer against stress? What benefits do clinical research and practice stand to gain from an integrated positive psychology perspective? Readings will draw upon topics related to attachment and social connection, mindsets and optimism, pleasure and happiness, and meaning and purpose. Particular attention will be paid to the effects of stress and negative thought patterns on physical and mental wellness. Weekly challenges and reflections will be used to connect course materials to students' lived experiences.

## Perspectives on Child Development

*Charlotte L. Doyle*

*Open, Seminar—Fall*

A noted psychologist once said, "What you see depends on how you look." Our subject is the worlds of childhood; and in this class, we try out the lenses of different psychological theories to highlight different aspects of those worlds. Freud, Erikson, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present various approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. Chomsky and others deal with the development of language. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will also examine some systematic studies that developmental psychologists have carried out to confirm, test, and critique various theories: studies of mother-infant relationships, the development of cognition and language, and the emergence of intersubjectivity. In several of these domains, studies done in cultures other than our own cast light on the question of universality versus cultural specificity in development. Direct observation is an important complement to theoretical readings. In this class, all students will do fieldwork at the Early Childhood Center. At times, we will draw on student

observations to support or critique theoretical concepts as part of the seminar. The fieldwork will also provide the basis for developing conference work. Ideally, conference projects combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the many diverse projects students have designed in the past are topics such as children's friendships, the meanings of block building, and how young children use language.

## Emerging Adulthood

**Linwood J. Lewis**

*Open, Seminar—Fall*

*We have time, energy, questions, and few responsibilities. We want to push the envelope, resist compromise, lead revolutions, and turn the world upside down. Because we do not yet know quite how to be, we have not settled and will not let the dust settle around us.* —Karlin & Borofsky, 2003

Many traditional psychological theories of development posit a brief transition from adolescence to adulthood. However, many people moving into their 20s experience anything but a brief transition to “feeling like an adult,” pondering questions such as: How many SLC alums can live in a Brooklyn subplot? What will I do when I finish the Peace Corps next year? In this course, we will explore the psychological literature concerning emerging adulthood, the period from the late teens through the 20s. We will examine this period of life from a unified biopsychosocial and intersectional perspective.

## Family Caregiving Across the Life Cycle

**Magdalena Ornstein-Sloan**

*Open, Seminar—Fall*

*There are only four kinds of people in the world: those who have been caregivers, those who are currently caregivers, those who will be caregivers, and those who will need caregivers.* —Rosalynn Carter

Care and caregiving are aspects of daily life that each of us depends upon at various times throughout our lives. Yet care remains hidden and devalued in our current sociopolitical climate in which women continue to provide a majority of care. In this course, we will look at care as both an orientation and an activity provided by family and friends to people with disabilities and older adults. An Ethic of Care will provide a lens through which to explore the experiences of family caregivers. Specifically, caregiving youth, young adult, and male

caregivers—as well as paid caregivers and care receivers living with a variety of chronic illnesses—will be our focus. Utilizing ethnographic research methods, we will explore care and caregiving from a variety of perspectives. This course will take an interdisciplinary approach and introduce students to the various literature on family caregiving. From psychology to public health, we will consider care as a reciprocal process that ebbs and flows throughout the life course. We will read from feminist theory, critical disabilities studies, psychology, and public health and will look at how care is portrayed in popular culture, film, and books. We will learn about individual and policy responses geared toward supporting family caregivers, as well as organizations that are dedicated to creating better conditions of care for all of us.

## Food Environments, Health, and Social Justice

**Magdalena Ornstein-Sloan**

*Open, Seminar—Spring*

With obesity and diabetes rising at alarming rates and growing awareness of disparities in food access, researchers and policymakers are rethinking the role of the environment in shaping our diets and health. This course takes a collaborative approach to investigating some of the key issues guiding this area of research and action. Students will critically review literature on food environments, food access, and health inequalities and explore how modes of food production and distribution shape patterns of food availability and health in cities. Students may use photography and/or video to examine foods available in the neighborhoods where they live, review media related to the course themes, and use a time/space food diary to reflect on the ways in which their own eating habits are influenced by the social and material settings of their day-to-day lives. The course concludes with students writing letters to the editor/op-eds to a news outlet of their choice with suggestions about how to move forward with action to improve food access, public health, and social justice in the places where they live.

## The Historical Evolution of Psychological Thought

**Gina Philogene**

*Intermediate, Seminar—Year*

This seminar aims at presenting the historical evolution of psychology as a distinct discipline, starting with Wundt in 1879 at Leipzig. Its short history notwithstanding, psychology has benefited from a long and rich past—tracing its roots, for the

most part, in philosophy. As early as the fifth century B.C., Aristotle and other Greek scholars grappled with some of the same problems that concern psychologists today; namely, memory, learning, motivation, perception, dreams, and abnormal behavior. A discipline such as psychology does not develop in a vacuum but, rather, is shaped by human personalities, institutions, and the societal context. Therefore, our critical and historical analyses will focus on comprehending the cultural context from which ideas, concepts, and theories have emerged and evolved. This approach will provide a unifying framework for a thorough reexamination of the different systems of psychology in the United States.

## Social Development

*Carl Barenboim*

*Intermediate, Seminar—Fall*

Some of the most interesting and most important pieces of knowledge that a child will ever learn are not taught in school. So it is with the child's social world. Unlike "reading, writing, and 'rithmetic," there is no "Social Thinking 101." Further, by the time children reach school age, they have already spent years learning the "lessons of life" and affecting those around them. This course will explore the social world of the child from birth through adolescence, focusing on three main areas: parent/child relations, sex-role development, and moral development. Within parenting, we will examine issues such as different parenting "styles," the long-term consequences of divorce, and the "hurrying" of children to achieve major milestones at ever-earlier ages. Within the topic of sex-role development, we will read about the role of powerful socialization forces, including the mass media, and the socialization pressures that children place upon themselves and each other. Within moral development, we will study the growth of moral emotions—such as empathy, shame, and guilt—and the role of gender and culture in shaping our sense of right and wrong. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged. *Prerequisite: prior course in psychology.*

## What's in a Name? Perspectives on Poverty

*Rochelle Cassells*

*Intermediate, Seminar—Fall*

*Poverty, misery or want is a phantom with a thousand faces that vents its fury primarily among the majority of people who live in what is referred to*

*as the Third World and among the pockets of poor people living on the fringes of the large industrialized cities....* —Santiago Barquin

What is poverty? Does it have a face? Is it confined to a particular space? What does it mean to be poor? This seminar challenges students to confront their individual conceptualizations of poverty through a cross-disciplinary study into its dynamics. Readings will survey the way poverty has been defined by economists, psychologists, philosophers, and neuroscientists. Students will gain an understanding of how these definitions bear on the methodological approaches used to study both the prevalence of poverty and the severity of its effects. Students are expected to discuss the merits and demerits of each perspective and the practical consequences they engender. The course will move to situate poverty into context in order to examine how it is expressed across different environments. How is urban poverty similar to or different from rural poverty? Does suburban poverty even exist? The course will trace the origin of stereotypes about poor people and how they are perpetuated and supported by popular discourse through readings from *White Trash: The 200-year Untold History of Class in America*. Readings from *\$2.00 a Day: Living on Almost Nothing in America* will ask students to interrogate the factuality of myths about who is poor. Together, the course will ponder the differential impact of poverty on racial and ethnic groups in America. Students will be asked to evaluate state-level welfare policies to observe the variation in state legislatures and the consequences for individuals and families. In thinking about the consequences of poverty, the course will also cover the way individuals are shaped by poverty, charting its effects on the brain and the body. Conference projects will give students the opportunity to research poverty-related social issues such as the poverty-obesity paradox and the income-academic achievement gap. Throughout the course, students are encouraged to be mindful of the way poverty is operationalized and to consider what psychological perspectives have to offer by way of improving our understanding of how people are affected by life in poverty. *Previous coursework in psychology, sociology, or economics or instructor permission required.*

## Intensive Semester in Yonkers: Inequalities and Opportunities in Yonkers: Integrating Theory, Research, Policy, and Practice

*Kim Ferguson (Kim Johnson)*

*Intermediate, Seminar—Fall*

*This course is part of the Intensive Semester in Yonkers program and is no longer open for interviews and registration. Interviews for the program take place during the previous spring semester.*

This course provides an introduction to the methodologies of community-based and participatory action research within the context of a community partnership course. All students work for 10-15 hours per week in a community-based organization that addresses issues of inequality. Over the course of the semester, we discuss participatory action and community-based research methods and practice; integrating theory, research, policy, and practice; public health and public policy; nongovernmental organizations and private-public partnerships; understanding and addressing environmental inequalities for children and families; interactions with and impacts of media on children and families; media, identity, and globalization; intersections of class, race, gender, immigration status, and nation of origin with inequalities; and integrating artistry and performative practices in community-based work. Students also attend monthly group conferences with other students working in their community-based organization and biweekly one-on-one conference meetings with associated reading and written work.

## Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language

*Emma Forrester*

*Intermediate, Seminar—Fall*

Psychological trauma has been described as unspeakable—so cognitively disorganizing and intense that it is difficult to put the experience and the emotions it evokes into words. Yet, the language that survivors use to describe their traumas provides insight into the impact of trauma and the process of recovery. This course will begin with an overview of theories of trauma, resilience, and post-traumatic growth, as well as an introduction to the study of trauma narratives and how language reflects emotional and cognitive functioning. We will then explore the cognitive, emotional, and biological impact of undergoing a trauma and how those changes are reflected in the language that trauma survivors use as they speak and write about their

experiences. We will consider works by experts on trauma and language, including Judith Herman, Bessel van der Kolk, and James Pennebaker, as well as current research in the field of trauma and trauma narratives. Through these readings, we will address topics such as what makes an experience traumatic, how representations of trauma in popular culture color our perceptions of trauma and recovery, the role of resilience and growth following a trauma, and what we can learn from attending to the content and structure of language. This course will be of interest to students who are curious about how the words that we use reflect our cognitive and emotional functioning—and especially for students interested in pursuing topics such as these at an advanced or graduate level.

## Thinking Evil: A Social Psychological Exploration

*Gina Philogene*

*Intermediate, Seminar—Fall*

The attributional power of the concept of “evil,” in its various representations, has been quite dominant recently. It has manifested itself not just in public discourse or theological mystification but also in the work of social scientists, politicians, philosophers, and journalists. It may even be seen as part of how social media has evolved. Various atrocities and horrors over the past hundred years are proof of its omnipresence—the prominence of lynching in the South of the United States, the Holocaust, different genocides (Armenians, Leopold II in the Congo, America’s occupation of Haiti, Pol Pot in Cambodia, China’s Cultural Revolution, Rwanda), and, more recently, the terrorist attacks on 9/11 and in Paris. Of course, this notion of “evil” is well anchored in most of our religious imaginations. In this century, we have experienced continuous processes of “glorification” of “evil” through the reemergence of religion, facilitating the propagation of various hegemonic representations of “evil.” This seminar seeks to explore the nature of “evil” in our moral, political, and legal discussions. Is it an outdated concept that we should no longer use? What are the conditions defining an action as “evil”? What do we mean when we identify an individual as being “evil”? Is there a relation between the action and the individual committing these acts? These are questions we will seek to address.

## Theories of Development

*Barbara Schechter*

*Intermediate, Seminar—Fall*

"There's nothing so practical as a good theory," suggested Kurt Lewin over a hundred years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. Questions we will consider include: Are there patterns in our emotional, thinking, or social lives that can be seen as universal, or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and the role of play in learning. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice. *For graduate students and seniors with permission of the instructor.*

## The Experiences of Immigrant Children

*Rochelle Cassells*

*Intermediate, Seminar—Spring*

In the years to come, the United States is expected to see unprecedented growth in the foreign-born population. As our population becomes more diverse, we have an essential need to understand the experiences of immigrant individuals. In this seminar, students will explore the influence of immigration policies on recent trends in immigration and the consequences of those policies on families. Special attention is paid to the intersection of gender, poverty, and race in shaping patterns of migration. Although theories of immigration span across many social-science disciplines, the bioecological-systems approach will be used as a framework for contextualizing these theories and for applying a child-centric view to the migratory process. This seminar will take turns considering the unique experiences of Asian, Latinx, and Black immigrant children before, during, and after migration. Issues of legal status and maternal

separation are central course themes. Other course topics include acculturative stress, discrimination, family dynamics, identity, and trauma. These experiences will be connected to the developmental outcomes of immigrant children. Course work requires students to consider the experiences of immigrant children and how best our schools, communities, and broader society can meet their needs. During the semester, students are asked to engage with the bioecological model of development in order to structure their analysis of the many factors affecting immigrant children. Students are encouraged to use their conference projects to hone in on one area of interest. *Prerequisite: previous course work in psychology, politics, or public policy or permission of the instructor is required.*

## Children's Literature: Developmental and Literary Perspectives

*Charlotte L. Doyle*

*Intermediate, Seminar—Spring*

Children's books are an important bridge between adults and the world of children. In this course, we will ask questions such as: What are the purposes of literature for children? What makes a children's book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children's literature, and, most centrally, children's books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for example, students have worked with children (and their books) in fieldwork and service-learning settings, written original work for children (sometimes illustrating it, as well), traced a theme in children's books, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities.

## Research Seminar: 21st-Century Sleep

*Meghan Jablonski*

*Intermediate, Seminar—Spring*

Technological advancements in the last century helped build an understanding of the neurophysiological and neuropsychological processes of sleep; technological advancements in the current century have made understanding and monitoring one's own sleep widely accessible using digital devices and apps. Having been long marginalized or seen as a weakness, indulgent luxury, or barrier to productivity, the value of sleep as a physiological and psychological asset is gaining prominence. Consideration of sleep as central to well-being, cognitive function, creativity, and productivity is entering the mainstream discourse; and advocacy for sleep as a human right is gaining voice. Nap chairs are popping up in workplaces, the discovery of body clocks was awarded a Nobel Prize, and sleep deprivation has become a noted public-health concern. In a time where we are surrounded by digital screens, electric light, all-day coffee culture, and demanding expectations on time—and access to quality sleep is impacted by socioeconomic disparity—a culture is emerging in which sleep is regarded as a valued asset, not merely time spent “off” from waking life. What is the research supporting this emerging sleep narrative? What are the social, emotional, cognitive, and neuropsychological benefits of sleep? What is the impact of impaired sleep? What are the barriers to sleep and sleep access? What is an optimal sleep environment? And what new questions do we pose? Is there a relationship among sleep quality, anxiety, and attention challenges? Is there a relationship between sleepwalking and stress? How do attitudes toward sleep impact the experience of people with chronic fatigue? Do children who get regular and adequate sleep demonstrate greater social competence? How does attachment security impact sleep quality? What is the relationship between gender and sleep needs? How does sleeping in alignment with seasonal light/dark patterns impact mood? How does access to digital devices impact sleep quality? Is adequate sleep stigmatized in a 24-hour culture? How do attitudes toward caffeine use differ from attitudes toward nootropics (“smart drugs” intended to reduce the need for sleep)? How does sleep quality impact productivity? Do high-school classes start too early for teenagers? Will napping after studying improve memory? How does sleep quality impact athletic performance? Does sleep quality impact how dance students learn new choreography? Do artists, musicians, and writers

find creative solutions in dreams? Does meditation lead to more lucid dreams? How does room temperature impact sleep quality? How does working night shifts impact mood and cognitive functioning? How do socioeconomic barriers to adequate sleep and homelessness impact academic performance and well-being in school-age children? In this intermediate-level course, we will attempt to better understand questions such as these and others related to the broad topic of sleep. Through examining established research/theory and pursuing new lines of research, students will consider the impact of sleep quality on physical and emotional well-being, productivity, academic/work performance, cognitive and social functioning; the impact of physical illness and/or mental illness on sleep quality; the role of sleep and dreaming in memory, learning, and other functions; developmental sleep needs and patterns; gender differences in sleep needs and sleep quality; the impact of sleep environment on sleep quality; sleep in the digital age; and the impact of psychosocial factors/economic disparity on sleep quality. Over the course of the semester, students will design an independent research project related to one of those topics or another topic relevant to sleep. Students will learn how to conduct an academic literature review, formulate the rationale for a research project, develop an effective research methodology, collect data, analyze data, interpret the results, and communicate the findings in an APA-style paper. This course serves as an introduction to research methods, with a specific focus on sleep-related phenomena through your own research. Topics will include experimental research design, case studies, observational techniques, survey development, and hypothesis testing. In addition to individual A/B-week conference meetings, students will discuss conference research projects in class throughout the semester, providing and obtaining feedback to/from peers on formulating research questions, methods, data analysis, and interpretation of results. Projects could include fieldwork at the Early Childhood Center or another setting relevant to the project.

## Children's Health in a Multicultural Context

*Linwood J. Lewis*

*Intermediate, Seminar—Spring*

This course offers, within a cultural context, an overview of theoretical and research issues in the psychological study of health and illness in children. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness and

highlight research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers. Conference work may range from empirical research to bibliographic research in this area. Community partnership/service learning work is an option in this class. *A background in social sciences or education is recommended.*

## Language Development

**Barbara Schecter**

*Intermediate, Seminar—Spring*

Learning language is a fundamental aspect of the human experience that is reproduced from generation to generation all over the world. Yet how similar are the processes of language development among people of different places and backgrounds? This course will explore the nature of language and its relation to thinking, meaning-making, and culture. We will begin with a look at the phenomena of first language acquisition—naming, categorizing, conversation, private speech, storytelling, metaphor—and how they constitute and express children's experiences in their worlds. We will then consider topics such as language and gender, early literacy, second-language learning in the contexts of bilingualism, transitions from home to school, and immigration. Readings will be drawn from psychological studies and observational and ethnographic accounts. Students will be encouraged to do fieldwork in settings, including our Early Childhood Center, where they can observe and record language to investigate and document the processes we will be studying or as the basis for conference projects. *A previous course in psychology or a social science is expected.*

## Neurodiversity and Clinical Psychology

**David Sivesind**

*Intermediate, Seminar—Spring*

*Neurodiversity may be every bit as crucial for the human race as biodiversity is for life in general. Who can say what form of wiring will prove best at any given moment? —Harvey Blume, The Atlantic, 1998*

*Defects, disorders, diseases can play a paradoxical role by bringing out latent powers, developments, evolutions, forms of life that might never be seen, or even be imaginable, in their absence. —Oliver Sacks*

This seminar focuses on the concept of neurodiversity and the potential impact of this concept in understanding certain clinical concerns. To some authors, the concept of neurodiversity is of simple relation to the concepts of biodiversity or

genetic diversity, with the focus on different ways in which brains might develop. To other authors, the term describes a social/political stance in viewing difference. This is the concept of neurodiversity that will be explored in the course, as it relates to current and developing ways of understanding difference related to several ways of presenting traditionally-termed "disorders" within mental-health treatment. Definitions of the term "neurodiversity" vary, with one conference defining it as: "A concept where neurological differences are to be recognized and respected as any other human variation. (National Symposium on Neurodiversity, 2011). From this point of view, such differences are not necessarily pathology but, rather, differences to be celebrated and respected. This is in stark contrast to deficit models of taxonomy of mental illness, such as catalogued in the DSM 5. The course will provide an overview of this form of disorder description in order to frame those points of view, which contain distinctly different and sometimes opposed assumptions. We will explore ways in which those views have influence regarding the spirit of intervention (i.e., correction versus accommodation). Readings will explore important related continuums of essentialist versus contextualist understandings of those presentations that help us understand how focus of interventions vary based on underlying assumptions. The course begins with a focus on those points of view regarding autism, as that is the area where the neurodiversity movement first gained the powerful momentum of self-advocacy and framed the larger debate regarding challenges to the deficit model. Since that initial momentum, the neurodiversity concept has also been applied to other areas of difference: dyslexia, ADHD, bipolar disorder, and others. The course also incorporates an older literature regarding the sometimes assumed link between mental illness and creativity, which is complex, as well as literature focused on potential overlooked strengths and abilities that may exist within those populations. We will consider work in this domain such as Kay Jamison, Oliver Sacks, Naoki Higashida, and others. Most of all, the course aims to increase student understanding regarding potential heightened abilities, as well as challenges, in neurodiverse populations.

## Advanced Research Seminar

**Kim Ferguson (Kim Johnson), Elizabeth Johnston, Linwood J. Lewis**

*Intermediate/Advanced, 3-credit seminar—Year*

In this research seminar, students will gain valuable research experience through a weekly seminar

meeting focused on research methods, research ethics, and contemporary research questions and approaches; a weekly lab meeting with one of the faculty members leading the research seminar; and individual and group conference meetings with faculty supervisors on a regular, as-needed basis. The seminar component will include readings on, and discussions of, research methods and ethics, both broad and specific to the research in which students are involved, as well as the discussion of contemporary research articles that are relevant to student and faculty research projects. All faculty and students involved in the research experience will take turns leading the discussion of current research, with faculty taking the lead at the beginning of the semester and students taking the lead as their expertise develops. Weekly lab meetings will also involve reading and discussing research articles and research methods papers specific to the topics of research being undertaken by each student and faculty member. Students will be expected to learn the current research approaches being employed by their supervising faculty member, contribute toward ongoing research in the form of a research practicum, and develop and implement their own independent research projects within the labs in which they are working. Faculty supervising each lab will also be available to meet with students individually and in small groups on an ongoing basis, as needed and at least every other week, in addition to the regular weekly, hour-long lab meeting. Students participating in the Psychology Advanced Research Seminar will be expected to attend and actively participate in weekly full group seminars, weekly lab meetings, and regular (typically, at least biweekly) individual and group conference meetings; keep an ongoing journal and/or scientific lab notebook; select and facilitate group and lab discussions of relevant contemporary research articles (at least once for each meeting type); work at least 5 hours within a lab and/or community setting, as appropriate for their projects; contribute toward ongoing research and practice within their lab or community settings; develop, implement, and report on (in the form of a short paper prepared for possible publication and a poster at the Natural Sciences and Mathematics Poster Session) an independent research project; and provide their colleagues with ongoing verbal and written feedback on their projects. *Permission of the instructor is required.*

## Puzzling Over People: Social Reasoning in Childhood and Adolescence

*Carl Barenboim*

*Intermediate/Advanced, Seminar—Spring*

We humans tend to find other people to be the most interesting “objects” in our lives—and for good reason. As infants, we are completely dependent upon others for our very survival; and throughout our lives, other people serve as the social bedrock of our existence. We are a social species, one that derives “fitness” through our abilities to read the social terrain and figure out social meaning in our interactions with others. There are a range of timely questions to address: How do we do this, and how does it develop throughout childhood? Are we “hardwired” in some ways to feel what other people are feeling? What about the special case of childhood autism? How do our emotions interact with our cognitions about the social world to affect our views of self and others and our future social lives? What would cause us to have a relatively good or poor “emotional IQ,” and what are the consequences? What are the roles of family and childhood friends in this process? These are some of the issues that we will address in this course. The opportunity will be available for hands-on fieldwork with children in order to observe children puzzling over people in real life. *Prerequisite: prior course in psychology.*

## Challenges to Development: Child and Adolescent Psychopathology

*Jan Drucker*

*Intermediate/Advanced, Seminar—Spring*

We live in a society that often seems preoccupied with labeling people and their characteristics as “normal” or “abnormal.” This course covers some of the material usually found in “Abnormal Psychology” courses by addressing the multiple factors that play a role in shaping a child’s development, particularly as those factors may result in what we think of as psychopathology. Starting with a consideration of what the terms “normality” and “pathology” may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation in childhood and



adolescence. We will try, however, to bring both critical lenses and a range of individual perspectives to bear on our discussion of readings drawn from clinical and developmental psychology, memoir, and research studies. In this process, we will examine a number of the current conversations and controversies about assessment, diagnostic/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose whether to focus conference projects on aspects of that experience.

## Personality Development

*Jan Drucker*

*Advanced, Small seminar—Fall*

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will explore developmental concepts about how personality comes to be through reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the “four psychologies of psychoanalysis”—drive, ego, object, and self-psychologies—as well as the more recent integrative “relational perspective.” This is a different approach from the social personality work done on trait psychology, and we will consider its value for developmental understanding of the person. We will also consider the issues that this approach raises about children’s development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to fundamental themes such as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. An interest in theory and its applications is important, as is some background in psychology. Fieldwork at the Early Childhood Center or another appropriate setting is required, although conference projects may or may not center on aspects of that experience, depending on the individual student’s interest.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*
- Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*
- Neurons and the Nervous System** (p. 21), Cecilia P. Toro *Biology*
- Sensory Biology** (p. 20), Cecilia P. Toro *Biology*
- Bio-Inspired Artificial Intelligence** (p. 29), James Marshall *Computer Science*
- First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable** (p. 27), James Marshall *Computer Science*
- 17th-Century British Literature** (p. 88), William Shullenberger *Literature*
- The Bible and Literature** (p. 87), William Shullenberger *Literature*
- An Introduction to Statistical Methods and Analysis** (p. 95), Daniel King *Mathematics*
- Game Theory: The Study of Conflict and Strategy** (p. 96), Daniel King *Mathematics*
- Philosophy of Music** (p. 100), Martin Goldray *Music*
- Philosophy as Therapy** (p. 112), Abraham Anderson *Philosophy*
- Buddhist Meditation in East Asia** (p. 140), T. Griffith Foulk *Religion*
- Buddhist Meditation in India, Southeast Asia, and Tibet** (p. 138), T. Griffith Foulk *Religion*
- First-Year Studies: Theatre Outreach: Theatre and Community** (p. 151), Allen Lang *Theatre*
- Lost and Found: Collage and the Recycled Image** (p. 171), Gary Burnley *Visual and Studio Arts*
- Poetry: The Creative Process** (p. 182), Kate Knapp Johnson *Writing*
- Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

## PUBLIC POLICY

Sarah Lawrence College’s Public Policy program addresses the most pressing public policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers’ rights. Supported by the College’s Office of Community Partnerships, students partner with unions, community organizations, and legal groups

in the New York City area as a required element of their coursework, gaining direct experience that they can relate to theoretical issues.

Students also participate in international fieldwork, including at a labor research exchange in Cuba, a health-care worker conference in the Dominican Republic, a community-organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the United States/Mexico border area of El Paso/Juarez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

## Immigration, Race, and the Making of the United States: An Immigration Policy Perspective

*Luisa Laura Heredia  
Open, Seminar—Year*

Immigration has been a recurring and polarizing political issue in the United States and globally. While undocumented youth have forced their plight into the national debate, in an earlier moment “Positively No Filipinos” and “Irish Need Not Apply” signs were commonplace in places of business. And yet, in the contemporary political climate, immigration policy is debated as if it were ahistorical and fixed. In this yearlong course, students will explore immigration, immigrant integration, and societal inequality. We will answer questions such as: How has immigration policy changed over time? And how are immigrants integrating into society? We will delve into theoretical debates over why people migrate, the role of states in managing migration flows, the “actors” who have shaped immigration policy, and how today’s immigrants compare with earlier waves of immigrants. More specifically, this course will trace the history of immigration policy and of immigration flows into the United States, as well as the distinct trajectories of groups and cohorts along a series of societal indicators. Students will contribute to ongoing debates by reflecting on where we are and what we can do to create a better system and a more equitable society.

## Marijuana, DACA, and Guns: A Primer on Voice and Power in Crafting Policy Change

*Luisa Laura Heredia  
Intermediate, Seminar—Spring*

In this course, we will examine political power at different levels through both theoretical and

practical lenses. We will consider questions of membership and belonging and of political engagement. How are communities defined? How is political voice exercised? And how do power dynamics shape who belongs and whose voices are heard? Current policy debates will serve as a backdrop for the course, which will allow us to explore the relationship between national- and local-level policy contests. Through conference work, students will trace the pathways for effecting change in a series of contemporary policy debates at different levels of government and geographies—including debates over marijuana, DACA, and guns. New York will be our extended classroom, positioning students to connect theory and the academic classroom to practice and the real world.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*

**Faking Families: How We Make Kinship** (p. 5), Mary A. Porter *Anthropology*

**Political Economy of Women** (p. 38), Kim Christensen *Economics*

**Legal Analysis of Business History: Corporate Governance, Democracy, and Economic Transformation** (p. 40), Jamee K. Moudud *Economics*

**Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*

**Microeconomic Theory and Policy: Advanced Topics** (p. 40), Jamee K. Moudud *Economics*

**Resource Economics and Political Ecology** (p. 39), John Casey Nicolarsen *Economics*

**Secondary Currents: Experimental Film in Place** (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts*

**Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*

**Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*

**The Price of Citizenship: A History of Poverty and Public Policy in the United States** (p. 68), Komozi Woodard *History*

**Human Rights** (p. 68), Mark R. Shulman *History*  
**International Law** (p. 68), Mark R. Shulman *History*  
**Drugs, History, and Politics in Latin America and Beyond** (p. 74), Margarita Fajardo *History*

**Diversity and Equity in Education: Issues of Gender, Race, and Class** (p. 76), Nadeen M. Thomas  
*History*

**An Introduction to Statistical Methods and Analysis** (p. 95), Daniel King *Mathematics*  
**Community and Civility** (p. 121), Samuel Abrams  
*Politics*

**First-Year Studies: Democracy, Diversity, and (In)Equality** (p. 117), David Peritz *Politics*

**First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System** (p. 118), Elke Zuern  
*Politics*

**Advanced Research Seminar** (p. 133), Kim Ferguson (Kim Johnson), Elizabeth Johnston, Linwood J. Lewis *Psychology*

**Intensive Semester in Yonkers: Inequalities and Opportunities in Yonkers: Integrating Theory, Research, Policy, and Practice** (p. 130), Kim Ferguson (Kim Johnson) *Psychology*

**The Experiences of Immigrant Children** (p. 131), Rochelle Cassells *Psychology*

**What's in a Name? Perspectives on Poverty** (p. 129), Rochelle Cassells *Psychology*

**Informality and Precariousness in the City: Family, Home, and the Politics of Transnational Life** (p. 146), Parthiban Muniandy *Sociology*

**First-Year Studies: (Re)Constructing the Social: Subject, Field, Text** (p. 145), Shahnaz Rouse  
*Sociology*

**Health Policy/Health Activism** (p. 147), Sarah Wilcox  
*Sociology*

**What's the Story? A Radio Journalism Class** (p. 178), Sally Herships *Writing*

**Wrongfully Accused** (p. 178), Marek Fuchs *Writing*

## RELIGION

Religious traditions identify themselves with, and draw sustenance from, the texts that they hold sacred. In Sarah Lawrence College religion courses, those texts command and hold our attention. As students explore the sacred text of a particular religion—whether studying Buddhism, early Christianity, or the origins of Islam—they gain insight into the social and historical context of its creation. Using critical, hermeneutical, and intellectual historical approaches, students enter into the writings in such depth as to touch what might be the foundation of that religion. In addition, work with contemporary texts (such as those by religious activists on the Internet) gives students insight into what most moves and motivates

religious groups today. The College's religion courses provide an important complement to courses in Asian studies and history.

## First-Year Studies: Judaism, From Religion to Radicalism

*Glenn Dynner*  
*Open, FYS—Year*

Judaism, since the biblical age, has defied easy categorization—oscillating between religion and ethnicity, law and spirituality, tradition and rupture. This dynamism is further complicated by the very nature of the diasporic experience, which has involved both resisting and appropriating aspects of the dominant culture (e.g., gender, magic, mysticism, and martyrdom). This course provides an introduction to Jewish spirituality and culture by looking at the interplay between its texts and contexts. We begin with formative works like the Bible, the Talmud, classics of Jewish philosophy, and Kabbalah. We then engage with texts produced by modern movements that challenged, displaced, or reinforced normative Jewish practice, such as messianism, Hasidism, nationalism (e.g., Zionism), Freudian psychoanalysis, and revolutionary Marxism. The desired outcome is an awareness of how the Jews' outsider status has helped produce bold, varied conceptions of the world that, in turn, challenge our own.

## The Jews of Europe

*Glenn Dynner*  
*Open, Lecture—Fall*

This course conceives European Jewry as forming a dynamic counterpoint to dominant non-Jewish European societies down to today. First, we examine the Talmud-centered, insular "Ashkenazic" Jewish communities of medieval France and Germany. Then we proceed to the more worldly "Sephardic" Jews in Muslim and Christian Spain, encountering poets, philosophers, Kabbalists, and secret Judaizing "Conversos." We follow the exiles of Spain as they return to open Jewish practice and examine the widespread embrace of a messianic pretender named Shabbetai Tzvi. We then turn to the blossoming Jewish life in Eastern Europe, with its extensive self-government, economic niches, world-renowned yeshivas, and popular mysticism (Hasidism). In the last part of the course, we examine the dissolution of the "ghetto" throughout Europe, the rise of religious innovations like Reform Judaism and Orthodoxy, the simultaneous rise of racial anti-Semitism, and Jewish political responses like Zionism, Socialism, and radicalism down to the destruction of European Jewry in the Holocaust.

Throughout, we attempt to balance negative flashpoints like Crusades, blood libels, the Inquisition, pogroms, and genocide with European Jewry's major economic, intellectual, and spiritual innovations.

## Readings in the Hebrew Bible: Genesis and Exodus

*Cameron C. Afzal*  
*Open, Seminar—Fall*

The Book of Genesis in the Hebrew Bible has remained at the mythological foundation of Western culture. Genesis has informed Jewish, Christian, and Muslim theology. If that weren't enough, the book contains a great and memorable cycle of stories from Adam and Eve and Noah and the Flood to the stories of Abraham, Isaac, and Jacob, just to name a few. These stories permeate our literature, our art, indeed our sense of identity. The narrative itself is the beginning of a greater epic of liberation, including Exodus and the rest of "the five books of Moses." What are these books? How were they written? Who wrote them, and for whom? Who preserved them? How do we read them so that their ancient perspective, their social and historical context, is not lost? In order to recover this ancient context, we will also read contemporary writings such as *The Babylonian Creation Story*, as well as *The Epic of Gilgamesh*.

## Buddhist Meditation in India, Southeast Asia, and Tibet

*T. Griffith Foulk*  
*Open, Seminar—Fall*

Buddhists believe that there are three modes of karma, or "action": 1) bodily, 2) verbal, and 3) mental. That is to say, we can "do" things with our bodies, with our speech, and with our minds. All three modes of karma have moral value in the sense that whatever actions we perform are either good, bad, or neutral—and all actions of body, speech, and mind have consequences that are inevitably experienced sometime in the future. The results of physical and verbal actions may be more immediately obvious than those of mental actions (thoughts and emotions), but Buddhists regard the latter as even more consequential; for they are the underlying ideas and intentions that motivate and inform speech and physical action. Moreover, Buddhists hold that deluded thinking concerning the "self" and external "things," because it gives rise to unwise attachment, is the root cause of all suffering experienced by humans and other living beings in the round of rebirth (*samsāra*). Given this

fundamental outlook, Buddhists regard regulation of one's own mind as the key to both individual happiness and social harmony and justice. They say that among the three kinds of karma, "mind" is primary—but that it is also the mode of action that is subtlest and hardest to control. Throughout its long and diverse history, the Buddhist tradition has developed a wide variety of techniques for controlling and developing one's own mind, many of which have been referred to in English using the word "meditation." This course focuses on major types of meditation practiced in the Buddhism of India, Southeast Asia, and Tibet. Those include: techniques for calming the mind and entering into deep trance states; procedures for gaining insight into what is ultimately real; the cultivation of "mindfulness" of one's own physical and mental actions, which has now been borrowed by Western psychotherapy; mental exercises designed to suppress negative emotions (e.g., anger) and foster positive ones (e.g., loving kindness); the "contemplation of impurity," which involves meditating on decomposing corpses; procedures for recalling and repenting bad deeds done in the past; and a wide range of Tantric visualization practices designed to put one in direct touch with powerful sacred beings and forces. This is a self-contained, semester-long course taught in the fall that is also designed to complement a companion course that is taught in the spring: Buddhist Meditation in East Asia. Students may take just one or the other of the two courses without any problem, but those who take both will get the kind of sustained, integrated, in-depth exposure to all aspects of Buddhist meditation that is characteristic of a yearlong seminar at Sarah Lawrence College.

## Japanese Religion and Culture

*T. Griffith Foulk*  
*Open, Seminar—Fall*

A historical survey of religious beliefs, practices, and institutions in Japan from ancient times down to the present, this course covers all of the major religious traditions and movements—Shintō, Buddhism, Shūgendo, Confucianism, and the so-called New Religions—as well as various elements of religion and culture (e.g., Noh theatre, Bushidō) that are not readily subsumed under any of the preceding labels. Readings include many primary sources (Japanese texts in English translation), and audio-visual materials are used whenever possible to give a fuller picture of traditional religious art, architecture, and ritual performance in Japan. This is a self-contained, semester-long course taught in the fall that is also designed to complement a companion course that is

taught in the spring: Religion in Contemporary Japan. Students may take just one or the other of the two courses without any problem; but those who take both will get the kind of sustained, integrated, in-depth exposure to all aspects of the religions and culture of Japan that is characteristic of a yearlong seminar at Sarah Lawrence College. *Prior study or experience of things Japanese (language, literature, history, etc.) is desirable but not required.*

## Sufi Sciences of the Soul

*Kristin Zahra Sands*

*Open, Seminar—Fall*

Muslim mystics have left us with a vast body of literature that explains the faculties and capabilities of human beings. These theoretical writings go hand in hand with the experiential dimension of Sufi practice, which includes the careful and diligent cultivation of spiritual, mental, emotional, and physical disciplines. The purpose of their path, as they often label their thought and practice, goes beyond that of religious salvation—at least as understood in the usual sense. Their goal might be best described as a desire to attain intimate knowledge of the true nature of reality, as in the saying of the Prophet Muhammad: “Our Lord, show us things as they really are.” Following another saying of the Prophet, “He who knows himself, knows his Lord,” Sufis have insisted that this deeper knowledge can be accomplished only by a greater understanding of oneself. This necessarily involves the deconstruction of any solid or static notions about what is perceived to be the self. According to Sufis, what we think of as ourselves is really a cacophony of forces from within and without that flow through and interact with different faculties within us. The spiritual disciplines in which Sufis immerse themselves are intended to destabilize the false self by enabling the practitioner to become more conscious of these forces and faculties. Furthermore, according to Sufis, there is a strong relationship between our level of awareness, our attitudes and behaviors, and the way in which we perceive reality. Changes within us change the reality that seems to be outside of us. Through a series of readings from Sufi figures in the past and present, this course will explore their systematic exposition of the “sciences of the soul.”

## Muslims in Europe

*Kristin Zahra Sands*

*Open, Seminar—Fall*

More than five percent of the total population of Europe is now Muslim, and this percentage could easily reach 10 percent or more by 2050. More than a

million migrants and refugees streamed into Europe in 2015 alone, many of them fleeing the horrific violence of Syria and other conflict-ridden areas. That year, they entered a continent that was reeling from a decade of terrorist attacks within its own borders. In January 2015, two French citizens of Algerian descent stormed the offices of the satirical magazine *Charlie Hebdo* and murdered 12 writers, cartoonists, and other staff members. The cover of the magazine that day was a caricature of Michel Houellebecq, whose novel *Soumission* (*Submission*) had just been released. Houellebecq’s bleak fictive account of a not-so-distant future in which a newly elected Muslim head of state begins initiatives to supplant European values and institutions with authoritarianism and polygamy was an instant best-seller. The novel joined a slew of popular nonfiction works that have presented stern warnings of a Europe on its deathbed if non-Muslim Europeans do not wake up and address the failures of their policies of minority assimilation or multiculturalism. But is the growing Muslim population in Europe the enormous threat to modern European values and security that these writings make it out to be? What responsibilities, if any, do European nations have to migrants and asylum seekers who frequently come from nations that were former European colonies? To what degree must Muslim citizens in European states assimilate to the cultural mores of other Europeans? In the books mentioned above, the voices of Muslims are almost entirely absent. In this course, we will seek out a broad array of voices and historical perspectives to examine the challenges that have emerged in the increasingly diverse European societies of the 21st century.

## American Religious Mythmaking: The Stories We Tell Ourselves

*Irene Elizabeth Stroud*

*Open, Seminar—Fall*

History, like the Jewish and Christian Scriptures, is the telling of a story that reveals something about who we are, how we came to be here, and what our purpose is. In this course, rather than looking at past events in chronological order, we will explore some of the stories that Americans have told themselves over the centuries to make sense of their peoplehood and their place in the world. By exploring iconic events, institutions, texts, and artifacts from the Great Awakening to the Black Church to *Fiddler on the Roof*, we will see how religious narratives have informed interpretations of the American past, layering ancient stories of conquest, redemption, and rebirth onto memories of the 17th, 18th, 19th, and 20th centuries. While intentionally

foregrounding Protestant religious narratives because of their dominance in American culture, this course will also attend to indigenous, Catholic, Jewish, Muslim, Buddhist, and Mormon experiences and stories.

## Buddhist Meditation in East Asia

*T. Griffith Foulk*

*Open, Seminar—Spring*

Buddhists believe that there are three modes of karma, or “action”: 1) bodily, 2) verbal, and 3) mental. That is to say, we can “do” things with our bodies, with our speech, and with our minds. All three modes of karma have moral value in the sense that whatever actions we perform are either good, bad, or neutral; and all actions of body, speech, and mind have consequences that are inevitably experienced sometime in the future. The results of physical and verbal actions may be more immediately obvious than those of mental actions (thoughts and emotions), but Buddhists regard the latter as even more consequential—for they are the underlying ideas and intentions that motivate and inform speech and physical action. Moreover, Buddhists hold that deluded thinking concerning the “self” and external “things,” because it gives rise to unwise attachment, is the root cause of all suffering experienced by humans and other living beings in the round of rebirth (*samsāra*). Given this fundamental outlook, Buddhists regard regulation of one’s own mind as the key to both individual happiness and social harmony and justice. They say that among the three kinds of karma, “mind” is primary; but it is also the mode of action that is subtlest and hardest to control. Throughout its long and diverse history, the Buddhist tradition has developed a wide variety of techniques for controlling and developing one’s own mind, many of which have been referred to in English using the word “meditation.” This course focuses on major types of meditation practiced in the Buddhism of East Asia: China, Korea, and Japan. Those include: techniques for calming the mind and entering into deep trance states; procedures for gaining insight into what is ultimately real; mental exercises for recalling and repenting bad deeds done in the past; the recollection of buddhas and bodhisattvas performed in conjunction with devotional prayer; a wide range of visualization practices designed to put one in direct touch with powerful sacred beings and forces; and the “investigation of words” attributed to Chan and Zen masters, also known as *kōan* practice. This is a self-contained, semester-long course taught in the spring that is also designed to complement a companion course that is taught in the fall: Buddhist

Meditation in India, Southeast Asia, and Tibet.

Students may take just one or the other of the two courses without any problem; those who take both will get the kind of sustained, integrated, in-depth exposure to all aspects of Buddhist meditation that is characteristic of a yearlong seminar at Sarah Lawrence College.

## Religion in Contemporary Japan

*T. Griffith Foulk*

*Open, Seminar—Spring*

An examination of religious beliefs, practices, and institutions in Japanese society today, this course covers all the major religious traditions and movements in contemporary Japan: Shintō, the various schools of Buddhism, Shūgendō, Christianity, and the so-called New Religions that have flourished in the postwar period. Issues of historical development are touched upon but only as an aid to understanding the current religious scene. The approach is thematic, with a focus on elements of Japanese religiosity that recur in different traditions, such as ancestor worship, beliefs in fate and karma, festivals, pilgrimages, the sanctification of natural phenomena, taboos against impurities, exorcisms, and rites of purification. Extensive use will be made in class of a variety of audiovisual materials, including animated films, documentaries, and amateur videos of ritual performances. The aim of the course is to provide insights into the intellectual, ethical, aesthetic, and spiritual wellsprings of contemporary Japanese culture at large, not simply to familiarize students with the basics of Japanese religion narrowly conceived. This is a self-contained, semester-long course taught in the spring that is also designed to complement a companion course that is taught in the fall: Japanese Religion and Culture (a historical survey). Students may take just one or the other of the two courses without any problem; but those who take both will get the kind of sustained, integrated, in-depth exposure to all aspects of the religions and culture of Japan that is characteristic of a yearlong seminar at Sarah Lawrence College. *Prior study or experience of things Japanese (language, literature, history, etc.) is desirable but not required.*

## Modern Jewish Literature

*Glenn Dynner*

*Sophomore and above, Seminar—Spring*

As Jews were emancipated in Europe, many began to grapple with the challenges of modernity through literary genres like poetry, autobiography, and fiction. Writers like Franz Kafka, Isaac Babel, Primo Levi, S. Y. Agnon, Sholem Aleichem (whose works

formed the basis of *Fiddler on the Roof*), Grace Paley, and Cynthia Ozick achieved universal acclaim. But the path of the modern Jewish writer nearly always entailed alienation, rebellion, nostalgia, and a need to grapple with increasingly virulent forms of anti-Semitism—culminating in the Holocaust. In new centers in America and Israel, the Jews' improved status yielded new kinds of alienation, witnessed especially in works by authors like Philip Roth, Amos Oz, and David Grossman. Despite the tension and occasional anguish that runs through modern Jewish literature, we will discover works of beauty, poignancy, and illumination. The Jewish writer's "pariah" status seems to have offered a unique perspective on the world and profound insights into the modern condition.

## Religion, Healing, and Medicine in the United States

*Irene Elizabeth Stroud*

*Sophomore and above, Seminar—Spring*

Processes that the discipline of medicine understands primarily in biological terms—such as the cycle of conception, pregnancy, and childbirth; recovery from illness or injury; pain; death—are frequently experienced as spiritual or religious experiences by those who undergo them. Understanding such experiences may even bring us close to understanding the essence or fundamental meaning of religion; for while specific beliefs and practices vary enormously between and within religious traditions, most—if not all—religions incorporate ideas about physical and spiritual healing. Some scholars have even argued that religion is, at root, a kind of medicine that may be described as a balm in Gilead, a practice of yoga, or a careful balancing of complementary forces. In this course, we will learn about the religious traditions informing practices such as traditional Chinese medicine, healing prayer, and mindfulness meditation. We will also pay attention to the ways in which religion and spirituality affect persons undergoing modern Western medical treatment and will investigate some of the ways in which religious knowledge, belief, and practice may either help or hinder physical well-being.

## Salafi and Jihadi Thought

*Kristin Zahra Sands*

*Intermediate, Seminar—Spring*

The turmoil of recent decades in the Middle East and the high-profile attacks in Europe and the United States have sent journalists, public intellectuals, and scholars racing to define and assess the theological

doctrines behind various political and militant groups. The terms *salafi*, *wahhabi*, and *jihadi* have been used repeatedly in the media but generally without the necessary context to understand the diversity of orientations and groups being described. In this course, we will study the genealogy of these terms and movements, as well as the social and political contexts that gave rise to them. There are quietist Salafis who avoid all engagement with politics and could be easily compared with conservative Christians or Jews. These individuals are very different from the Salafi-Jihadis, who believe in the religious legitimacy of using violence to achieve their goals. Although the main focus of this course will be on the theology and practices of Salafi and Jihadi groups, we will also examine the discourse on "Islamic radicalism" and "Islamic terrorism" in Europe and the United States and its relationship to economic and political entanglements with countries that support these groups as part of their religious establishment or as destabilizing forces to be used against others. Memoir or other literary material will help us understand the appeal of these religious orientations, as well as the disenchantment of those who have rejected them. While there is no background required for this course, a strong interest in reading texts explaining the intricate details of Islamic theology and law is essential.

## Readings in Early Christianity: The Johannine Community

*Cameron C. Afzal*

*Intermediate/Advanced, Seminar—Fall*

The Fourth Gospel of the Christian New Testament and the epistles associated with its authors, 1-3 John, have been particularly significant for the development of Christian thought. In this course, we will study The Gospel of John closely, engaging in the hermeneutical arts with an eye to the development of Christian theology, as well as uncovering the history and growth of the early Christian community responsible for its unique prose and views regarding Jesus of Nazareth and the role of Christian discipleship. We will immerse ourselves in the Hellenistic world, especially as it relates to Mediterranean Judaism. In doing so, we will examine the roots of Christian anti-Semitism and the development of Gnosticism and Christian docetism.

## Classical Sufi Texts

*Kristin Zahra Sands*

*Intermediate/Advanced, Seminar—Spring*

Between the 11th and 13th centuries, an impressive body of literature emerged from the religious movement that came to be known as Sufism. These are writings that describe spiritual disciplines, moral guidelines, and metaphysical thought—sometimes in highly appealing stories and poetry and sometimes in dense, rich prose. In this course, we will explore excerpts in English translation from the classics of three of the most influential of the mystics from this time period. Qushayri, Rumi, and Ibn “Arabi” are among the most widely read and studied Sufis. Their remarkable intellectual and literary talents have given their works longevity, especially among those who continue to mine them for spiritual wisdom and guidance. All three were intensely committed to Muslim practices, which they sought to understand in profound and expansive ways. This meant thoughtful attention to the details of the legalistic norms of Shari’a even as they articulated a more refined system of ethics based on their readings of the Qur’an and sayings of the Prophet Muhammad. For these Sufis, the subtler virtues to which humans aspire are inextricably linked to views of reality and the human self that are radically different from common notions. Spiritual practice is as much about discipline as it is about seeking knowledge. The ultimate goal is intimacy with God. The works to be studied will include long passages from Qushayri’s *Risala*, Rumi’s *Mathnawi*, and Ibn “Arabi’s” *Futuhat al-makkiyya*. *Previous course work in or knowledge of Islamic Studies, Sufism, or another mystical tradition is desirable for this course. Permission of the instructor is required.*

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 7), Robert R. Desjarlais *Anthropology*

**“A Talent for Every Noble Thing”: Art, Architecture in Italy, 1300-1600** (p. 11), Joseph C. Forte *Art History*

**East vs. West: Europe, the Mediterranean, and Western Asia From Antiquity to the Modern Age** (p. 10), David Castriota *Art History*

**First-Year Studies: Gods, Heroes, and Kings: Art and Myth in the Ancient World** (p. 10), David Castriota *Art History*

**Religion and the State in China** (p. 17), Ellen Neskar *Asian Studies*

**Popular Culture in China** (p. 15), Ellen Neskar *Asian Studies*

**Images of India: Text/Photo/Film** (p. 16), Sandra Robinson *Asian Studies*

**Pilgrimage and Tourism: South Asian Practices** (p. 17), Sandra Robinson *Asian Studies*

**Sacrifice** (p. 17), Sandra Robinson *Asian Studies*

**Writing India: Transnational Narratives** (p. 15), Sandra Robinson *Asian Studies*

**Romantic Europe** (p. 69), Philip Swoboda *History*

**The Enlightenment** (p. 69), Philip Swoboda *History*

**Holy Lives: Spirituality, Saints, and the Cult of Celebrity in the Middle Ages** (p. 90), Gillian Adler *Literature*

**17th-Century British Literature** (p. 88), William Shullenberger *Literature*

**The Bible and Literature** (p. 87), William Shullenberger *Literature*

**How to Become Who You Are: Readings in Nietzsche’s Philosophy of Life** (p. 113), Roy Ben-Shai *Philosophy*

**Building Resilience: Tools From Positive Psychology** (p. 127), Rochelle Cassells *Psychology*

**First-Year Studies: Forms and Fictions** (p. 172), Myra Goldberg *Writing*

**Eco-Poetry** (p. 181), Marie Howe *Writing*

**Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

**What’s the Story? A Radio Journalism Class** (p. 178), Sally Herships *Writing*

## RUSSIAN

The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a fascinating language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students, in small groups, write and film skits. In the second-year course, reading is also emphasized. We include short stories and poetry, as well as texts paired with films. Topics, texts, and authors covered in the advanced class vary widely, and student input is strongly encouraged. Past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is also supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian



Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach, Brooklyn's "Little Odessa."

Students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad. Sarah Lawrence students regularly attend a variety of programs, including: Middlebury College's School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College's program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE.

The Russian program also offers courses taught in translation as part of the literature curriculum. Recent literature courses include: *The Literatures of Russian and African American Soul*; Pushkin and Blackness, Serfs and Slaves, Black Americans and Red Russia; Dostoevsky and the West; *The 19th-Century Russian Novel*; and *Intertextuality in the 20th-Century Russian Novel*. More generally, students of Russian also pursue their interest in Russia and Eastern Europe in many other areas of the College. Conference work always may be directed toward the student's field of interest. Courses focusing either entirely or in part on Russia and/or Eastern Europe are regularly offered in a number of disciplines, including history, film history, dance history, and philosophy.

## Beginning Russian

*Melissa Frazier*

*Open, Seminar—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, above all, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning—memorization gives the student the basis to then extrapolate, improvise, and have fun with the language—and this course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will formalize the principle of rigorous but creative communication that underlies all of our work through small-group video projects. Students are also required to attend weekly meetings with the Russian assistant; attendance at Russian Table is strongly encouraged.

## Intermediate Russian

*Natalia Dizenko*

*Intermediate, Seminar—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year of studying the language, students will have learned the bulk of Russian grammar; this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based on new vocabulary. Regular written homework will be required, along with weekly conversation classes with the Russian assistant. Attendance at Russian Table is strongly encouraged. Conference work will focus on the written language. Students will be asked to read short texts by the author(s) of their choice, with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible. *Prerequisite: one year of college-level Russian or the equivalent.*

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

## SCIENCE AND MATHEMATICS

Science is a dynamic process by which we seek to improve our understanding of ourselves and the world around us. We use the language and methods of science and mathematics on a daily basis. Science and mathematics nurture a special kind of creativity by enhancing our abilities to ask concise, meaningful questions and to design strategies to answer those questions. Such approaches teach us to think and work in new ways and to uncover and evaluate facts and place them in the context of modern society and everyday life. The Science and Mathematics division offers classes in a variety of disciplines, including biology, chemistry, computer science, mathematics, and physics. Studies in each of these disciplines are offered at all levels, ranging from open courses to advanced seminars and individual laboratory research projects.

Qualified students have the option of enrolling in a Science Third program. In the Science Third, students simultaneously register for the seminar component of two science/mathematics courses, which comprises one-third of their curriculum. Because Science Third students will still be able to take two additional nonscience courses each semester, this option is an opportunity for well-prepared or advanced students to study multiple science courses without limiting their options in other disciplines. For more details and information, please contact the faculty group.

## Pre-Health Program

Students interested in pursuing further studies in medicine or other health-related fields may take advantage of the pre-health program, which prepares students academically for medical school and assists in meeting the demands of admission to individual medical or graduate programs. Students supplement required courses in biology, chemistry, and physics with additional courses offered by the division as part of their preparation for the MCATs and postgraduate education. Conference work provides students with additional opportunities to organize original research projects, pursue independent learning, and critically examine professional literature—skills fundamental to future success in medical and graduate schools. Students in the program have significant contact with the pre-health adviser, as well as with other faculty members in the division, through conferences, course work, and independent research. Therefore, faculty members with a thorough and personal knowledge of the individual student write letters of recommendation. The pre-health adviser and faculty members also serve as resources for information regarding application procedures, research and volunteer opportunities within the community, structuring of class work, MCAT preparation, and practice interviews.

See separate entries for specific course descriptions in biology, chemistry, computer science, mathematics, and physics.

## SOCIAL SCIENCE

The social-science program is designed to enrich and systematize the understanding that we have of our own experiences in relation to broader societal forces. The social sciences begin from the premise that no matter how much we might wish to, we can never detach ourselves entirely from the social

institutions and processes that are the context for our individual thoughts and actions. Thus, the purpose of the social-science curriculum is to contribute to our empowerment by helping us understand the many ways in which people's lives—values, goals, relationships, and beliefs—are affected by and have an impact on the social world. Most importantly, we can learn to contextualize our experiences in relation to those of others whose personal, social, and cultural circumstances differ from our own. An ability to think critically about our social environment can enhance our experience of whatever else we may choose to study or do.

In relation to the humanities, the social sciences offer empirical and theoretical perspectives that complement those of history, philosophy, and religion. In relation to literature and the creative arts, social sciences provide a context for a fuller understanding of the works that we study and create. In relation to the natural sciences, social sciences help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, social-science disciplines give us access to the information and analytical tools that we must have in order to evaluate and formulate alternative public policies and to actively contribute to intellectual and public life.

For full course descriptions, see anthropology; economics; environmental studies; politics; public policy; science, technology, and society; and sociology.

## SOCIOLOGY

Class, power, and inequality; law and society (including drugs, crime and “deviance”); race, ethnicity, and gender issues; and ways of seeing...these are among the topics addressed by Sarah Lawrence College students and professors in sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and institutions affect individual experience and shape competing definitions of social situations, issues, and identities.

Courses tend to emphasize the relationship between the qualitative and the quantitative, between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations, while encouraging student research in diverse areas. Through reading,

writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

## **First-Year Studies: Nations, Borders, and Mobilities: An Introduction to Migration Studies**

*Parthiban Muniandy*

*Open, FYS—Year*

In a global context where immigration has become one of the biggest flashpoints in political discourse, our understanding of how people (and things) move across national borders needs to be re-examined and reconsidered. In addition to major humanitarian issues leading to global refugee crises, we are also looking at an ever-growing number of people who move across and within national borders in search of work, opportunities, education, and a chance to fulfill their aspirations for a better life. People also move because of conflict, dispossession, coercion, and environmental issues. Much of this happens in the backdrop of rising xenophobia, anti-immigrant hatred, and the emergence of far-right supremacist movements across societies in the West. Powerful and virulent new articulations of national “purity” and values are being championed in the name of protecting nationhood from the foreign “Other.” Classical scholarship on migration has focused predominantly on two largely distinct phenomena of “immigration” and “emigration,” while more recent developments in transnational studies have led to a stronger emphasis on cross-border movements and flows of people, goods, capital, ideas, and vectors. This yearlong course serves as an introduction to the field of migration studies, drawing upon sociological and anthropological scholarship on issues such as refugee crises, human trafficking, economic exploitation of migrants, modern-day slavery and indentured servitude, and the increasingly precarious conditions of migration. Questions include: What are some of the reasons influencing the movement of people away from their homes and countries of origin? How does the movement of people from privileged and wealthier backgrounds differ from that of people from poorer, marginalized communities (particularly in the Global South)? What are some of the institutional frameworks and regimes that govern, regulate, and produce new classes of “migrants” in today’s world? We will be using classical and contemporary readings that address the themes and issues at hand in addition to nontraditional sources such as videos, fiction, and

games. For conference, students will be expected to develop a yearlong research project around a particular theme or problem related to migration and borders. During the first semester, students will prepare a research proposal (with a review of the relevant literature, research questions, and proposed methods of data gathering). For the second semester, students will complete the analysis and prepare their reports and papers. For these projects, students will be encouraged to conduct mini-ethnographic projects, interviews, surveys, and/or archival research in line with their particular interests and skills. In the fall semester, students will also be given an introduction to working with local organizations and groups that are involved with migrant communities—followed by engagement work in the spring with one of those organizations.

## **First-Year Studies: (Re)Constructing the Social: Subject, Field, Text**

*Shahnaz Rouse*

*Open, FYS—Year*

How does the setting up of a textile factory in Malaysia connect with life in the United States? What was the relationship of mothers to children in upper-class, 17th-century French households? How do our contemporary notions of leisure and luxury resemble, or do they, notions of peoples in other times and places regarding wealth and poverty? What is the relation between the local and the global, the individual and society, the self and “other(s)”? How is the self constructed? How do we connect biography and history, fiction and fact, objectivity and subjectivity, the social and the personal? These are some of the questions that sociology and sociologists attempt to think through. In this seminar, we will ask how sociologists analyze and simultaneously create reality, what questions we ask, and what ways we use to explore our questions and arrive at our findings and conclusions. Through a perusal of comparative and historical materials, we will look afresh at things that we take for granted; for example, the family, poverty, identity, travel and tourism, progress, science, and subjectivity. The objective of the seminar is to enable students to critically read sociological texts and also to become practitioners in “doing” sociology—something we are always already involved in, albeit often unself-consciously. This last endeavor is designed both to train students in how to undertake research and intended as a key tool in interrogating the relationship between the researcher and the researched, the field studied, and the (sociological) text. In conference, students will

undertake research on topics of interest to them and learn the craft of research by working on topics of direct interest to them. In the seminar, students will also engage in a few shorter collaborative projects with their peers.

## Informality and Precariousness in the City: Family, Home, and the Politics of Transnational Life

*Parthiban Muniandy*  
*Open, Seminar—Fall*

The UNHCR puts the number of stateless people—those denied nationality—at 10 million globally. Often, these are migrants, refugees, victims of trafficking, and displaced groups who find themselves living under extremely precarious and vulnerable conditions and without much in terms of resources and rights. Cities and urban areas become important spaces in which the marginalized poor and excluded communities seek refuge and shelter and engage in forms of rebuilding and place-making that tends to fall outside of the purview and control of the state and the authorities. Here, we take a broad transnational perspective on how the precarious and vulnerable urban poor develop strategies and practices of living that are geared toward securing greater autonomy and dignity, primarily through forms of peripheral development and informality. We will explore interconnected themes of family, kinship, work, gender, and social reproduction as they pertain to the urban poor. Some of the theories and concepts that we will read include Teresa Caldeira's "autoconstruction," Asef Bayat's "quiet encroachment of the ordinary," Henri Lefebvre's "right to the city," and Ananya Roy's "subaltern urbanism."

## Queer Bodies: A Cultural History of Medical and Scientific Knowledge

*Sarah Wilcox*  
*Open, Seminar—Fall*

How have physicians and scientists studied and understood differences in sex, gender, and sexuality? What categories have they used, and how have these categories and the assumptions underlying them changed over time? How have popular conceptions of gender and sexuality influenced science, and vice versa? What has been at stake in viewing social differences as located in the body? How can we understand the medicalization and pathologization of queer bodies, genders, and sexualities in relation to broader cultural, moral, and political agendas? In this seminar, we will examine the history of scientific and medical study of sexual behavior,

hormonal systems, the brain, and genetics. We will consider the varying relationships of gay, transgender, and intersex communities with science and medicine and tensions within those communities over whether scientific and medical knowledge is empowering or alienating. The books that we read will introduce students to the variety of methods and approaches used in the historical and sociological study of science and medicine, from close evaluation of the scientific evidence itself to analysis of the production of knowledge as a social activity and to broad analysis of science and medicine within politics, popular culture, and social movements. Conference work could hew closely to the topic of the seminar through the study of a particular debate, historical period, or area of scientific or medical research—or it could extend outward to a broader set of topics such as hormones and transgender health, the role of science in religious debates over sex and sexuality, or representations of queer bodies in art or popular culture.

## Understanding Mass Media: Theories and Methods of Sociological Analysis

*Sarah Wilcox*  
*Open, Seminar—Spring*

The mass media profoundly shape everyday reality. We become aware of the world beyond our immediate experience through media representations and virtual social networks. Representations do not simply convey information but also structure our understanding of society, the meaning of social categories, and our sense of self. This course will provide an introduction to theories of media and society, including the media as a component within capitalist economies, as a public sphere in democratic societies, and as a form of culture. We will explore how the media make meaning and how social identities are reflected and constructed through media products. We will consider audiences as consumers of media and as active participants in the use of media in everyday life. Students will learn methods of media analysis—including narrative analysis, genre theory, content analysis, framing, and semiotics—and apply them in collaborative projects and conference work. Although this course will include interdisciplinary content, the class will be rigorous and is likely to appeal to students with a strong interest in studying and applying theories and methods of qualitative social science.

## Health Policy/Health Activism

*Sarah Wilcox*

*Sophomore and above, Seminar—Year*

How does your race, class, gender, and where you live and work influence whether you get sick? Why does the United States spend more on healthcare than other countries, yet rank relatively low on many measures of good health? How likely is it that you will have access to healthcare when you need it? Can we make affordable healthcare available to more people? What do we mean by “public health”? What is the role of government in providing healthcare or managing the health of populations? In this course, we will investigate these questions directly and through studying health social movements. Health activists have not only advocated for particular diseases and for research funding but also have also sought to reduce stigma, uncover health disparities and environmental injustices, and democratize medical research. Throughout the year, we will examine the history and contemporary meanings of “health,” examining the moral values attached to health and illness and questions of medical authority and medical knowledge. We will begin in the fall semester by studying health social movements in conjunction with studying patterns of ill health; i.e., who gets sick and why? In the spring semester, we will turn to healthcare systems, both within the United States and globally. We will study programs of healthcare reform in the United States and other countries, international health policy, and specific health policy issues such as vaccination, genetic screening, or the ethics of medical research. Throughout the year, we will explore broad questions of social justice, inequalities, governance, activism, and the environment through the lens of health.

## Marx and Marxisms: Lineages and Contemporary Relevance

*Shahnaz Rouse*

*Advanced, Seminar—Year*

Ideas of social movements and social change throughout the world in the 19th and 20th centuries were significantly informed by the ideas of one social thinker: Karl Marx. Even today, thinkers in the humanities and social sciences—including media and cultural studies—along with social and political activists continue to be engaged with Marx’s ghost. While many detractors would argue—following the collapse of the Soviet Union and the end to the “Cold War”—that Marx’s thought is now irrelevant, others argue the opposite: that the current phase of globalization that we are presently in was, in fact, anticipated by Marx. In this seminar, through a close

and in-depth study of Marx’s writings and those of others about him, we will examine the impact of Marx’s ideas on thinking about and practices of social change. The themes in Marx’s writings on which we will focus include the following: his views on human nature, social structures and individual agency and subjectivity, alienation, religion and ideology, objectification and commodification, social class and power relations, and political economy including globalization. Following our close scrutiny of Marx’s work in the fall, in the second semester we will study later thinkers whose work has been inspired by Marx and who carried his ideas further and/or addressed new questions in the light of developments since the historical period in which Marx was writing. Among the latter, we will include thinkers such as Gramsci, Barthes, and Williams, who addressed questions of culture and hegemony; structuralists like Althusser, who dealt with the state and ideology; socialist feminists interested in the relationship of class, gender, and sexuality; geographers interested in the relationship of space, class, and power such as David Harvey and Dorren Massey; critical race theorists; and current analysts of globalization. For conference, students could work on specific social thinkers in the Marxist tradition and/or examine political and social movements inspired by his analysis.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

- First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism** (p. 4), Aurora Donzelli *Anthropology*
- Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais *Anthropology*
- Understanding Experience: Phenomenological Approaches in Anthropology** (p. 5), Robert R. Desjarlais *Anthropology*
- Faking Families: How We Make Kinship** (p. 5), Mary A. Porter *Anthropology*
- Making the World Go Round: Children as Cogs in the Wheels of Empire** (p. 6), Mary A. Porter *Anthropology*
- Sacrifice** (p. 17), Sandra Robinson *Asian Studies*
- Political Economy of Women** (p. 38), Kim Christensen *Economics*
- Econometric Analysis: Structural Explorations in the Social Sciences** (p. 38), Jamee K. Moudud *Economics*
- Microeconomic Theory and Policy: Advanced Topics** (p. 40), Jamee K. Moudud *Economics*
- Resource Economics and Political Ecology** (p. 39), John Casey Nicolarsen *Economics*

- Documentary Filmmaking: Truth, Freedom, and Bearing Witness** (p. 47), Damani Baker *Filmmaking and Moving Image Arts*
- Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*
- Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*
- Right and Left in Latin America** (p. 74), Margarita Fajardo *History*
- Drugs, History, and Politics in Latin America and Beyond** (p. 74), Margarita Fajardo *History*
- Transformation Sounds! Ethnomusicology and Social Change** (p. 101), Niko Higgins *Music*
- Community and Civility** (p. 121), Samuel Abrams *Politics*
- First-Year Studies: Imperialism, Resistance, Development, Intervention: African States in the International System** (p. 118), Elke Zuern *Politics*
- State Terror and Terrorism** (p. 120), Elke Zuern *Politics*
- Family Caregiving Across the Life Cycle** (p. 128), Magdalena Ornstein-Sloan *Psychology*
- Crossing Borders and Boundaries: The Social Psychology of Immigration** (p. 126), Gina Philogene *Psychology*
- The Historical Evolution of Psychological Thought** (p. 128), Gina Philogene *Psychology*
- Thinking Evil: A Social Psychological Exploration** (p. 130), Gina Philogene *Psychology*
- Children's Health in a Multicultural Context** (p. 132), Linwood J. Lewis *Psychology*
- Emerging Adulthood** (p. 128), Linwood J. Lewis *Psychology*
- What's in a Name? Perspectives on Poverty** (p. 129), Rochelle Cassells *Psychology*
- Immigration, Race, and the Making of the United States: An Immigration Policy Perspective** (p. 136), Luisa Laura Heredia *Public Policy*
- Marijuana, DACA, and Guns: A Primer on Voice and Power in Crafting Policy Change** (p. 136), Luisa Laura Heredia *Public Policy*
- American Religious Mythmaking: The Stories We Tell Ourselves** (p. 139), Irene Elizabeth Stroud *Religion*
- Religion, Healing, and Medicine in the United States** (p. 141), Irene Elizabeth Stroud *Religion*
- First-Year Studies: Theatre Outreach: Theatre and Community** (p. 151), Allen Lang *Theatre*
- Nonfiction Workshop: To Tell the Truth** (p. 178), Suzanne Gardinier *Writing*

## SPANISH

Sarah Lawrence College's courses in Spanish cover grammar, literature, film, music, and translation—all with the aim of making students more capable and confident in thinking, writing, and expressing themselves in Spanish. Each of the yearlong courses integrates activities such as panel discussions, lectures, and readings with classroom discussion and conference work to provide students with stimulating springboards for research and study.

### Beginning Spanish: At the Movies

*Heather Cleary*

*Open, Seminar—Year*

This course will enable students without previous knowledge of Spanish to develop the skills necessary to achieve effective levels of comprehension and communication. A combination of communicative and vocabulary-building exercises will prepare students to navigate everyday situations, while Spanish-language films by directors such as Pedro Almodóvar, Iciar Bollain, and Guillermo del Toro will provide the cultural and historical grounding for discussion and enrich classroom exercises that reinforce the skills built into each unit. Students will also begin to develop a critical vocabulary for talking about cultural objects and will write descriptive profiles, creative works, and critical pieces. Students will view the films outside the seminar meetings; group conferences will reinforce the work that we do in class, addressing individual needs and introducing additional cultural materials in the form of songs and newspaper articles. Weekly conversation sessions with a language assistant are also an integral part of the course.

### Beginning Spanish

*Eduardo Lago*

*Open, Seminar—Year*

The aim of this course is to enable students who took some Spanish in the past but have not used it in a while to develop the skills necessary to achieve effective levels of communication in Spanish. Before fully embarking in the usage of the language in an active, comprehensive way, we will conduct a thorough review of the grammatical system. Simultaneously, we will proceed to recover, consolidate, and expand a substantial basic vocabulary through a program of integrated readings and communicative activities, including the exploitation of audiovisual resources aimed at developing good aural/oral skills. The main goal of the class is to achieve effective communication in

Spanish in a relatively short span of time. From the start, students will be in touch with authentic Spanish-language materials in the form of newspaper articles, films, songs, and poems, as well as short literary and non-literary texts. The viewing of films, documentaries, episodes of popular TV series, as well as the reading of blogs and digital publications will take place outside the seminar meetings, serving as the basis of class discussions and debates. Weekly conversation sessions with the language assistant are an integral part of the course.

## Intermediate Spanish I: Latin America, a Mosaic of Cultures

*Priscilla Chen*

*Intermediate, Seminar—Year*

This course is intended for students who have had at least one year of college-level Spanish or the equivalent and who wish to review and expand the fundamentals of the Spanish language while exploring the rich cultural mosaic of Latin America. We will also pay special attention to oral communication and the expansion of new vocabulary; and we will explore different writing formats to create a dynamic dialogue among grammar, literature, and culture to contextualize multiple meanings while increasing fluency in every aspect of language production. For conference, students will have a chance to explore and develop topics related to Hispanic culture. To enrich the student's exposure to the mosaic of Latin American cultures, we'll try to take advantage of our local resources such as museums, libraries, and theatre. Students will meet with a language assistant once a week in order to practice their speaking and oral comprehension. *The course will be taught entirely in Spanish. The Spanish Placement test is recommended for students, especially those who have not taken Spanish at Sarah Lawrence College.*

## Intermediate Spanish II

*Isabel de Sena*

*Intermediate, Seminar—Year*

This course is intended for students who have completed roughly two years of college Spanish or the equivalent in high school. Emphasis will be on reading and watching films while broadening your knowledge of primarily Spanish literature and cinema and, at the same time, honing short- to mid-length essay-writing skills in Spanish. (Given the emphasis on reading and writing, this course is also suitable for first years who would like to work in both English and Spanish as part of their first-year

experience.) Along the way, we will look into what it means to be "Spanish," nationalism and other identities (Basque, Catalán), the violence to which the country was subjected during the Civil War, and the pact of silence that followed 36 years of fascist dictatorship (the Franco regime and then the "transición"). How does the country of Opus Dei enact the first European constitutional amendment to legalize gay marriage? And how do immigrants from Africa, Eastern Europe, Asia, and Latin America challenge notions of "the other." These are some of the questions we will ponder, and you will no doubt come up with others of your own as we move through texts and films. Except for a few theoretical/critical texts in English, all readings will be in Spanish. Second semester, we will focus primarily on Cuba and continue to develop writing skills in Spanish. *Open to qualified students as determined by a personal interview with the instructor and the results of the Spanish Placement Test (online).*

## Advanced Spanish: Introduction to Literature

*Eduardo Lago*

*Advanced, Seminar—Year*

This seminar will operate on two distinct levels: language work at an advanced level, and an introduction to the literature(s) of the Spanish-speaking world via the study of relevant works by very recent authors. Initially, the emphasis will be on the study of grammar, syntax, and the acquisition of a solid body of vocabulary at a sophisticated level. During the first weeks of the fall semester, we will focus on the consolidation and integration of linguistic skills. While we do this, we will explore all forms of culture—making use of different kinds of audiovisual resources such as audio podcasts, interviews, documentaries, TV programs, and other formats. We will also start a program of thorough readings centered on a wide range of disciplines and fields. Art, film, music, photography, theatre, science, politics, comics, video games, gastronomy...all forms and manifestations of culture, high and low, will be the object of our attention as long as their vehicle of expression is Spanish. Students will be encouraged to contribute to the syllabus by locating on the Internet different kinds of Spanish-language materials. Once the theoretical comprehension of grammar—together with the mastery of linguistic skills and the acquisition of both a sophisticated reading capacity and a rich vocabulary—is secured, we will start to give priority to the study of literary works. That will constitute the center of classwork in the second part of the year. During the spring semester, the class will fully operate as a literature

seminar. The focus of study will consist of an exploration of the newest literary works produced in the last 10 years all over the Spanish-speaking world, a strikingly rich and diverse body of fictional texts that reflect the incredibly varied cultures of Latin America and Spain as viewed through the eyes of its youngest generations of authors.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Christians, Jews, and Muslims and the Arts of Medieval Spain: Art, Religion, and Identity (p. 12), Jerrilynn Dodds *Art History*  
 Making Latin America (p. 68), Margarita Fajardo *History*  
 Right and Left in Latin America (p. 74), Margarita Fajardo *History*  
 Drugs, History, and Politics in Latin America and Beyond (p. 74), Margarita Fajardo *History*  
 First-Year Studies: (Making) World Literature (p. 85), Heather Cleary *Literature*  
 Translation Studies: Poetics, Politics, Theory, and Practice (p. 91), Bella Brodzki *Literature*

## THEATRE

The Sarah Lawrence College theatre program embraces the collaborative nature of theatre. Our objective is to create theatre artists who are skilled in many disciplines: actors who write; directors who act; theatre makers who create their own projects; and sound, set, and lighting designers who are well-versed in new media and puppetry. Students have the advantage of choosing from a multidisciplinary curriculum taught by working theatre professionals that also draws on the resources of the College's theatre, music, and dance programs. At the heart of this curriculum are focused programs in acting, directing, playwriting, and design, with supplementary offerings in production and technical work.

Theatre students are encouraged to cross disciplines as they investigate all areas of theatre. The faculty is committed to active theatre training—students learn by doing—and have put together a vocabulary that stresses relationships among classical, modern, and original texts. The program uses a variety of approaches to build technique while nurturing individual artistic directions.

The theatre program examines not just contemporary American performance but also diverse cultural and historical influences that precede our own. Courses include Alexander Technique, acting, comedic and dramatic improvisation, creation of original work, design, directing, movement, musical theatre, playwriting, puppetry, speech, solo performance, voice, and the art of bringing theatre into the local community.

## Curriculum

Students create an individualized Theatre Third with the guidance of their don and the theatre faculty. Components are chosen to extend skills and interests and to develop performing and practical experience. There are open auditions for faculty-, student-, and guest-directed productions. There is also a proposal system for student-directed, -written, and -devised work within the seasonal production schedule.

## Practicum

The theatre faculty is committed to the philosophy that students learn by doing. Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of making theatre. The program helps students build a solid technique based on established methodologies while also being encouraged to discover and develop their individual artistic selves. Wide-ranging opportunities are available for students to learn by doing. Students may participate in internships or fieldwork in New York City theatres and theatre organizations. The College's Theatre Outreach program is a training program that uses music, writing, theatre techniques, and the visual arts to address social and community issues. The outreach course has been a vibrant component in the curriculum for more than two decades, encouraging the development of original material with a special emphasis on cross-cultural experiences.

Many theatre components include an open-class showing or performance. In addition, multiple performance and production opportunities in acting, singing, dance, design, directing, ensemble creation, playwriting, and technical work are available to students throughout the academic year. The College's performance venues include productions and readings sponsored by the department in the Suzanne Werner Wright Theatre, a modified thrust stage, and the Frances Ann Cannon Workshop Theatre, as well as student-produced work in the student-run blackbox DownStage Theatre.



Workshops, readings, and productions are also mounted in the blackbox OpenSpace Theatre, Film Viewing Room, Outdoor Stage Theatre, and various other performance spaces throughout the campus.

## First-Year Studies: Theatre Outreach: Theatre and Community

*Allen Lang*

*Open, FYS—Year*

Students will explore the theatre artist working in the community, the theatre artist/activist responding to a population's particular needs, sharing skills and creating work that connects and empowers their fellow citizens. Students will experience the impact of sharing creative skills in the community. Starting close to campus, the class will become better acquainted with the richness and diversity that is Yonkers. Exploring Yonkers, students will research the complex sociological issues surrounding this, the fourth-largest city in New York State. In addition to the political, we will venture into Yonkers to explore public parks, spaces, landmarks, and cultural institutions and meet and interact with the people who run them. Incorporating a vocabulary of theatre and everyday movement, students will design and develop their own art in the public sphere by constructing a site-specific environmental performance video piece in a Yonkers park, combining the political with the poetic. The class will learn about the work of theatre artists who listen, connect, and extend their theatre-making into communities—theatre makers who are catalysts for change. Students will also look into the mission of Sarah Lawrence College and its continuing commitment to experiential learning through community engagement, exploring the history of artistic practices and sharing of creative skills of the Sarah Lawrence College Theatre Outreach Program and other campus programs and initiatives. This course will include trips to New York City to view theatre that explores and provokes dialogue about race, gender, class, and other issues. Assigned readings, course discussions, and exercises will explore tools for making theatre in the community. A very strong interest in collaborative theatre-making and for sharing expressive skills connected to community work is required for students enrolling in this course. Conference work will entail research into Applied Theatre, Performance Theory, and Theatre for Social Justice movements. *Students enrolled in FYS in Theatre are also allowed, but not required, to take one extra component in the theatre, dance, or music programs as part of their Theatre Third. All students enrolled in FYS in Theatre must*

*complete the same theatre meeting attendance and technical support hours requirements that all students enrolled in Theatre Thirds must complete.*

## Performance/Acting

### Actor's Workshop: Suit the Action to the Word, the Word to the Action—Hamlet, III, ii, 17-18

*Ernest H. Abuba*

*Open, Component—Year*

Students will work on voice work, script analysis, sensory exercises, a Shakespeare sonnet, cold readings, improvisation, auditioning, and extensive scene work from the following playwrights: Sara Ruhl, Theresa Rebeck, Susan Yankowitz, Maria Irene Fornes, Suzan-Lori Parks, Jean-Paul Sartre, Eugene Ionesco, Jean Anouilh, Edward Albee, Tennessee Williams, Samuel Beckett, Oscar Wilde, Lynn Nottage, Katoria Hall, Arthur Miller, and Edward Baker. Required text: *The Art of Acting*, by Stella Adler. *This class meets twice a week.*

### Actor's Workshop: Acting Techniques

*Michael Early*

*Open, Component—Year*

This class will explore various techniques designed to free the actor physically, vocally, and imaginatively. Students will be encouraged to give themselves permission to play, emphasizing process rather than results. Students will be assigned monologues and scenes that challenge them to expand their range of expression and build the confidence to make bold and imaginative acting choices. Particular attention will be paid to learning to analyze a text in ways that lead to defining clear, specific, and playable actions and objectives. *This class meets twice a week.*

## Acting Shakespeare

*Michael Early*

*Intermediate, Component—Year*

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance modalities. The objectives of this class are to learn to identify, personalize, and embody the structural elements of Shakespeare's language as the primary means of bringing his characters to life. Students will study a representative arc of Shakespeare's plays, as well as the sonnets, with the goal of

bringing his characters to life. Class time will be divided among physical, vocal, and text work. *This class meets twice a week.*

## BREAKING THE CODE: Defining Moment

*Kevin Confoy*

*Intermediate, Component—Fall*

This is an acting class that recognizes monologues as the ultimate revelation of a character's Truth. Students will work on one-person and monologue plays and existent monologues from within full-length modern and contemporary works as a way of determining a character's behavior and exposing those moments in a play when a character's Truth is revealed. Actors will leave DEFINING MOMENTS, having worked on an assortment of monologues from a range of plays that specifically includes works of The Kilroys, "a gang of playwrights and producers who came together to stop talking about gender parity in theatre and start taking action," among many others. *This class will meet twice a week.*

## The Art of Improvising: Athletics of the Creative Mind

*Christine Farrell*

*Open, Component—Fall*

We will explore techniques for spontaneous behavior, immediate creation, and developing your creativity and truth on stage. The goal of the class exercises will be to build community and collaboration, to deepen your communication skills, and to strengthen your natural sense of humor. We will study the works of Viola Spolin, Keith Johnstone, Upright Citizens Brigade, and Second City. *This class will meet once a week.*

## The Actor's Laboratory

*Christine Farrell*

*Intermediate/Advanced, Component—Fall*

This class is a laboratory for the actor; it is designed for actors with some experience and who are ready to search for the steps to a fully involved performance. We will explore the theories and techniques of Stanislavski and Grotowski. We will read *Stanislavski in Rehearsal*, by Vasili Torporkov, and *At Work with Grotowski on Physical Action*, by Thomas Richards. Throughout the semester, each student will work on one 10-minute scene from a major playwright. *This class will meet twice a week.*

## Audition Conference

*David Caparelliottis, Tara Rubin*

*Advanced, Component—Fall*

This class is for the serious-minded actor who, after graduation, anticipates pursuing a career as a performer. Predicated on the idea that auditioning is a learned skill at which one gets better with more experience and practical knowledge, the class will focus at its core on the only unalienable factor: the individuality of the actor him/herself. As much time will be spent on material selection as on execution; actors will be asked to make necessary friendships with the dreaded "monologues" and, hopefully, come to regard them as necessary filters through which they can express themselves as both people and artists. Cold-reading prep will also be covered. The hope is for the actor to leave class with not only one or two terrific audition pieces but also a better understanding of the casting process itself and what is in and out of his/her control. *This class is for seniors only and meets once a week.*

## Acting for Camera

*K. Lorrel Manning*

*Advanced, Component—Year*

Great camera work demands intimacy, emotional adaptability, risk, and connection. Students will learn how to maintain an organic experience despite the rigid technical restrictions and requirements. During the fall semester, we will work on cold-reading techniques, emotional expansion exercises, and scenes from published works. In the second semester, we will put original monologues and scenes on camera. We will use a monitor playback system for reviewing work to help identify specific problems. *Class size is limited. This class meets twice a week.*

## Comedy Workshop

*Christine Farrell*

*Intermediate, Component—Year*

An exploration of the classic structures of comedy and the unique comic mind, this course begins with it a strong focus on improvisation and ensemble work. The athletics of the creative comedic mind is the primary objective of the first-semester exercises. Status play, narrative storytelling, and the Harold exercise are used to develop the artist's freedom and confidence. The ensemble learns to trust the spontaneous response and their own comic madness. Second semester educates the theatre artist in the theories of comedy and is designed to introduce students to *commedia dell'arte*, vaudeville, parody, satire, and standup comedy. At the end of the

second semester, each student will write five minutes of standup material that will be performed one night at a comedy club in New York City and then on the College campus on Comedy Night. *This class meets twice a week. Spring instructor TBA*

## Creating a Role

*Ernest H. Abuba*

*Open, Component—Year*

It is a sanctum of discovery, enabling the actor to explore non-Western movement: centering energy, concentration, the voice, and the “mythos” of a character to discover one’s own truth in relation to the text, both contemporary and the classics. Traditional as well as alternative approaches to acting techniques are applied. Fall semester concentrates on roles: Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Richard III, Hecuba, Medea, Antigone, Lady Anne, Tamara, Portia, Lady Macbeth; spring semester, applied to scene study from works by Chekhov, Ibsen, Arrabal, Beckett, Ionesco, Sarah Kane, Amira Baraka, Edward Albee, and Jean Genet. Required reading: *The Art of Acting*, by Stella Adler. *This class meets twice a week.*

## Singing Workshop

*William D. McRee, Thomas Mandel*

*Open, Component—Year*

We will explore the actor’s performance with songs in various styles of popular music, music for theatre, cabaret, and original work—emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. Students perform new or returning material each week in class and have outside class time scheduled with the musical director to arrange and rehearse their material. Students enrolled in this course also have priority placement for voice lessons with faculty in the music program and enrollment in Alexander Technique classes or other movement courses of their choosing. *This class meets once a week. Audition required.*

## SLC Lampoon

*Faculty TBA*

*Advanced, Component—Year*

SLC Lampoon is a comedy ensemble of actors, directors, and writers. The techniques of Second City and TheaterSports will be used to create an improvisational troupe that will perform throughout the campus. The ensemble will craft comic characters and write sketches, parodies, and political satire. This work will culminate in a final SLC

Lampoon Mainstage performance in the style of Second City or *Saturday Night Live*. *This class meets once a week a week for three hours. Interview and audition required.*

## Directing, Devising, Performance, Movement & Voice

### Directing Workshop

*William D. McRee*

*Open, Component—Year*

Directors will study the processes necessary to bring a written text to life, along with the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student’s work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. The workshop is open to beginning directors and any interested student. *This class meets twice a week.*

## DIRECTING/BRECHTING

*Kevin Confoy*

*Open, Component—Fall*

An approach to directing that uses the works of Bertolt Brecht—and those he deeply influenced—as the foundation for a distinct production style fuses dynamic texts, metastaging techniques, and Brecht’s deep desire for theatre to be a tool for social change. Students will analyze plays by Brecht and playwrights that might include Thornton Wilder, Larry Kramer, Moises Kaufman, Anna Deavere Smith, and Paula Vogel, among others. We will also look at plays and playwrights who influenced Brecht’s own writing. Students in DIRECTING/BRECHTING will direct short scenes and moments from chosen plays, conduct mock production meetings, and present full production proposals. *This class will meet twice a week.*

## Directing the 20th Century: From Chekhov to Churchill

*Will Frears*

*Intermediate, Component—Year*

This class will focus on directing plays in the 20th-century canon, covering a range of styles and content. The class will cover the whole journey of directing a play, with a strong emphasis on practical work. Students will be required to bring in design research for plays and to direct scenes from the

plays, both of which they will present to the class for critique. The class will focus on how to use the text to inform the choices made by the director. *This class meets twice a week.*

## Director's Conference

*Will Frears*

*Open, Component—Fall*

Director's Conference takes student directors through the course of full production, from prep to postmortem: how to have an idea and put it on stage, and how to cut and rework. Students will work on preproduction (ground plans, rehearsal schedules, casting, research) through the rehearsal process (strategies, time management, communication, making changes, tech) and, at the end of the semester, submit a production casebook demonstrating their work on the production and an assessment of their final product and process.

*Mandatory for students directing Mainstage productions. This class meets once a week, either in a group or as an individual conference.*

## Alexander Technique

*June Ekman*

*Open, Component—Year*

The Alexander Technique is a neuromuscular system that enables the student to identify and change poor and inefficient habits that may be causing stress and fatigue. With gentle, hands-on guidance and verbal instruction, the student learns to replace faulty habits with improved coordination by locating and releasing undue muscular tensions. This includes easing of the breath and the effect of coordinated breathing on the voice. It is an invaluable technique that connects the actor to his or her resources for dramatic intent *This class meets once a week. Audition required. Four sections of this class.*

## Breathing Coordination for the Performer

*Sterling Swann*

*Open, Component—Year*

Students improve their vocal power and ease through an understanding of basic breathing mechanics and anatomy. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing vocal stamina. In the second semester, principals of the Alexander Technique are introduced; students consolidate their progress by

performing songs and monologues in a supportive atmosphere. *This class meets once a week. One section.*

## Introduction to Stage Combat

*Sterling Swann*

*Open, Component—Year*

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques are incorporated into short scenes to give students experience performing fights in both classic and modern contexts. Each semester culminates in a skills proficiency test aimed at certification in one of eight weapon forms. *This class meets once a week. Two sections of this course.*

## Advanced Stage Combat

*Sterling Swann*

*Intermediate, Component—Year*

This course is a continuation of Introduction to Stage Combat and offers additional training in more complex weapons forms, such as rapier and dagger, single sword, and small sword. Students receive training as fight captains and have the opportunity to take additional skills proficiency tests, leading to actor/combatant status in the Society of American Fight Directors *This class meets once a week.*

## Movement for Performance

*Faculty TBA*

*Open, Component—Year*

This class will explore the full instrument of the performer; namely, the human body. A daily warmup will open the body to larger movement ranges while introducing students to a better functioning alignment, efficient muscle and energy use, full breathing, clear weight transfer, and increased awareness while traveling through space. A combination of improvisation, contact improvisation, set phrases, and in-class assignments creating short, movement-based pieces will be used to explore a larger range of articulation that the body reveals regardless of the words spoken on stage. In all aspects, the goals of this class are to enable students to be courageous with their physical selves, more articulate with their bodies, and more personally expressive in performance. No movement background is required—just a healthy mix of curiosity and courage. In addition to occasional reading handouts, there will be opportunities to attend rehearsals and performances of professional

theatre and dance in New York City. Please wear loose, comfortable clothing. *This class meets twice a week.*

## Music as Theatre Lab

**Stew Stewart**

**Open, Component—Year**

This lab is open to any artists committed to exploring a variety of music-driven, song-centric, spirit-derived approaches to music-theatre creation. Music as Theatre Lab invites students into an investigation of the work of prophets, faith healers, and wild politicians—as well as blues, gospel, and old-school rock-and-roll artists. Commitment to risk-as-truth, with an eye toward creating pieces and performances that conjure transcendence, is a founding principle of the Lab. Students will work in ever-shifting teams to create and perform short pieces; e.g., scenes, sermons, songs, or situations that include set and costume designs, choreography, and video. This lab will also feature an ongoing “compare and contrast” investigation of rock music and show tunes, with an emphasis on what we have to learn about acting and singing effectively from those differences. *This class meets once a week for four hours.*

## Voice and Speech I: Vocal Practice

**Francine Zervas**

**Component—Year**

This course will focus on awakening the young artist to the expressive range of the human voice, as well as to the intricacies of developing greater clarity of speech and playing with sound. A thorough warmup will be developed to bring power, flexibility, and range to the actor’s voice and speech. Exercises and text work will be explored, with the goal of uniting body, breath, voice, and speech into an expressive whole when acting. *This class meets once a week for two hours.*

## Design and Media

### Costume Design I

**Liz Prince**

**Open, Component—Year**

This course is an introduction to the basics of designing costumes and covers ideas about the language of clothes, script analysis, the elements of design, color theory, fashion history, and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course also covers various design-room techniques, including stitching by machine and

by hand as well as working as a wardrobe technician. Students will have the opportunity to assist a costume designer on one of the departmental productions to further their understanding of the design process. No previous experience is necessary. Actors, directors, designers and theatre makers of all kinds are welcome. *This class meets once a week.*

### Costume Design II

**Liz Prince**

**Intermediate, Component—Year**

This course expands upon Costume Design I to hone and advance existing skill sets in both design and construction as we cover and review a range of topics. Students will explore theoretical design projects, as well as have the likely opportunity to design a departmental production, further developing the student’s abilities as they research and realize a design concept for the stage in collaboration with the director and design team. *Prerequisite: Costume Design I or by permission of the instructor. This class meets once a week.*

### Lighting Design I

**Greg MacPherson**

**Open, Component—Year**

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. *This class meets once a week.*

### Lighting Design II

**Greg MacPherson**

**Intermediate, Component—Year**

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students’ abilities in designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and discussion and will be offered the opportunity to

increase their experience in design by assisting Mr. MacPherson and others, when possible. *This class meets once a week.*

## Scenic Design I

*Lake Simons*

*Open, Component—Year*

This course introduces basic elements of scenic design, including developing a design concept, drafting, and practical techniques for creating theatrical space. Students will develop tools to communicate their visual ideas through research, sketches, and models. The class will discuss examples of design from theatre, dance, and puppetry. Student projects will include both conceptual designs and production work in the department *This class meets once a week. There is a \$50 course fee.*

## Sound Design I: Intro to Sound Design

*Tei Blow*

*Open, Component—Year*

This course serves as an introduction to theatrical sound design that explores the theory of sound, basic design principles, editing and playback software, content creation, and basic system design. The course examines the function and execution of sound in theatre, cinema, and interdisciplinary forms. Through field recording, sampling, nonlinear audio editing, and performance software, students will learn the basic tools needed to build and execute sound designs for theatre and audio installations. Students will be assigned to design a current theatrical production in the second semester of the course. *This class meets once a week.*

## Puppet Theatre

*Lake Simons*

*Open, Component—Year*

This course will explore a variety of puppetry techniques, including *bunraku* style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at these forms through individual and group research projects. We will further our exploration with hands-on learning in various techniques of construction. Students will then have the opportunity to develop their own manipulation skills, as well as to gain an understanding of how to prepare the puppeteer's body for performance. The class will culminate with the creation and presentation of puppetry pieces of students' own making. *This class meets once a week for two hours.*

## Directing, Devising, and Performance: Devising With Media

*Tei Blow, David Neumann*

*Open, Component—Year*

Through the creative reuse of mass media, this course is designed to introduce students to a performance strategy based on sampling existing text, video, and sound. By stripping found media materials from their original context and arranging them in new ways, participants will explore the methods and politics of appropriation in performance work. By then extending those techniques into embodied practices, students will experiment with various methods of extracting movement, text, and intention from those source materials. Biweekly workshops on text, sound, and video manipulation in a collaborative format will alternate with experiments in performance composition and lectures on the historical use of appropriation in a variety of art forms. Participants should have an interest in both performance and performance technology, though experience in either is not a prerequisite. Each semester of the course culminates in a major performance project. *This class meets once a week for two hours.*

## LIVE MEDIA: Creating Hybrid Performance With Technology

*Tei Blow*

*Open, Component—Year*

This class will prepare students to solve problems in sound and multimedia production for live performance. We will look at the creative use of live video and audio playback and processing, multichannel sound, and interactive performance systems. The course is composed of technical demonstrations and short-form group performance assignments involving technology. The course is designed for theatre grads working with technology in Grad Solos but is suitable for any students working on independent performance work with technology. Participants interested in this course should be prepared to design and execute at least two short-form performance works or media installations over the course of the academic year. Participants interested in this course should be prepared to collaboratively design the projection elements for a performance or installation in the second semester. *This class meets once a week.*

## Introduction to Projection Design

*Tei Blow*

**Open, Component—Year**

This course is an introduction to theatrical projection design that explores design principles, content creation, video editing, media server and playback software, basic projection system design, and digital show control. Through text analysis, visual research, and lab experiments, the course examines the role of video projection in theatre and interdisciplinary forms and prepares participants to create video designs for their own work and to integrate video with other media. *This class meets once a week.*

## Playwriting

### Creative Impulse: The Process of Writing for the Stage

*Sibyl Kempson*

**Advanced, Component—Year**

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage—and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer, along with ideas of what a play is “supposed to” or “should” look like, in order to locate their own authentic ways of seeing and making. In other words, disarming the rational, the judgmental thinking that is rooted in a concept of a final product and empowering the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual-art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *This class meets once a week for three hours. Two sections of this class.*

## Experiments in Language and Form

*Cassandra Medley*

**Advanced, Component—Year**

In this class, we focus on writing “experimental theatre”; that is, we experiment with theatrical forms that extend beyond traditional portrayals of time, three-dimensional space, language, character, and dramatic structure to discover the impact that different types of onstage presentations might have on audiences. We are not interested in imitating the style of “experimental” playwrights but, rather, using their texts as influence, stimulus, and encouragement as we attempt our own “experiments.” We will also style experimental texts to ascertain the types of environments—political, spiritual, mental, social—that influenced such texts to be generated; that is, created. Our aim, first and foremost, is to investigate and explore ways to genuinely investigate and give theatrical expression to our own personal, political, and spiritual interior lives, values, observations, and beliefs. We will then strive to examine the most effective manner of communicating our theatrical experiments to an audience. Our experimental writing may include multimedia presentations as part of the scripted onstage play or performance. *This class meets once a week for four hours (with a lunch break).*

## Writer's Gym

*Cassandra Medley*

**Open, Component—Year**

*You can't wait for inspiration; you have to go after it with a club. —Jack London*

Writer's Gym is a yearlong writing workshop designed for writers of any genre and any level of experience from beginner to advanced. Our focus is on writing exercises that develop characters and stories—whether for the stage, screen, or prose narration. In addition, we study theories about the nature of creativity. Our goals are as follows: to study writing methods that help to inspire, nurture, encourage, and sustain our urge/need to write; to learn how to transform personal experiences and observations into imaginative dramatic and/or prose fiction or poetic metaphor and imagery; to concentrate on building the inner lives of our characters through in-depth character work in order to create stronger stories; to explore—that is to say, investigate and gain access to our spontaneous ideas; to articulate and gain a more conscious relationship to the “inner territory” from which we draw ideas; to confront issues that block the writing

process; and to gain greater confidence in relation to revision as we pursue clarification of the work. *This class meets once a week.*

## Medley Workshop: Developing the Dramatic Idea

**Cassandra Medley**

*Intermediate, Component—Year*

The purpose of this workshop is to develop and complete a draft of a final project play of any length. Our focus is on originating character-driven stories that involve multiple events and/or multiple turning points and revelations, concluding with a major crisis and/or consequence for the characters. From the very beginning of the semester, writers create several short drafts of “mini-plays,” as we practice the components that lead to effective playwriting. Writers allow various characters, topics, and concerns to be revealed to them as their in-process project(s) take shape. We will also study a selection of full-length plays and/or screenplays for inspiration, guidance, and analysis of various contemporary styles of drama. Styles may be varied; but as dramatists, we are all challenged by a form of storytelling that requires us to try and hold the public attention of an audience for a condensed length of “real” time in a public space. *This class meets once a week.*

## Playwriting Techniques

**Stuart Spencer**

*Open, Component—Year*

You will investigate the mystery of how to release your creative process while also discovering the fundamentals of dramatic structure that will help you tell the story of your play. Each week in the first term, you will write a short scene taken from *The Playwright’s Guidebook*, which we will use as a basic text. At the end of the first term, you will write a short but complete play based on one of these short assignments. In the second term, you’ll go on to adapt a short story of your choice and then write a play based on a historical character, event, or period. The focus in all instances is on the writer’s deepest connection to the material—where the drama lies. Work will be read aloud in class and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments. *This course meets once a week. Two sections of this course.*

## Playwright’s Workshop

**Stuart Spencer**

*Advanced, Component—Year*

Who are you as a writer? What do you write about, and why? Are you writing the play that you want to write or the play that you *need* to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that will play in real time before a live audience? This course is designed for playwriting students who have a solid knowledge of dramatic structure and an understanding of their own creative process—and who are ready to create a complete dramatic work of any length. (As Edward Albee observed, “All plays are full-length plays.”) Students will be free to work on themes, subjects, and styles of their choice. Work will be read aloud and discussed in class each week. The course requires that students enter, at minimum, with an idea of the play that they plan to work on; ideally, they will bring in a partial draft or even a completed draft that they wish to revise. We will read some existent texts, time allowing. *This class meets twice a week.*

## Theatre Outreach, Theatre History, and Production

### Theatre Outreach Projects: Connections to Community

**Allen Lang**

*Intermediate/Advanced, Component—Year*

This advanced course will provide a strong foundation from which to explore and extend teaching and theatre-making skills in the community. With an interest in exploring personally expressive material and in extending and developing skills, students will find a practical approach to experiential learning that grows teaching skills through a weekly community placement. Placements are usually yearlong and typically culminate in a process-over-product, informal presentation that is reflective of the interests, stories, and experiences of the individual participants. Students will explore collaborating with partnerships at schools, libraries, museums, community centers, prisons, and downtown Yonkers storefronts and other venues to develop original work that will result as a creative forum—with performances concluding in a talk-back environ of historical and contemporary social-political and artistic issues as applied to community work. Class readings and discussions will explore theoretical and practical discussions about theatre making and sharing theatre skills in the 21st century



that will examine the role of creative artists working in the community to bring forth social change. Exploring gender and open to all races and ethnicity, students will work toward the development of a creative ensemble of Sarah Lawrence College theatre artists. Class readings and discussions will explore LGBTQ, African American, Latino/Hispanic, and Asian/Asian American artistic contributions, and that will provide a strong foundation from which to create new work. Focusing on local, national, and world issues as they pertain to our own experiences, first-semester work will culminate in an informal workshop presentation and discussion session at a Yonkers high school. Second-semester class work will culminate in a touring show for the HS Lunchbox Group and intergenerational work with the 50+ Lunchbox Group. First-semester course work will include a Yonkers tour that visits the Yonkers Downtown Waterfront, as well as important Yonkers cultural attractions. The class is open to all students who want to explore personal material through a sociopolitical lens. Open to dancers, poets, playwrights, actors, and visual artists. Educator John Paul Lederach asks the artist to connect with the "moral imagination"—the ability to "stay grounded in the here and now, with all its violence and injustice, while still imagining and working toward a more life-affirming world." *This class meets once a week.*

## Crisis Mode: Theatre at War

**Kevin Confoy**

*Open, Component—Fall*

This class examines how theatre has responded to those moments of the past 50 years that define the struggles of a generation. Students will read and discuss a variety of plays from a list of playwrights that may include Brecht, Beckett, Fugard, Anna Deavere Smith, Wole Soyinka, Eve Ensler, Larry Kramer, Dael Orlandersmith, and August Wilson, among others. Documentary films that represent distinct points of view on the same struggles will be shown throughout the semester. Plays will be supplemented with nonfiction readings. Theatre at War is a discussion-based seminar. Portions of plays will be read aloud for discussion purposes. *This class meets twice a week.*

## NOW PLAYING: Theatre at This Moment

**Kevin Confoy**

*Open, Component—Fall*

This course looks at playwright theatre makers whose works are in direct response to the events

and forces that play upon us now. Among the list of playwrights whose works may be read and discussed are Annie Baker, Paula Vogel, Branden Jacob-Jenkins, Ayad Akhtar, Lynn Nottage, Will Eno, Olivia Dufault, Rajiv Joseph, and David Henry Hwang, among others. NOW PLAYING addresses the relevance of theatre in the 21st century. Do plays matter? Has the form been exhausted? Or is there a need now, more than ever, for what theatre can distinctly provide? NOW PLAYING is a one-semester, discussion-based seminar. Portions of plays will be read aloud in class to facilitate discussions. *This class meets twice a week.*

## History and Histrionics: A History of Western Theatre

**Stuart Spencer**

*Open, Component—Year*

You will explore 2,500 years of Western drama to discover how dramaturgical ideas can be traced from their origins in fifth-century Greece to 20th-century Nigeria, with many stops in between. We will try to understand how a play is constructed rather than simply written and how each succeeding epoch has both embraced and rejected what has come before it in order to create its own unique identity. We will study the major genres of Western drama, including the idea of a classically structured play, Elizabethan drama, neoclassicism, realism, naturalism, expressionism, comedy, musical theatre, theatre of cruelty, and existentialism. And we will look at the social, cultural, architectural, and biographical context to better understand how and why they were written as they were. Classroom discussion will focus on a new play each week. *This class meets twice a week.*

## Global Theatre: The Syncretic Journey

**Ernest H. Abuba, Mia Yoo, David Diamond**

*Open, Component—Year*

*Good evening, ladies and gentlemen, and welcome to La MaMa, dedicated to the playwright and to all aspects of the theatre.* — Ellen Stewart

La MaMa Experimental Theatre Club in New York City has been the host of contemporary and international theatre artists for 55 years. You will have the opportunity to attend performances, meet the artists, and participate in workshops led by them, as well as have access to the La MaMa archives on the history of international theatre in New York. Your personal "syncretic theatre journey" is enhanced by the observance of fellow theatre makers and oneself

that is informed concretely by the application of text, research, movement, music, design, puppetry, and multimedia, as well as social and political debate in class. Coordinators of the LaMaMa International Symposium for Directors, David Diamond and Mia Yoo, will host you in New York City, where you will exchange ideas with visiting and local artists: Yara Arts Group and artists of the Great Jones Repertory Theatre. Historical/contemporary experimental texts will be discussed, such as: *Psychosis* by Sarah Kane, *Death and the Kings Horseman* by Wole Soyinka, *Strange Interlude* by Eugene O'Neill, *The Caucasian Chalk Circle* by Bertolt Brecht, *A Dream Play* by August Strindberg, *Thunderstorm* by Cao Yu, *Goshram Kwotal* by Vijay Tendulkar, *Venus* by Susan-Lori Parks, *Ruined* by Lynn Nottage, *Mistero Buffo* by Dario Fo, as well as Fernando Arrabal, Antonin Artaud, and Martin Crimp. Required reading: TBA This course is a theatre history component in the theatre program. *This class meets once a week.*

## The Broadway Musical: Something Great is Coming

Stuart Spencer

*Intermediate, Component—Year*

For some 60 years, roughly from 1920 to 1980, the Broadway musical was in its Golden Age. The subjects were for adults, the lyrics were for the literate, and the music had a richness and depth of expression never since equaled in American composition. That music evolved from three separate strands—Jewish, African, and European—and the libretti sprung from a great vibrant stew that included vaudeville, burlesque, operetta, minstrel shows, musical comedy-farce, and musical extravaganza. We'll study how these widely disparate forms began to coalesce in the 1920s into the quintessentially brash, toe-tapping, effervescent Broadway form known as "musical comedy." Then we'll watch as Oscar Hammerstein II, paired with a new collaborator, Richard Rodgers, revolutionized the form with the so-called "integrated musical." Beginning with *Oklahoma!*, R&H (as they were universally known) insisted on putting the story first and making the songs—along with everything else—serve that story. The inevitable apotheosis of their efforts is the musical play of the 1950s, and we'll end this section by looking at several of them. Finally, the musical showed yet another face: the "concept musical"—Broadway's answer to cubist painting. It took a subject and looked at it from every conceivable angle except one: a plot. We'll end the year by looking at Stephen Sondheim's two great concept musical masterpieces: *Company*, which

deconstructs marriage, intimacy, and friendship; and *Follies*, a meditation on mortality and time itself. *This course meets twice a week.*

## Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2018–2019 Theatre Season

William D. McRee

*Open, Component—Year*

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Students will be given access to all available group discounts in purchasing tickets. *This class meets once a week.*

## DownStage

Graeme Gillis

*Sophomore and above, Component—Year*

DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production, including determining the budget and marketing an entire season of events and productions. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required. *This class meets twice a week.*

## Internship Conference

Neelam Vaswani

*Intermediate, Component—Year*

For students who wish to pursue a professional internship as part of their program, all areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one day each week to devote to the internship. Through individual meetings, we will best determine each student's placement to meet individual academic and artistic goals.

## Production Workshop

*Robert Lyons*

*Component—Fall and Spring*

The creative director of the theatre program will lead a discussion group for all of the directors, assistant directors, and playwrights participating in the fall theatre season (including readings, workshops, and productions). This is an opportunity for students to discuss with their peers the process, problems, and pleasures of making theatre at Sarah Lawrence College (and beyond). This workshop is part problem-solving and part support group, with the emphasis on problem-solving. *This course is required for directing, assistant directing, and playwriting students whose productions are included in the fall 2018 and spring 2019 theatre program seasons. This class meets once a week.*

## Stage Management

*Greta Minsky, Neelam Vaswani*

*Open, Component—Year*

This course is a hands-on laboratory class in the skills, practices, and attitudes that help a stage manager organize an environment in which a theatrical team can work together productively and with minimum stress. Classroom exercises and discussion augment the mentored production work that is assigned to each student. Script analysis, blocking notation, prop management, and cue writing/calling are among the topics covered. Knowledge of and practice in stage management are essential tools for directors and useful supplements for actors and designers. *This class meets once a week during the fall semester and is taught by Ms. Minsky. Spring semester is taught by Ms. Vaswani and is devoted to mentored production practicums.*

## Tools of the Trade

*Robert Gould*

*Open, Component—Year*

This is a stagehand course that focuses on the nuts and bolts of light-board and sound-board operation and projection technology, as well as the use of basic stage carpentry. This is not a design class but, rather, a class about reading, drafting and light plots, assembly and troubleshooting, and basic electrical repair. Students who take this course will be eligible for additional paid work as technical assistants in the theatre department. *This class meets once a week.*

***Theatre students may be invited to participate in outside programs, including:***

## London Theatre Program

*Seminar*

Sponsored by Sarah Lawrence College and the British American Drama Academy (BADA), the London Theatre Program offers undergraduates from Sarah Lawrence an opportunity to work and study with leading actors and directors from the world of British theatre. The program offers acting classes with leading artists from the British stage. Classes are complemented by individual tutorials, where students will work one-on-one with their teachers. A faculty selected from Britain's foremost drama schools teaches technical classes in voice, movement, and stage fighting. This intense conservatory training is accompanied by courses in theatre history and theatre criticism, tickets to productions, and the experience of performing in a professional theatre. In addition, master classes and workshops feature more of Britain's fine actors and directors. Designed for dedicated students who wish to study acting in London, the program offers enrollment in either the fall or spring semester for single-semester study. Those wishing to pursue their training more intensely are strongly encouraged to begin their training in the fall and continue with the Advanced London Theatre Program in the spring semester. *Audition required.*

## La MaMa E.T.C.

*Intercession—Summer*

La MaMa E.T.C. sponsors two summer events in Umbria, Italy, in conjunction with Sarah Lawrence College: International Symposium for Directors, a three-week training program for professional directors, choreographers, and actors in which internationally renowned theatre artists conduct workshops and lecture/demonstrations; and International Playwright Retreat, a one-week program where participants have ample time to work on new or existing material. Each day, an award-winning playwright will meet with the playwrights to facilitate discussions, workshops, and exercises designed to help the writers with whatever challenges they are facing. For more information: [lamama.org/programs/la-mama-umbria](http://lamama.org/programs/la-mama-umbria)

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Digital 2D Animation: Shorts** (p. 50), Robin Starbuck  
*Filmmaking and Moving Image Arts*

**Experimental Film and Animation** (p. 51), Robin Starbuck  
*Filmmaking and Moving Image Arts*

**Less is More: On Camera Performance** (p. 54), Doug MacHugh  
*Filmmaking and Moving Image Arts*

**Advanced Projects In Writing for the Screen** (p. 53), Frederick Michael Strype  
*Filmmaking and Moving Image Arts*

**Intermediate III: Advanced French: French Women Writers and Molière in 17th-Century France** (p. 58), Eric Leveau  
*French*

**Theatre in America I: The Golden Age** (p. 89), Joseph Lauinger  
*Literature*

**Theatre in America II: The Age of Revolt** (p. 90), Joseph Lauinger  
*Literature*

**17th-Century British Literature** (p. 88), William Shullenberger  
*Literature*

**The Philosophy of Tragedy** (p. 112), Michael Davis  
*Philosophy*

**Poetry: What Holds The Unsayable** (p. 182), Marie Howe  
*Writing*

## URBAN STUDIES

Urban studies is dedicated to the study of cities across disciplines, focusing on the fabric of cities and the culture, society, and economy particular to cities and to those who live within them. Some of the topics that urban studies may explore are the histories of cities; space, design, and power; cities and suburbia; the city and the country; megacities; casino urbanization; cities remembered (memoirs based on urban space); and cities of the future (real and science-fiction cities). Among the many themes addressed in urban studies are space and sociability, including urban planning, public and private space, social relations and structures, the right to city space, gender and power, urban social movements, and public art. Among the many disciplines that offer courses related to urban studies are anthropology, architecture, economics, environmental studies, politics, public policy, and sociology.

Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: How Things Talk: The Linguistic Materialities of Late Capitalism** (p. 4), Aurora Donzelli  
*Anthropology*

**Language Matters: Exploring the Cultural Grammars of Capitalism** (p. 7), Aurora Donzelli  
*Anthropology*

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## VISUAL AND STUDIO ARTS

Students enrolled in a visual and studio arts course at Sarah Lawrence College work in a new environment created to support the College's unique arts pedagogy: a philosophy of teaching that not only encourages individual investigation into the nature of the creative process but also provides a setting to foster the exchange of ideas across artistic disciplines.

While courses are taught in the traditional seminar/conference format, the Monika A. and Charles A. Heimbald, Jr. Visual Arts Center is specifically designed to break down barriers among visual-arts media. The Center features ateliers that give each student an individual work area for the year, while its open classrooms and movable walls encourage students to see and experience the work of their peers in painting, sculpture, photography, filmmaking, printmaking, drawing, visual fundamentals, and digital imagery. Students may enhance their work in a chosen discipline by enrolling in a workshop—a minicourse—selected

from 10 offerings annually. In some visual-arts courses, a particular workshop will be required. This recently developed program expands students' technical skills and enables them to utilize different media in the development of their work. Workshops are open to students of any visual-arts medium, promoting even more interaction and understanding across disciplinary boundaries and furthering the College's overall emphasis on interdisciplinary work.

The Heimbald Center, a high-performance "green" building, embodies an environmentally friendly approach that features safe alternatives to toxic materials, special venting systems, and an abundance of natural light. In addition to well-equipped, open-space studios, individual ateliers, and digital technology in every studio and classroom, the building also includes space for welding, woodworking, and clay and mold making; a common darkroom, digital imaging lab, and critique rooms; and a sound studio, screening room, and large exhibition area. The Center's doors open onto a miniquad, allowing students from throughout the College both access to and inspiration from their peers' works-in-progress.

The visual-arts curriculum is reflected in—but not confined to—the Heimbald Center's visual-arts facilities. The building also houses courses in visual culture, increasing the integration of the creative arts and the humanities. The College's proximity to New York City brings recognized artists to campus to lecture and also gives the students the opportunity to visit hundreds of galleries and some of the world's major museums.

Faculty members are working artists who believe in the intrinsic value—for all students—of creative work in the visual arts, the inseparable connection of the creative arts and the liberal arts, and the necessity of art in life. All visual-arts faculty and their students have access to technicians, based in the Heimbald Center, who can provide technical support in most areas.

In 2018-19, various workshops in the visual-arts disciplines will be offered that serve to broaden students' vocabulary and technical skills. In the past, workshops in Metalworking, Letterpress, Web Design, Drawing, Water Color, Woodworking, Artist Books, Final Cut, Sculpture Methods, and Photoshop have been offered.

## Architectural Design Studio: Animating Fragments —From Waste Streams to the Public Realm

*Ivi Diamantopoulou*  
*Open, Seminar—Spring*

This one-semester studio will provide an introduction to design in the built environment—from objects to buildings to public spaces—through the lens of reuse. In this vibrant time of architecture production in New York City, the byproducts of high-end construction are piling up. We will investigate this waste, including discarded materials and full-scale mockups, to understand how we might give it new life. Simultaneously, we will explore the city's proliferating network of open and accessible green spaces in order to imagine new kinds of symbiotic relationships between the two through the design of accessory structures that tap into these waste streams. Students will begin the semester researching the production of urban developments and open-air public spaces in New York City, which will establish the base material for individual design projects. From there, we will outline a basic design methodology, combining building technology with community needs and investigations into typology, form, and program. In all areas of design, students are encouraged to think through critical, precise, and irreverent acts of reuse as a means through which to propose new and possible futures for the worlds around them.

## Sculpture: Time as Material

*Joe Winter*  
*Open, Seminar—Fall*

In this course, we will treat time as a central element in the conception, display, and understanding of materials-based art practices. While we will consider integrating sculpture with media and with methods more typically described as "time-based" (such as performance, digital media, film/video), students will also be challenged to consider the potential of time, duration, and process to act upon or activate seemingly inert materials. We will attempt to propose alternatives to the idea of artworks as fixed forms and instead consider how objects, images, and materials might transform, evolve, decay, or accumulate over time. Through readings, discussion, and studio projects, we will examine ideas about time from a variety of perspectives (scientific, historical, musical, and cinematic, among others) and think about how these temporal modes can inform our making and lived experience of objects and art.

## Architectural Design Studio: Collecting, Combining, Collaging Architecture—and Other Acts of Radical Reuse

*Ivi Diamantopoulou*  
*Open, Seminar—Fall*

This one-semester studio will provide an introduction to design in the built environment—from objects to spaces, buildings, and campuses—through the lens of reuse. At a time of both unprecedented clutter and increasing scarcity, we will take on design as an act of negotiation between what is found, what is available, and what is imagined. In other words, we will make architecture from the architecture that surrounds us: harness its materials, reimagine its form, and consider its use. Students will begin the semester doing field research on local spaces and spatial conditions, working through fundamental issues of scale and representation to establish the base material for individual design projects. From there, we will outline a basic design methodology, combining material research with investigations into form, organization, and program. In all areas of design, students are encouraged to think through critical, precise, and irreverent acts of reuse as a means through which to propose new and possible futures for the worlds around them. Experience with drawing, modeling, and other analog or digital design media is helpful but not required.

## First-Year Studies: New Genres: Drawing Machines

*Angela Ferraiolo*  
*Open, FYS—Year*

In 2016, So Kanno and Takahiro Yamaguchi used skateboards and pendulums to create "The Senseless Drawing Bot," a self-propelling device that sprays abstract lines on walls. Meanwhile, François Xavier Saint Georges used power tools to create "The Roto," a small circular machine that prints orbital graphite patterns on flat surfaces. In 2011, Eske Rex, a designer in Copenhagen, built two nine-foot towers to stage a double harmonograph for Milan Design Week. Joseph Griffiths uses exercise bikes. Alex Kiessling uses robot arms. Olafur Eliasson simply vibrates balls covered in ink across paper. For centuries, artists have been obsessed with machines that make pictures; today, their ongoing experiments with software, robots, and weird bizarre contraptions have become a core aspect of the studio's relationship to technology. While many drawing machines look backward through history for ideas about mechanized art, contemporary projects

are often based on computer programs that engage programming as an artistic practice. Part art studio, part history, part programming, and part mad scientist lab with a bit of eBay salvage thrown in, the goal of this FYS course is to study the history of drawing machines with the intent of turning ordinary objects into marvelous machines and goofy gadgets that know how to draw—hopefully, in a way all their own.

## First-Year Studies: The New Narrative Photography

*Joel Sternfeld*

*Open, FYS—Year*

A photograph presented alone and without a descriptive caption is like a simple utterance: “ooh!” or “aah!” or “huh?” When pictures are presented in groups with accompanying text and perhaps in conjunction with political or poetic conceptual strategies, however, any statement becomes possible. Collectively, photographs can begin to function as a sentence, a paragraph, or a larger discourse. Whether working in fiction or nonfiction, artists such as Alan Sekula, Robert Frank, Susan Meiselas, Taryn Simon, Jim Goldberg, Roni Horn, and others have transformed the reach of the photograph. Collectively, they have created a medium: The New Narrative Photography. In this course, students will study the work of artists and others and will create their own bodies of work. If you have a story to tell or a statement to make, this course is open to you. No previous photographic experience is necessary nor is any special equipment. The opportunity to forge a new medium is rare. This course aims to create the forum and the conditions necessary for all to do so in a critical and supportive workshop environment.

## Drawing: Seeing in Reverse

*John O'Connor*

*Open, Seminar—Year*

Drawing is an endlessly exciting art form that encourages experimentation and embraces mistakes. Drawing reveals the integral relationship between seeing and thinking. This course will challenge what you think of as drawing. In the fall semester, you will learn about the tools and techniques of traditional, observational drawing (line, value, space, composition/paper, graphite, ink, charcoal, conte, and others) and will learn how to accurately translate what you see onto paper. In the spring semester, you will make more open-ended, experimental, idea-based drawings within more complex subjects and combinations of materials,

finishing with a large-scale, independent project. Throughout the year, you will learn how to express yourself through drawing: How will your drawings be different from everyone else's? Our subjects will include the human figure, space, memory, portraiture, time, text, still life, installation, imagination, collaboration, color, and humor. We will not keep our subjects at a distance but, rather, will try to connect with them, move around and through them, and deconstruct them in order to truly understand what we are drawing. Ultimately, what can your drawings reveal beyond what we all plainly see? This course will ask you to look at your world with intensity and render the visible and invisible on paper. Studio practice will be reinforced through discussion, written work, readings, slides, and museum visits. Visiting artists and studio visits with artists in New York City will be scheduled.

## Painting and Words: Definitely Not Floccinaucinihilipilification

*John O'Connor*

*Intermediate, Seminar—Fall*

The relationship between art and language has been explored in dynamic ways throughout art history and in contemporary painting. From ancient cave paintings and Egyptian hieroglyphs to Cy Twombly's scrawled relief paintings and Alfred Jensen's impasto diagrams, the fusion of language into paint has long been at the core of visual expression. How does the way a word looks—its shape, color, size—relate to what it says? How many ways can you read a work of art? In this intermediate painting course, students will probe the dynamic between the formal qualities of language and its content: personal, political, social, formal. Via the prism of text, we will paint color and space through diverse processes (observational, invented, historical, abstract). Primarily an oil-painting class, we will also experiment with watercolor, acrylic, encaustic, and other nontraditional painting mediums. In this class, you will be asked to explore the exciting dynamics of the painted word. Studio practice will be reinforced through discussion, written work, readings, and slide lectures. Visiting artists and studio visits with artists in New York City will be scheduled. *Open to students who have had painting courses in college or advanced high-school level.*

## Advanced Interdisciplinary Studio II

*John O'Connor*

*Advanced, Seminar—Spring*

This interdisciplinary studio course is intended for advanced visual-arts students to transition their art making from an assignment-based approach to individual studio practice. The course will support students working in painting, drawing, printmaking, photography, sculpture, video, performance, and new genres. Students will maintain their own studio spaces and will be expected to work independently and creatively and to challenge themselves and their peers to explore new ways of thinking and making. In addition to weekly critiques, we will discuss how formal aspects and expressive strategies of art making in the 20th and 21st century are considered and evaluated in their social and political contexts. Relationships of past art to the development of contemporary art will be addressed. During the fall semester, students will be given open-ended prompts from which they will be asked to experiment with how they make work and will be encouraged to work across mediums. In the spring, students will focus exclusively on their own interests and will be expected to develop a sophisticated, cohesive body of independent work accompanied by an artist's statement and exhibition. The class will feature image presentations, readings, group discussions, studio critiques, trips to artist's studios, and participation with the Visual Arts Lecture Series. This will be an immersive studio course for disciplined art students interested in making art in an interdisciplinary environment. *Open to juniors and seniors with extensive prior visual art experience. Please bring examples of your work to our interview. Students interested in senior exhibitions are encouraged to interview.*

## Beginning Painting

*Yevgeniya Baras*

*Open, Seminar—Fall and Spring*

Technical exploration, perception, development of ideas, intuition, invention, representation, and communication are at the core of this class. We will begin the course in an observational mode, introducing practical information about the fundamentals of painting: color, shape, tone, edge, composition, perspective, and surface. We will paint still lifes and transcribe a masterwork. We will look at the work of both old masters and contemporary painters. We will also take a trip to a museum to look at paintings "in the flesh." The course will include demonstrations of materials and techniques, slide presentations, films and videos, reading materials,

homework assignments, and group and individual critiques. In the second half of the course, we will complete a series of projects exploring design principles as applied to nonobjective (abstract) artworks. Using paint, with preparatory collages and drawings, we will engage with strategies for utilizing nonobjective imagery towards self-directed content. Each week will bring a new problem, with lessons culminating in independent paintings. Projects will emphasize brainstorming multiple answers to visual problems over selecting the first solution that comes to mind. The last part of the class will be devoted to a personal project. Students will establish their theme of interest, which they will present during our conference meetings. Then they will carry out research and preparatory work and develop either a large-scale painting or a series of paintings. Drawings in this class will often be produced in tandem with paintings in order to solve painting problems and illuminate visual ideas. Revisions are a natural and mandatory part of the class. The majority of our time will be spent in a studio/work mode. The studio is a lab where ideas are being worked out and meaning is made. It is important that you are curious, that you allow yourself to travel to unexpected places, and that you do not merely rely on skills and experiences that are already part of you but, rather, challenge yourself to openness and progress. The process will be part critical thinking, part intuition, and in large part physical labor. Working rigorously during class and on homework assignments is required. The goal of this class is to establish the roots of a healthy and generative personal studio practice. You will also strengthen your knowledge of art history and take into consideration the wider cultural, historical, and social contexts within which art is being made today.

## Printmaking: Intaglio

*Vera Iliatova*

*Open, Seminar—Fall*

This course is designed to introduce students to a range of intaglio techniques while assisting them in developing their own visual imagery through the language of printmaking. Throughout the semester, students will practice dry point, etching, aquatint, soft ground, and sugar lift techniques. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using a print shop, printing an edition, talking critically about one's work, and developing a process of visual storytelling.



The course will be supplemented with technical demonstrations, critiques, field trips, and slide lectures.

## Advanced Interdisciplinary Studio

*Vera Iliatova*

*Open, Seminar—Fall*

This interdisciplinary studio course is intended for advanced visual-arts students to transition their art making from an assignment-based approach to individual studio practice. The course will support students working in painting, drawing, printmaking, photography, sculpture, video, performance, and new-genres art forms. Students will maintain their own studio spaces and will be expected to work independently and creatively and to challenge themselves and their peers to explore new ways of thinking and making. In addition to weekly critiques, we will discuss how formal aspects and expressive strategies of art making in the 20th and 21st centuries are considered and evaluated in their social and political contexts. Relationships of past art to the development of contemporary art will be addressed. We will also examine how traditional mediums of painting and drawing relates to more contemporary mediums such as film, photography, video, and performance. During the fall semester, students will be given open-ended prompts from which they will be asked to experiment with how they make work and will be encouraged to work across mediums. The class will feature image presentations, readings, group discussions, studio critiques and trips to artist's studios, and participation with the Visual Arts Lecture Series. This will be an immersive studio course for disciplined art students interested in making art in an interdisciplinary environment.

## Narrative in Contemporary Painting

*Vera Iliatova*

*Open, Seminar—Spring*

Taking inspiration from the history of art, literature, and cinema, students will be introduced to a variety of approaches on how to construct narratives in the language of contemporary painting. What is narrative, and can it be expressed abstractly as well as literally? How can color, value, and mark-making be used in painting to create a narrative progression and a passage of time? Students will explore various narrative themes, sourcing from autobiography, political events, literature, films, mediated images, and other personally relevant content. Observational painting will be used as a point of departure to

examine various strategies to construct a visual world. Students will proceed to develop technical and conceptual skills that are crucial to the painting process. The work will fluctuate between in-class projects and homework assignments. The curriculum will be supplemented with Power Point® presentations, film screenings, selected readings, field trips, and group critiques.

## Printmaking: Relief

*Vera Iliatova*

*Open, Seminar—Spring*

This course is designed to introduce students to a range of intaglio techniques while assisting them in developing their own visual imagery through the language of printmaking. Students will work with linoleum and wood-block materials. Students will develop drawing skills through the printmaking medium and experiment with value structure, composition, mark-making, transparency, and interaction of color. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using a print shop, printing an edition, talking critically about one's work, and developing a process of visual storytelling. The course will be supplemented with technical demonstrations, critiques, field trips, and slide lectures.

## Silkscreen Printing

*Nicole Maloof*

*Open, Small seminar—Fall*

In this semester-long course, we will cover the fundamental techniques of silkscreen printing, a form of printmaking that utilizes and expands upon the simple concept of the stencil. This course will cover a range of basic techniques, including hand-cut stencils, printing multiple layers, and using photosensitive emulsion to create both hand-drawn images and digitally-based ones, utilizing text, half-tone dots, and CMYK separation. Students will be encouraged to independently explore subject matter, ideas, and aesthetic modes of their own choosing as we develop an accumulative understanding of technical knowledge. The course's goal will be to master the process of silkscreen in service of developing a sophisticated language using this versatile medium.

## Narrative, Printmaking, and Artist Books

*Nicole Maloof*

*Open, Small seminar—Spring*

In this course, we will explore different ways that narrative can be achieved through conventional and experimental applications of printmaking and bookmaking. How is a story told in a single panel? Over a series of pages? How might conventional means of storytelling be subverted and abstracted, stories retold? How do the formal choices in making an object affect the way a narrative unfolds? Does a story always require words? And does the form of a book always imply narrative no matter how abstract its content? Over the course of the semester, a variety of basic printmaking processes will be covered—including monotype, silkscreen, and relief cut—along with an assortment of bookbinding techniques, including simple folding, pamphlet binding, accordion binding, Japanese stab binding, coptic binding, and other types of stitching that can be employed. Students will be asked to produce both one-of-a-kind artist books and easily reproducible books to then be distributed on the Sarah Lawrence College campus.

## Things and Beyond Representation

*Tishan Hsu*

*Sophomore and above, Seminar—Spring*

This course will explore the possibilities for creative production inspired by a range of inquiries, including readings, discussions, critiques, looking at the work of contemporary artists, and observing the work of students in the class as their work unfolds. We will be reading a range of texts, as well as making museum and/or gallery visits. In doing so, we will consider different ways of thinking about art—which will lead us to consider different ways of defining and producing art. We will explore concepts as ways of discovering different subjectivities and situations in which art can become. We will take a global perspective in looking at contemporary art. The course will experiment with the ways in which texts, images, discussions, and activity can alter one's inner landscape, enabling different kinds of (art) work to emerge. This is predominantly a studio course that will incorporate a range of activities in conjunction with studio work. We will encounter materials such as cardboard, wood, metal, plaster, and digital media, with technical support provided in the handling of these media. Experience in the visual, performative, industrial, and/or digital arts is helpful.

## Wood, Dust, Nail

*Kenneth Tam*

*Open, Seminar—Year*

This yearlong class gets its name from the materials list for a sculpture by the artist David Hammons. What can these three things tell us about contemporary sculpture? How can a wall, dust, and a nail work together to produce sculptural meaning? Hammons was an elusive figure and made artworks that reflected his belief that sculpture could function within the space where the poetic overlapped with the absurd, where absence was just as important as visibility, and where the mundane could reveal profound truths. In this class, we will use this artwork as inspiration as we take a broad look at what it means to make sculpture against the backdrop of contemporary art. We will focus on sculpture's ability to act as commentary, critique, or even perversion of the existing physical world. Assignments will deal with all aspects of making, including, but not limited to, technique, materials, textures, scavenging, sleep, Metamucil™, omelettes, Amy Winehouse, the state of Georgia, thirst traps, a semicolon, dirt. We will spend time really LOOKING at things and trying to unpack all the ways in which objects in the world can produce complex ideas. The act of looking informs how we think and how we feel, and this class will dwell at length on this. Experimentation will be highly encouraged, as students learn to work within sculptural language and realize the way it can produce meaning on a material, emotional, and even psychological level. The fall semester will focus on assignments aimed at getting students familiar with basic concepts. The spring semester will work toward more individualized projects geared toward students' interests. In addition, studio demonstrations, in-class presentations, related readings, and field trips to galleries and museums will supplement class time, as we absorb contemporary sculpture in all its possible forms. While this is an open-level seminar, students should expect a demanding class. Be prepared to bring a strong work ethic, along with a desire to challenge yourself. This class is ideal for students with some familiarity working sculpturally and who have ideas they already want to explore.

## Introduction to Digital Imaging

*Shamus Clisset*

*Open, Seminar—Fall*

This course covers contemporary digital practice, with an emphasis on Photoshop skills and imaging techniques from scanning to printing. Proper digital workflow is the focus, while working through the basics of image manipulation tools, color correction,

and retouching. The skills covered will build a solid basis for further exploration of photography, fine-art printing, and more radical digital experiments. The broader classroom discussion emphasizes computer-generated and -manipulated imagery as a new paradigm in contemporary art, photography, and culture in general. Students are encouraged to explore the potential of digital tools in the context of their personal work—visual arts-related or otherwise—stressing open-ended visual possibilities, as well as technical and conceptual rigor.

### 3D Modeling

*Shamus Clisset*

*Open, Seminar—Spring*

This course introduces students to the process of constructing digital objects and environments in the virtual space of the computer. Emphasis will be on a strong grasp of form, space, and composition. Fundamentals of hard-edge and organic surface modeling will be thoroughly exercised, while further exploration of the digital tools will cover shading and texturing, lighting, and rendering with the virtual camera. Over the course of the semester, students will be challenged to create increasingly complex objects, environments, and imagery. Through readings and discussion, students will also be encouraged to consider the conceptual ramifications of working in computer space. Contemporary examples of computer-generated imagery in art, film, and media—juxtaposed with historical views on visual illusion from art and philosophy—will form a broader context in which to examine the medium.

### Game Studio: Level Design

*Angela Ferraiolo*

*Sophomore and above, Small seminar—Fall*

This is a guided code and tutorial class designed to introduce students to the basic tools, concepts, and techniques used in game development, including games programming basics, game art, sound effects, music, narrative design, interactables, and game mechanics. Taught in Unity 2D/C#, with Pyskel, Tiled, and LMMS Studio.

### Art From Code

*Angela Ferraiolo*

*Open, Small seminar—Fall*

This course is a “live-coding,” practice-based introduction to visual-arts programming—including color, shape, transformations, and motion—designed for artists with little or no prior programming experience. We’ll meet twice weekly to

code together live—working on short, in-class exercises within a larger analysis of the social, cultural, and historical nature of programming cultures. All students will be required to keep a sketchbook and participate in installation. Artists include Reas, Davis, Riley, MacDonald, and others. Taught in p5js, HTML5, and Processing.

### Game Studio: Nonlinear and Interactive Narratives

*Angela Ferraiolo*

*Sophomore and above, Small seminar—Spring*

As more stories are delivered on interactive devices, our idea of narrative keeps changing. This course explores the strategies of nonlinear, multilinear, modular, and interactive forms of design while analyzing several examples of the nonlinear story design found in games, electronic literature, and interactive art. Students will develop the critical tools to create and analyze interactive projects. All students will keep a sketchbook, participate in game night, develop one nonlinear or interactive narrative, and write one five-page design document. Artists include Leishman, Gysin, Eco, Calvino, Mateas, and others. Taught in Unity 2D/C#, with Pyskel, Tiled, and LMMS Studio. *Prerequisite: Game Studio: Level Design*

### New Genres: Systems Aesthetics

*Angela Ferraiolo*

*Sophomore and above, Small seminar—Spring*

From Gordon Pask’s *Colloquy of Mobiles* to Paolo Cirio’s *Google Will Eat Itself*, the shift from object to process or system has had a profound influence on contemporary art. This class looks at the history, theory, and practice of systems aesthetics through art making, readings, lectures, demonstrations, discussions, critiques, and writing. Class time consists of demonstrations of technique, balanced with presentations of artist examples and discussions of systems theorists presenting these practices within the broader social, material, and political aspects of the field. Artists and theorists include Benjamin, Weaver, Shannon, Burnham, Ascott, Luhmann, and others. *Prerequisite: Art from Code*

### Media Burn: Moving-Image Installation in Practice

*Jenny Perlin*

*Open, Seminar—Year*

This yearlong production seminar investigates histories, strategies, and concepts related to the production and exhibition of moving-image

installation. Over the year, students will investigate the histories of moving-image installation and create their own works of time-based art. We will look at artworks that use moving images, space, sound, loops, performance, site-specificity, chance operations, multiple channels, and games as tools for communicating ideas. In the fall semester, our work will be inspired by close readings of specific seminal artworks on installation from the late 1960s to the present, including pieces that utilize feedback loops, multiple projections, home movies, and new technologies. Students will simultaneously learn craft and concept through collaborative and individual production. In the spring semester, we will engage with our own concepts and ideas of how time-based installation can be activated. Site-specificity, social practice, and interdisciplinary projects are introduced, and students are encouraged to connect their conference in this class to collaborations in theatre, dance, sculpture, painting, and academics. Conference works involve research, craft, and rigorous conceptual and technical practice and are presented in exhibitions at the end of each semester. A component of the class will take place outside the classroom at museums, galleries, nonprofits, performance spaces, and historic sites in and around New York. P.S. The title of the class, *Media Burn*, comes from the 1975 performance by the San Francisco-based art collective Ant Farm (<https://www.eai.org/titles/media-burn>).

## Basic Analog Black-and-White Photography

*Michael Spano*

*Open, Seminar—Spring*

This is an analog, film-based course that introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision and artistic expression, and discussion of photographic history and contemporary practice. Reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. Conference work entails research into historical movements and individual artist's working methods. Throughout the semester, students are encouraged to make frequent visits to gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study. This is not a

digital photography course. Students need to have at least a 35mm film camera and be able to purchase film and gelatin silver paper throughout the term.

## Intermediate Photography

*Justine Kurland*

*Open, Seminar—Year*

This course is designed to introduce new working methods, with an emphasis on experimentation. Students are encouraged to broaden and deepen their skills and knowledge of photographic techniques and to explore ideas and the overarching concepts that inform them. Through a series of readings and assignments, students will develop their own program of study as they consider influences, observations, and invention. These dynamic themes include: working within a field of influence; subjective freedom versus objective authenticity; the roll of documentary and conceptual approaches to photography; perception, observation, and emotion; and photography as event and narrative. We will be guided by historical precedents and will incorporate research into our studio practice. Students will be introduced to ideas of installation, book layout, editing, and sequencing through bibliomaniac explorations and gallery/museum visits. Students will be expected to work independently outside of class. During class time, we will be sharing critiques and class discussions and view slide presentations of artists' work. Students will develop a cohesive and original body of photographs and develop a generative practice based on making, thinking, and remaking.

## The Ideas of Photography

*Joel Sternfeld*

*Open, Seminar—Year*

This course is a hybrid. Each week of the first semester, a different photographic idea or genre will be traced from its earliest iterations to its present form through slide lectures and readings. And each week, students will respond with their own photographic work inspired by the visual presentations and readings. Topics include personal dress-up/narrative, composite photography/photographic collage, the directorial mode, fashion/art photography, new strategies in documentary practice, abstraction/"new photography," the typology in photography, the photograph in color, and the use of words and images in combination. In the second semester, the emphasis will shift as students choose to work on a subject and in a form that coincides with the ideas that they most urgently wish to express. No previous experience in photography is necessary nor is any special

equipment. A desire to explore, to experiment, and to create a personally meaningful body of work are the only prerequisites.

## Problems in Photography

*Lucas Blalock*

*Open, Seminar—Year*

This class will deal with the ways in which contemporary artists working in photography discover and develop the problems central to their work. We will use these encounters to help focus and understand our own picture making. Looking at the work of a single artist, or even a single work by an artist, will provide an opportunity to unearth and understand the influences and histories on which these works depend. For example, we could begin with a Cindy Sherman untitled film still and then use Sherman's work to discuss the conditions of postmodernism, look back at the development of self-portraiture in photography, consider the feminist tradition, and unpack the cultural and political moment in which the work was made. Students will then be asked to respond to the material raised in this discussion with their own work made from their own position and perspective. Students should expect reading and looking assignments, as well as shooting assignments. An interest in art history and a basic knowledge of DSLR cameras, inkjet printing, and Adobe Photoshop is encouraged. Conference work for the course will be an independent photographic project to be shared in critique a number of times each semester.

## Color

*Gary Burnley*

*Open, Seminar—Fall*

Color is primordial. It is life itself, and a world without color would appear dead and barren to us. Nothing affects our entire being more dramatically than color. The children of light, colors reveal and add meaning—giving richness and fullness to all that surrounds us. A vehicle for expressing emotions and concepts, as well as information, color soothes us and excites us. Our response to color is both biological and cultural. It changes how we live, how we dream, and what we desire. Using a variety of methods and materials, this course will focus on an exploration of color, its agents, and their effects. Not a painting course, this class will explore relationships between the theory, perception, use, and physiology of color. Clearly-defined problems and exercises will concentrate on understanding and controlling the principles and strategies common to

the visual vocabulary of color, as well as its personal, psychological, symbolic, expressive, and emotional consequences.

## Lost and Found: Collage and the Recycled Image

*Gary Burnley*

*Open, Seminar—Fall*

This course will consider the use, reuse, and, therefore, possible reinterpretation of existing images and discarded materials in the production of new works of art. The creative potential of viewing the familiar in a new context will be the focus of our exploration. Issues such as recognition, replication, prime objects, invention within variation, appropriation, history, and memory (both personal and cultural) will be examined. Each student will be expected to nurture and sustain a unique and individual point of view. The course will revolve around daily exercises, clearly-defined problems, and assignments both inside and outside the studio that are designed to sharpen awareness and reinforce the kind of disciplined work habits necessary to every creative endeavor.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Paris, City of Light and Violence (p. 4), Robert R.

Desjarlais *Anthropology*

Genealogies of Modern and Contemporary Art, 1890 to the Present (p. 10), Sarah Hamill *Art History*

Masterworks of Art and Architecture of the Western Tradition: Part 1 (p. 12), Jerrilynn Dodds *Art History*

Masterworks of Art and Architecture of the Western Tradition: Part 2 (p. 12), Jerrilynn Dodds *Art History*

Object, Site, and Installation (p. 13), Sarah Hamill *Art History*

Theories of Photography (p. 13), Sarah Hamill *Art History*

"A Talent for Every Noble Thing": Art, Architecture in Italy, 1300-1600 (p. 11), Joseph C. Forte *Art History*

Architectures of the Future, 1780 to the Present (p. 11), Joseph C. Forte *Art History*

Images of India: Text/Photo/Film (p. 16), Sandra Robinson *Asian Studies*

Landscapes in Translation: Cartographies, Visions, and Interventions (p. 42), Charles Zerner *Environmental Studies*

Digital 2D Animation: Shorts (p. 50), Robin Starbuck *Filmmaking and Moving Image Arts*

**Secondary Currents: Experimental Film in Place** (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts*

**Experimental Film and Animation** (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts*

**Documentary Filmmaking: Truth, Freedom, and Bearing Witness** (p. 47), Damani Baker *Filmmaking and Moving Image Arts*

**Drawing for Animation: Character Design** (p. 49), Scott Duce *Filmmaking and Moving Image Arts*

**Drawing for Animation: Concept Art** (p. 50), Scott Duce *Filmmaking and Moving Image Arts*

**Hand-Drawn Animation** (p. 50), Scott Duce *Filmmaking and Moving Image Arts*

**Storyboarding for Film and Animation** (p. 49), Scott Duce *Filmmaking and Moving Image Arts*

**Advanced Projects In Writing for the Screen** (p. 53), Frederick Michael Strype *Filmmaking and Moving Image Arts*

**Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*

**Gender, Race, and Media: Historicizing Visual Culture** (p. 76), Rachelle Sussman Rumph *History*

**The Bible and Literature** (p. 87), William Shullenberger *Literature*

**Translation Studies: Poetics, Politics, Theory, and Practice** (p. 91), Bella Brodzki *Literature*

**Art and Visual Perception** (p. 125), Elizabeth Johnston *Psychology*

**First-Year Studies: The Senses: Art and Science** (p. 124), Elizabeth Johnston *Psychology*

**First-Year Studies: Forming Poetry/Poetic Form** (p. 173), Matthea Harvey *Writing*

**First-Year Studies: Forms and Fictions** (p. 172), Myra Goldberg *Writing*

**Our World, Other Worlds** (p. 174), Myra Goldberg *Writing*

**Poetry: What Holds The Unsayable** (p. 182), Marie Howe *Writing*

**A Kind of Haunting: A Poetry Workshop** (p. 182), Cynthia Cruz *Writing*

## WRITING

In Sarah Lawrence College's nationally recognized writing program, students work in close collaboration with faculty members who are active, successful writers. The program focuses on the art and craft of writing. Courses in poetry, fiction, and creative nonfiction are offered.

In workshops, students practice their writing and critique each other's work. The program encourages students to explore an array of distinctive perspectives and techniques that will extend their own writing ability—whatever their preferred genre. Conferences provide students with close, continual mentoring and guidance and with opportunities to encounter personally their teachers' professional experiences. Teachers critique their students' writing and select readings specifically to augment or challenge each student's work. In conferences, student and teacher chart a course of study that best allows individual students to pursue subjects and issues that interest them, to develop their own voice, to hone their techniques, and to grow more sophisticated as readers and critics.

The College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the country. Visits from guest writers who give public readings and lectures are an important component of the curriculum throughout the year.

Sarah Lawrence College also takes full advantage of its proximity to the New York City literary scene, with its readings, literary agencies, publishing houses, and bookstores—as well as its wealth of arts and culture. The city provides fertile ground for internships in which students can use their writing training in educational programs, schools, publishing houses, small presses, journal productions, magazines, and nonprofit arts agencies.

## First-Year Studies: Forms and Fictions

*Myra Goldberg*  
*Open, FYS—Year*

This class explores the gift of form as it comes to us from writers from around the world. We will read and then write our versions of folk and fairy tales, epics, short stories, short plays, and anything else we care to try. Second semester will involve writing seven episodes of a fiction. In other words, we will learn how to use a short form to write a long work. Class may involve a discussion of literature, a sharing of our writing, an exercise, a collaboration. While we are exploring the boundaries and premises of various forms, we will step over other boundaries—between the real and the imaginary, this world and another, text and picture, and one form and another. Students will be invited to add visual and sound components to their work, if they wish. In addition to classes, students will have an individual conference every other week and a half-group conference on alternating weeks.

## First-Year Studies: The House of Fiction: A Guided Tour

David Hollander

Open, FYS—Year

When I began teaching writing at Sarah Lawrence, I was of the write-what-you-know school and pushed my students to “mine their experience in search of hidden truths” (or something like that). But over time, I’ve come to see this as an insufficient way of thinking (and talking) about fiction writing. It cultivates a reverence for plot and character but ignores the aspects of fiction that seem especially vital to me: language, structure, voice, and ideas. That’s why this FYS workshop will emphasize the value of play and experimentation in the creation of short fiction. My goal, in fact, is to suggest that the world of fiction is like a gargantuan, twisted, labyrinthine house and not some little cottage on a grassy hill. I want to show my students around, explore secret rooms, open doors that lead nowhere, traverse long dark corridors, peer into dark and forgotten wells. Our weekly writing assignments will explore some of these spaces, and students will be asked to write in ways they may never have considered writing before. Our reading list will be dynamic and multifaceted, seeking to constantly expand our notions of what fiction is and can be. The list will include a number of short novels (*Autobiography of Red* by Anne Carson, *Outer Dark* by Cormac McCarthy, *Kamby Bolongo Mean River* by Robert Lopez, *The End of Days* by Jenny Erpenbeck, and *Invisible Cities* by Italo Calvino are all possibilities), as well as dozens of short stories by writers who often defy convention. These may include Robert Coover, Dawn Raffel, Joy Williams, Stacey Richter, David Foster Wallace, Shelley Jackson, Roxane Gay, Donald Barthelme, and Harlan Ellison. Students will be writing all the time, as we constantly expand and update our imagined blueprint of the House. Our goal is to create a community that values and supports risk-taking and innovation. I want my writers to leave this first year of college with a better understanding of how big and deep and funny and meaningful fiction can be. If this sounds interesting, you can find me behind the “Welcome” mat burning in front of the old iron door teetering from its rusted hinges.

## First-Year Studies: Fake News, Real News, News That Stays News

Vijay Seshadri

Open, FYS—Year

This combination literary survey and writing course will introduce students to the rhetoric and reality of

factual writing and to the dilemmas of truth that obtain when we take complex, fragmentary human experience—whether personal or social—and transform that experience into stories. Students will be asked to write their own stories and to research stories about the world along the spectrum of nonfiction from journalism to essays to oral histories to case studies. They will also be asked to think about the underlying epistemic problems that come with representing facts in language—from blunt-force manipulations of truth for the sake of political gain to more subtle distortions that arise from the techniques of creation, representation, and persuasion. We will read a broad variety of writers, ranging from Aristotle, Longinus, and St. Augustine to Basho, George Orwell, Virginia Woolf, James Baldwin, and Marshall McLuhan to a legion of contemporary writers writing about race, gender, sex, art, technology, the environment, sports, and themselves. We will think long and fruitfully about how the ephemeral facticity of the world is fashioned into, on the one hand, propaganda and polemic and, on the other, great art.

## First-Year Studies: Forming Poetry/Poetic Form

Matthea Harvey

Open, FYS—Year

*Radial, bilateral, transverse: symmetries that change over a life; radical asymmetries. Sea shells unfurl by Fibonacci. Horn, bark, petal: hydrocarbon chains arrange in every conceivable strut, winch, and pylon, ranging over the visible spectrum and beyond into ultraviolet and infrared. Horseshoe crab, butterfly, barnacle, and millipede all belong to the same phylum. Earthworms with seven hearts, ruminants with multiple stomachs, scallops with a line of eyes rimming their shell like party lanterns, animals with two brains, many brains, none.* —from *The Gold Bug Variations*, by Richard Powers

This FYS course is part workshop and part an exploration of reading and writing in established, evolving, and invented forms. We will use *An Exaltation of Forms*, edited by Annie Finch and Katherine Varnes (featuring essays on form by contemporary poets), alongside books by a wide array of poets and visual artists to facilitate and further these discussions. You will direct language through the sieves and sleeves of the haiku, sonnet, prose poem, ghazal, haibun, etc. Expect to move fluidly between iambic pentameter, erasures, comic poems, and the lipogram (in which you are not allowed to use a particular letter of the alphabet in

your poem]. Expect to complicate your notion of what “a poem in form” is. We will utilize in-class writing exercises and prompts.

## Our World, Other Worlds

*Myra Goldberg*

*Open, Seminar—Year*

This course explores prose writing, with an emphasis on the creation of a world. The writing can be fiction or nonfiction and can take place in this world, another, or several. We will explore ideas about this world and writing about this world and others and work on our writing to make it livelier and more real no matter how imaginary our world is. This course runs in two parts, one semester each. You can take one or both parts. One part will involve writing episodes to build a world that, revised, will become a conference project; the other part will work on craft and content exercises of all kinds, with the conference project distinct from the exercises. Readings include folk tales, religious writing, philosophy, fiction, and newspaper items.

## First the Basics, Then On to Stranger Fiction

*Mary LaChapelle*

*Open, Seminar—Year*

In this yearlong fiction-writing workshop, you will acquaint yourselves with basic elements of fiction such as point of view, character, plot and structure, dialogue and exposition, detail and scene, as well as other more sophisticated concepts related to the craft and imaginative process of fiction. Principals such as counterpoint characterization, defamiliarization, and the sublime, among others, are explored through lessons, writing exercises, and assigned readings, as well as authors' works that you wish to share with the class. We attend readings and craft talks by the guest writers in our reading series. We form small groups to more closely study various aspects of fiction and to help each other draft your stories. We move on in the second semester to explore the unconscious, dream narratives, the absurd, and speculative fiction. We study two democratically chosen novels and a film. Some of the authors we will be studying and, at times, modeling are Flannery O'Connor, James Agee, James Baldwin, Tobias Wolff, ZZ Packer, Marquez, Kafka, Borges, Nabokov, Carmen Machado, George Saunders, and Octavia Butler. The core of the course is the students' own development as fiction writers. We have a lot of fun trying numerous exercises and approaches to stories. We work closely in conference

on your writing, and each of you will present at least one final developed story for our workshop each semester.

## The Short Story

*Rattawut Lapcharoensap*

*Open, Seminar—Year*

This short story writing workshop is also a survey of the form's history. We will begin with Frank O'Connor's definition of the short story as a form characterized not by its length so much as by its subject matter: the lives of what he calls “submerged population groups,” people for whom a “normal society” is the “exception” rather than the “rule”; in short, outsiders, losers, the marginalized, the dispossessed, the ignored, the powerless, the subcultural. In this yearlong course, students will test O'Connor's description of the form by examining several short-story collections in the hopes of generating a portfolio of stories about a “submerged population group” of their own. Beginning with Nikolai Gogol's *The Overcoat*, we will then move on to canonical examples, as well as more recent examples, from Edward P. Jones, Raymond Carver, James Alan Macpherson, Grace Paley, Alice Munro, Denis Johnson, James Kelman, Junot Díaz, George Saunders, Lydia Davis, Sherman Alexie, Julie Otsuka, and Charles Baxter, among many others. Our time will be equally divided among reading published works, tracing the evolution of the short-story form, and examining each other's efforts through weekly workshops, critical and generative writing exercises, and one-on-one conferences. Throughout, we will ask questions not only about craft and technique in short-story writing—matters of plot, voice, character, structure, setting, language, and the like—but also larger questions about the form itself and the traditions in which short-story writers are all necessarily enmeshed.

## Fiction Workshop

*April Reynolds Mosolino*

*Open, Seminar—Year*

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions with which all writers grapple: What makes a good story? Have I fully developed my characters? And does my language convey the ideas that I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This



workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## Realms of the Unreal: Speculative Fiction Workshop

*Nelly Reifler*

*Open, Seminar—Year*

Although every work of fiction is a fantasy, fiction writers often strive to portray a cohesive reality. In this workshop, we will focus on writing and reading fiction that embraces fantastic, splintered, and speculative realities. We will focus on creating worlds from our dreams, daydreams, collective myths, and imagined technologies. We'll treat our stories as laboratories that accommodate daring and complex experiments. We'll talk about subjectivity and the scope of human perception—and explore how much of what we agree to call reality is itself a fantasy. We will also examine the precedents set in science fiction, fantasy, and other areas of literature that deal with the realms of the unreal. Authors whose work you may be assigned for class or conference include Franz Kafka, Jorge Luis Borges, Philip K. Dick, William Burroughs, Octavia Butler, Judy Budnitz, Helen Oyeyemi, Karin Tidbeck, Cathy Park Hong, William Gibson, Paul LaFarge, Shelly Jackson, Ray Bradbury, Ursula LeGuin, David Ohle, Samuel Delaney, Yasunari Kawabata, Angela Carter, and Dolan Morgan—along with theorists and philosophers such as Jean Baudrillard and Markus Gabriel. We'll identify and discuss conventions within genres, both working within them and pushing against them.

## Fiction Workshop

*Melvin Jules Bukiet*

*Open, Seminar—Fall*

Some people think that all classes—especially writing classes—should be “safe.” I don’t. I prefer danger. Only by risking failure can anyone learn. I want students to care about what they write and how they write; and if the consequences of caring include anxiety, trepidation, and night sweats, so be it. Oh, class should also be fun. As for the content: You write, I read, we talk. Using student work as examples, we talk about what makes one story dynamic and another dull; what makes one character believable and another implausible; and, mostly, what makes one sentence sing and another croak.

## Before and After

*Carolyn Ferrell*

*Open, Seminar—Fall*

This class will be run as a traditional workshop, with students exchanging their own stories for discussion and completing weekly reading assignments; but the focus of our reading will be on two or more works by a particular author in order to try and understand that author’s trajectory. We will, for example, explore the development of voice and subject matter, as well as characterization, plot, point of view, and form. These writers will be our teachers. By reading their work, we hope to come to a clearer understanding of what makes a story live and breathe. Some authors whom we may consider include Tobias Wolff, Junot Diaz, Dan Chaon, Alice Munro, Lynda Barry, and Roxane Gay. Students will be expected to attend at least two readings on campus, hand in writing assignments every other week, and complete a set of readings for conference.

## No, Really, Where Do Ideas Come From? A Fiction Workshop/ Creative Boot Camp

*Myla Goldberg*

*Open, Seminar—Fall*

It’s not a stupid question. We’ll seek to answer it by spending the first third of the semester engaging in writing exercises, thought experiments, intelligence gathering, and craft discussions designed to get your own ideas flowing and to provide seeds for the stories that you’ll be writing. The rest of the semester will be devoted to workshopping what you’ve written, with the class coming together to create a constructive community of readers with the kindness, toughness, honesty, and sensitivity that can make a workshop a unique and valuable writing tool. Ambition and risk-taking will be encouraged, as we address a slew of other not-stupid questions such as: What makes a plot strong? Does a character have to be likable? How much fact goes into fiction? Outside reading will be designed to take you in and out of your comfort zones, running the gamut from realism to fabulism and featuring a multitude of rulemakers and rule breakers for you to admire and inspire, love and loathe—sometimes simultaneously.

## The Revolution Will Not Be Televised: Writing and Production Audio Fiction Podcasts

**Ann Heppermann**

*Open, Seminar—Fall*

The goal of this class is to start a revolution. Over the past few years, we have entered into a time of what is being called “The Second Golden Age of Audio.” But there is a problem. This Golden Age is almost primarily nonfiction. This class will change that. Students will learn to write and produce groundbreaking contemporary audio dramas for radio and podcast. We will listen to emerging works from podcasts such as *Welcome to Night Vale*, *The Truth*, *Wiretap*, and *Lore*, as well as by authors who have played in this field: Miranda July, Rick Moody, Gregory Whitehead, Joe Frank, and others. We will also create our own critical discourse for contemporary audio drama—analyzing writings and essays from the fields of screenwriting, sound art, contemporary music, and literature—to help understand and analyze the works that we are creating. The creators of *Limetown*, *The Truth*, and other audio fiction makers will visit the class to talk about their stories and production processes. The class will also contribute to the Sarah Lawrence College International Audio Fiction Award (aka, The Sarahs)—the first international audio fiction award in the United States. Students will make works for The Very, Very, Short, Short Stories Contest and help curate works for the award-show podcast. In the fall, we will collaborate with master’s degree students from the drama department at the Royal Conservatoire in Antwerp to create original works that will be featured at a European festival. At the end of the semester, students will take over WGXC radio station in the Hudson Valley and broadcast their final conference projects.

## Fiction Workshop

**Mary LaChapelle**

*Open, Seminar—Fall*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and

how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. We will investigate these questions through a series of exercises meant to generate and sustain your visions of a story, as well as to put into practice the various elements of fiction: plot, character, setting, detail, dialogue, and exposition. We will learn how these seemingly practical conventions of story writing can be used to virtuosic effect by authors such as Donald Barthelme, Jamaica Kinkaid, James Baldwin, Flannery O'Connor, Tobias Wolff, ZZ Packer, George Saunders, and others. You will generate your conference work from your readings and exercises, develop it through close critique in our classes and conferences, present it in preliminary workshops, and, finally, submit your best work in a series of formal workshops at the end of the semester.

## Portraiture

**Rattawut Lapcharoensap**

*Open, Seminar—Spring*

What is a character? How do you portray a person? And what does it mean to do so? The history of literature is full of eponymous works—*Don Quixote*, “Tristram Shandy,” *David Copperfield*, to name but a canonical few—works that often seek to examine a single character or consciousness over time. “Character studies,” or “portraiture,” might be another way of describing such writing, in which a writer brings all of his or her energies to bear upon the art of representing “other people”—and in which the machinations of “plot” take a relative back seat to questions of “character” (and all that such a character might reveal). In this course, we will look at examples of “literary portraiture” in the hopes of generating our own. Our readings will include classics of the form (Melville’s “Bartleby,” Virginia Woolf’s *Mrs. Dalloway*, Saul Bellow’s *Herzog*, Ralph Ellison’s *Invisible Man*, and Maxine Hong Kingston’s *The Woman Warrior*), as well as relatively contemporary examples (Evan Connell’s *Mrs. Bridge*, John Williams’ *Stoner*, Dorothy Baker’s *Cassandra at the Wedding*, Anne Carson’s *Autobiography of Red*, Junot Diaz’s *The Brief and Wondrous Life of Oscar Wao*, Maggie Nelson’s *Jane: A Murder*, Svetlana Alexievich’s *Voices from Chernobyl*, J. M. Coetzee’s *Elizabeth Costello*, and W. G. Sebald’s *The Emigrants*). Throughout the course, we will be asking questions about what makes for a plausible character or interior life in writing, what tools are available at writers’ disposal in their attempts to portray “other people,” and what’s often at stake in such efforts. Through close readings of published work, individual

conferences, generative writing exercises, and workshops of each other's writing, students will work towards crafting and presenting their own work of portraiture by the end of the term.

## Writing Toward Truth: A Fiction Writing Course

*Alexandra Soiseth*

*Open, Seminar—Spring*

*To be an artist means never to avert your eyes.*

—Akira Kurosawa

I used to believe that my main task as a teacher of writing was to give you craft knowledge: narrative arch, characterization, setting, scenes with lively dialogue, conflict/drama, and all the other great pillars of storytelling expertise. But compelling, urgent, brilliant writing comes from the bubbling hot center of you and me and not the seat of knowledge, our brain. To reach the deep truths that we carry inside ourselves, we must cultivate a connection to the unconscious. And we do that through writing. In this course, we will still cover craft essentials. (They do provide a common writing vocabulary.) You will read fiction, as well as essays on writing, but mostly you will write. You will write to find out how you feel, to know what is important and crucial, to connect with what you love and what you hate. Then you will turn this material into fiction and story. In class and at home, I will challenge you to write your way into truth and reveal the world that you see through your unaverted eyes.

## Connected Collections: Short Stories and How to Link Them

*Mary Morris*

*Sophomore and above, Seminar—Year*

From Edgar Allan Poe to Sandra Cisneros and Tim O'Brien, writers have been engaged in the art of writing stories that weave and interconnect in interesting ways. And, in some cases, these might become a novel told in stories. Whether through THEME as in Poe or, more recently, Dan Chaon's *Among the Missing* or Joan Silber's *Ideas of Heaven*—through PLACE as in James Joyce's *Dubliners* or Sandra Cisneros' *House on Mango Street*—through CHARACTERS as in O'Brien's *The Things They Carried* or Susan Minot's *Monkeys*—or, finally, through an INCIDENT that links them as in Haruki Murakami's *After the Quake*, Russell Banks' *The Sweet Hereafter*, or Thornton Wilder's *The Bridge of San Luis Rey*—writers have found ways to link their stories. This workshop will focus on the writing of stories that are connected in one of these various

ways. We will read from connected collections. Exercises will be created in order to help students mine their own material in order to create small collections of narratives with similar preoccupations, terrains, or people. The student will produce his/her own collection of 10-12 linked stories during the yearlong course. We will definitely learn the craft of the short story, and there will be many exercises and prompts to help the student who may be less familiar with this genre; but the focus will be on finding your project and then figuring out how to link the stories. Though not required, it is best if a student has previously worked in the genre. *Some creative writing experience is required.*

## Memory and Fiction

*Victoria Redel*

*Sophomore and above, Seminar—Fall*

The poet Rainer Maria Rilke wrote about shaping art: "You must be able to think back to streets in unknown neighborhoods, to unexpected encounters, and to partings you had long seen coming; to days of childhood whose mystery is still unexplained, to parents whom you had to hurt when they brought in a joy and you didn't pick it up (it was a joy meant for somebody else); to childhood illnesses that began so strangely with so many profound and difficult transformations, to days in quiet restrained rooms and to mornings by the sea, to the sea itself, to seas, but it is still not enough to be able to think of all that." In this class, we will explore the uses of childhood and memory as springboards for short fiction. How do writers move from the kernel of experience to the making of fiction? How do we use our past to develop stories that are not the retelling of what happened but, rather, an opportunity to develop a fiction with its own integrity and truth? How do we work with what we have half-known or half-observed to shape story and create characters? We will work from writing experiments and readings of short fictions and novels.

## The Unconscious, the Absurd, the Sublime, and the Impossibly Probable

*Mary LaChapelle*

*Intermediate/Advanced, Seminar—Spring*

This one-semester workshop will venture into more unlikely fictional territories: dream narratives, preposterous situations served up matter-of-factly, unscary ghost stories, speculative fiction, and virtuosic works that elude comprehension but deliver you to the profound and pleasurable edges of apprehension. To jar us from our more prosaic and

safe forms of fiction, we will begin the semester with a series of exercises inspired by the stories of authors such as Gabriel García Márquez, Franz Kafka, Virginia Woolf, Borges, Nabokov, George Saunders, Carmen Maria Machado, and Olivia Butler, as well as essays by Carl Jung, Immanuel Kant, and Charles Baxter. You will generate your conference work from the readings and exercises, develop it through close critique in our classes and conferences, present it in preliminary workshops, and, finally, submit your best work in a series of formal workshops at the end of the semester.

## Nonfiction Writing as Literature

*Jo Ann Beard*

*Open, Seminar—Year*

This is a course for students who have taken a creative writing class and are interested in exploring how nonfiction can be literary and artful. The first semester will focus on reading and interpreting outside work—essays, articles, and journalism by some of our best writers—in order to understand what good nonfiction is and how it is created. Writing will include mostly exercises and short pieces aimed at putting into practice what is being illuminated in the readings. We will look at fiction and poetry to better understand language and image and at documentary films to study narrative structure, and we will write in class and outside class. During the second semester, students will create longer, formal essays to be presented in workshop.

## Wrongfully Accused

*Marek Fuchs*

*Open, Seminar—Year*

Long-form investigative journalism has opened many doors, perhaps most literally in America's penal system where journalists have regularly revealed—and freed—the wrongfully convicted. This class will set out to expose the innocence (or confirm the guilt) of a man or woman convicted of a controversial murder or other serious felony. Working collectively and using all of the tools and traditions of investigative journalism, the class will attempt to pull out all known and unknown threads of the story to reveal the truth. Was our subject wrongfully accused? Or are his or her claims of innocence an attempt to game the system? The class will interview police, prosecutors, and witnesses, as well as the friends and family of the victim and of the accused. The case file will be examined in depth. A long-form investigative piece will be produced, complete with multimedia accompaniment.

## Nonfiction Workshop: To Tell the Truth

*Suzanne Gardinier*

*Open, Seminar—Fall*

This class will explore the mysteries of writing what has been called “nonfiction,” focusing particularly on questions around what has been called lying and what has been called telling the truth. Was Toni Morrison right when she said our minds have an “antipathy to fraud”? Does lying have a syntax? What are the cultural contexts, nourishments, and manipulations that may affect what happens between a writer and a drafted or published sentence? What's the difference between a lie that illuminates the truth and a lie that obfuscates or tries to extinguish it? Are famous writers good? Can popular writing lie? Is it possible to “tell the truth”? Our readings may include the work of James Baldwin, Anne Carson, Elizabeth Cook-Lynn, Dionne Brand, Aimé Césaire, Edward Said, Fred Moten, Hannah Arendt, and Virginia Woolf, as well as that of Wallace Stegner, William F. Buckley, Jr., Charlotte Beers, Henry Kissinger, and the Senate Intelligence Committee Report on Torture. In conference, we'll discuss drafts of student work; in class, we'll discuss readings, in light of the questions above, as a way of guiding our own makings. You'll be expected to attend class, engage with assigned and suggested readings, participate in discussions, and, by the end of the class, produce 20 pages of publishable nonfiction. The only prerequisites are a passion for reading that equals your passion for writing and a willingness to undertake whatever might be necessary to read and write better on our last day of class than on our first.

## What's the Story? A Radio Journalism Class

*Sally Herships*

*Open, Seminar—Fall*

Almost two years into a politically divisive presidency that has fractured the country—and with the proliferation of fake news—journalism is more important than ever. And so are the skills required to do the job. The landscape of radio is exploding, and new podcasts are being launched almost faster than listeners can decide which episode to download next. These outlets, shows, and storymaking machines are hungry—both for stories and for the producers with the skills to know how to tell stories. In this class, we'll learn the fundamentals of making radio news—both writing and production, for short stories and long. We'll cover editing, software, interviewing skills, and, of course, how to hold your microphone. We'll learn

what makes a story, how to get good tape, and how to write for the ear [very different than for the eye—just try comparing an article from *The New York Times* with a transcript from NPR]. We'll also cover the skills critical for all nonfiction narrative storytelling, print or audio, from "Morning Edition" to "This American Life." We'll talk research, ethics, fact checking, how to find sources, and how to get them to talk. Finally, we'll cover the art of the pitch. That's industry lingo for selling your story. It's no good getting the scoop if you don't know how to sell your stuff. News is new. Come and learn something new.

## Nonfiction Workshop: The World and You

*Clifford Thompson*

*Open, Seminar—Fall*

This workshop will be divided into three units, each of which will involve reading published essays and writing our own. In the first, called PLACE, we will read and write essays about authors' relationships to particular places—less travelogues than investigations of the dynamic between the person and the place. Examples of published essays that we will read for this unit are "Stranger in the Village" by James Baldwin and Seymour Krim's writing on London. The second unit, DEMONS, will focus on writers' personal challenges—from depression, as in William Stryon's very short book, *Darkness Visible*, to migraines, the subject of Joan Didion's essay "In Bed." For the final unit, CRITICAL SURVEY, we will read and write critical takes on works or figures in particular fields; examples: James Agee's essay, "Comedy's Greatest Era," about silent films; Toni Morrison's very short book, *Playing in the Dark*, about the influence of blacks on early white American literature; and Norman Mailer's *Superman Comes to the Supermarket*, about John F. Kennedy and other politicians present at the 1960 Democratic National Convention.

## Notebooks and Other Experiments

*Kate Zambreno*

*Open, Seminar—Fall*

There is a marvelously alive quality to reading a writer's notebook—a laboratory of interrupted and ongoing consciousness, whose very irregularities or imperfections give it a wildness unmatched by more plotted or studied works. In this workshop, we will read and think through first-person or documentary texts that are inspired by or take on some quality of the notebook, scrapbook, sketchbook, or diary—these forms enthralled to the fragment, the list, the aphorism, the rhythms of the daily, the

problem of the person in time and space, and the process of creation. We will read artists' notebooks and writers' notebooks and other strange and less easily categorizable forms that borrow from the notebook but exist as essay, novel, meditation, poem, or pillow book. The syllabus might include notebooks and other experiments from Sei Shonagon, Susan Sontag, Joan Didion, Bhanu Kapil, David Wojnarowicz, Franz Kafka, Renee Gladman, Albert Camus, Walter Benjamin, Rainer Maria Rilke, Hervé Guibert, Claudia Rankine, Suzanne Scanlon, Durga Chew-Bose, Clarice Lispector, Roland Barthes, Moyra Davey, and Chantal Akerman. Writers will keep a public notebook over the course of the semester and which they will submit weekly. Students are also expected to bring into conference writing inspired by the class, as well as work on a longer conference project. This is a prose workshop, meaning that we'll be reading inside and outside of genres. The class is open to anyone willing to read and write wildly and seriously.

## Writing Our Moment

*Marek Fuchs*

*Open, Seminar—Spring*

It would be safe to say that journalism and nonfiction writing are currently undergoing a transformation. Our most storied publications are in a state of crisis. Big-city newspapers are failing by the day. Magazines are imperiled. Book publishers face encroaching competition from handheld electronic devices and online search engines that do not recognize copyright laws. What is an ambitious, intuitive writer to do going forward? Quite simply: Harness all of the strengths of the storytelling past to a new world of few space restrictions; more flexible tones; the ready presence of video, audio, and animation—which can either enrich or encroach upon text; and comprehend the role of writer in such a way as to include and exploit new media. We will examine the relationship between literary nonfiction, which has always been cinematic in focus and flexible in tone, and the once and future practice of journalism. Masters of 20th-century nonfiction such as V. S. Naipaul, Truman Capote, Joseph Mitchell, and Roger Angell—steeped as they are in the journalistic practice of their time—can serve as guideposts to our uncertain future. We will examine, through reading and writing, the ways in which the formulas of journalism are transformed into literature. We will emphasize the importance of factuality and fact-checking and explore adapting modern storytelling to video, photography, and sound. As the semester progresses, literary nonfiction will be both discovered and reinvented to fit our new world.

## Narrative Journalism in the Age of S-Town and other Serialized Podcasts

**Ann Heppermann**

*Open, Seminar—Spring*

We are living in “The Golden Age of Narrative Audio.” Shows like *This American Life*, *Radiolab*, *More Perfect*, and numerous other story-driven shows not only dominate podcasts and airwaves but also have created the paradigm for emerging shows like *99% Invisible*, *Love + Radio*, and many others. We’ve also entered the age of the serialized podcast with limited-run series like *Missing Richard Simmons*, *Heaven’s Gate*, *S-Town*, and others put out by podcast companies like Gimlet, Panoply, First Look Media, Pineapple Street Media, and WNYC Studios. This class will teach students the practicalities of how narrative radio journalism in the age of serialized podcasting works, while we explore what this narrative movement means for the future of audio journalism. Students will learn practicalities—e.g., pitching both multipart and narrative pitches by using actual “call for stories” from studios and shows like *This American Life*, *Radiolab*, *Nancy*, and from podcasting companies like Pineapple Street Media and Gimlet; the fundamentals of how to record and mix stories using the latest digital editing technology; what narrative editors expect in a series; the skills necessary for a podcast internship. We will also reflect on the theoretical and ethical considerations for this “Golden Age of Narrative Audio.” We will ask questions like: How does imposing narrative structures affect nonfiction storytelling? How do narrative shows deal with ethical missteps? What does it mean to have “a voice”? Does it matter who gets to tell the story? (Answer on the last question, “Yes.” We’ll discuss why.) Producers, editors, and freelancers for *This American Life*, *Radiolab*, and Pineapple Street Media will visit the class to provide insight into their shows and answer student questions. The class will also take a field trip to Gimlet or Pineapple Street Media to see podcasting in action. *Ann Heppermann, the professor, is a Peabody award-winning radio reporter and United States Artists Fellow who has been working in the field for 15 years. Her work has aired on shows around the world, including: This American Life, Radiolab, Studio360, Marketplace, 99% Invisible, and Snap Judgment. She is a senior producer at Pineapple Street Media and also produced the Heaven’s Gate podcast.*

## Nonfiction Laboratory

**Stephen O’Connor**

*Open, Seminar—Spring*

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover a broader range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. Completed assignments will also be read aloud and discussed each week. During the second half of the semester, students will workshop longer pieces that they will have written in consultation with the instructor as a part of their conference work. Most readings will be found in *The Next American Essay*, edited by John D’Agata, or in the photocopied handout. But we will also read and discuss Alejandro Zambra’s short, brilliant book, *Multiple Choice*.

## Workshop in Personal Essay

**Jacob Slichter**

*Open, Seminar—Spring*

We write personal essays to learn about ourselves, to face our demons, to understand what entangles us, to expose the lies that we have allowed ourselves to believe, to recognize what we are running away from, to find insight, and/or to tell the truth. This workshop is designed for students interested in doing that work and learning to craft what they have written so that their readers can share in their learning. We will learn to read as writers, write as readers, and, where relevant, draw connections between writing and other creative fields such as music and film.

## A Question of Character: The Art of the Profile

**Alice Truax**

*Open, Seminar—Spring*

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject’s place in the world determine the parameters of what may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing such as choosing a good subject, interviewing, plotting, obtaining and telescoping

biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify what they admire or despise in other writers' characterizations, and learn to read closely many masters of the genre: Daphne Merkin, Malcolm Gladwell, Gay Talese, and Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, brief reported pieces—to further illuminate what we mean when we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

## Eco-Poetry

*Marie Howe*

*Open, Seminar—Year*

In this poetry class—a yearlong school of poetry and the Earth—we will consider the great organism Gaia, of which we are a part. We will read the long and rich tradition of poetry addressing itself to this subject, from the early indigenous peoples through the Zen monks and Wordsworth and right up through Gary Snyder and to utterly contemporary poets such as Brenda Hillman and Chase Twitchell. We will also read books and articles that teach us about the physical world. We will wonder how eco-poetry is different from nature poetry. We will practice one and then the other. Each student will research an aspect of the natural world and incorporate that knowledge into documentary poems. Each student will present his/her knowledge and poems to the class community as a conference project each semester. We will read books of poems but also watch films, take field trips, and meet with each other outside of class. By the end of the class, my hope is that each of us will have a greater understanding of the great organism that we call Earth and will create a collection of poems that engage the questions that our class raises: What is time? What is death? What is Eden? Where is the garden now? Who are the other organisms? How have we, as a species, affected the other organisms? How have we affected the oceans, the earth, the air? How can poetry address the ecological crisis? Required for this class: intellectual curiosity, empathy, and a willingness to observe the world—to pay attention and to write poetry that matters—beyond the individual self. This is a class for experienced writers, as well as for those who want to give writing poetry a try. All are welcome.

## Poetry Workshop: Rebels, Wizards, Sirens, Outlaws

*Tina Chang*

*Open, Seminar—Fall*

Poetry is oftentimes driven by a mysterious force that prompts the imaginative writer to rebel, disobey, lie, tell fantastic truths, subvert, make new, or forge an entirely new path in ways that feel both expansive and combustible. We will ground the student by delving into individual books that will help the writer become more knowledgeable about the history in which they are a part. We will concentrate on in-class writing and critique, poetic experiments, wild meanderings, and manifestos. A book a week will be read, followed by in-depth discussions on craft, style, voice, vision, structure, and song. Poets we will read include Allen Ginsberg, Sylvia Plath, Amiri Baraka, Jose Garcia Villa, Patricia Smith, James Dickey, Lucie Brock-Broido, Shane McCrae, John Berryman, Danez Smith, and others. Students are expected to write and read consistently, experiment, and be passionate about creation. Take-home assignments will accompany readings. A revision portfolio and final chapbook will be due during the semester. Students will have the opportunity to meet and converse with established poets whose work we will be studying.

## Masks, Personas, and The Literal I: A Poetry Workshop

*Jeffrey McDaniel*

*Open, Seminar—Fall*

In this writing workshop, we will read books by poets who utilize masks and personas to explore depths of honesty, thought, and feeling that might otherwise be off-limits. We will consider the different ways in which a character may be created and inhabited via syntax, diction, emotional crescendos and deflations, associative leaps, metaphors, and tonal shifts. We will also read books by poets who collapse the space between poetic speaker and author, employing a more literal I. We will strive to come to a richer understanding of the possibilities of the first person. Students will be asked to create their own mask, a constructed first person to breathe and speak through, and also to write poems in the mind/throat/heart of a more literal I. The reading class will be roughly a book of poetry a week. There will be a number of short response essays to the reading. Students will be expected to write and rewrite with passion and vigor, turning in a new first draft each week and a final manuscript of six to 10 poems. Class time will be split evenly between discussing outside

reading and student work. This class will be good for both workshop veterans and those who have been harboring an urge to give poetry a try.

## Hybrids of Poetry and Prose: A Multigenre Creative Workshop

*Jeffrey McDaniel*

*Open, Seminar—Fall*

One of the exciting literary developments in recent years is the plethora of work that refuses easy categorization created by authors such as Maggie Nelson, Jenny Offill, and Eula Biss. Our syllabus will be composed of texts that blur the lines of genre. We will consider architecture, diction, association, metaphor, and other issues of craft. Students will be required to write critical responses to the reading and to bring in a new piece of writing each week. For workshop, students can submit poetry, fiction, creative nonfiction, or anything in between. We will aim to locate a piece's heat—its linguistic, figurative, and musical energy—and consider how that energy might be developed, or maximized, in subsequent drafts and to what effect. Half of each class will be devoted to discussing the weekly reading; the other half will be spent discussing student work. Occasionally, we will do in-class writing exercises that emphasize intuition and chance and steer students toward a place of hybridity. In the spring semester, students will work on hybrid projects of their own. A background in creative writing is not essential to taking this class; a willingness to read and write and take creative risks is.

## A Kind of Haunting: A Poetry Workshop

*Cynthia Cruz*

*Open, Seminar—Spring*

In James E. Young's essay, "Daniel Libeskind's Jewish Museum in Berlin: The Uncanny Arts of Memorial Architecture," Young describes Libeskind's designing of the Jewish Museum in Berlin and how essential to its design was the folding in of fragment, void, interruption, and other iterations of rupture. Of Libeskind's project, Young writes "His drawings for the museum thus look more like the sketches of the museum's ruins, a house whose wings have been scrambled and reshaped by the jolt of genocide. It is a devastated site that would now enshrine its broken forms." In this poetry workshop, we will examine the different ways in which poetry can allow for what cannot be articulated—either because there are simply no words to convey what must be said or because the speaker cannot utter what must be

said—and how allowing space for the unspeakable can result in a kind of haunting in a poem. Each class will begin with the discussion of an outside text and then move on to the workshoping of students' poems. Texts we will be reading and examining include James E. Young's essay, as well as writings by Jacques Derrida, Mark Fisher, Darian Leader, excerpts from Laura Oldfield Ford's 'zines *Savage Messiah*, excerpts from films, contemporary artwork, and, of course, poetry. Readings from poetry may include work by Cathy Song, Fred Moten, Dionne Brand, Denise Riley, Helene Dunmore, Sean Bonney, Novalis, and the fragments of Hölderlin.

## Poetry: What Holds The Unsayable

*Marie Howe*

*Open, Seminar—Spring*

Poems are not merely feelings, the poet Rainer Maria Rilke has written, but experiences. What is the difference between a feeling and an experience? How can a poem become an experience? How can a poem, originating from the personal, transcend the personal? How can writing the poem transform the writer? Every poem holds the unsayable. How does a poem do that? How can we attempt to do that—using words? If you are interested in these questions, take this course. The course is open to experienced writers, as well as to absolute beginners. If you are interested in these questions, you are welcome. This is a reading/writing course. We will spend time every week reading poems that have already been published (by dead poets and living poets) to see how they were made: music, syntax, line, sound, and image. We might spend time generating new work in class through exercises and experiments. And we will spend time looking closely at one another's work, encouraging each other to take risks and to move even closer to the mystery of the poem. Each writer in the class will meet with another class member once a week on a "poetry date." Each writer will be responsible for reading the assigned work and for bringing to class one written offering each week. We will work hard, learn a great deal about poetry and about our own poems, and have a wonderful time.

## Poetry: The Creative Process

*Kate Knapp Johnson*

*Open, Seminar—Spring*

The novelist Willa Cather stated that real "artistic growth" is a continuing refinement of our own approach toward "truth-telling." Emily Dickinson wrote: "Tell all the Truth, but Tell it Slant." In this poetry workshop, we will read and write, bearing in mind questions about the creative process,



metaphor, truth, and truthfulness. Is a fact the truth? Is metaphor a lie? How does telling it “slant” help our poems evoke or enact rather than state (a poem is never reportage) how and why? We will read and discuss essays on creative approaches to writing; on poetics, prosody, memory (metaphor?), and revision—also reading a variety of poems across traditions, cultures, and contemporary poets of different styles and aesthetics. To read IS to write! If you are not reading, you are not writing! A workshop is the best place for risk-taking and mistake-making. We are here to help one another become better readers and writers, each in our own voice, with passion and compassion. Requirements: class participation, attendance, conference meetings, a “chapbook” of revised poems (no fewer than eight poems per semester), and an annotated book log due each semester.

Other courses of interest are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

**Paris, City of Light and Violence** (p. 4), Robert R. Desjarlais *Anthropology*  
**Images of India: Text/Photo/Film** (p. 16), Sandra Robinson *Asian Studies*  
**Pilgrimage and Tourism: South Asian Practices** (p. 17), Sandra Robinson *Asian Studies*  
**Writing India: Transnational Narratives** (p. 15), Sandra Robinson *Asian Studies*  
**Bulletproof Screenwriting** (p. 53), Frederick Michael Strype *Filmmaking and Moving Image Arts*  
**Documentary Filmmaking: Truth, Freedom, and Bearing Witness** (p. 47), Damani Baker *Filmmaking and Moving Image Arts*

**Less is More: On Camera Performance** (p. 54), Doug MacHugh *Filmmaking and Moving Image Arts*  
**Creating the Web Series** (p. 54), Doug MacHugh *Filmmaking and Moving Image Arts*  
**Advanced Projects In Writing for the Screen** (p. 53), Frederick Michael Strype *Filmmaking and Moving Image Arts*  
**Television Writing: Writing the Spec Script** (p. 52), Marygrace O'Shea *Filmmaking and Moving Image Arts*  
**Writing for Television: Advanced Projects** (p. 52), Marygrace O'Shea *Filmmaking and Moving Image Arts*  
**Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin *Geography*  
**Introduction to Development Studies: The Political Ecology of Development** (p. 62), Joshua Muldavin *Geography*  
**First-Year Studies: (Making) World Literature** (p. 85), Heather Cleary *Literature*  
**17th-Century British Literature** (p. 88), William Shullenberger *Literature*  
**The Bible and Literature** (p. 87), William Shullenberger *Literature*  
**The Literature of Fact: Journalism and Beyond** (p. 87), Nicolaus Mills *Literature*  
**Eight American Poets (Whitman to Ashbery)** (p. 91), Neil Arditi *Literature*  
**First-Year Studies: The Senses: Art and Science** (p. 124), Elizabeth Johnston *Psychology*  
**Narrative in Contemporary Painting** (p. 167), Vera Iliatova *Visual and Studio Arts*  
**First-Year Studies: The New Narrative Photography** (p. 165), Joel Sternfeld *Visual and Studio Arts*



# FACULTY

## **Colin D. Abernethy** Chemistry

BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

## **Julie Abraham** Lesbian, Gay, Bisexual, and Transgender Studies

BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

## **Samuel Abrams** Politics

AB, Stanford University. AM, PhD, Harvard University. Visiting fellow at the American Enterprise Institute in Washington, DC; faculty fellow at George Mason's Institute for Humane Studies; faculty fellow at Center for Advanced Social Science Research at NYU; and member of the Council on Foreign Relations. A graduate of Harvard University's Kennedy School of Government Program on Inequality and Social Policy and a former affiliate of Harvard's Canada Program and Institute for Quantitative Social Science. Main topics of research include social policy, inequality, international political economy, and comparative and American politics; special interest in network analysis, the media, Congress, political behavior, urban studies and cities, public opinion and survey research, political communication and elections, and the social nature of political behavior. Conducted fieldwork throughout Europe and North America. Authored three books and numerous peer-reviewed and popular press works. Two substantial projects are presently in progress: a deep-dive into American

political tradition and local community and an empirical study aimed at understanding the political culture on college and university campuses. SLC, 2010–

## **Ernest H. Abuba** Theatre

Recipient of an OBIE Award, five New York State Council on the Arts fellowships for playwriting and directing, a Rockefeller Foundation fellowship, Creative Artist Public Service Award (CAPS), Best Actor Focus Press Award, Society of Stage Directors and Choreographers (SSDC) member. Broadway: *Pacific Overtures*, *Shimada*, *Loose Ends*, *The King and I*, *Zoya's Apartment*, director Boris Morozov, Maly Theatre. Regional/off-Broadway roles: King Lear, Macbeth, Oberon, King Arthur, Autolycus, Chebutykin, James Tyrone, Lysander, Mishima; *Caucasian Chalk Circle*, director Fritz Bennewitz, Berlin Ensemble. Author of *Kwatz! The Tibetan Project*, *Leir Rex*, *The Dowager Empress of China*, *An American Story*, *Eat a Bowl of Tea*, *Night Stalker*, and the opera *Cambodia Agonistes*, all produced off-Broadway; national tours to the Cairo Experimental Theatre and Johannesburg, South Africa. Performed Butoh with Shigeko Suga in *Spleen*, *Accade Domani* by Dario Fo, and *Sotoba Komachi*. Film/TV: *12 Monkeys* (director Terry Gilliam), *King of New York*, *Call Me, New York Undercover*, *Kung Fu*. Director/ screenwriter: *Mariana Bracetti*, *Arthur A. Schomburg*, *Asian American Railroad Strike*, *Iroquois Confederacy*, *Lilac Chen-Asian American Suffragette*, and *Osceola* (PBS/CBS). Voice of His Holiness the Dalai Lama on the audiobook *The Art of Happiness*. SLC, 1995–

## **Gillian Adler** Literature

BA, Barnard College. MA, University of York, UK. PhD, University of California, Los Angeles. Special interests in Chaucer, medieval English and European literature, narrative temporality, and philosophies of time. SLC, 2018–

## **Cameron C. Afzal** Religion (on leave spring semester)

BA, Grinnell College. MA, McGill University. MDiv, Yale University. PhD, Columbia University. Active member of the Society of Biblical Literature and the American Academy of Religion, as well as the Catholic Biblical Association; has written on the Apocalypse of John and has taught broadly in the fields of New Testament and Early Christianity, Judaism in the Second Temple Period, the Hebrew Bible, and Late Antique Christian Mysticism. SLC, 1992–

## **Glenn Alexander** Music (Guitar)

BA, Wichita State University. Acclaimed jazz, rock, blues guitarist, composer, and vocalist. Performs internationally with the world's finest musicians and

entertainers. Recorded CDs, albums, TV, and commercials. Served as jazz professor at Wichita State University and taught at The New School. Band leader, Shadowland. SLC, 2017–

**Andrew Algire** Music (African Percussion)  
University of Wisconsin. Currently, musical director of the New York-based Feraba African Rhythm Tap; works with a number of groups, including The Mandingo Ambassadors, Kakande, The Afro-yorkers, Saida Fikri, and others. Performs locally and internationally with several African recording artists, including Sekouba Bambino and Oumou Dioubate. Traveled to Europe, Cuba, Guinea, and Mali to study and perform; received composition grants from various New York arts foundations. Residencies throughout New York and New England. SLC, 2017–

**Abraham Anderson** Philosophy  
AB, Harvard College. PhD, Columbia University. Fellowships at École Normale Supérieure and the University of Munich. Interests in philosophy and history of science, history of modern philosophy, and the Enlightenment. Author of *The Treatise of the Three Impostors and the Problem of Enlightenment*, as well as articles on Kant, Descartes, and other topics. Contributor to the new *Kant-Lexikon*. Has taught at the Collège International de Philosophie, St. John's College, Instituto de Investigaciones Filosóficas, and elsewhere. SLC, 2007–

**Chris Anderson** Music (Trumpet)  
BM, Manhattan School of Music. Lead trumpet and horn arranger: Southside Johnny and The Asbury Jukes, Allman Brothers Band; Beacon Theater Residency, 2003-2015. Co-founder, New York Horns. Lead trumpet: Donald Fagen New York Rock and Soul Revue, 1991-92; Hector Lavoe, 1986-88; Ray Barretto, 1981-1986. Touring: Bruce Springsteen, Jon Bon Jovi, Celia Cruz, Marc Anthony, Illinois Jacquet Big Band, Little Kids Rock Gala House Band, Michael Bolton, Shadowland, S'Killit. Broadway: *Movin' Out*, *In The Heights*, *Swing*, *The Full Monty*, *Beehive*, *Bring in 'da Noise Bring in 'da Funk*. SLC, 2017–

**William Anderson** Music (Guitar)  
BA, SUNY-Purchase. Performed at Tanglewood Festival and with the Metropolitan Opera Chamber Players, Chamber Music Society of Lincoln Center, and New York Philharmonic. Guest on WNYC Leonard Lopate Show. Featured on NPR's *All Things Considered*, where excerpts of his composition were broadcast throughout the United States. His *Djuna Barnes* settings were orchestrated and performed by the Riverside Symphony in 2015. Founder of Cygnus Ensemble. SLC, 2017–

**Emily Katz Anhalt** Classics, Greek, Latin, Literature  
AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include *Solon the Singer: Politics and Poetics* (Lanham, MD, 1993), as well as several articles on the poetics of metaphor in Homer and on narrative techniques in Herodotus. SLC, 2004–

**Neil Arditi** Literature  
BA, Yale University. MA, PhD, University of Virginia. Special interest in British Romantic poetry, Romantic legacies in modern and contemporary poetry, and the history of criticism and theory. Essays published in *Raritan*, *Parnassus*, *Keats-Shelley Journal*, *Philosophy and Literature*, and *Jewish-American Dramatists and Poets*. SLC, 2001–

**Damani Baker** Filmmaking and Moving Image Arts  
BA, Sarah Lawrence College. BA, MFA, University of California-Los Angeles, School of Film and Television. Selected by *Filmmaker Magazine* as one of "25 new faces in independent film," his career spans documentaries, music videos, museum installations, and advertisements. Documentaries include *The House on Coco Road*, which revisits the events and circumstances of the 1983 US invasion of Grenada, and *Return*, an award-winning film that explores the genius of traditional African medicine. Directed music videos for Maiysha's single, "Wanna Be," which was nominated for a 2009 Grammy, and Morley's "Women of Hope," which was inspired by pro-democracy activist Aung San Suu Kyi. As a director, commercial clients have included Nike/Wieden & Kennedy and their 2006 World Cup "Play Beautiful" campaign and IBM. Shot several viral campaigns for Puma, *Wired Magazine*, BMW, and Apple for *Late Night* and *Weekends*. His first feature documentary, *Still Bill*, on the life and music of Bill Withers opened theatrically in New York, Los Angeles, and Chicago. *Still Bill* had its television premiere on Showtime and has been seen on outlets globally, including BBC. In 2010, he shot *Music for Andrew Zuckerman*, a series of interviews with 50 prominent musicians, and directed two more videos in Morocco for Morley. Current projects include more than 10 films for museums in Nigeria and in Chattanooga, Tennessee, for Ralph Appelbaum Associates, Inc. These films include interviews with President Bill Clinton, Dr. Kofi Annan, and President Ellen Johnson Sirleaf. In addition, he is the director of the Quest for Global Healing Film Series in Bali, Indonesia, and media collaborator with the International Budget Partnership, tracking government transparency through budgets around the world. SLC, 2003–

**Jen Baker** Music (Trombone)

BM, Oberlin Conservatory. MFA, Mills College. Trombonist/composer. Awards: ASCAP Plus Award, 2012, 2013; Meet the Composer award, 2012. Member, International Alliance of Women Musicians, International Society of Improvised Music, and International Trombone Association. Author: *Hooked on Multiphonics*. (July 2016). Collaborates with artists throughout the world in site-specific, mixed-media performances, concert halls, solo and chamber commissions. Featured on the soundtrack to Werner Herzog's Oscar-nominated *Encounters at the End of the World*. Toured with Arijit Singh, Karole Armitage, Mansour, new music ensembles S.E.M. and TILT brass, and the mobile ensemble Asphalt Orchestra (founding member). SLC, 2017–

**Yevgeniya Baras** Visual and Studio Arts

BA, MS, University of Pennsylvania. MFA, School of the Art Institute of Chicago. Baras exhibited her work in several New York and Los Angeles galleries and internationally. She is represented by Nicelle Beauchene Gallery in New York. She received the Pollock-Krasner grant and the Chinati residency in 2018 and the Yaddo residency in 2017. She received the Artadia Prize and was selected for the Sharpe-Walentas Studio Program and the MacDowell Colony residency in 2015. In 2014, Baras was named the recipient of the Rema Hort Mann Foundation's Emerging Artist Prize. Her work has been reviewed in *The New York Times*, *The Los Angeles Times*, *ArtForum*, and *Art in America*. She has taught painting, drawing, and art history at Rhode Island School of Design, CUNY, and Hofstra University. SLC, 2018–

**Carl Barenboim** Psychology

BA, Clark University. PhD, University of Rochester. Special interest in the child's developing ability to reason about the social world, as well as the relation between children's social thinking and social behavior; articles and chapters on children's perspective-taking, person perception, interpersonal problem solving, and the ability to infer carelessness in others; past member, Board of Consulting Editors, *Developmental Psychology*; principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988–

**Deanna Barenboim** Anthropology

BA, Sarah Lawrence College. MA, PhD, University of Chicago. Special interests in political/legal anthropology and medical/psychiatric anthropology; transnational migration, diaspora, and mobilities; race, ethnicity, and indigeneity; urbanism, space, and place; expressive culture; new media; Maya peoples, languages, and cultures; Mexico and Latin

America; North America. Recipient of grants and fellowships from US Department of Education, Fulbright, and National Science Foundation. SLC, 2009–2017, 2018

**Jo Ann Beard** Writing

BFA, MA, University of Iowa. Essayist and creative nonfiction writer; author of *In Zanesville*, a novel, and *The Boys of My Youth*, a collection of autobiographical essays, as well as essays/articles published in magazines, journals, and anthologies. Recipient of a Whiting Writers' Award and a Guggenheim Fellowship. SLC, 2000–2005, 2007–

**Igor Begelman** Music (Clarinet)

BM, Manhattan School of Music. MM, The Juilliard School. Artist Diploma, The Juilliard School. Recipient of an Avery Fisher Career Grant, soloist with major orchestras in the United States and abroad, including Houston Symphony, L'Orchestre de la Suisse Romande, Orchestra of St. Luke's, and I Musici de Montreal, among many others. Appeared at Caramoor, Ravinia, Marlboro, Tanglewood, and Schleswig-Holstein festivals. Provides regular master classes throughout the United States. Formerly a professor of clarinet at North Carolina School of the Arts and director of the Woodwind Program at Bowdoin International Music Festival; also teaches at Brooklyn College and Lehman College. SLC, 2017–

**Roy Ben-Shai** Philosophy

BA, Tel-Aviv University, Israel. MA, PhD, New School for Social Research. Interests in 19th- to 20th-century Continental philosophy—in particular, Nietzsche, Heidegger, and French post-structuralism—and in the history of modern philosophy. Editor of *The Politics of Nihilism: From the Nineteenth Century to Contemporary Israel*. Former recipient of an Andrew W. Mellon postdoctoral fellowship at Haverford College. Previously taught at Eugene Lang College (NY), Bifrost University (Iceland), Fairfield University (CT), and Stony Brook University (NY). SLC, 2018–

**Chester Biscardi** Music

BA, MA, MM, University of Wisconsin. MMA, DMA, Yale University. Composer. Recipient: Rome Prize from American Academy in Rome, Academy Award in Music and Charles Ives Scholarship from American Academy and Institute of Arts and Letters, and Aaron Copland Award; fellowships from Bogliasco Foundation, Djerassi Foundation, Guggenheim Foundation, Japan Foundation, MacDowell Colony, and Rockefeller Foundation (Bellagio), as well as grants from Fromm Music Foundation at Harvard, Koussevitzky Music Foundation in the Library of Congress, Martha Baird Rockefeller Foundation, Meet

the Composer, National Endowment for the Arts, and New York Foundation for the Arts, among others. Music published by C. F. Peters, Merion Music, Inc. of Theodore Presser Company, and Biscardi Music Press and distributed by Classical Vocal Reprints and Theodore Front Musical Literature, Inc. Recordings appear on the Albany, American Modern Recordings, Bridge, CRI (New World Records), Furious Artisans, Intim Musik [Sweden], Naxos, New Albion, New Ariel, North/South Recordings, Perfect Enemy Records, and Sept Jardins [Canada] labels. Director of the Sarah Lawrence College Music Program, 1987-2017, and the first recipient of the William Schuman Chair in Music. SLC, 1977–

**Lucas Blalock** Visual and Studio Arts  
BA, Bard College. Skowhegan School of Painting and Sculpture. MFA, UCLA. Exhibited at the Hammer Museum, Center for Creative Photography, Dallas Museum of Art, Contemporary Arts Museum Houston, Marian Goodman Gallery, Hauser and Wirth, and MoMA PS1. Solo exhibitions: Ramiken Crucible (New York), Rodolphe Janssen (Brussels), White Cube [London], Peder Lund [Oslo], and White Flag Projects (St. Louis). Work featured in numerous publications, including *Art in America*, *The New York Times*, *The New Yorker*, *Frieze*, *W*, *Mousse*, *Monopol*, and *Aperture*, among others. Artist books: *SPBH VII* (2014), *Inside the White Cub* (2014), *WINDOWS MIRRORS TABLETOPS* (2013), *Towards a Warm Math* (2011), and *I Believe You, Liar* (2009). Published writing about art and photography includes a growing body of essays, experimental writings, and interviews, including conversations with Zoe Crosher (*Aperture* 2012), Jeff Wall (*Aperture* 2013), and Torbjorn Rodland (*Mousse* 2014), as well as a recent essay rethinking the camera as a drawing tool (*Foam* 2014). SLC, 2015–

**Tei Blow** Theatre  
A performer and media designer born in Japan, raised in the United States, and based in Brooklyn, New York, Blow's work incorporates photography, video, and sound with a focus on found media artifacts. He has performed and designed for The Laboratory of Dmitry Krymov, Mikhail Baryshnikov, Jodi Melnick, Ann Liv Young, Big Dance Theater, David Neumann, and Deganit Shemy & Company. He also performs as Frustrator on Enemies List Recordings and is one-half of Royal Osiris Karaoke Ensemble. Blow's work has been featured at Hartford Stage, Dance Theater Workshop, Lincoln Center Festival, The Kitchen, BAM, The Public Theater, Kate Werble Gallery, Baryshnikov Arts Center, Wadsworth Atheneum, and at theatres around the world. He is the recipient of a 2015 New York Dance and Performance "Bessie" Award for Outstanding Sound

Design. Blow composed the sound score for *I Understand Everything Better* by dancer and choreographer David Neumann, in which Blow also performed; the piece won a 2015 New York Dance and Performance "Bessie" Award for Outstanding Production. Blow's most recent production with Royal Osiris Karaoke Ensemble, *The Art of Luv Part I: Elliot*, premiered in The Public Theater's Under the Radar Festival in January, 2016; it was reviewed in *The New York Times*. Royal Osiris Karaoke Ensemble is the recipient of a 2016 Creative Capital award. SLC, 2016–

**Patti Bradshaw** Dance  
BM, University of Massachusetts. Certified yoga union instructor and Kinetic Awareness instructor. Taught at The New School, and Fundação Calouste Gulbenkian; workshops at New York University, The Kitchen, hospitals, and various schools and studios in New York and Greece. Dancer, choreographer, and maker of puppet theatre. Work shown at St. Ann's Warehouse in 2005 and 2006. SLC, 2000–

**Marcus Anthony Brock** Literature  
BA, University of California, Los Angeles. MCM, University of Southern California, Annenberg School for Communication and Journalism. PhD (ABD), Stony Brook University. An emphatic purveyor of culture, aesthetics and the human condition. Research interests include visual culture, Afrofuturism, media and communications, gender and sexuality, arts education, subculture, postcolonialism, sartorial symbolism, queer studies, and social justice. SLC, 2018–

**Bella Brodzki** Literature  
BA, Sarah Lawrence College. MA, Hebrew University. PhD, Brown University. Special interests in critical and cultural theory, gender studies, postcolonial studies, translation studies, autobiography and life narrative, and modernist and contemporary fiction. Selected scholarly publications include essays in *PMLA*, *MLN*, *Yale French Studies*, *Studies in Twentieth-Century Fiction*, *Yale Journal of Criticism*, *Modern Fiction Studies*, *Profrils Américains*, and in collections such as *Borderwork: Feminist Engagements with Comparative Literature*; *Women, Autobiography, and Fiction: A Reader*; *Critical Cosmos: Latin American Approaches to Fiction*; *Feminism and Institutions: A Dialogue on Feminist Theory*; and *MLA Approaches to Teaching Representations of the Holocaust*. Author of *Can These Bones Live?: Translation, Survival, and Cultural Memory*; co-editor of *Life/Lines: Theorizing Women's Autobiography*. Recipient of National Endowment for the Humanities fellowships, Lucius

Littauer Award, and Hewlett-Mellon grants. Visiting professor at Université de Montpellier-Paul Valéry and Université de Versailles-St. Quentin. SLC, 1984–

**Adam Brown** Sara Yates Exley Chair in Teaching Excellence—Psychology (on leave yearlong)  
BA, University of Oregon. MA, PhD, New School for Social Research. Postdoctoral Fellow, Weill Medical College of Cornell University. Director of the Sarah Lawrence College Cognition and Emotion Laboratory. Clinical psychologist with special interests in clinical, cognitive, and neuroscientific approaches to memory and emotion, post-traumatic stress disorder (PTSD), resilience, social influences on memory, the construction of autobiographical memory and self-identity, and international mental health. Recipient of grants from the National Institutes of Health, US Department of Defense, Fulbright, and private foundations. Adjunct assistant professor, New York University School of Medicine. SLC, 2009–

**Kyle Bukhari** Dance  
BA, Columbia University. MA, University of Roehampton, London. Danced with the Joffrey Ballet in New York and the Zurich Ballet in Switzerland. Winner: Best German Dance Solo (1998). Created choreographies for the Augsburg City Theatre; Saarland State Theatre in Saarbrücken; the Tanzfabrik Berlin in Germany; the Centennial of Monte Verità in Ascona, Switzerland (2000); the Swiss Contemporary Dance Days, Lausanne (2002); the Amman Contemporary Dance Festival, Jordan; and The Season in Beirut, Lebanon (2004). Choreographed and performed at the Whitney Museum in *Berlin Sun Theater* with anthropologist Michael Taussig (2013) and at the Museum of the City of New York (2014). Currently collaborates with Jodi Melnick and Yanira Castro. Has taught at Barnard College, Pratt University, Joffrey Ballet School, Zurich Dance Theatre School, and Tanzhaus Zurich. US-UK Fulbright Fellow in Dance in London, United Kingdom (2013-14). Presentations at Columbia University; University of Ghent, Belgium; University of Groningen, Holland; Video Art Festival, Camaguey, Cuba; and Center for Ballet and the Arts, New York University (2014-16). Current research focuses on dance philosophy and intermediality in works of artists such as Yvonne Rainer, Richard Serra, Michael Clark, and Charles Atlas. SLC, 2016–

**Melvin Jules Bukiet** Writing  
BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust*, *Stories of an Imaginary Childhood*, *While the Messiah Tarries*, *After, Signs and Wonders*, *Strange Fire*, and *A Faker's Dozen*; editor of *Neurotica*, *Nothing Makes You Free*, and *Scribblers on the Roof*. Works have been translated

into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus*, *The Paris Review*, and other magazines; essays published in *The New York Times*, *Washington Post*, *Los Angeles Times*, and other newspapers. SLC, 1993–

**Gary Burnley** Visual and Studio Arts (on leave spring semester)

BFA, Washington University. MFA, Yale University. Solo and group exhibitions in the United States and Europe; works included in major private, corporate, and museum collections; awards and fellowships include the Federal Design Achievement Award, National Endowment for the Arts, New York State Council, and CAPS; public commissions include the MTA and St. Louis Bi-State Development. SLC, 1980–

**David Caparelliottis** Theatre

**Lorayne Carbon** Director, Early Childhood Center—Psychology

BA, State University of New York-Buffalo. MEd, Bank Street College of Education. Special areas of interest include social justice issues in the early childhood classroom and creating aesthetic learning environments for young children. Former early childhood teacher and director at Oak Lane Child Care Center, Chappaqua, New York, and education coordinator of the Virginia Marx Children's Center of Westchester Community College. Adjunct professor, Westchester Community College; workshop leader at seminars and conferences on early childhood education. SLC, 2003–

**Rochelle Cassells** Psychology

BA, Temple University. MA, PhD, Cornell University. Developmental psychologist with special interests in the environmental and family contexts that influence child development, namely the physical and psychosocial environment of poverty. Areas of academic specialization include the impact of serial migration on the dynamics of Caribbean families; in particular, the effects of migration-induced maternal separation on the attachment bonds and socioemotional and cognitive outcomes of immigrant children. Additional interests include the use of positive psychology to promote college-student wellness, particularly in areas of building resilience and combatting stress. SLC, 2018–

**David Castriota** Mary Griggs Burke Chair in Art & Art History—Art History

BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of

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prehistoric Europe; author of *Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

### **William Catanzaro** Dance

Composer and multi-instrumentalist; recognition and funding from NEA, The Samuel S. Fels Fund, New York State Council on the Arts, Harkness Foundation, NYU Humanities Council, NYU Service/Learning Fund; commissions include choreographers Anna Sokolow, Steve Paxton, Viola Farber, Milton Myers; work presented nationally and internationally with the New Danish Dance Theatre, TanzFabrik Berlin, Amsterdam Theatreschool, Cyprus Festival, Teatro San Martin, The Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theatre, Jacob's Pillow, DTW, and others. Former accompanist and teacher of music for dancers at The Juilliard School, Marymount Manhattan College, José Limón School, Martha Graham School, New York University. Current faculty at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

### **Tina Chang** Writing

MFA, Columbia University. Poet, Brooklyn poet laureate, and author of *Half-Lit Houses* and *Of Gods & Strangers*; co-editor of the anthology *Language for a New Century: Contemporary Poetry From the Middle East, Asia, and Beyond* (W.W. Norton, 2008). Poems have appeared in *American Poet*, *McSweeney's*, *The New York Times*, *Ploughshares*, *Quarterly West*, and *Sonora Review*, among others. Recipient of awards from the Academy of American Poets, the Barbara Deming Memorial Fund, The Ludwig Vogelstein Foundation, The New York Foundation for the Arts, Poets & Writers, and The Van Lier Foundation, among others. SLC, 2005–

### **Persis Charles** History (on leave spring semester)

BA, Bryn Mawr College. MA, Brown University. PhD, Tufts University. Special interest in modern social and women's history, with particular emphasis on British and French history. SLC, 1977–

### **Priscilla Chen** Spanish

BA, State University of New York-Stony Brook. MA, Queens College. Currently completing a doctorate in Spanish literature at the Graduate Center of the City University of New York. Special interests include Golden Age peninsular literature, Latin American literature and culture in general, and fiction. SLC, 2004–

### **Eileen Ka-May Cheng** History (on leave spring semester)

BA, Harvard University. MA, MPhil, PhD, Yale University. Special interest in early American history, with an emphasis on the American Revolution and the early American republic, European and American intellectual history, and historiography. Author of *The Plain and Noble Garb of Truth: Nationalism and Impartiality in American Historical Writing, 1784-1860*; author of articles and book reviews for *History and Theory*, *Journal of American History*, *Reviews in American History*, and *Journal of the Early Republic*. SLC, 1999–

### **Kim Christensen** Economics

BA, Earlham College. PhD, University of Massachusetts-Amherst. Taught economics and women's/gender studies (1985-2010) at SUNY-Purchase, where she received several awards for her teaching: four-time recipient of the Students' Union Award for Outstanding Teaching in the Letters and Sciences; the first recipient of the President's Award for Innovative Pedagogy; and, in 1992, recipient of the statewide SUNY Chancellor's Award for Distinguished College Teaching. Taught economics, labor history, and public policy as a guest faculty member at Sarah Lawrence College. Research focuses on the intersection of economics with public policy issues, with a particular emphasis on issues of race, gender, class, and labor; e.g., the experiences of low-income women in the AIDS crisis, the politics of welfare "reform," the "gendered" nature of the recent recession, and the impact of our campaign finance system on public policy. SLC, 2008–

### **Una Chung** Hyman H. Kleinman Fellowship in the Humanities—Literature

BA, University of California-Berkeley. PhD, Graduate Center of the City University of New York. Special interests include Asian American and postcolonial literatures, new media studies, and critical theory. SLC, 2007–

### **Heather Cleary** Spanish

BA, MA, New York University. PhD, Columbia University. Special interests include contemporary Latin American culture, the theory and practice of translation, and creative production in the digital



age. Essays published in *Hispanic Review* and *Mutatis Mutandis*; translations published by New Directions (*Poems to Read on a Streetcar* by Oliverio Girondo) and Open Letter Books (*The Dark* and *The Planets* by Sergio Chejfec). SLC 2015–

**Shamus Clisset** Visual and Studio Arts  
BFA, The College of Santa Fe, New Mexico. Digital artist and master printer working with 3D modeling, rendering, and multidisciplinary digital media. Exhibitions include Galerie Jette Rudolph and Galerie Thomas Flor, both in Berlin, and Tracy Williams, Ltd. in New York. Recent projects include *Empties* at Caesura Gallery (Caesura.cc) and *FakeShamus: Manifest Destinaut*, featured in BEAUTIFUL/DECAF *Book 8: Strange Daze*. As a master printer, he has produced exhibition prints for galleries and museums all over the world, including MoMA, The Guggenheim, The Metropolitan Museum of Art, and SFMoMA. Recent highlights include prints for the Maurizio Cattelan retrospective at The Guggenheim and the first solo show of photographs by the late war photographer, Tim Hetherington, at Yossi Milo in New York. SLC, 2012–

**Kevin Confoy** Theatre (on leave spring semester)  
BA, Rutgers College. Certificate, London Academy of Music and Dramatic Art (LAMDA). Graduate, The Conservatory at the Classic Stage Company (CSC), Playwrights Horizons Theatre School Directing Program. Actor, director, and producer of Off Broadway and regional productions; resident director, Forestburgh Playhouse; producer/producing artistic director, Sarah Lawrence theatre program (1994–2008); executive producer, Ensemble Studio Theatre, New York (1992–94); associate artistic director, Elysium Theatre Company, New York (1990–92); manager, development/marketing departments of Circle Repertory Company, New York. Recipient of two grants from the Alfred P. Sloan Foundation; OBIE Award, Outstanding Achievement Off and Off-Off Broadway (producer, E.S.T. Marathon of One-Act Plays); nomination, Drama Desk Award, Outstanding Revival of a Play (acting company); director, first (original) productions of 13 published plays. SLC, 1994–

**Lacina Coulibaly** Dance  
Raised in Ouagadougou, Burkina Faso. Trained in West African dance and European contemporary dance, dancing with the Ballet National du Burkina Faso, Compagnie Salia Ni Seydou, and Irène Tassambedo before co-founding Kongo Ba Teria with Souleymane Badolo. Reshaping traditional values to speak to present-day concerns, Kongo BaTeria is a leading promoter of contemporary dance in West Africa. From 1996–2000, Compagnie Kongo Ba Téria

performed on many African stages in countries such as Senegal, Ivory Coast, Benin, and Cameroon. Since 2000, the company has toured throughout Europe, including France, Italy, Denmark, Spain, Belgium, and Germany. Coulibaly and Badolo's creations have won international awards, including the Pan-African competition SANGA. Recent work includes a solo presented at Cornell, New York University, and Stonybrook University, among other venues, and guest appearances with the internationally known Faso Dance Theatre. Featured artist in the documentary, *Movement (R)evolution Africa*, which documents the emergent experimental African dance scene. Recent work includes an ongoing, multisite research collaboration with Emily Coates, leading to the creation of a work-in-progress duet titled,  *Ici Ou Ailleurs*. Taught at the University of Florida, Brown University, and Yale University. SLC 2016–

**Michael Cramer** Film History  
BA, Columbia University. MA, MPhil, PhD, Yale University. Author of several articles on European cinema and television and the book *Utopian Television: Roberto Rossellini, Peter Watkins, and Jean-Luc Godard Beyond Cinema* (University of Minnesota Press, 2017). Special interests in film and media theory, European cinema of the 1960s and '70s, contemporary world cinema, the relationship of cinema and television, documentary and nonfiction cinema, and the politics of aesthetics. SLC, 2015–

**Jay Craven** Filmmaking and Moving Image Arts  
MA Goddard College. Writer/director/producer: *High Water* (w/Greg Germann, Jane MacFie); *Where the Rivers Flow North* (w/Rip Torn, Tantoo Cardinal, Michael J. Fox); *A Stranger in the Kingdom* (w/ Ernie Hudson, Martin Sheen, David Lansbury); *In Jest* (w/ Bill Raymond, Tantoo Cardinal, Rusty DeWees); *Windy Acres* (w/ Ariel Kiley, Bill Raymond, Seana Kofoed, Rusty DeWees); *Disappearances* (w/ Kris Kristofferson, Gary Famer, Charlie McDermott, Genevieve Bujold); *Northern Borders* (w/ Bruce Dern, Genevieve Bujold, Seamus Davey-Fitzpatrick, Jessica Hecht); *Peter and John* (w/ Jacqueline Bisset, Christian Coulson, Diane Guerrero); *Wetware* (w/ Jerry O'Connell, Cameron Scoggins, Morgan Wolk). Writer/director: *The Year That Trembled* (w/ Jonathan Brandis, Marin Hinkle, Fred Willard, Martin Mull). Documentaries include *After the Fog, Dawn of the People, Gayleen*, and *Approaching the Elephant* (producer). Festivals and special screenings include: Sundance, SXSW, AFI Fest, Vienna, Vancouver, Avignon, Havana, Lincoln Center, Smithsonian, Harvard Film Archives, Cinematheque Francaise, Constitutional Court of Johannesburg, and

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Cinemateca Nacional de Venezuela. Awards and recognition: Producers Guild of America NOVA Award; Gotham Award nomination; two National Endowment for the Arts (NEA) film production grants; finalist, Critics Week, Cannes Film Festival; selection to the Sundance Collection at UCLA; NEA's American Masterpieces Program; American Film Institute's initial "AFI: Project 20/20 International Cultural Exchange." Founding director and producer of the Movies From Marlboro film-intensive program, where 24 professionals mentor and collaborate with 32 students from a dozen colleges, including Sarah Lawrence. SLC, 2017–

**Drew E. Cressman** Biology (on leave spring semester)

BA, Swarthmore College. PhD, University of Pennsylvania. Special interest in the molecular basis of gene regulation and the control of gene expression; specifically focused on the control of antigen-presenting genes of the immune system and the subcellular localization of the regulatory protein CIITA; author of papers on mammalian liver regeneration and CIITA activity; recipient of grants from the Irvington Institute for Biomedical Research and the National Science Foundation. SLC, 2000

**Cynthia Cruz** Writing

BA, Mills College. MFA, Sarah Lawrence College. Poet; author of *Ruin* (Alice James Books, 2006) and *The Glimmering Room* (Four Way Books, 2012); recipient of fellowships from Yaddo, the MacDowell Colony, and a Hodder Fellowship at Princeton University. Work published in *Isn't it Romantic: 100 Love Poems by Younger American Poets* (Wave Books, 2004) and *The Iowa Anthology of New American Poetries* (The University of Iowa Press, 2004). SLC 2008–

**Michael Davis** Philosophy

BA, Cornell University. MA, PhD, Pennsylvania State University. Interests in Greek philosophy, moral and political philosophy, and philosophy and literature; author of many books, most recently *The Autobiography of Philosophy*, a translation of Aristotle's *On Poetics*, and *Wonderlust: Ruminations on Liberal Education*; member, editorial board, *Ancient Philosophy*; lecturer, essayist, and reviewer. SLC, 1977–

**Isabel de Sena** Spanish, Literature

MA, University of California–Berkeley. PhD, University of California–Santa Barbara. Published works on late medieval and early Renaissance Peninsular literature, as well as Latin American literature (Sarmiento, Altamirano, Manuel de Jesús Galván). Among her translations: Virginia Woolf's *Between the Acts* (into Portuguese) and Caetano Veloso's *Tropical*

*Truth: A Story of Music and Revolution in Brazil* (Knopff, 2002). Taught at King's College (London), Princeton, and Goucher College; the first resident director of the Sarah Lawrence in Cuba program (2001–04). Currently at work on a bilingual edition of short tales from the Spanish-speaking world. SLC, 1997–

**Robert R. Desjarlais** Anthropology

BA, University of Massachusetts–Amherst. MA, PhD, University of California–Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness and Healing in the Nepal Himalayas*; *Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; and *Counterplay: an Anthropologist at the Chessboard*. Recipient of a Guggenheim fellowship and a Howard fellowship. NIMH postdoctoral research fellow at Harvard Medical School. SLC, 1994–

**Ivi Diamantopoulou** Visual and Studio Arts

MArch II, Princeton University School of Architecture (Suzanne Kolarik Underwood Prize for excellence in design; Stanley J Seeger fellow). BArch/MArch, Patras School of Architecture, Greece. New York-based designer and educator; co-principal of award-winning firm, New Affiliates [new-affiliates.us]. Her work has been exhibited at the Venice Architecture Biennial, Storefront for Art and Architecture, Onassis Cultural Center, Harvard Graduate School of Design, and various small galleries internationally. As a designer, she has collaborated with art and architecture institutions, including the Jewish Museum of New York, the Metropolitan Museum of Art, the Shed, and the Canadian Centre for Architecture. Her design work and writings have appeared in various periodicals in the United States, Europe, and Asia including, *Metropolis* magazine, *The Architect's Newspaper*, *Dwell*, and *Domus*. SLC, 2018–

**David Diamond** Theatre

**Carlo Diego** Filmmaking and Moving Image Arts

MFA, Lehman College. Digital multimedia artist with 10 years of production experience as a UX/UI designer and lead animator. Past list of clients/collaborations include: Fox, ABC, BoomGen Studios, Little Tiger NYC, Possible Worlds, Emphasis Design, and The Gowanus Canal Conservancy. Author of *Intro to 3D Modeling* on Skillshare, he has taught classes in

digital multimedia, Web design, and environmental 3D modeling. He is currently completing a certificate program at Harvestworks in Max/MSP/Jitter and producing a body of work with glitch media, virtual reality, and augmented reality. SLC, 2017-

**Mary Dillard** Director, Graduate Program in Women's History—History

BA, Stanford University. MA, PhD, University of California-Los Angeles. Special interests include history of West Africa, particularly Ghana and Nigeria; history of intelligence testing and external examinations in Africa; history of science in Africa; and gender and education. Recipient of a Spencer fellowship and Major Cultures fellowship at Columbia University's Society of Fellows in the Humanities. SLC, 2001-

**Beth Ann Dittkoff** Biology

BA, Yale University. MD, The Johns Hopkins School of Medicine. Former surgical oncologist at New York-Presbyterian Hospital, Columbia University Medical Center; Department of Surgery, College of Physicians & Surgeons, Columbia University. Author of *The Thyroid Guide* [HarperCollins, 2000] and *Why Don't Your Eyelashes Grow? Curious Questions Kids Ask About the Human Body* (Penguin, 2008). SLC, 2010-

**Natalia Dizenko** Russian

**Jerrilynn Dodds** Harlequin Adair Dammann Chair in Islamic Studies—Art History

BA, Barnard College. MA, PhD, Harvard University. Work has centered on issues of artistic interchange—in particular, among Christians, Jews, and Muslims—and how groups form identities through art and architecture; special interest in the arts of Spain and the history of architecture. Author of *Architecture and Ideology in Early Medieval Spain* and *NY Masjid: The Mosques of New York* and co-author of *Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*, among other books and publications. Dean of the College, 2009-15. SLC, 2009-

**Roland Dollinger** German, Literature

BA, University of Augsburg, Germany. MA, University of Pittsburgh. PhD, Princeton University. Special interest in 20th-century German and Austrian literature; author of *Totalität und Totalitarismus: Das Exilwerk Alfred Döblins* and several essays and book reviews on 19th- and 20th-century German literature; co-editor of *Unus Mundus: Kosmos and Sympathie, Naturphilosophie, and Philosophia Naturalis*. SLC, 1989-

**Aurora Donzelli** Anthropology

BA, MA, University of Pavia, Italy. PhD, University of Milano-Bicocca, Italy. Special interests in linguistic anthropology, political oratory and ritual speech, vernacular practical philosophies, ethnopoetics, missionization, and the emergence of colonial discourse genres; ethnographic fieldwork in Southeast Asia (upland Sulawesi and East Timor); author of several articles on language and ethnicity, local theories of action, power and emotions, verbal art, and language ideologies. FCT postdoctoral research fellow at Institute of Theoretical and Computational Linguistics in Lisbon, and Endangered Languages Academic Programme (SOAS) in London. SLC, 2009-

**Charlotte L. Doyle** Psychology

BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and seven picture books for children: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me*, *Twins!*, *Supermarket!*, and *The Bouncing Dancing Galloping ABC*. SLC, 1966-

**Jan Drucker** Director, Child Development Institute's Empowering Teachers Program—Psychology

BA, Radcliffe College. PhD, New York University. Clinical and developmental psychologist with teaching and research interests in the areas of developmental and educational theory, child development, parent guidance, clinical assessment and therapy with children and adolescents, and the development of imaginative play and other symbolic processes in early childhood and their impact on later development. Professional writings have centered on various forms of early symbolization in development and in clinical work with children. SLC, 1972-

**Scott Duce** Filmmaking and Moving Image Arts

BFA, University of Utah. MFA, Boston University. Visual artist with multiple awards and grants, including a National Endowment for the Arts artist grant. Exhibitions include solo exhibits in New York City, Chicago, Atlanta, Boston, and internationally in Paris, Barbizon, Florence, and Lima. Notable collections include Random House, General Electric, IBM, McGraw-Hill, Petroplus Holdings (Switzerland), Seagram's (Montreal), and US Embassy (Stockholm).

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Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012–

### **Glenn Dynner** Religion

BA, Brandeis University. MA, McGill University. PhD, Brandeis University. Scholar of East European Jewry, with a focus on the social history of Hasidism and the Haskalah [Jewish Enlightenment]. Author of *Men of Silk: The Hasidic Conquest of Polish Jewish Society*, which received a Koret Publication Award and was a National Jewish Book Awards finalist. Received textual training in several Israeli yeshivas and the Hebrew University of Jerusalem. Additional interests include Polish-Jewish relations, Jewish economic history, and popular religion. Recipient of the Fulbright Award. Member (2010–11), Institute for Advanced Study, Princeton University. SLC, 2004–

### **Jason Earle** French, Literature (on leave yearlong)

AB, University of Chicago. MA, MPhil, PhD, Columbia University. Area of specialization: 20th-century French literature. Dissertation on secret societies and conspiracies in interwar French literature. Research interests include 19th- and 20th-century French literature and cultural history, literature and politics, history and theory of the novel, and the avant-garde. SLC, 2012–

### **Michael Early** Theatre

BFA, New York University Tisch School of the Arts. MFA, Yale University School of Drama. Extensive experience in Off Broadway and regional theatre, television, and commercials; artist-in-residence, Oberlin College. SLC, 1998–

### **June Ekman** Theatre

BA, Goddard College, University of Illinois. ACAT-certified Alexander Technique Teacher, 1979. Inventor of an ergonomic chair, the Sit-a-Round. Taught the Alexander Technique in many venues: the Santa Fe Opera, Riverside Studios in London, Utrecht in The Netherlands; dancer, Judson Dance Theatre, Alwin Nikolais, Anna Halprin, and others; direction and choreography Off Broadway; appeared in *Innovation* (PBS); Off-Off Broadway Review Award, 1995–1996. SLC, 1987–

### **Matthew Ellis** Christian A. Johnson Endeavor

Foundation Chair in Middle Eastern Studies and International Affairs—History (on leave spring semester)

BA, Williams College. MPhil, University of Oxford. MA, PhD, Princeton University. Specializes in the social, intellectual, and cultural history of the modern Middle East. His first book, *Desert Borderland: The Making of Modern Egypt and Libya* (Stanford

University Press, 2018), examines the impact of various state-making projects on local experiences of place and belonging in the desert region linking Egypt and Libya during the late 19th and early 20th centuries. Broader intellectual and teaching interests include: the politics and culture of nationalism, modernity and identity formation in the Ottoman and post-Ottoman Arab world, cities and imagined urbanism, nostalgia and the politics of collective memory, popular culture, the historiography of borderlands, comparative British and French empires, and the history of geography and cartography. Articles published in *History Compass* and *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh University Press, 2014). Research was supported by grants from the Social Science Research Council and the American Research Center in Egypt. Recipient of a Fulbright-IEE grant to Egypt. Member of the American Historical Association and the Middle East Studies Association of North America. SLC, 2012–

### **Brian Emery** Filmmaking and Moving Image Arts

BA, Sarah Lawrence College. FAMU (film school), Czech Republic. As technical director of the Filmmaking & Moving Image Arts Program at Sarah Lawrence College, he oversees the equipment and technology resources of the program and manages a team of student workers. He is an Apple-certified trainer in both Final Cut Pro 7 and X and a certified trainer in Blackmagic DaVinci Resolve. Emery has taught camera, editing, and production workshops at the New York International Film Institute since 2006 and at Sarah Lawrence College since 2008. His freelance filmmaking and editing clients include TED, YouTube Creator Studios, AbelCine, and Kodak, among others. Recent editing projects have garnered film festival success, received the Jury Award by the DGA East, and screened both nationally and internationally. Emery has served as camera operator and editor for several Sarah Lawrence projects, including the Web series *Socially Active* and *Providers* and the feature film *Elusive*. He was the cinematographer and colorist on the feature film *Red Monsoon*, shot on location in Kathmandu, Nepal. His own short films have been screened at dozens of film festivals all over the world. SLC, 2018–

### **Beverly Emmons** Dance

BA, Sarah Lawrence College. Designed lighting for Broadway, Off Broadway, regional theatre, dance, and opera in the United States and abroad. Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, Stephen Sondheim's *Passion*, and *The Elephant Man*. Her lighting of *Amadeus* won a Tony award. Worked at the John F. Kennedy Center, the

Guthrie, Arena Stage, and the Children's Theatre of Minneapolis. Off Broadway, she lit *Vagina Monologues*; worked for Joseph Chaikin and Meredith Monk; and for Robert Wilson, *Einstein on the Beach* and *The Civil Wars, Part V*. Her designs for dance include works by Martha Graham, Trisha Brown, Alvin Ailey, and Merce Cunningham. Received seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting, and several Maharam/American Theatre Wing design awards. SLC, 2011–

**Margarita Fajardo** Alice Stone Ilchman Chair in Comparative and International Studies  
—History

BA, Universidad de los Andes, Bogotá, Colombia. MA, PhD, Princeton University. Historian of modern Latin America, especially of Brazil, Chile, and Colombia. Interested in researching, writing, and teaching histories of capitalism from Latin America and the Global South. She is currently working on her first book, tentatively titled *The World that Latin America Created*, which traces the origins of dependency theory—one of the most important paradigms of economic development and globalization. Focusing on a transnational network of economists and sociologists, diplomats and policymakers whose nexus was the United Nations Economic Commission for Latin America (ECLA in English and CEPAL in Spanish and Portuguese), the book examines the transformation of ideas about economic development and capitalism in the three decades after World War II. The book challenges widespread assumptions about the origins and scope of dependency theory and recasts the political project of regional intellectuals in the global sphere. Article published in the *Latin American Research Review* and an edited volume on *The Developmental State* (Cambridge University Press, forthcoming). Broader research and teachings interests include: history and theory of capitalism, imperialism and global history, colonial and modern Latin America, politics of knowledge and science, and the dynamics of policymaking. SLC, 2015–

**Christine Farrell** Director, Program in Theatre—Theatre (on leave spring semester)  
BA, Marquette University. MFA, Columbia University. One-Year Study Abroad, Oxford, England. Actress, playwright, director. Appeared for nine seasons as Pam Shrier, the ballistics detective on *Law and Order*. Acting credits on TV include *Saturday Night Live* and *One Life to Live*; films, *Ice Storm*, *Fatal Attraction*; stage: *Comedy of Errors*, *Uncle Vanya*, *Catholic School Girls*, *Division Street*, *The Dining Room*. Two published plays: *Mama Drama* and *The Once Attractive Woman*.

Directed in colleges, as well as Off Broadway, and was the artistic director and co-founder of the New York Team for TheatreSports. Performed in comedy improvisation throughout the world. SLC, 1991–

**Kim Ferguson (Kim Johnson)** Interim Dean for Graduate Studies, Roy E. Larsen Chair in Psychology—Psychology  
BA, Knox College. MA, PhD, Cornell University. Special interests include cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in foster care and institutionalized care), health and cognitive development, and development in African contexts. Areas of academic specialization include infant categorization development and the influences of the task, the stimuli used, and infants' culture, language, and socioeconomic status on their performance; infant face processing in African and American contexts; and relationships between the quality of southern African orphan care contexts and child outcomes. SLC, 2007–

**Angela Ferraiolo** Visual and Studio Arts  
BLS, SUNY–Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RKD, H20 Studios, Westwood Studios, Electronic Arts, Hansen Literary. Solo and group screenings in the United States and Europe, including SIGGRAPH (Los Angeles), ISEA (Hong Kong), New York Film Festival, Courtisane Festival (Ghent), Collectif Jeune Cinéma (Paris), Copacabana Media Festival (Ghent), Australian Experimental Film Festival (Melbourne), International Conference of Generative Art (Rome), Digital Fringe (Melbourne), Die Gesellschafter Filmwettbewerb (Germany), Granoff Center for the Arts (Providence), Microscope Gallery (Bushwick), Nospace Gallery (Vancouver), D-Art Gallery (London), International Conference on Information Visualization (Montpellier), International Conference of Computer Graphics, Imaging and Visualization (Taiwan), and TechFest (Mumbai). Interests include interaction design, narrative, immersive environment, playability, mobile art, experimental video, generative art, installation, media architecture, and new media urbanism. SLC, 2010–

**Carolyn Ferrell** Writing (on leave spring semester)  
BA, Sarah Lawrence College. MA, City College of New York. Author of the short-story collection, *Don't Erase Me*, awarded the Art Seidenbaum Award of the Los Angeles Times Book Prize, John C. Zachiris Award given by *Ploughshares*, and Quality Paperback Book Prize for First Fiction. Stories anthologized in *Best American Short Stories 2018*; *The Best American Short Stories of the Century*; *Giant Steps: The New Generation of African American Writers*; *The Blue*

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*Light Corner: Black Women Writing on Passion, Sex, and Romantic Love*; and *Children of the Night: The Best Short Stories by Black Writers, 1967 to the Present*. Recipient of grants from the Fulbright Association, German Academic Exchange (D.A.A.D.), City University of New York MAGNET Program, and National Endowment for the Arts (Literature fellow for 2004). SLC, 1996–

### **Elisabeth Fink** History

BA, Columbia University. MA, PhD, New York University. Historian of West Africa, France, and decolonization. Fink is currently working on her first book, provisionally titled *Decolonization and the Ballot Box: Social Mobilization in Postwar French West Africa*. The project examines mid-20th-century politics from the perspective of labor unions, women's movements, youth groups, and political parties. As African leaders struggled to mobilize constituencies across class, ethnic, gender, and regional lines, they debated what postcolonial Africa's relationship should be to the Islamic world, the Francophone world, and the Third World. Elections, which the French expanded in an effort to maintain colonial rule after World War II, emerged as the central site of political mobilization in French West Africa. The work situates anticolonial struggle into the *longue durée* of African political life. Fink has taught widely in African, European, and world history. Her broader interests include the history of labor, gender, and decolonization. SLC, 2018–

### **Barbara Forbes** Dance

Royal Academy of Dancing, London. Institute of Choreology, London. Imperial Society of Teachers of Dancing, London: Cecchetti Method. Previously on faculty of National Ballet School of Canada, Alvin Ailey School, New York University, and Finis Jung Studio. Ballet mistress and teacher: Joffrey Ballet, New Orleans Ballet, and Chamber Ballet USA. Currently Feldenkrais practitioner at Feldenkrais Learning Center, New York City. SLC, 2000–

### **Emma Forrester** Psychology

BA, Sarah Lawrence College. PhD, Derner School of Psychology, Adelphi University. Clinical psychologist with special interests in complex trauma, post-traumatic growth, trauma recovery across the lifespan, and psychodynamic approaches to working with trauma and neurodevelopmental delays. SLC, 2018–

### **Joseph C. Forte** The Esther Raushenbush Chair—Art History

BA, Brooklyn College. MA, MPhil, PhD, Columbia University. Special interest in art and architecture of the Italian Renaissance and the 17th century, the

history of architecture, and art and architectural theory. Author of articles on Italian 16th-century drawings, French painting of the 17th century, and American 19th-century architecture. SLC, 1978–

### **T. Griffith Foulk** Religion

BA, Williams College. MA, PhD, University of Michigan. Trained in Zen monasteries in Japan; active in Buddhist studies, with research interest in philosophical, literary, social, and historical aspects of East Asian Buddhism, especially the Ch'an/Zen tradition. Co-editor in chief, *Soto Zen Text Project* (Tokyo); American Academy of Religion Buddhism Section steering committee, 1987–1994, 2003–; board member, Kuroda Institute for the Study of Buddhism and Human Values. Recipient of Fulbright, Eiheiji, and Japan Foundation fellowships and grants from American Council of Learned Societies and National Endowment for the Humanities. SLC, 1995–

### **Melissa Frazier** Associate Dean of the College—Russian, Literature

AB, Harvard University. PhD, University of California—Berkeley. Special interests include the 19th-century novel and literature and the literary marketplace. Author of articles and books on topics including Pushkin, Senkovskii, Gogol, Tolstoy, and Russian Formalism. Awarded the 2007 Jean-Pierre Barricelli Prize for “Best Work in Romanticism Studies,” by the International Conference of Romanticism, for *Romantic Encounters: Writers, Readers, and the “Library for Reading”* (Stanford University Press, 2007). SLC, 1995–

### **Will Frears** Theatre

Sarah Lawrence College. Yale School of Drama. Film: *Coach, All Saints' Day* (winner, best narrative short, Savannah Film Festival), *Beloved*. Off Broadway: *Year Zero* (Second Stage Uptown), *Still Life* (MCC), *Rainbow Kiss* (The Play Company), *The Water's Edge* (Second Stage), *Pen* (Playwrights Horizons), *Terrorism* (The New Group/The Play Company), *Omnium Gatherum* (Variety Arts), *Where We're Born and God Hates the Irish* (both at Rattlestick Playwrights Theatre), *Get What You Need* (Atlantic 453), and *Kid-Simple* (Summer Play Festival). Regional: *Build* at the Geffen Playhouse; *Some Lovers* at the Old Globe Theatre; *Romeo & Juliet*, *Bus Stop*, *The Water's Edge*, and *A Servant of Two Masters* at the Williamstown Theatre Festival; *The Pillowman* at George Street Playhouse; *Hay Fever* and *The Price* at Baltimore CenterStage; *Sleuth* at the Bay Street Theatre; *Our Lady of 121st Street* (Steppenwolf Theatre); *Omnium Gatherum* (Actor's Theatre of Louisville). Artistic Director: Yale Cabaret (1999–2000). Recipient of Boris Sagal and Bill Foeller

directing fellowships. Contributor to *The Paris Review*, *New York Magazine*, *Harper's*, and *The London Review of Books*. SLC, 2010–

**Merideth Frey** Physics

BA, Wellesley College. PhD, Yale University. Past research in novel magnetic resonance imaging (MRI) techniques for 3D imaging of solids and using optical magnetometry for low-field nuclear magnetic resonance (NMR). Current research involves building a low-field magnetic resonance setup to explore cross-disciplinary MR applications and develop new MR techniques at low magnetic fields. Previously taught courses at Wesleyan University and Princeton University, including helping develop investigative science learning environment physics labs. SLC, 2016–

**Marek Fuchs** Ellen Kingsley Hirschfeld Chair in Writing—Writing

BA, Drew University. Executive Director of The Investigative Journalism and Justice Institute at Sarah Lawrence College. “County Lines” columnist for *The New York Times* for six years and also wrote columns for *The Wall Street Journal's* “Marketwatch” and for Yahoo!. Author of *A Cold-Blooded Business*, a book called “riveting” by Kirkus Reviews. His most recent book, *Local Heroes*, also earned widespread praise, including from ABC News, which called it “elegant...graceful...lively and wonderful.” Recipient of numerous awards and named the best journalism critic in the nation by Talking Biz website at The University of North Carolina School of Journalism and Mass Communication. Regularly speaks on business and journalism issues at venues ranging from annual meetings of the Society of American Business Editors and Writers to PBS and National Public Radio. When not writing or teaching, he serves as a volunteer firefighter. SLC, 2010–

**Izumi Funayama** Japanese

BA, Waseda University, Japan. MA, Ohio University. PhD, The University of Texas-Austin. Doctoral Dissertation: Intercultural experiences and practices in a Chinese-Japanese joint venture: A study of narratives and interactions about and beyond “Chinese” and “Japanese.” Associate professor, Kumamoto University, Japan; certified professional co-active coach, Coach Training Institute; certified designer and facilitator of LEGO Serious Play Method; certified instructor, Omotesenke tea ceremony. Recipient of Grants-in-Aid for Scientific Research, The Ministry of Education, Culture, Sports, Science and Technology, Japan. Interests include intercultural communication, ethnography, narrative analysis, discourse analysis, intercultural training, and intercultural coaching. SLC, 2014–

**Emilia Gambardella** Italian

BA cum laude, Smith College. MA, The Graduate Center, CUNY. Research interests include: Southern Italian literature and dialect culture, American and Italian film and television, seriality, animation, film theory, and popular culture. SLC, 2017–

**Suzanne Gardinier** Writing

BA, University of Massachusetts-Amherst. MFA, Columbia University. Author of 12 books, most recently *Amérika: The Post-Election Malas 1-9* (2017), *Notes from Havana* (2016), *Carta a una compañera* (2016), *Homeland* (2011), *Iridium & Selected Poems* (2010), & *Letter from Palestine* (2007). Her poetry has appeared in *Grand Street*, *The New Yorker*, and the *Wolf* magazine in the United Kingdom; her fiction in *The Paris Review* & *Fiction International's* “Artists in Wartime” issue; and her essays in *The Manhattan Review*, *The Progressive*, & *Siècle 21* in Paris. Served on an American Studies Association Panel called “American Jews, Israel, & the Palestinian Question,” and as resident director of the Sarah Lawrence College study abroad program in Havana. A recipient of awards from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994–

**Beth Gill** Dance

BA, New York University's Tisch School of the Arts. A choreographer, Gill has been making contemporary dance and performance in New York City since 2005. Her body of work critically examines issues within the fields of contemporary dance and performance studies through a focused exploration of aesthetics and perception. Gill has been commissioned by New York Live Arts, The Chocolate Factory Theater, The Kitchen, and Dance Theater Workshop. Her performances have toured nationally and internationally at Fusebox, the Nazareth College Arts Center Dance Festival, and Dance Umbrella. She is a 2012 Foundation for Contemporary Art grant recipient, a current member of The Hatchery Project, and a 2015-2016 Lower Manhattan Cultural Council Extended Life Artist in Residence. In 2011, Gill was awarded two New York State Dance and Performance “Bessie” Awards for Outstanding Emerging Choreographer and the Juried Award for “the choreographer exhibiting some of the most interesting and exciting ideas happening in dance in New York City today.” She was also awarded a 2013-2015 New York City Center choreography fellowship. In 2012, *Dance Magazine* named Gill one of the top 25 artists to watch. Guest artist at Barnard College, Eugene Lang College at the New School for Liberal Arts, and Arizona State University. SLC, 2017–

**Graeme Gillis** Theatre

Artistic director of Youngblood, the company of emerging playwrights at Ensemble Studio Theatre (2012 Obie Award). Director of the E.S.T./Sloan Project, a \$1.5 million program that fosters plays about science, technology, and economics. Worked as a playwright at theatres throughout the United States and Canada, including E.S.T. (Youngblood, Marathon of One-Act Plays), Rattlestick, Cherry Lane, Vampire Cowboys, Williamstown Theatre Festival, Source Theatre (DC), Tarragon Theatre (Toronto). Published by Dramatists Play Service and Applause Books. Member of the Actors Studio and E.S.T. SLC, 2013–

**Myla Goldberg** Writing

BA, Oberlin College. Author of the best-selling novel *Bee Season* (2000), which was adapted to film and was a New York Times Notable Book, winner of the Borders New Voices Prize, finalist for the NYPL Young Lions Award and the Hemingway Foundation/PEN award. Author of the novels *Wickett's Remedy* (2005) and *The False Friend* (2010) and of the essay collection *Time's Maggie* (2004) and the children's book *Catching the Moon* (2007). Short stories have appeared in *Harper's*. 2013 recipient of a Sustainable Arts Foundation grant. SLC, 2008–

**Myra Goldberg** Writing

BA, University of California–Berkeley. MA, City University of New York. Author of *Whistling and Rosalind: A Family Romance*; stories published in journals, including *The Transatlantic Review*, *Ploughshares*, *Feminist Studies*, *The Massachusetts Review* and *The New England Review*, and in the book anthologies *Women in Literature*, *Powers of Desire*, and *The World's Greatest Love Stories* and elsewhere in the United States and France; nonfiction published in *Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985–

**Martin Goldray** Marjorie Leff Miller Faculty Scholar in Music—Music

BA, Cornell University. MM, University of Illinois. DMA, Yale University. Fulbright scholar in Paris; pianist and conductor, with special interests in 17th- through 20th-century music. Performed extensively and recorded as pianist, soloist, chamber musician, and conductor; performed with most of the major new music ensembles, such as the New Music Consort and Speculum Musicae; worked with composers such as Babbitt, Carter, and numerous younger composers and premiered new works, including many written for him. Toured internationally as a member of the Philip Glass Ensemble from 1983-1996; conducted the premieres of several Glass operas and appears on many recordings of Glass's

music. Conducted film soundtracks and worked as producer in recording studios. Formerly on the faculty of the Composers Conference at Wellesley College. 2010 Recipient of the Lipkin Family Prize for Inspirational Teaching. SLC, 1998–

**Peggy Gould** Anita Stafford Chair in Service Learning—Dance

BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances in works by Patricia Hoffbauer and George Emilio Sanchez, Sara Rudner, Joyce S. Lim, David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.E.D., Tony Kushner, Paula Josa-Jones. Choreography presented by Dixon Place, The Field, PS 122, BACA Downtown (New York City); Big Range Dance Festival (Houston); Phantom Theater (Warren, Vermont); Proctor's Theatre (Schenectady, 2008/09 Dangerous Music Commission). Grants: Meet the Composer, Lower Manhattan Cultural Council, Harkness Dance Center. SLC, 1999–

**Robert Gould** Theatre

MFA, Sarah Lawrence College. Active in performance art and theatre since the mid-1980s, starting as technical director at The Franklin Furnace performance space. Co-founded DSR, a sound performance group, and toured Japan and Europe in the late '80s and early '90s. Assistant Technical Director for the SLC theatre program prior to starting his own sound design company. Sound design credits include: work for Off Broadway theatre companies, including Naked Angels, Clubbed Thumb, Cucaracha and Gabrielle Lansner; in-house sound designer for Ensemble Studio Theatre (1999–2003) and designed most of its yearly Marathon series productions of one-act plays during those years; created sound for dance choreographers Jeanine Durning, Hetty King, Lans Gries, and Lisa Race; and currently is an audio engineer for CBS News. SLC, 2008–

**Sarah Hamill** Art History

BA, Reed College. MA, University of California, Berkeley. PhD, University of California, Berkeley. Specializes in modern and contemporary art history, with a focus on sculptural aesthetics, postwar American sculpture, contemporary photography, and the global circulation of art objects through their reproduction and display. Author of *David Smith in Two Dimensions: Photography and the Matter of Sculpture* (University of California Press, 2015), awarded a Meiss/Mellon Author's Book Award and a



Wyeth Foundation for American Art Publication Grant from the College Art Association in 2013, and, with Megan R. Luke, co-editor of *Photography and Sculpture: The Art Object in Reproduction* (Getty Publications, 2017). Articles and essays explore the work of David Smith's (1906-1965) across media, the photography of Ugo Mulas (1928-1973), the photographic folios of Clarence Kennedy (1892-1972), the sculpture of Eduardo Chillida (1924-2002), and the videos of Erin Shirreff (1977- ). Current projects examine the 1970s sculptures and films of American sculptor Mary Miss (1944- ), contemporary photography and the metaphorization of sculpture, and theories of the photographic detail. Formerly associate professor of modern and contemporary art at Oberlin College. Recipient of fellowships from the American Council of Learned Societies, the Getty Research Institute, and Villa I Tatti, the Harvard Center for Italian Renaissance Studies. SLC, 2017-

**Hilda Harris** Music

BA, Doctor of Humane Letters, North Carolina Central University. Recipient of the President's Medal for Distinguished Faculty Service from the Manhattan School of Music. Taught voice at The Chautauqua Institute and at Howard University. Well-known for her portrayal of trouser roles—the first African-American to perform trouser roles at the Metropolitan Opera. Established herself as a singing actress and has earned critical acclaim in opera, on the concert stage, and in recital in America and in Europe. Made her Metropolitan Opera debut as The Student in *Lulu* and also sang Cherubino (*Le Nozze di Figaro*), The Child (*L'Enfant et les Sortilèges*), Siebel (*Faust*), Stephano (*Romeo et Juliette*), Hansel (*Hansel & Gretel*), and Sesto (*Giulio Cesare*). Her accomplishments have been documented in *And So I Sing* by Rosalyn M. Story; *Black Women in America, An Historical Encyclopedia*; edited by Darlene Clark Hines; *The Music of Black Americans* by Eileen Southern, and *African-American Singers* by Patricia Turner. Discography includes: "Hilda Harris," solo album; "The Valley Wind," songs of Hale Smith; "Art Songs by Black American Composers," album; "X, The Life and Times of Malcolm X," CD; "From the South Land," songs and Spirituals by Harry T. Burleigh, CD; and "Witness," Volume II, compositions by William Grant Still, CD. Manhattan School of Music, 1991 - present, Manhattan School of Music Pre-College Faculty 2005 - present, SLC, 1992-

**Matthea Harvey** Writing

BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet, author of *Pity the Bathtub Its Forced Embrace of the Human Form* (Alice James Books, 2000); *Sad Little Breathing Machine* (Graywolf, 2004);

*Modern Life* (Graywolf, 2007), winner of the Kingsley Tufts Award, a *New York Times* Notable Book of 2008, and a finalist for the National Book Critics Circle Award; and a children's book, *The Little General and the Giant Snowflake*, illustrated by Elizabeth Zechel (Soft Skull Press, 2007). Contributing editor for *jubilat* and *BOMB*. Has taught at Warren Wilson, the Pratt Institute, and the University of Houston. SLC, 2004-

**Mark Helias** Music (Contrabass)

**Ann Heppermann** Writing

A Brooklyn-based, independent, radio/multimedia documentary producer, transmission sound artist, and educator, her stories air nationally and internationally on National Public Radio, the BBC, and on numerous shows, including: *This American Life*, *Radio Lab*, *Marketplace*, *Morning Edition*, *Studio 360*, and many others. Recipient of Peabody, Associated Press, Edward R. Murrow, and Third Coast International Audio Festival awards. Transmission artist with free103point9; work exhibited at UnionDocs, Chicago Center for the Arts, and other venues. She has taught classes and workshops at Duke Center for Documentary Studies, Smith College, Columbia University, and the CUNY Graduate School of Journalism; for years, she was the director of radio at Brooklyn College. Co-creator of Mapping Main Street, a collaborative media project documenting the nation's more than 10,000 Main Streets, which was created through AIR's MQ2 initiative along with NPR, the CPB, and the Berkman Center at Harvard University. Her work has been funded by the Corporation for Public Broadcasting, Association of Independents, Arizona Humanities Council, and Berkman Center for Internet and Society at Harvard. Currently, she is a Rosalynn Carter for Mental Health Journalism Fellow and will be making a multimedia documentary about preteen anorexia in partnership with *Ms. Magazine* and NPR. SLC, 2010-

**Luisa Laura Heredia** Joanne Woodward Chair in Public Policy—Public Policy

BA, University of Notre Dame. MA, PhD, Harvard University. Research interests include Latino and immigration politics, with special interests in migration control regimes, social movements, inequalities in citizenship, and religion in the United States and Spain. Current work compares the development of US and Spain enforcement regimes, their constructions of racialized "illegal" bodies, and their radical movements to dismantle the state's migration control practices. Her first book project, *Illegal Redemption*, investigates the crucial yet contradictory role that the Catholic Church has played in challenging a growing and restrictive

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regime of immigration control in the United States in the contemporary period. Author of "From Prayer to Protest: The Immigrant Rights Movement and the Catholic Church," a chapter in the edited volume, *Rallying for Immigrant Rights*, by Irene Bloemraad and Kim Voss. SLC, 2014–

**Michelle Hersh** Biology (on leave fall semester)  
AB, Bryn Mawr College. PhD, Duke University.  
Postdoctoral Research Associate, Bard College, Cary Institute of Ecosystem Studies. Community ecologist with a special interest in the connections between biodiversity and disease. Author of articles on how fungal seedling pathogens maintain tree diversity in temperate forests and how animal diversity alters the risk of tickborne diseases. Recipient of grants from the National Science Foundation. Previously taught at Bard College and Eastern Michigan University. SLC, 2013–

**Sally Herships** Writing  
An award-winning journalist who has been making radio for over a decade, she currently reports for American Public Media's Marketplace. She has also produced or reported for ABC, BBC, *The New York Times*, NPR, WNYC, and Studio 360 and has put in many hours at Radiolab. Teaches writing for radio at Columbia University's Graduate School of Journalism; hosts the live storytelling night, *Stories You Can't Tell on the Radio*; and runs the Radio Boot Camp program at UnionDocs. Her investigative project, "The Five Percent Rule," written about HowSound, was awarded the 2011 Third Coast Radio Impact Award and Best Prepared Report for the 2011 Front Page Awards from the Newswomen's Club of New York and was an IRE finalist. SLC, 2012–

**Niko Higgins** Music  
BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Ethnomusicologist and saxophonist. Interests in South Indian classical music and fusion, jazz, world music, improvisation, globalization, cosmopolitanism, sound studies, and ecomusicology. Author of two articles on South Indian fusion and leader and producer of two recordings. Taught at Columbia University, Montclair State University, and The New School. Fulbright and Fulbright Hays recipient. SLC, 2015–

**David Hollander** Writing  
BA, State University of New York–Purchase. MFA, Sarah Lawrence College. Author of the novel *L.I.E.*, a finalist for the NYPL Young Lions Award. His short fiction and nonfiction have appeared in dozens of print and online forums, including *McSweeney's*, *Conjunctions*, *Fence*, *Agni*, *The New York Times Magazine*, *Poets & Writers*, *Post Road*, *The Collagist*,

*Unsaid*, *The Black Warrior Review*, *The Brooklyn Rail*, and *Swink*. His work has been adapted for film and frequently anthologized, most notably in *Best American Fantasy 2* and *110 Stories: New York Writes After September 11th*. SLC, 2002–

**K. J. Holmes** Dance  
An independent dance artist, singer, poet, actor, and teacher, Holmes has helped to define—first as a student and now as a teacher and performer—many contemporary improvisational dance practices, from studying Ideokinesis with Andre Bernard to collaborating with forerunners Simone Forti, Karen Nelson, Lisa Nelson, and Image Lab and Steve Paxton. She is a graduate of the two-year Sanford Meisner acting training [Esper Studio with master teacher Terry Knickerbocker 2008–09], Satya Yoga [Sondra Loring 2007], and The School for Body-Mind Centering (1995–99), of which the play between is essential to her current practices. A sought-after teacher of improvisation and somatic approaches to dance, theatre, and voice, Holmes travels nationally and internationally teaching and performing at universities, festivals, and venues that range from theatres to site-specific locations to living rooms; is adjunct faculty at NYU/Experimental Theatre Wing since 2001, Juilliard; teaches through Movement Research since 1986 [A.I.R. 2012–14]; and has a private practice in Dynamic Alignment and Re-integration. She has performed in the work of Miguel Gutierrez and the Powerful People, Emily Johnson/Catalyst, Mark Dendy, Lance Gries, Melinda Ring, Matthew Barney, and Cristiane Bouger and is continuing to develop her solo work. SLC, 2017–

**James Horowitz** Literature  
BA, New York University. MA, PhD, Yale University. Special interests include Restoration and 18th-century literature, the history of the novel, film and film theory, political history, Henry James, and gender studies. SLC, 2008–

**Marie Howe** Writing  
BS, University of Windsor, Canada. MFA, Columbia University. Chancellor to the Academy of American Poets; Poet laureate of New York State; author of *Magdalene*; author of *The Good Thief*, selected by Margaret Atwood for the National Poetry Series; editor, with Michael Klein, of *In the Company of My Solitude: American Writing from the AIDS Pandemic*; author of *What the Living Do*; recipient of the Peter I. B. Lavan Younger Poet Prize from the Academy of American Poets, the Mary Ingram Bunting fellowship from Radcliffe College, and grants from the National Endowment for the Arts, the Massachusetts Artist Foundation, and the Guggenheim. SLC, 1993–

**Tishan Hsu** Visual and Studio Arts (on leave fall semester)  
BSAD, MArch, Massachusetts Institute of Technology. Sculptor and painter; solo and group exhibitions in the United States, Mexico, and Europe; work included in major private and museum collections, including at the Metropolitan Museum of Art, High Museum, Centre Georges Pompidou (Paris), and Centro Cultural Arte Contemporaneo (Mexico City); honorary member, board of directors, White Columns, New York; recipient of grant from National Endowment for the Arts. SLC, 1994–

**Eleanor Hulihan** Dance  
Performer, choreographer, and teacher, she has performed and created work with John Jasperse, Beth Gill, Jennifer Monson, Andrew Ondrejcek, Mike Mills, Jessica Dessner, Sufjan Stevens, Lily Gold, Rashaun Mitchel, Silas Reiner, Charles Atlas, Zeena Parkins, and Tere O'Connor, among others. She teaches Pilates and body conditioning at her private studio and American Ballet Theatre's JKO training program. She is currently creating new work with Jimmy Jolliff and Asli Bulbul. SLC, 2017–

**Dan Hurlin** Director, Graduate Theatre—Theatre, Dance  
BA, Sarah Lawrence College. Performances in New York at Dance Theater Workshop, PS 122, La MaMa E.T.C., Danspace, The Kitchen, St. Ann's Warehouse, and at alternative presenters throughout the United States and the United Kingdom. Recipient of a *Village Voice* OBIE Award in 1990 for solo adaptation of Nathanael West's *A Cool Million* and the 2000 New York Dance and Performance ("Bessie") Award for *Everyday Uses for Sight, Nos. 3 & 7*. Recipient of fellowships from National Endowment for the Arts, New Hampshire State Council on the Arts, and Guggenheim (2002–2003) and of grants from Creative Capital, Rockefeller Foundation, New York State Council on the Arts, Mary Cary Flagler Charitable Trust, and the New England Foundation for the Arts. Recipient of the Alpert Award in the Arts for Theatre, 2004. Former teacher at Bowdoin, Bennington, Barnard, and Princeton. SLC, 1997–

**Vera Iliatova** Visual and Studio Arts  
BA, Brandeis University. MFA, Yale University. Represented by Monya Rowe Gallery in New York City, venue of her fifth solo exhibition in 2015. Work included in numerous exhibitions in the United States and abroad at venues that include: Galleria Glance, Torino, Italy; Mogadishni Gallery, Copenhagen; New Langton Art Center, San Francisco; Artist Space, New York; and David Castillo Gallery, Miami. Previously held full-time teaching appointments at Massachusetts College of Art, University of

California–Davis, and University of New Hampshire. Recipient of residencies at Skowhegan School of Art and Vermont Studio Center; awarded free studio space in The Space Program at the Marie Walsh Sharpe Foundation, 2007/2008. SLC, 2014–

**John Isley** Music

**Meghan Jablonski** Psychology  
BA, Muhlenberg College. MA, PhD, The New School for Social Research. Clinical psychologist with special interests in how important relationships shape development, experience, and well-being throughout the lifespan and in the role of creative process, mindfulness, and restorative sleep in cultivating resilience and wellness. Areas of experience include: attachment theory and human bonding over the life span, relational psychoanalytic theory, brief relational/psychodynamic psychotherapy and cognitive-behavioral therapy research, sleep research, psychological and neuropsychological assessment, clinical practice across all levels of care and in underserved communities, creative flow theory and mindfulness-based practices. Current work is focused on relating, reality, and rest in the digital age. SLC, 2013–

**John Jasperse** Director, Dance Program—Dance  
BA, Sarah Lawrence College. Founded John Jasperse Company, later renamed John Jasperse Projects, in 1989 and has since created 17 evening-length works through this nonprofit structure, as well as numerous commissions for other companies, including Baryshnikov's White Oak Dance Project, Batsheva Dance Company, and Lyon Opera Ballet. John Jasperse Projects have been presented in 24 US cities and 29 countries by presenters that include the Brooklyn Academy of Music, The Joyce Theater, New York Live Arts, Dance Theater Workshop, The Kitchen, Walker Art Center, Museum of Contemporary Art Chicago, American Dance Festival, La Biennale di Venezia, Dance Umbrella London, Montpellier Danse, and Tanz im August Berlin. Recipient of a 2014 Doris Duke Artist Award, two Bessie awards (2014, 2001), and multiple fellowships from US Artists, Foundation for Contemporary Arts, Tides/Lambent Foundation, Guggenheim Foundation, New York Foundation for the Arts, and National Endowment for the Arts, in addition to numerous grants and awards for John Jasperse Projects. On the faculty and taught at many distinguished institutions nationally and internationally, including Hollins University MFA, University of California–Davis, Movement Research, PARTS (Brussels, Belgium), SEAD (Salzburg, Austria), Centre National de la Danse (Lyon, France), and

## 202 Faculty

Danscentrum [Stockholm, Sweden]. Co-founder of CPR [Center for Performance Research] in Brooklyn, NY. SLC, 2016–

**James Jeter** Music

**Kate Knapp Johnson** Writing (on leave fall semester) BA, MFA, Sarah Lawrence College. NCPsyA, Westchester Institute. Special interests include Jungian studies and religion; author of *When Orchids Were Flowers*, *This Perfect Life*, and *Wind Somewhere, and Shade*, which received the Gradiwa Award; most recently published in *Ploughshares*, *The Salt Journal*, *Luna*, and *The Sun*; recipient of New York Foundation for the Arts Award. SLC, 1987–

**Elizabeth Johnston** Psychology MA, St. Andrew's University, Scotland. DPhil, Oxford University. Special interests in human perception of three-dimensional shape, binocular vision, and the perception of depth from motion; author of articles and book chapters on shape perception from stereopsis, sensorimotor integration, and combining depth information from different sources. SLC, 1992–

**Kenneth G. Karol** Biology BSc, University of Wisconsin-Madison. PhD, University of Maryland-College Park. Research interest in molecular systematics, classification and evolution of green algae and land plants, and interest in organellar genome evolution. Currently an assistant curator at the New York Botanical Garden's Cullman Molecular Systematics Program, adjunct faculty member at City University of New York, international collector of algae, and author of more than 30 papers and book chapters on algae and land plant evolution. SLC, 2008–

**Kathy Kaufmann** Dance BA, New York University. Lighting designer for dance and performances around the world for more than 20 years. Worked with many fine artists, including Sally Silvers, Douglas Dunn, David Parker and the Bang Group, Maura Donohue, Rebecca Stenn, Ben Munisteri, Eiko & Koma, Adrienne Truscott, Hilary Easton, Enrico Wey, Jacques D'Amboise, Paige Martin, Laura Pawel, Keely Garfield, Neta Pulvermacher, Arturo Vidich, Mari Lopez, Michelle Dorrance, Dormeisha Sumbry-Edwards, Amanda Loulaki, Gina Gibney, Aitana Cordero, Cherylyn Lavagnino, Larissa Velez-Jackson, Roseanne Spradlin, Jack Ferver, Jody Oberfelder, and Kota Yamazaki. Also lights events for The Food Network and was a production manager for the Hudson River Festival (now known as River to River) for 8 years. Received a "Bessie" (New York Dance and Performance Award) for her body of lighting design work in 2004 and for Yvonne Meier's

*Stolen* in 2009. Also honored to be included in *Curtain Call: Celebrating 100 Years of Women in Design* at the New York Performing Arts Library. SLC 2012–

**Sibyl Kempson** Theatre MFA, Brooklyn College. Kempson's plays have been presented in the United States, Germany, and Norway. As a performer she toured internationally from 2000-2011 with Nature Theater of Oklahoma, New York City Players, and Elevator Repair Service. Her own work has received support from the Jerome Foundation, the Greenwall Foundation, National Endowment for the Arts, and Dixon Place. She was given four Mondo Cane! commissions from 2002-2011 for *The Wytche of Probylmy Plantation*, *Crime or Emergency*, *Potatoes of August*, and *The Secret Death of Puppets*. She received an MAP Fund grant for her collaboration with Elevator Repair Service (*Fondly, Collette Richland*) at New York Theatre Workshop (NYTW), a 2018 PEN/Laura Pels International Foundation for Theater Award for American Playwright at Mid-Career (specifically honoring "her fine craft, intertextual approach, and her body of work including *Crime or Emergency* and *Let Us Now Praise Susan Sontag*), and a 2014 USA Artists Rockefeller fellowship with NYTW and director Sarah Benson. She received a 2013 Virginia B. Toulmin Foundation commission for *Kyckling and Screaming* [a translation/adaptation of Ibsen's *The Wild Duck*], a 2013-14 McKnight National residency and commission for a new play (*The Securely Conferred, Vouchsafed Keepsakes of Maery S.*), a New Dramatists/Full Stage USA commission for a devised piece (*From the Pig Pile: The Requisite Gesture(s) of Narrow Approach*), and a National Presenters Network Creation Fund Award for the same project. Her second collaboration with David Neumann/Advanced Beginner Group, *I Understand Everything Better*, received a Bessie Award for Outstanding Production in 2015; the first was *Restless Eye* at New York Live Arts in 2012. Current and upcoming projects include a new opera with David Lang for the Isabella Stewart Gardner Museum in Boston for 2018, *Sasquatch Rituals* at The Kitchen in April 2018, and *The Securely Conferred, Vouchsafed Keepsakes of Maery S.* Kempson is a MacDowell Colony fellow; a member of New Dramatists; a USA Artists Rockefeller fellow; an artist-in-residence at the Abrons Arts Center; a 2014 nominee for the Doris Duke Impact Award, the Laurents Hatcher Award, and the Herb Alpert Award; and a New York Theatre Workshop Usual Suspect. Her plays are published by 53rd State Press, *PLAY: Journal of Plays*, and *Performance & Art Journal [PAJ]*. In addition to Sarah Lawrence College, she teaches and has taught experimental performance writing at Brooklyn College and the

Eugene Lang College at the New School in New York City. Kempson launched the 7 Daughters of Eve Theater & Performance Co. in April 2015 at the Martin E. Segal Center at the City University of New York. The company's inaugural production, *Let Us Now Praise Susan Sontag*, premiered at Abrons Arts Center in New York City. A new piece, *Public People's Enemy*, was presented in October 2018 at the Ibsen Awards and Conference in Ibsen's hometown of Skien, Norway. *12 Shouts to the Ten Forgotten Heavens*, a three-year cycle of rituals for the Whitney Museum of American Art in the Meatpacking District of New York City, began on the vernal equinox in March 2016 to recur on each solstice and equinox through December 2018. SLC, 2016-

**Paul Kerekes** Music (Composition)  
BMus, CUNY Queens College. MM, MMA, Yale School of Music. New York-based composer and pianist whose music has been performed by American Composers Orchestra, Da Capo Chamber Players, and New Morse Code, in Merkin Hall, (le) poisson rouge, and The Winter Garden. He attended The Bang on a Can Summer Music Festival, Aspen Music Festival, and The Young Artists Piano Program at Tanglewood. Member of Grand Band, a six-piano ensemble featured in The Bang on a Can Marathon and the Gilmore International Keyboard Festival. Award recipient from ASCAP, the Academy of Arts and Letters; recipient of the 2015 JFund award from the American Composer's Forum. SLC, 2017-

**Daniel King** Mathematics  
BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, game theory, history and philosophy of mathematics, and the outreach of mathematics to the social sciences and the humanities. Author of research papers in the areas of nonassociative algebra, fair-division theory, and mathematics education; governor of the Metropolitan New York Section of the Mathematical Association of America; member, board of editors, *The College Mathematics Journal*. SLC, 1997-

**Aubrey Korneta** French  
BA, University of Illinois at Urbana-Champaign. MST, Fordham University. MA, MPhil, PhD, New York University. Dissertation on the representation of language learning in the French school system in contemporary literature and film. Research interests include 20th- and 21st-century French and francophone literature and film, the representation of education and youth, and contemporary French society, culture, and politics. SLC, 2018-

**Justine Kurland** Visual and Studio Arts  
BFA, School of Visual Arts (New York). MFA, Yale University. New York-based photographer/artist with solo exhibitions at numerous galleries and museums worldwide, including: Frank Elbaz Gallery, Elizabeth Leah Gallery, Monte Faria Gallery, Mitchell-Innes & Nash, Monte Clark Gallery. Works represented in numerous permanent collections, including: The International Center of Photography (New York), Museum of Contemporary Photography (Chicago), Solomon R. Guggenheim Museum of Art (New York), and Whitney Museum of American Art. Guest lecturer at Columbia University, Columbia College of Art, University of California-Los Angeles, and numerous others. Her photos have been published widely and featured most notably in *Art in Review*, *The New York Times*, *Vogue*, *The Washington Post*, *The New Yorker*, and *Harper's Bazaar*. Her photography is featured in numerous books and catalogues, including: *Art Photography Now*, *Bright*, *Susan* (Aperture Foundation, 2005), *Old Joy*, *Jonathan Raymond* (Artspace Books, 2004), and *Justine Kurland: Spirit West*, John Kelsey (Coromandel, 2002). SLC, 2011-

**Mary LaChapelle** Writing  
BA, University of Minnesota. MFA, Vermont College. Author of *House of Heroes and Other Stories*; stories, essays and anthologies published by New Rivers Press, Atlantic Monthly Press, *Columbia Journal*, *Global City Review*, *Hungry Mind Review*, *North American Review*, *Newsday*, *The New York Times*; recipient of the PEN/Nelson Algren, National Library Association, Loft McKnight and The Whiting Foundation awards; fellowships from the Hedgebrook, Katherine Anne Porter, Edward Albee, and Bush foundations. SLC, 1992-

**Eduardo Lago** Spanish, Literature  
MA, Universidad Autónoma de Madrid, Spain. PhD, Graduate Center, City University of New York. Special interests: Spanish and Latin American literature, US Latino writers, European literature. Author of the award-winning novel, *Call Me Brooklyn* (2006), translated into 15 languages. Other fiction works include short-story collections *Scattered Tales* and *Map Thief* and *I Always Knew I Would See You Again*, *Aurora Lee*, a novel (2013)—all in Spanish. Translator into Spanish of works by John Barth, Sylvia Plath, Henry James, Junot Díaz, Hamlin Garland, William Dean Howells, and Charles Brockden-Brown. Recipient of the 2002 Bartolome March Award for Excellence in Literary Criticism for his comparative analysis of James Joyce's *Ulysses* translations into Spanish. Director of the Cervantes Institute in New York, 2006-2011. Holder of a Chair of Excellence at Carlos III University, Madrid, in 2008. His collection of

essays *The double helix of North American Literature*, will be published at the end of 2018 in Mexico and Spain. SLC, 1993–

**Kevin Landdeck** Adda Bozeman Chair in

International Relations—Asian Studies, History BA, Valparaiso University. MA, University of Michigan–Ann Arbor. PhD, University of California–Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing, China. Research concerns 20th-century China, specifically Kuomintang war mobilization and interior society during the Sino-Japanese War (1937–45). Dissertation, “Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938–1945,” presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek’s army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in progress. Key areas of interest include China’s transition from a dynastic empire to a nation-state; the role of war in state-making; modes of political mobilization and their intersection with social organization; and private life and selfhood, including national, regional, or local and personal identities. Broadly teaches on modern (17th century to present) East Asian history, with a focus on politics, society, and urban culture. In addition to a course on war in 20th-century Asia, a personal involvement in photography has inspired a course on photographic images and practice in China and Japan from the 19th century through the present. Member of the American Historical Association, Association of Asian Studies, and Historical Society for Twentieth-Century China. SLC, 2011–

**Allen Lang** Director, Theatre Outreach—Theatre BA, University of Wisconsin–Stevens Point. MFA, SUNY–Empire State College. Published plays include *Chimera*, *White Buffalo*, and *The Wading Pool*. Recipient of the Lipkin Playwright Award and Drury College Playwright Award. Plays produced in New York City at Pan Asian Rep, Red Shirt Entertainment, La Mama, The Nuyorican Poets Cafe, and other venues. In New York, directed new plays by Richard Vetere, Adam Kraar, Diane Luby, and Michael Schwartz. Established The River Theatre Company in Central Wisconsin with a company of local players. Directed, toured with the work of Samuel Beckett, Eugene Ionesco, Slawomir Mrozek, David Lindsay Abaire, and John Patrick Shanley, among others. Performances presented on NPR and in shopping malls, street festivals, bus stops, parking lots, and

abandoned stores, as well as more traditional venues. Conducted theatre workshops for participants of all ages in New York City, Yonkers, Westchester County, and throughout the United States and abroad. Wrote, directed, and performed in original plays presented in schools, community centers, and museums in Yonkers, Westchester County, and beyond. Recipient of grants from the National Endowment of the Arts, The Wisconsin Council of the Arts. Sarah Lawrence College Theatre Outreach co-director; artistic director of the Sarah Lawrence College theatre program, 2007–2010. SLC, 1998–

**Rattawut Lapcharoensap** Writing

BA, Cornell University. MFA, University of Michigan. Fiction writer. Author of *Sightseeing*, a collection of short stories, which received the Asian American Literary Award and was shortlisted for the *Guardian* First Book Award. His work has appeared in *Granta*, *One Story*, *The Guardian*, *Zoetrope*, *Best New American Voices*, and *Best American Non-Required Reading*, among others. Recipient of a Whiting Writer’s Award, a DAAD Artist-in-Berlin fellowship, a National Book Foundation *5 Under 35* honor, an Abraham Woursell Prize through the University of Vienna, and was named by *Granta* magazine to its list of “Best of Young American Novelists.” SLC, 2018–

**Ann Lauinger** Literature

BA, University of Pennsylvania. MA, PhD, Princeton University. Special interest in medieval and Renaissance poetry, particularly English. Author of papers and articles on Shakespeare and Ben Jonson; of *Persuasions of Fall* (The University of Utah Press, 2004) and *Against Butterflies* (Little Red Tree Publishing, 2013), both books of poems; and of poems published in *Confrontation*, *Missouri Review*, *Parnassus*, and other magazines. Recipient of Agha Shahid Ali Poetry Prize, Ernest J. Poetry Prize, Thouron–University of Pennsylvania British–American Exchange Program scholarship; Woodrow Wilson Fellow. SLC, 1973–

**Joseph Lauinger** Literature

BA, University of Pennsylvania. MA, Oxford University. MA, PhD, Princeton University. Special interest in American literature and film, the history of drama, and classical literature; recipient of the New York State Teacher of Excellence Award and a grant from the National Endowment for the Humanities; fiction and poetry published in *Epoch*, *Lost Creek*, *Georgetown Review*, *Confrontation*, and *Pig Iron*; plays performed throughout the United States and in the United Kingdom, Australia, and India; member of the Dramatists Guild. SLC, 1988–

**Jenna Lawrence** Biology

BA, Boston University. PhD, Columbia University. Behavioral ecologist and conservation biologist. Research has focused on the reproductive strategies of brown titi monkeys (*Callicebus brunneus*) in Peruvian Amazonia. Also teaches for Columbia University and Barnard College. SLC, 2018–

**Billy Lester** Music (Jazz Piano)

BA, Lehman College. Manhattan School of Music. Taught at Diller-Quaile Music School; music appreciation at Lehman College; private teaching, 1976–present. Solo concert: Heineken Jazz Festival, 1984. Six recordings. "Storytime" nominated by NPR as one of the best in jazz of 2013. Performs in the United States and in Europe. SLC, 2017–

**Eric Leveau** French, Literature

Graduate of École Normale Supérieure, Fontenay-Saint Cloud, France. Agrégation in French Literature and Classics, Doctorate in French literature, Paris-Sorbonne. Special interest in early modern French literature, with emphasis on theories and poetics of theatre, comedy and satire, rhetoric, and the evolution of notions of writer and style during the period. SLC, 2003-2006; 2008–

**Linwood J. Lewis** Psychology

BA, Manhattanville College. MA, PhD, City University of New York. MS, Columbia University. Special interests in the effects of culture and social context on conceptualization of health and illness; effects of the physical environment on physical, psychological, and social health; multicultural aspects of genetic counseling; the negotiation of HIV within families; and the development of sexuality in ethnic minority adolescents and adults. Recipient of a MacArthur postdoctoral fellowship and an NIH-NRSA research fellowship. SLC, 1997–

**Matthew Lopez** Dance

BA, University of Central Florida. Studying theatre at Northeastern University. Dancer at Walt Disney World. Background dancer for Hillary Duff in the Christmas Day Parade televised on ABC, Sean Kingston and Wyclef Jean on PBS, Demi Lovato on *Good Morning America*. Mascot for the New England Patriots and currently a choreographer for the New England Patriots cheerleaders. Featured on *Live with Regis and Kelly*. Audition facilitator for a Nicki Minaj performance and lead dancer in Times Square for the debut of her album, *Pink Friday: Roman Reloaded*. Choreographed for Madison Square Garden and New York Knicks pre-game show; choreographed for R&B/Pop artist, Sid Haywoode, whose song, "No Excuses," was #6 on Europe's dance-hit chart. Serves on the committee for the

Bessie Dance Awards. Teaches across the United States and abroad in the Philippines, Japan, Colombia, Israel, Canada, and the United Kingdom. Selected as one of the Top 12 Dance Convention Teachers in the USA by *Dance Informa Magazine*. Currently teaching hip hop/street jazz at Steps on Broadway, Broadway Dance Center, Ballet Hispanico, New York Theatre Ballet, and the New York Film Academy. SLC, 2017–

**Robert Lyons** Creative Director—Theatre

Playwright, director, and artistic director of the two-time OBIE Award-winning New Ohio Theatre in Manhattan. Most recently a writer on *Lush Valley*, which was developed at The Playwright's Center in Minneapolis and produced at HERE Art Center in fall 2011. Other recent productions include, *Nostradamus Predicts the Death of Soho*, *Red-Haired Thomas* ("a sweetly fractured fairy tale"—*The New York Times*), and *Doorman's Double Duty* ("A gem!"—*The New York Times*). Other plays include, *PR Man*, *No Meat No Irony*, *The Naked Anarchist*, *Dream Conspiracy*, *Creature of the Deep*, *No Thanks/Thanks*, *Vater Knows Best*, and *Floor Boards*, which have been presented in New York City by Soho Think Tank, HERE Arts Center, Project III Ensemble, Clubbed Thumb, The Foundry, and Synapse Productions, among others. Commissioned adaptations range from *The Possessed* by Dostoevsky to *How it Ended* by Jay McInerney. SLC, 2013–

**Doug MacHugh** Theatre, Filmmaking and Moving Image Arts

BA, New England College. MFA, Sarah Lawrence College. Peace Corps, El Salvador. Writer of PSAs, commercials, industrials, and documentaries. Script writer and talent director at Gates Productions for 80 hours of local and regional live television in Los Angeles; one of two conceptual designers for Mitsubishi's Waterfront Project, creating 32 amusement park attractions; creative producer of *Red Monsoon*, a feature film shot in Nepal. Film acting credits include *Clean and Sober*, *Alien Nation*, *Come See the Paradise*, and *Weird Science*; television acting credits include *Guiding Light*, *Law and Order*, *Cheers*, *Quantum Leap*, *LA Law*, and *Night Court*; stage credits include *Holy Ghost*, *End Game*, *Zoo Story*, *Fishing*, and *Wat Tyler*; directing credits include *Platypus Rex*, *Mafia on Prozac*, *The 17th of June*, *North of Providence*, *Only You*, *To Kill A Mockingbird*, and *The Weir*. Co-director and co-producer of SLC Web Series, "Socially Active." Web feature film *Elusive*, and television pilot "Providers." Recipient of two [Los Angeles] Drama-Logue Critics' Awards for acting. SLC, 2000–

**Greg MacPherson** Theatre

Designed lighting for hundreds of plays and musicals in New York and around the United States, as well as in Europe, Australia, Japan, and the Caribbean. Designs have included original plays by Edward Allan Baker, Cassandra Medley, Stewart Spencer, Richard Greenberg, Warren Leight, Lanford Wilson, Romulus Linney, Arthur Miller, and David Mamet. Continues to design the Las Vegas production of Penn & Teller and to work as resident designer for the 52nd Street Project. Received an American Theatre Wing Maharam Award nomination for his lighting design of E.S.T.'s *Marathon of One-Act Plays*. SLC, 1990–

**Nicole Maloof** Visual and Studio Arts

BFA, BA, Boston University. MFA, Columbia University. Interdisciplinary practice in drawing, printmaking, and video. Finalist for a New York Foundation for the Arts grant in printmaking/drawing/book arts. Work exhibited at the Boston Center for the Arts, Franklin Street Works, International Print Center New York, and the Jewish Museum. Recent teaching positions include courses in drawing and printmaking at Williams College. SLC, 2018–

**Merceditas Mañago-Alexander** Dance

BA, SUNY–Empire State College. Dancer with Doug Varone and Dancers, Pepatian, Elisa Monte Dance Company, Ballet Hispanico, and independent choreographers such as Sara Rudner and Joyce S. Lim. Recipient of the Outstanding Student Artist Award from the University of the Philippines Presidents' Committee on Culture and the Arts. Taught at Alvin Ailey School; guest faculty member, 92nd Street Y, Marymount Manhattan College, Metropolitan Opera Ballet, New York University Tisch School of the Arts, Rutgers University Mason Gross School of the Performing Arts. Participant/teacher, 2004 Bates Festival-Young Dancers Workshop; solo works: Free Range Arts, Dixon Place, Brooklyn Arts Exchange, and Danspace Project/St. Mark's Church. SLC, 2002–

**Thomas Mandel** Theatre

BA, Bowdoin College. Songwriting with Paul Simon, New York University, 1969; taught Singing Workshop with John Braswell at Sarah Lawrence (1971-77); scored musicals at Sarah Lawrence, Astor Place Theatre, and Cafe LaMaMa, New York City; composed, orchestrated, and musical-directed three rock operas Off-Off Broadway and at Sarah Lawrence. (The first, *Joe's Opera*, was twice optioned for Broadway production; animated the second, *The Sea of Simile*, on a full-length DVD.) Toured and recorded (1977-1998) from Vietnam to Vienna, New York City to Sun City, with Dire Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, B-52s, the Pretenders,

Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/Mick Ronson, two former NY Dolls, *Live at CBGB's*, the Spinners, Shannon, John Waite, and Pavarotti. Returned to Sarah Lawrence in 2000 to work with Shirley Kaplan, William McRee, and Thomas Young. Fields of expertise: Hammond organ, rock-and-roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 1950s-1990s. SLC, 1971-77, 2000–

**K. Lorrel Manning** Theatre

BFA, University of Georgia. MFA, Columbia University, School of the Arts. Award-winning writer/director, actor, and musician. His first feature film, *Happy New Year*—based on his critically-acclaimed play and award-winning short film of the same name—had its world premiere at the 2011 SXSW Film Festival and has screened at more than a dozen film festivals. The film won multiple awards in the United States and abroad and was officially released domestically by Snag Films in 2013. Most recently, Manning wrote and directed three short films for Guggenheim Studios: *The Great Love Rosemary*, *Pure*, and *My Father's Heart*. All three films had their world premiere at the Rhode Island International Film Festival (RIIFF) in August 2016. As a theatre director and playwright, Manning has worked extensively Off-Broadway and Off-Off-Broadway. Recent productions include a new, critically-acclaimed adaptation of Henrik Ibsen's *An Enemy of the People* (co-written with Seth Barrish), *The Unrepeatable Moment*, and a revival of John Patrick Shanley's *Danny and the Deep Blue Sea*. Manning's theatrical project AWAKE (a collection of short plays and monologues about race, class, gender, and sexuality), which he will also direct, will receive its world premiere in January 2019. SLC, 2018–

**Rona Naomi Mark** Filmmaking and Moving Image Arts

BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich



International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces*. SLC, 2007–

**James Marshall** Computer Science  
BA, Cornell University. MS, PhD, Indiana University-Bloomington. Special interests in robotics, evolutionary computation, artificial intelligence, and cognitive science. Author of research papers on developmental robotics, neural networks, and computational models of analogy; author of the Metacat computer model of analogy. SLC, 2006–

**Juliana F. May** Dance  
BA, Oberlin College. MFA, University of Wisconsin-Milwaukee. A Guggenheim and NYFA Fellow, for the past 15 years she has taught dance and choreography at numerous institutions in an N-12 and university setting, including at Trevor Day School, Barnard College, The New School, and, most recently, at The American Dance Festival in Durham, North Carolina. She has created nine works since 2002, including seven evening-length pieces with commissions and encore performances from Dance Theatre Workshop, New York Live Arts, The Chocolate Factory Theatre, Barnard College, The New School, Joyce SoHo, and The American Realness Festival. She has been awarded grants and residencies through The Map Fund, The Jerome foundation, Lower Manhattan Cultural Council, and Gibney DIP. SLC, 2017–

**Jeffrey McDaniel** Writing (on leave spring semester)  
BA, Sarah Lawrence College. MFA, George Mason University. Author of five books of poetry, most recently *Chapel of Inadvertent Joy* (University of Pittsburgh Press, 2013). Other books include *The Endarkenment* (Pittsburgh, 2008), *The Splinter Factory* (Manic D Press, 2002), *The Forgiveness Parade* (Manic D Press, 1998), and *Alibi School* (Manic D Press, 1995). His poems have appeared in numerous journals and anthologies, including *Best American Poetry* in 1994 and 2010. Recipient of an NEA Fellowship. SLC, 2011–

**Kevin McKenna** Vice President for Enrollment & Dean of Admission and Financial Aid—Music

**William D. McRee** Theatre  
BA, Jacksonville University. MFA, Sarah Lawrence College. Co-founder and artistic director for Jacksonville's A Company of Players, Inc.; productions with The Actor's Outlet, Playwrights Horizons, Summerfest, and the Ensemble Studio Theatre. SLC, 1981–

**Cassandra Medley** Theatre  
Producer of plays, including *American Slavery Project* (2012-13). *Cell* (2013), Ensemble Studio Theatre Marathon (2011), is pending publication in the anthology *Outstanding One-Act Plays—2012*, Dramatists Play Service; *Daughter*, Ensemble Studio Theatre Marathon (2009), published by Broadway Play Publishing (2012). *Noon Day Sun* (August, 2008), Diverse City Theatre Company, Theatre Row, New York City, was nominated for the August Wilson Playwriting Award (2008); *Noon Day Sun* was also published by Broadway Play Publishing. *Relativity*, a commission from the Alfred P. Sloan Foundation, Ensemble Studio Theatre (2004), was produced by Kuntu Repertory of Pittsburgh, Southern Repertory of New Orleans (2007), the Ensemble Studio Theatre (May 2006), St. Louis Black Repertory Theatre (February 2006), and the Magic Theatre in San Francisco (June 2004); *Relativity*, published by Broadway Play Publishing, also won the Audelco August Wilson Playwriting Award (2006) and was featured on Science Friday on National Public Radio and in an online broadcast of the Los Angeles Repertory Theatre (February 2008). *Marathon* (2004-06) was also published by Broadway Play Publishing. Recipient of the "Going to the River Writers" Life Achievement Award (2004), Ensemble Studio Theatre 25th Anniversary Award for Theatre Excellence (2002), the TheatreFest Regional Playwriting Award for Best Play (2001), the New Professional Theatre Award (1995), and the Marilyn Simpson Award (1995); a finalist for the Susan Smith Blackburn Award in Playwriting (1989) and winner of the National Endowment for the Arts Playwright Award (1990). Recipient of a New York Foundation for the Arts grant (1986) and a New York State Council on the Arts grant (1987). Taught at New York University and served as guest artist at Columbia University, the University of Iowa Playwrights Workshop, and Seattle University. Staff writer for ABC Television, *One Life to Live* (1995-97), and a playwright member of the Ensemble Studio Theatre and New River Dramatists. SLC, 1989–

**Jodi Melnick** Dance  
BFA, State University of New York—Purchase. Choreographer, performer, and teacher. A 2012 Guggenheim fellow and recipient of the Jerome

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Robbins New Essential Works grant (2010–2011), a Foundation for Contemporary Arts award, 2011 Grants to Artists award, and two Bessies (2001 and 2008). Her dances have been performed at The Joyce Theatre and City Center in New York City; her works have been commissioned and presented by The Kitchen (*Fanfare*, with set décor by Burt Barr), Dance Theater Workshop, La Mama for OtherShore Dance Company, Jacob's Pillow, The American Dance Festival, Barnard College, Bennington College, Dance Box, Kansai, Japan, and opening the Dublin Dance Festival (2011) at the Irish Museum of Modern Art. She has worked with a vast array of dance artists such as Twyla Tharp and Mikhail Baryshnikov and continues to perform with choreographers Sara Rudner, Vicky Shick, Jon Kinzel, John Jasperse, Liz Roche, and Susan Rethorst. Currently, she also teaches at Barnard College at Columbia University, New York University (in the Experimental Theater Wing), and Trevor Day School. SLC, 2013–

### **Roberta Michel** Music (Flute)

BA, University of Colorado at Boulder. MM, SUNY–Purchase. DMA, City University of New York Graduate Center. Recipient of the Artists International Special Presentation Award, debuted at Carnegie Hall's Weill Recital Hall. Winner, National Flute Association's Graduate Research Competition, Purchase College Baroque Concerto Competition. Bang on a Can Summer Institute fellow. Participant in the Institute and Festival of Contemporary Performance at Mannes College, Banff Festival, and Domaine Forget. SLC, 2017–

### **Sarah Michelson** Dance

### **Nicolaus Mills** Literature

BA, Harvard University. PhD, Brown University. Special interest in American studies. Author of *Winning the Peace: The Marshall Plan and America's Coming of Age as a Superpower*, *The Triumph of Meanness: America's War Against Its Better Self*, *Their Last Battle: The Fight for the National World War II Memorial*, *Like a Holy Crusade: Mississippi 1964*, *The Crowd in American Literature*, and *American and English Fiction in the Nineteenth Century*. Editor of *Getting Out: Historical Perspectives on Leaving Iraq*, *Debating Affirmative Action*, *Arguing Immigration*, *Culture in an Age of Money*, *Busing USA*, *The New Journalism*, and *The New Killing Fields*. Contributor to *The Boston Globe*, *The New York Times*, *Chicago Tribune*, *San Francisco Chronicle*, *Newsday*, *The Nation*, *Yale Review*, *National Law Journal*, and *The Guardian*; editorial board member, *Dissent* magazine. Recipient of fellowships from the Woodrow Wilson Foundation, American Council of Learned Societies, and the Rockefeller Foundation. SLC, 1972–

### **Greta Minsky** Theatre

BA, University of Kansas. MA, Sarah Lawrence College. Stage manager of original productions of works by Tom Stoppard, Neil Simon, Laurence Fishburne, Doug Wright, Charles Busch, Larry L. King, Ernest Abuba, and Lillian Garrett-Groag, among others. Broadway, Off Broadway, touring, dance, opera, and concert work includes productions with Manhattan Theatre Club, Circle Rep, WPA, Pan Asian Rep, Vineyard Theatre, La MaMa E.T.C., The Women's Project, Radio City Music Hall, Carnegie Hall, and New York City Opera. Co-founder of Modern Times Theater. SLC, 1998–

### **Nike Mizelle** German

BA, Queens College. MA, MPhil, Graduate Center of the City University of New York. Special interests in New German Cinema, German Romanticism, contemporary German authors, and 20th-century art history. Translator of articles on German music; contributor to Pro Helvetia Swiss Lectureship. Monika Maron Symposium chairperson, Ghent University, Belgium. SLC, 1987–

### **Bill Moring** Music (Bass, Jazz Ensembles)

Indiana State University. Taught at Montclair State University, NJPAC Jazz for Teens, Long Island University. Lectures and concerts with Staten Island Chamber Music Players Jazz Quartet. Adjudicator at numerous high schools and universities across the United States and Europe; private teacher and ensemble coach. Recipient: National Endowment for the Arts Study Grant, Rufus Reid. Performances, notable festivals, and concerts: Tchaikovsky Hall, Moscow; Monterey Jazz Festival, California; JVC Jazz Festival, New York; Carnegie Hall, New York; Wigan Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

### **Mary Morris** Writing

BA, Tufts College. MPhil, Columbia University. Novelist, short-story writer, and writer of travel literature. Author of the novels *The Jazz Palace*, *Crossroads*, *The Waiting Room*, *The Night Sky*, *House Arrest*, *Acts of God*, and *Revenge*; the short-story collections *Vanishing Animals and Other Stories*, *The Bus of Dreams*, and *The Lifeguard Stories*; the travel memoirs *Nothing to Declare: Memoirs of a Woman Traveling Alone* and *Wall to Wall: From Beijing to Berlin by Rail*; an anthology of the travel literature of women, *Maiden Voyages and Angels and Aliens: A Journey West*; recent work published in *Atlantic Monthly*, *Narrative*, and *Ploughshares*. Recipient of the Rome Prize in Literature and grants from the Guggenheim Foundation, National Endowment for the Arts, and Creative Artists Public Service Awards. SLC, 1994–

**Bari Mort** Music

BFA, State University of New York–Purchase. MM, The Juilliard School. Pianist, winner of Artists International Young Musicians Auditions; New York recital debut at Weill Recital Hall at Carnegie Hall. Member of New York Chamber Ensemble; performed with International String Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts include PBS's *Live From Lincoln Center* and NPR in New York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997–2006. SLC, 2008–

**Brian Morton** Director, Program in Writing—Writing BA, Sarah Lawrence College. Author of five novels, including *Starting Out in the Evening* and *Florence Gordon*. SLC, 1998–

**April Reynolds Mosolino** Michele Tolela Myers Chair in Writing—Writing

BA, Sarah Lawrence College. Taught at the 92nd Street Y and New York University. Her short story, *Alceste*, appeared in *The Bluellight Corner: Black Women Writing on Passion, Sex, and Romantic Love*; her fiction work has appeared in the anthology *Mending the World With Basic Books, 110 Stories: New York Writes After September 11* (New York University Press) and in *The Heretics Bible* (Free Press). Her first novel, *Knee-Deep in Wonder*, won the Zora Neale Hurston/Richard Wright Foundation Award. Her second novel, *The Book of Charlemagne*, is forthcoming (Free Press/Simon & Schuster). SLC, 2003–

**Dean Moss** Dance

A dance-based, interdisciplinary director, media artist, curator, and lecturer, Moss investigates—through his company, Gametophyte Inc.—the process of assimilation, fluidity of self, and perceptions of other through transcultural, multimedia performance collaborations often incorporating audience participation. He is the recipient of a 2014 John Simon Guggenheim Memorial Foundation Fellowship in Choreography, the inaugural Doris Duke Impact Award in Theatre, a Foundation for Contemporary Arts Artists Grant Award, multiple MAP Fund and NEFA National Dance Project grants, plus fellowships in both choreography and multidisciplinary works from The New York Foundation for the Arts. He received a New York Dance and Performance Bessie Award for his work *Spooky action at a distance*. Moss came to New York from Tacoma, Washington, on a Dance Theatre of Harlem scholarship in 1979. He danced with David Gordon for 10 years and has had a long relationship

with The Kitchen, serving as the curator of dance and performance from 1999–2004 and then as a curatorial advisor through 2009. In 2012, Moss curated *Black Dance* as part of the Parallels 2012 at the Danspace Project. His practice employs collaboration and audience participation as a means to disrupt and enrich both his life and his practice. Past premieres include: *Nameless forest* (2011), a collaboration with Korean sculptor and installation artist Sungmyung Chun—referencing Chun's imagery, the performance investigated existential narratives while engaging the audience in experiential rites of passage; *Kisaeng becomes you* (2009), with Korean traditional and modern dance choreographer Yoon Jin Kim, where audience members were invited to embody the discipline and poetry of kisaeng—artist/courtesans of Korea's Joseon Dynasty; and *figures on a field* (2005) with the visual artist Laylah Ali, incorporating a docent-led tour of the work during the performance. Moss' most recent premiere was *Johnbrown* (2014). The work used its presentation and preperformance production to reflect not only on the controversial legacy of the white abolitionist but also on the racial, gender, and generational processes at play in the inquiry. His current performance project, based on the Rainer Fassbinder film *The Bitter Tears of Petra von Kant*, is titled *Petra: a meditation on desire, individual and institutional*. *Petra* examines race, sex, and power through the lens of service and unrequited love. The work is commissioned by Performance Space 122 and will premiere at its newly renovated theatre in January 2018. SLC, 2017–

**Jamee K. Moudud** Economics

BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Current interests include the study of industrial competition, the political economy of the developmental welfare state, the determinants of business taxes, and the study of Schumpeter's analysis of the tax state. SLC, 2000–

**Patrick Muchmore** Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004–

**Joshua Muldavin** Geography

BS, MA, PhD, University of California–Berkeley. Special interests in China, Japan, and Asia policy, rural development, international aid, agriculture and food, climate change, environment, political economy, and political ecology. Current research projects analyze international environmental policy and impacts on

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local resource use and vulnerability in the Himalayan region; climate change policy; socialist transition's environmental and social impacts in China; sustainable agriculture and food systems; global resource and development conflicts via capital flows to Africa, Latin America, and South/Southeast Asia; and aid to China since 1978. Twenty-eight years of field research, primarily in rural China. Recipient of grants from National Science Foundation, Social Science Research Council, Ford Foundation, MacArthur Foundation, and Fulbright. Invited lecturer at Princeton, Yale, Oxford, Johns Hopkins, US Congressional Commission, European Parliament. Executive director of the Action 2030 Institute. Contributor to *The Political Geography Handbook*, *Economic Geography*, *Geopolitics*, *Environment and Planning A*, *Geoform*, and *Annals of the Association of American Geographers*, *International Herald Tribune*, BBC World News, and other media outlets. SLC, 2002–

### **Parthiban Muniandy** Sociology

BA, PhD, University of Illinois. Research focuses on temporary labor migration in Southeast Asia and South Asia; particular interest in exploring how new regimes of migration are emerging, under which “temporary labor” migrants are becoming increasingly commonplace in fast-developing societies in Asia, and how informality and informal practices become important elements that affect the lives of migrant women and men. Author of *Politics of the Temporary: Ethnography of Migrant life in Urban Malaysia* (2015) and peer-reviewed articles in *International Sociology*, *Journal of Ethnic and Migration Studies* and *Asian Journal of Social Science*. Former appointments: Lecturer of Global Studies, University of Illinois at Urbana-Champaign. SLC, 2017–

### **Priscilla Murolo** History

BA, Sarah Lawrence College. MA, PhD, Yale University. Special interest in US labor, women's, and social history; author, *The Common Ground of Womanhood: Class, Gender, and Working Girls' Clubs*; co-author, *From the Folks Who Brought You the Weekend: A Short, Illustrated History of Labor in the United States*; contributor to various encyclopedias and anthologies and to educational projects sponsored by labor and community organizations; reviewer for *Journal of American History*, *Journal of Urban History*, *International Labor and Working Class History*, and other historical journals; contributor and editorial associate, *Radical History Review*; recipient of Hewlett-Mellon grants. SLC, 1988–

### **Chieko Naka** Japanese

BA, Ochanomizu University, Japan. MA, University of Windsor, Canada. Special interest in intercultural communications. Taught Japanese as a second language at secondary schools and universities in Canada, The Philippines, Republic of Korea, and the United States. Trained Filipino teachers in the Japan Foundation program in Manila. Wrote featured articles in the daily Japanese newspaper, *Kitanihon Shinbun*. SLC, 2010–

### **Ellen Neskar** Merle Rosenblatt Goldman Chair in Asian Studies—Asian Studies

BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China*; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

### **David Neumann** Theatre (on leave fall semester)

As artistic director of the advanced beginner group, work presented in New York City at P.S. 122, Dance Theatre Workshop, Central Park SummerStage (collaboration with John Giorno), Celebrate Brooklyn, and Symphony Space (collaboration with Laurie Anderson). Featured dancer in the works of Susan Marshall, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar's Big Dance Theatre, and club legend Willi Ninja; previously a member of Doug Varone and Dancers and an original member and collaborator for eight years with the Doug Elkins Dance Company. Over the past 20 years, choreographed or performed with directors Hal Hartley, Laurie Anderson, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn Akalaits, Mark Wing-Davey, and Les Waters; recently appeared in *Orestes* at Classic Stage Company, choreographed *The Bacchae* at the Public Theatre, and performed in a duet choreographed with Mikhail Baryshnikov. SLC, 2007–

### **John Casey Nicolarsen** Economics

BA, Creighton University. MA, PhD, University of Missouri-Kansas City. General interests include: economic theory; history of economic thought; political ecology; the nature, origins, and functioning of money and monetary production economies; law and economics; economic modeling; economic philosophy; methodological issues and the process of generating economic theories; and, heterodox economics (e.g., “original”/“radical” institutional, Marxian, post-Keynesian, feminist, and ecological economics). Recent interests and research gravitates toward issues of wage policy (income and wealth distribution); public finance, including flows

and services between federal and state governments; fiscal and monetary policy; legal frameworks, their evolution, and the interrelations of law and economics; price systems and pricing strategies; the conceptualization and interaction between economics and ecological dimensions; the intersection and theoretical foundations among money, value theory, and accounting systems; and alternative provisioning arrangements and the production of novel qualitative measurement indicators. Determined to help reorient and reinvigorate the social science of economics as a truly interdisciplinary and theoretically pluralist endeavor for achieving better social outcomes. Author of "Value, Money, and Accounting for Pax Ecologica: Contouring a Price-Coordination System for Ecological-Economic Provisioning" (Dissertation. April, 2017). Research scholar at the Binzagr Institute for Sustainable Prosperity. SLC, 2017-

**Philipp Nielsen** History (on leave yearlong)  
BSc, London School of Economics and Political Science. PhD, Yale University. Specializes in the intellectual, cultural, and political history of modern Europe, with particular emphasis on German and Jewish history. Research addresses the history of democracy and its relation to emotions, constitutional law, and architecture. His book manuscript, "From Promised Land to Broken Promise: Jews, the Right, and the State in Germany between 1871 and 1935," traces the involvement of German Jews in nonliberal political projects from the founding of the German Empire to the Nuremberg Laws. Most recently, he published articles on the notions of responsibility and compromise in conservative interwar politics in Germany and on debates about adequately "democratic architecture" in the 1950s and 1960s in West Germany. SLC, 2016-

**Mina Nishimura** Dance  
BA, Ochanomizu University (Japan). Nishimura was introduced to *butoh* and improvisational dance through Kota Yamazaki, while she was studying at the Merce Cunningham Studio. In New York, she has performed with influential choreographers such as Kota Yamazaki, Neil Greenberg, David Gordon, DD Dorvillier, Yoshiko Chuma, RoseAnne Spradlin, Daria Fain, Trajal Harrel, Mårten Spångberg, Cori Olinghouse, and Moriah Evans—and, most recently, with John Jasperse, Dean Moss, Rashaun Mitchell+Silas Riener, Vicky Shick, Nami Yamamoto, Ursula Eagly, and Ellen Fisher. In recent years, she has also performed with SIA on *Saturday Night Live*; in PRADA/Miu Miu *Women's Tales*, directed by Celia Rowleson-Hall; and in a music video of *Late Sea*. She also has been making her own choreographic work

through artist-in-residence programs at Brooklyn Arts Exchange in 2010-2011, Chez Bushwick in 2013, Movement Research in 2013-2015, and The Camargo Foundation (France) in 2017 while teaching at Bennington College, Ferris University (Japan), Movement Research, and Brooklyn Studio for Dance. Her latest full-evening work, *Bladder Inn (and X, Y, Z, W)*, commissioned by Danspace Project, was premiered in February 2018 at St. Mark's Church. SLC, 2019-

#### **Jennifer Nugent** Dance

Danced with the Bill T. Jones/Arnie Zane Dance Company from 2009-2014 and David Dorfman Dance from 1999-2007, receiving a New York Dance and Performance Award (Bessie) for her work in the company. She has also had opportunities to perform and work intensively with Martha Clarke, Lisa Race, Doug Elkins, Bill Young, Colleen Thomas, Kate Weare, Barbara Sloan, and Dale Andre. Her teaching and dancing is inspired by all of her teachers and mentors, most profoundly by her time working, performing with, and learning from Daniel Lepkoff, Wendall Beavers, Gerri Houlihan, David Dorfman, Bill T. Jones, Janet Wong, Wendy Woodson, and Patty Townsend. Her choreography and duet collaborations with Paul Matteson have been presented in New York City and throughout the United States. Nugent teaches regularly in New York City and abroad and has been a guest artist at numerous universities and dance festivals, including The American Dance Festival and the Bates Dance Festival. She has been a teaching artist at Smith College and Amherst College since 2014. In 2015, she choreographed a work titled *Stir* on FCDD students. *Stir* was performed at the Smith College Faculty Concert in 2015 and the Five College Dance Concert at Mount Holyoke in 2016. In 2016-2017, she staged Five College dancers on an excerpt from Bill T. Jones/Arnie Zane Company's *Story/Time*. SLC, 2017-

**Dennis Nurkse** Writing (on leave fall semester)  
BA, Harvard. Author of 10 books of poetry (under "D. Nurkse"), including *Love in the Last Days* (forthcoming from Knopf in fall 2017), *The Border Kingdom*, *Burnt Island*, *The Fall*, *The Rules of Paradise*, *Leaving Xaia*, *Voices over Water*, and, most recently, *A Night in Brooklyn*; poems have appeared in *The New Yorker*, *Atlantic Monthly*, and six editions of the *Best American Poetry* anthology series. Recipient of a literature award from the American Academy of Arts and Letters, a Guggenheim fellowship, a Whiting Writers' award, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, and two awards from The Poetry

Foundation; a finalist for the Forward Prize for best poetry book published in the United Kingdom. SLC, 2004–

**John O'Connor** Visual and Studio Arts  
BA, Westfield (Mass.) State College. MFA, MS, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

**Stephen O'Connor** Writing  
BA, Columbia University. MA, University of California–Berkeley. Author of *Thomas Jefferson Dreams of Sally Hemings, Here Comes Another Lesson*, short fiction; *Rescue*, short fiction and poetry; *Will My Name Be Shouted Out?*, memoir and social analysis; *Orphan Trains: The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography. Fiction and poetry have appeared in *The New Yorker*, *Conjunctions*, *One Story*, *Electric Literature*, *Threepenny Review*, *The Missouri Review*, *The Quarterly*, *Partisan Review*, *The Massachusetts Review*, and elsewhere. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *AGNI*, *Chicago Tribune*, *Boston Globe*, and *New Labor Forum*, among others. Recipient of the Cornell Woolrich Fellowship in Creative Writing from Columbia University, the Visiting Fellowship for Historical Research by Artists and Writers from the American Antiquarian Society, and the DeWitt Wallace/Reader's Digest Fellowship from the MacDowell Colony. SLC, 1997, 2002–

**Philip Ording** Mathematics  
BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the arts. Mathematical consultant to New York-based artists since 2003. Currently writing a compendium of mathematical style to be published by Princeton University Press. SLC, 2014–

**Magdalena Ornstein-Sloan** Psychology  
MA, Columbia University, Teachers College. MPH, Hunter College. PhD, CUNY, The Graduate Center. During 15 years of work in the nonprofit sector and 20 years as a personal health care advocate, Dr. Ornstein's experience encompasses individual and public-policy advocacy related to the delivery of

long-term and end-of-life care. She is a Certified Brain Injury Specialist (CBIS) and has served on advisory boards of the New York State Office for the Aging Family Caregiver Council, New York State Caregiving and Respite Coalition, Caregiving Youth Research Collaborative, and American Association of Caregiving Youth. As a health geographer, her research focuses on the experiences of informal family caregivers, specifically related to caregiver interactions with the formal health care system. Special interests include brain injury and qualitative methods. She teaches environmental psychology at SLC and food studies and public health at The New School in New York City. SLC, 2015–

**Marygrace O'Shea** Filmmaking and Moving Image Arts

BA, Haverford College. MFA, Columbia University Graduate School of Film. Film and television writer with credits that include NBC Universal/Wolf Films: *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*; HBO: *In Treatment*, Season 2; Fox Television: *Golden Parachutes/Thieves Like Us* (creator, writer, and executive producer for the original TV series pilot) and *Carnegie Heights* (creator, writer, and executive producer for the program in development). Member, Writers Guild of America East. Recent awards: 2013 winner, Writer's Guild of America East Screenplay Reading Series; winner, New York Women In Film Screenplay Readings; winner, American Accolades Screenwriting Competition. Honors: Hudson Valley Short Film Festival, Manhattan Short Film Festival, Austin Film Festival. SLC, 2013–

**Sayuri I. Oyama** Japanese, Literature  
BA, Yale University. MA, PhD, University of California–Berkeley. Special interests include modern Japanese literature and film, ethnic and other minorities in Japan, literature as translation, and translating literature. Recipient of a Japan Foundation fellowship; University of California–Berkeley, Townsend Center for the Humanities Fellowship; Japan Society for the Promotion of Science Postdoctoral Fellowship. SLC, 2002–

**Yekaterina Oziashvili** Politics  
BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include ethnic conflict, ethnofederalism, political parties and electoral systems in multinational states, constitutional and electoral engineering, American constitutional law, and, more broadly, American political development. Recent awards include Fulbright/IE Dissertation Fieldwork Fellowship and the Social Science Research Council's

International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York's Hunter College and Baruch College. SLC, 2012–

**David Peritz** Politics

BA, Occidental College. DPhil, Oxford University. Special interests in democracy in conditions of cultural diversity, social complexity and political dispersal, critical social theory, social contract theory, radical democratic thought, and the idea of dispersed but integrated public spheres that create the social and institutional space for broad-based, direct participation in democratic deliberation and decision-making. Recipient of a Marshall scholarship. Taught at Harvard University, Deep Springs College, and Dartmouth College; visiting scholar at Erasmus University in Rotterdam and the London School of Economics. SLC, 2000–

**Jenny Perlin** Visual and Studio Arts

BA, Brown University. MFA, School of the Art Institute of Chicago. Postgraduate studies at the Whitney Independent Study Program, New York. A Brooklyn-based artist, her practice in 16mm film, video and drawing works with and against the documentary tradition, incorporating innovative stylistic techniques to emphasize issues of truth, misunderstanding, and personal history. Her projects look closely at ways in which social machinations are reflected in the smallest fragments of daily life. Her films often combines handwritten text and drawn images, embracing the technical quirks of analog technologies. Her works have been shown in numerous exhibitions, including: Whitney Museum of American Art, Guggenheim Museum, MoMA, Drawing Center, The Kitchen, and IFC Center, all in New York; Mass MoCA, Massachusetts; Guangzhou Triennial, Canton, China; New York Film Festival; Berlin and Rotterdam film festivals; and Scottsdale Museum of Contemporary Art in Arizona, among others. She is represented by Simon Preston Gallery New York and Galerie M+R Fricke in Berlin. She teaches at The Cooper Union and The New School in New York. SLC, 1999; 2017–

**Gina Philogene** Psychology

PhD, École des Hautes Études en Sciences Sociales, Paris. Interests in social and cultural psychology, history of psychology, race, and social identity, as well as social representations. Author of *From Black to African American: A New Representation, The Representations of the Social: Bridging Theoretical Traditions* (with Kay Deaux), *Racial Identity in Context: The Legacy of Kenneth B. Clark*, and the forthcoming *How the Right Made It Wrong: Names in*

*the Shadow of the Political Correctness*. Recipient of several grants, including the National Science Foundation and the American Psychological Association. Published several articles in professional journals and currently an associate editor of the *Journal of Community and Applied Social Psychology*. SLC, 1998–

**Angela Pierce** Theatre

Graduate, The Julliard School, Drama Division. Works extensively in both Broadway and Off-Broadway productions, which have included productions such as the Tony and Obie award-winning Lincoln Center Theater production of *Oslo* by J. T. Rogers, directed by Bartlett Sher; The Public Theatre's production of *King Lear*, directed by James Lapine with musical score by Stephen Sondheim and starring Kevin Kline; the Tony, Drama Desk and Theatre World Special award-winning *Norman Conquests* by Alan Ayckbourn, directed by Matthew Warchus at Circle in the Square Theatre. Pierce also works extensively in film and television, working with award-winning filmmakers such as Barry Levinson, Kevin Connor, Andrew Young, Paul Dario, and Kieran Valla. Her TV work includes, *Blue Bloods*, *Law & Order: SVU*, *Forever*, *30 Rock*, *Private Practice*, and *Criminal Minds*. She has also worked regionally in the United States and England at theatres such as The Guthrie, Denver Theatre Center, Cleveland Playhouse, Old Globe, and Royal Shakespeare Company. Pierce is a former company member and board member of The Acting Company, an Obie and Film Festival award winner, and member of AEA & SAG-AFTRA. SLC, 2018–

**Kevin Pilkington** Writing Coordinator—Writing

BA, St. John's University. MA, Georgetown University. Author of nine books of poetry, including: *Spare Change* [1997], which was the La Jolla Poets Press National Book Award winner; *Ready to Eat the Sky* [2004]; *In the Eyes of a Dog* [2009], which won the New York Book Festival Award; and *The Unemployed Man Who Became a Tree* [2011], which was a Milt Kessler Poetry Book Award finalist. Poems have appeared in numerous magazines, including: *The Harvard Review*, *Poetry*, *Ploughshares*, *Boston Review*, *Columbia*, *North American Review*. His debut novel, *Summer Shares*, was published in 2012; his collection *Where You Want to Be: New and Selected Poems*, in 2015. SLC, 1991–

**Mary A. Porter** Anthropology (on leave fall semester)

BA, Manchester University. MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work

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examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992-

### **Liz Prince** Theatre

BA, Bard College. Designer of costumes for theatre, dance, and film. Recent work includes Bill T. Jones' *Analogy Trilogy* for the Bill T. Jones/Arnie Zane Co., as well as *We Shall Not Be Moved*, the opera that Jones recently directed for Opera Philadelphia, with music by Daniel Bernard Roumaine and librettist Marc Bathmuti Joseph. Prince has designed numerous works for Bill T. Jones since 1990. Other recent work includes Doug Varone's *In The Shelter of the Fold* for BAM's Next Wave Festival, as well as his *Half Life*, commissioned by Paul Taylor Company's 2018 Lincoln Center season. She has designed numerous works for Varone since 1997. Other premieres this year include works by Bebe Miller, Liz Gerring, and Pilobolus in collaboration with Bela Fleck and Abigail Wasburn. Prince's costumes have been exhibited at The New York Public Library for the Performing Arts; Cleveland Center for Contemporary Art; the 2011 Prague Quadrennial of Performance, Design and Space; Snug Harbor Cultural Center; and Rockland Center for the Arts. She received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. SLC, 2017-

### **Ramya Ramnarayan** Dance

An accomplished Bharathanatyam performer, choreographer, and educator, Ramnarayan's extraordinary mastery of the ancient Indian dance form has catapulted her into becoming a pioneer of the art of Bharatanatyam. She has received international recognition and has performed at venues globally. She is a protégé of two exponents of the dance form Kalaimamani, SK Rajarathnam Pillai and Padma Bhushan Kalanidhi Narayanan; she is recognized as a torch bearer of this art, who blends tradition with innovation. Ramnarayan has won the much coveted "Kalaimamani" and "Nadanamamani" titles, which are among the highest honors conferred upon a performing artist in India. She has received a special award from the Cleveland Thyagaraja Aradhana, the honorable title of Nrithya Seva Mani. She has been selected by the Government of India as the top-graded Bharatanatyam performing artist; the Senate and General Assembly

of the State of New Jersey passed a joint resolution recognizing her for her commitment, dedication, and achievement in the art; and the Mid-Atlantic Arts Foundation awarded her the prestigious Artist Fellowship Award for Choreography in recognition of her creative talent. The Governor of New Jersey appointed Ramnarayan to the board of trustees for the Asian American Study Foundation, and the expert committee of the Indian Council of Cultural Relations selected her for empanelment in the Council's Reference Panel of Artists to perform abroad. Ramnarayan has served as a faculty member at the Mason Gross School of Arts at Rutgers University, teaching Bharatanatyam for many semesters. She is a roaster artist of Pentacle NY and Young Audiences NJ and PA. Many of the productions that she has presented have been supported by reputed arts organizations such as the New Jersey State Council on the Arts; the Plainsboro Arts Partnership; the Middlesex County Culture and Heritage Commission; Wheaton, Monroe, Piscataway, and Essex arts councils; as well universities and museums such as Rutgers University, Drew University, Wesleyan College, Stockton College of New Jersey, Cumberland County College, Middlesex County College, Lehigh University, Muhlenberg College, Newark Museum, Philadelphia Museum, Allentown Museum of art, NJPAC, etc. SLC, 2018-

### **Nick Rauh** Mathematics

BS, Harvey Mudd College. PhD, University of Texas. Areas of expertise include number theory and recreational mathematics. Former chief of mathematics, National Museum of Mathematics. Previously taught at University of Texas and Texas State University. SLC 2017-

### **Victoria Redel** Writing

BA, Dartmouth College. MFA, Columbia University. Author of three books of poetry and four books of fiction, including her most recent collection of stories, *Make Me Do Things* (2013), for which she was awarded a 2014 Guggenheim fellowship for fiction. Her novels include *The Border of Truth* (2007) and *Loverboy* (Graywolf, 2001/Harcourt, 2002), which was awarded the 2001 S. Mariella Gable Novel Award and the 2002 Forward Silver Literary Fiction Prize and was chosen in 2001 as a Los Angeles Times Best Book. *Loverboy* was adapted for a feature film directed by Kevin Bacon. *Swoon* (University of Chicago Press, 2003), was a finalist for the James Laughlin Award. Her work has been widely anthologized and translated; her fiction, poetry, and essays have appeared in numerous magazines and journals, including *Granta.com*, *Harvard Review*, *The*



*Quarterly, The Literarian, The New York Times, Los Angeles Times, O, The Oprah Magazine, Elle, BOMB, More, and NOON.* SLC, 1996–

**Nelly Reifler** Writing

BA, Hampshire College. MFA, Sarah Lawrence College. Author of a story collection, *See Through*, and a novel, *Elect H. Mouse State Judge*; fiction in magazines and journals, including *Story, Tweed's, BOMB, McSweeney's, Nerve, Black Book, The Milan Review*, and *Lucky Peach*, as well as in the anthologies *110 Stories: New York Writes After September 11*, *Lost Tribe: New Jewish Fiction from the Edge*, *Found Magazine's Requiem for a Paper Bag*, and *No Near Exit: Writers Select Their Favorite Work From Post Road Magazine*. Fiction also read on NPR's *Selected Shorts* and as an Audible à la Carte edition. Recipient of a Henfield Prize, a UAS Explorations Prize, and a Rotunda Gallery Emerging Curator grant for work with fiction and art. Writer in Residence, Western Michigan University, 2014; recommendations editor at *Post Road*, 2010–present. SLC, 2002–

**Janet Reilly** Politics

AB, Duke University. MSt, Oxford University. MPhil and PhD, City University of New York Graduate Center. Research interests include migration, human rights, citizenship, transnationalism, refugee protection and asylum, humanitarian relief, and international law. Current research project examines the Liberian diaspora's civic engagement both in the United States and in the process of postconflict peace building in Liberia, paying particular attention to the role of migration and state policies in influencing civic participation in each country. Worked at the United Nations High Commission for Refugees (UNHCR) in Turkey and Guinea and Save the Children Foundation in Ethiopia. SLC, 2012–

**Jacob Rhodebeck** Music

BM, University of Cincinnati, College–Conservatory of Music. MM, DMA, Stony Brook University. Pianist known for his tremendous command of the instrument and his enthusiasm for performing new and little-known music, Rhodebeck's performance of Michael Hersch's three-hour solo piano work, *The Vanishing Pavilions*, was described as "astounding" by David Patrick Stearns in *The Philadelphia Inquirer* and "a searing performance" in *The New York Times*. Prior to attending college, Rhodebeck studied piano with Christopher Durrenberger at Wittenberg University. At the University of Cincinnati, College–Conservatory of Music (CCM), he studied with Elizabeth Pridonoff and performed five solo recital programs featuring contemporary works, as well as a recital comprised entirely of works commissioned

from student composers. And at Stony Brook University, he continued his studies with Gilbert Kalish, earning master's and doctorate degrees. Rhodebeck has given performances, lectures, and master classes at many universities, including Hamilton College, Vanderbilt University, and the Peabody Institute at Johns Hopkins University. He can also be heard on numerous recordings, including *Lost Dog's Chamber Music of Philippe Bodin* and Christopher Bailey's album of piano works, *Glimmering Webs*. Currently, in addition to being the pianist for the Lost Dog New Music Ensemble, he is the choral accompanist at the Riverdale Country School. SLC, 2017–

**Sandra Robinson** Asian Studies

BA, Wellesley College. PhD, University of Chicago. Special interest in South Asian cultures, religions, and literatures. Two Fulbright awards for field research in India. Articles, papers, and poems appear in international venues; ethnographic photographs exhibited. Chair of the South Asia Council and member of the board of directors of the Association for Asian Studies; administrative board of Harvard–Radcliffe College; senior fellow, Center for the Humanities, Wesleyan University; delegate to the United Nations summit on global poverty, held in Copenhagen; group leader for the Experiment in International Living; national selection boards for institutional Fulbright grants. SLC, 1990–

**Patrick Romano** Music

BM, MM, West Chester University. Currently choral director at Riverdale Country School, Manhattan School of Music Preparatory Division. Member of the faculty of Perlman Summer Music Program. An established tenor soloist, specializing in the Baroque and classical repertoire; performed with Waverly Consort, American Bach Soloists, Bethlehem Bach Choir, and Rifkin Bach Ensemble; guest soloist at Marlboro Music Festival, Pablo Casals Festival, and University of Maryland Handel Festival; recorded the Bach *B minor Mass* with American Bach Soloists, the Mozart *Requiem* with Amor Artis Choir and Orchestra, and the Bach *St. John Passion* with Smithsonian Chamber Players. SLC, 1999–

**Tristana Rorandelli** Italian, Literature

BA (Magna cum laude), Università degli Studi di Firenze, Florence, Italy. MA, PhD (with distinction), New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry

Mitchell MacCracken fellowship, New York University, 1998-2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo* in *Forum Italicum* (Spring 2003). Translations: *The Other Place*, by Barbara Serdakowski, and *Salvation*, by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001-2002, 2004, 2005–

**Shahnaz Rouse** Joseph Campbell Chair in the Humanities—Sociology  
BA, Kinnaird College, Pakistan. MA, Punjab University, Pakistan. MS, PhD, University of Wisconsin-Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/State*, 2004; co-editor, *Situating Globalization: Views from Egypt*, 2000; contributor to books and journals on South Asia and the Middle East. Visiting faculty, University of Hawaii at Manoa and American University in Cairo. Member, editorial advisory board, *Contributions to Indian Sociology*; past member, editorial committee, Middle East Research and Information Project. Past consultant to the Middle East and North Africa Program of the Social Science Research Council, as well as to the Population Council West Asia and North Africa Office (Cairo). Recipient of grants from Fulbright-Hays Foundation, Social Science Research Council, American Institute of Pakistan Studies, and Council on American Overseas Research Centers. SLC, 1987–

**Tara Rubin** Theatre

**Sara Rudner** Dance  
BA, Barnard College. MFA, Bennington College. Dancer and choreographer; participated in the development and performance of Twyla Tharp's modern dance repertory; founded and directed the Sara Rudner Performance Ensemble. Recent choreographic projects include *Dancing-on-View*, one of a series of dance marathons, and *Heartbeat*, a fusion of technology and dance. Currently a member of Ersaloly Mameraem, a dancers' consortium; past collaborations have included Mikhail Baryshnikov, Dana Reitz, and Christopher Janney. Choreographer for theatre and opera productions at the Public Theater, Salzburg Festival, Santa Fe Opera, and Paris Opéra. Awards include a Bessie, a John Simon Guggenheim Memorial fellowship, a *Dance Magazine* award, and support from the National Endowment for the Arts and the New York State Council on the Arts. SLC, 1999–

**Domenica Ruta** Writing  
BA, Oberlin College. MFA, University of Texas-Austin, Michener Center for Writers. Author of *With or Without You*, a memoir published in 2013. Her short fiction has appeared in *Epoch* and *Indiana Review*. SLC, 2017–

**Efeya Ifadayo M Sampson** Dance  
BFA, Temple University. MFA, Sarah Lawrence College. Dancer, educator, and performer. Honed her talent as a member of Moving With the Spirit, her parent's African diasporic dance company for children; continued her formal training at Brooklyn's Phillippa Schuyler School. Recipient of a full scholarship to the Charles Moore Dance Theatre, under the direction of Ella Thompson Moore, and apprenticeships with Ronald K. Brown/Evidence and Urban Bush Women. Work presented as a part of Harlem Stage's E-Moves. Served as a teaching artist for various arts education programs, including Casita Maria Center for Arts Education and DreamYard. Currently a member of many performance nation/families, where she is immersed in her study and performance of Afro-Haitian, Afro-Cuban, Yoruba, and various West African and contemporary modern dance and music forms. Those venues include Ase Dance Theatre Collective, Movement for the Urban Village, Charles Moore Dance Theatre, and The Ring Shout Music Ensemble. SLC, 2014–

**Misael Sanchez** Filmmaking and Moving Image Arts  
BFA, New York University. Certificate in Producing, The New School. Co-founder and director of instruction at The International Film Institute of New York, currently working in collaboration with Sarah Lawrence College. Recent production credits include a feature-length documentary, *Last Call* (director and cinematographer), now in post-production and producer on the feature-length narrative, *Central Avenue*, scheduled to cast Marisa Tomei and Lorraine Bracco. A book-in-progress on cinematography lighting techniques is titled *Lighting Tricks and ShortCuts*. Staff member, faculty member, and head of the cinematography concentration at Columbia University's Graduate Film Division, where he supervises students on thesis productions. Past work includes four one-hour specials on Latinos in the media for network television, short documentary projects, films, music videos, and industrials. SLC, 2009–

**Wayne Sanders** Music  
BM, Roosevelt University. Voice teacher, coach, and pianist; collaborated and performed with Kathleen Battle, Jessye Norman, Florence Quivar, and the late William Warfield; consultant to the Houston Grand Opera, the Savonlinna Opera Festival (Finland), and

Munich's Münchener Biennale; provided musical direction for presentations ranging from an all-star tribute to Marian Anderson at Aaron Davis Hall (New York) to *Porgy and Bess* in Helsinki and Savonlinna, Moscow, and Tallinn. Co-founder of Opera Ebony, a historic African American opera company based in New York; participated in touring performances of Opera Ebony's acclaimed Black Heritage concert series and served as its conductor over the course of its international run in Canada, Iceland, and Switzerland. SLC, 1996–

**Kristin Zahra Sands** Frieda Wildy Riggs Chair in Religious Studies—Religion

BA, The New School. MA, PhD, New York University. Special interests include Sufism, Qur'anic exegesis, religion and media, and political theology. Author of *Sufi Commentaries on the Qur'an in Classical Islam* and numerous articles on mystical exegesis. Translator of Abu'l-Qasim al-Qushayri's *Subtle Allusions* (Part I) for The Great Commentaries on the Holy Qur'an Project. SLC, 2003–

**Alejandro Satz** Physics

BS, MS, University of Buenos Aires. PhD, University of Nottingham [UK]. Research focus on quantum field theory and semiclassical gravity. Current research involves formulating notions of entanglement entropy and informational content for a discrete subset of quantum field observables and applying them in cosmology, black-hole physics, and quantum gravity. Previously researched and taught at Penn State University. SLC, 2017–

**La-Rose Saxon** Music

BA, Bennett College (Greensboro, NC). MA, Manhattan School of Music. Postgraduate work in music education at Columbia University's Teachers College. Saxon has performed numerous recitals and conducted master classes both nationally and internationally, including at South Carolina State University, Canberra University (Australia), Birmingham Opera, New York City Opera educational workshops, and Hoff Barthelson Music School. She taught voice at the Harlem School of the Arts, Brooklyn Academy of Music, and Mount Vernon Music Academy. She is equally at home on the operatic, musical theatre, and concert stages. Her signature role of Bess in Gershwin's *Porgy and Bess* has toured throughout the United States, Europe, Asia, and Australia. She has been seen on Broadway in Tony Award-winning *Jelly's Last Jam* and Off-Broadway in *A Ballad for Bimshire*. She has appeared as guest soloist with the Pushkin Festival (Moscow), Polish Radio Orchestra, Saskatoon Symphony, Goeteburg Opera, Reykjavik Symphony, Phoenix Symphony,

Amarillo Opera, Frankfurt Opera, Middleton Symphony, and National Opera Ebony. SLC, 2008, 2018–

**Barbara Schechter** Director, Graduate Program in Child Development/Psychology—Psychology  
BA, Sarah Lawrence College. MA, PhD, Teachers College, Columbia University. Developmental psychologist with special interests in cultural psychology, developmental theories, and language development; author and researcher on cultural issues in development and metaphoric thinking in children. SLC, 1985–

**Carsten Schmidt** Music

Künstlerische Abschlussprüfung "mit Auszeichnung," Folkwang-Hochschule, Essen, Germany. MM, Artist Diploma, Indiana University. MMA, DMA, Yale University. Extensive performance and broadcast activities as soloist, chamber musician, and soloist with orchestras throughout Europe, North America, and Japan; numerous master classes, lectures, and workshops at educational and research institutions. Special interests include: keyboard literature and performance practices; early keyboard instruments; the music of Ernst Krenek; the relationship of performance, analysis, hermeneutics, and recent gender studies; and the interaction of poetry and music in song repertoire. Member, artistic board, Volte Foundation for Chamber Music, the Netherlands; artistic director, International Schubert Festival 1997; research fellow, Newberry Library; fellow, German National Scholarship Foundation. SLC, 1998–

**Samuel B. Seigle** Classics, Greek, Latin, Literature  
BA, University of Pittsburgh. AM, Harvard University. Classical philologist; scholar of Greek dance, Greek and Roman poetic structure, linguistics, ancient religions and mythology, political and social conventions of ancient cultures and their relationship to the contemporary world; president (1973-1975) and censor (1977-1993) of New York Classical Club. SLC, 1964–

**Ramin Serry** Filmmaking and Moving Image Arts  
BA, University of Illinois. MFA, Columbia University School of the Arts. Screenwriter, director; wrote and directed two feature films, *Maryam* (2002) and *Loveless* (2011). Serves on the screenwriting faculty of Columbia University's School of the Arts and of Hunter College. Awards include: Golden Reel Award for Best Film, The Tiburon International Film Festival; and Emerging Filmmaker Award, St. Louis International Film Festival. SLC, 2011–

**Vijay Seshadri** Writing

BA, Oberlin College. MFA, Columbia University. Author of *Wild Kingdom*, *The Long Meadow*, *The Disappearances* (New and Selected Poems; Harper Collins India), and *3 Sections* (September, 2013); former editor at *The New Yorker*; essayist and book reviewer in *The New Yorker*, *The New York Times Book Review*, *The Threepenny Review*, *The American Scholar*, and various literary quarterlies. Recipient of the 2014 Pulitzer Prize for Poetry, James Laughlin Prize of the Academy of American Poets, MacDowell Colony's Fellowship for Distinguished Poetic Achievement, *The Paris Review's* Bernard F. Connors Long Poem Prize; grants from New York Foundation for the Arts, National Endowment for the Arts, John Simon Guggenheim Memorial Foundation; and area studies fellowships from Columbia University. SLC, 1998–

**Sally Shafto** Film History

A widely published interdisciplinary film scholar, her specialties include the French Wave, international art cinema, and Maghribi and African cinema. After defending her dissertation (*Ut picture cinema: The Strange Adventure of Jean-Luc Godard*) at the University of Iowa, she held a post-doctorate at Princeton University. In Paris, where she lived for a decade, she taught in a film school, translated for *Cahiers du cinéma*, and collaborated with the Centre Pompidou. Between 2010 and 2015, she taught film studies at a newly-established university in Ouazazate, Morocco. While in Morocco, she actively covered developments in that country's national cinema for the online film journals *Framework* and *Senses of Cinema*. In 2007, she published her monograph on a group of avant-garde French films made in the aftermath of May '68: *The Zanzibar Films and the Dandies of May 1968* (Paris Expérimental). In 2016, her translation and editing of the filmmakers Jean-Marie Straub and Danièle Huillet, *Writings*, was published by Sequence Press (New York). Currently, she is translating the letters of Nicolas de Staël. SLC, 2017–

**Stuart Shugg** Dance

BA, Victorian College of the Arts (Melbourne, Australia). MFA, Bennington College. In Australia, Shugg worked extensively with Russell Dumas' Dance Exchange and Linda Sastradipradja. He also appeared in the works of Lucy Guerin, Philip Adams, and Antony Hamilton. In New York City, he worked with Jon Kinzel, Jodi Melnick, and Cori Olinghouse and was a member of the Trisha Brown Dance Company from 2011 to 2016. He has presented his own choreographic work in New York at the Centre for Performance Research, Gibney Dance Centre,

Brooklyn Studios for Dance, Cathy Weis's Sundays on Broadway, in Uruguay at Teatro Solis, and in Melbourne, Australia, at The SUBSTATION and Monash University's Museum of Modern Art. In 2017, he worked in Paris, France, with dancers from De l'Air dans l'Art on a Set and Reset/Reset project, based on choreography by Trisha Brown. Recently, he choreographed a work with students from the Victorian College of the Arts in Melbourne. He continues to teach workshops, classes, and Trisha Brown repertory internationally. SLC, 2018–

**William Shullenberger** Literature

BA, Yale University. MA, PhD, University of Massachusetts. Special interests in Milton, 17th-century English literature, English Romanticism, African literature, theology and poetics, and psychoanalytic criticism. Author of *Lady in the Labyrinth: Milton's 'Comus' as Initiation*; co-author with Bonnie Shullenberger of *Africa Time: Two Scholars' Seasons in Uganda*; essays published in *Milton Studies*, *Renaissance Drama*, and other journals and collections. Senior Fulbright lecturer at Makerere University, Uganda, 1992-1994; director of NEH Summer Seminars on the classical and the modern epic, 1996 and 1999. SLC, 1982–

**Mark R. Shulman** History

BA, Yale University. MST, Oxford University. PhD, University of California–Berkeley. JD, Columbia University. Served as editor-in-chief of the *Journal of Transnational Law* at Columbia and received the Berger Prize for international law. Served as associate dean for global admissions at New York University and assistant dean for Graduate Programs & International Affairs at Pace Law School. Created and directed the Worldwide Security Program at the EastWest Institute and practiced law at Debevoise & Plimpton. A long-time leader of the Association of the Bar of the City of New York, he currently chairs the Committee on Asian Affairs and serves on the Council on International Affairs and the Task Force on National Security and the Rule of Law. He previously chaired the City Bar's Committee on International Human Rights and the Council on International Affairs. He has taught the laws of war at Columbia Law School; military history at Yale, the Air War College, and Columbia (SIPA); and human rights at Sarah Lawrence and Hunter colleges. He has published widely in the fields of history, law, and international affairs. His books include *The Laws of War: Constraints on Warfare in Western World* (1994), *Navalism and the Emergence of American Sea Power* (1995), *An Admiral's Yarn* (1999), and *The Imperial Presidency and the Consequences of 9/11* (2007). His articles have

appeared in the *Columbia Journal of Transnational Law*, *Journal of National Security & Policy*, *Fordham Law Review*, *Journal of Military History*, *Intelligence and National Security*, and *The New York Times*, among others. SLC, 2009–

**Michael Siff** Computer Science  
BA, BSE., MSE, University of Pennsylvania. PhD, University of Wisconsin-Madison. Special interests in programming languages, cryptology, and software engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999–

**Joan Silber** Writing (on leave fall semester)  
BA, Sarah Lawrence College. MA, New York University. Author of three story collections: *Fools* (National Book Award finalist and nominated for the PEN/Faulkner Award), *Ideas of Heaven* (finalist for the National Book Award and the Story Prize), and *In My Other Life*; five novels: *Improvement* (winner of the National Book Critics Circle Award in fiction and the PEN/Faulkner Award for Fiction), *The Size of the World*, *Lucky Us*, *In the City*, and *Household Words* (winner of the PEN/Hemingway Award); short stories anthologized in *The Scribner Anthology of Contemporary Short Fiction*, *The Story Behind the Story*, *The O. Henry Prize Stories* (2007 and 2003), and two *Pushcart Prize* collections. Recipient of a literature award from the American Academy of Arts and Letters and grants from National Endowment for the Arts and New York Foundation for the Arts. SLC, 1985–

**Lake Simons** Theatre  
BFA, University of North Carolina School of the Arts. École Jacques Lecoq, Paris. Theatre work includes designing sets, puppets, and costumes and directing, choreographing, and performing. Drawn to incorporating puppetry, movement, and live music into the theatre, shows are frequently made from the ground up. Work seen in many New York theatres, including HERE Theatre, La Mama E.S.T., P.S. 122, St. Mark's Church, Dixon Place, and One Arm Red. Past collaborative work includes *Electric Bathing*, *Wind Set-up*, *White Elephant*, *Alice's Adventures in Wonderland*, *What's Inside the Egg?*, *How I Fixed My Engine With Rose Water*, and *Etiquette Unraveled*. As an artistic associate with the Hip Pocket Theatre in Fort Worth, Texas, designed sets and puppets for a multitude of productions over the years, presented seven collaborative theatre pieces, performed in more than 30 world premieres, and launched its Cowtown Puppetry Festival. Puppet/mask designer for New York Shakespeare Festival, Signature Theatre Company, My Brightest Diamond, Division 13, Kristin Marting, Doug Elkins, Cori

Orlinghouse, Daniel Rigazzi, and various universities; puppetry associate for *War Horse* on Broadway. Awarded a variety of grants and awards for theatre work. SLC, 2012–

**Kanwal Singh** Provost and Dean of Faculty—Physics  
BS, University of Maryland—College Park. MA, PhD, University of California—Berkeley. Postdoctoral research associate, University of Oslo, Norway. Special interests in low-temperature physics, science education and education policy, and scientific and quantitative literacy. Author of articles in theoretical condensed-matter physics (models of superfluid systems) and physics teaching. Taught at Middlebury College, Wellesley College, and Eugene Lang College at The New School University. SLC, 2003–

**Paul Singh** Dance  
BFA, University of Illinois. Danced for Gerald Casel, Erica Essner, Risa Jaroslow, Douglas Dunn, Christopher Williams, and Will Rawls and was featured in the inaugural cast of Punchdrunk Theatre Company's American debut of *Sleep No More*. In 2014, he was a dancer in Peter Sellars' opera, *The Indian Queen*. Most recently, he danced for Peter Pleyer in a large-scale improvisation work in Berlin. Work presented at the Judson Church, New York Live Arts, Joe's Pub, Dixon Place, and La Mama E.T.C.; in 2004, his solo piece, *Stutter*, was presented at the Kennedy Center in Washington, DC. Taught contact improvisation around the world during CI training festivals in Israel, Spain, Germany, France, Finland, and India. In NYC, he continues dancing and choreographing for his company, Singh & Dance. SLC, 2015–

**David Sivesind** Psychology  
BA, University of Northern Iowa. Addiction Studies Graduate Certificate, University of Minnesota. MA, PhD, New School for Social Research. Assistant professor of psychology, Mount Sinai School of Medicine. Clinical psychologist with special interests in addiction, HIV treatment, chronic health condition identity adjustment, LGBT issues, and integrated psychology practice in health-care settings. SLC, 2013–

**Lyde Cullen Sizer** History  
BA, Yale University. MA, PhD, Brown University. Special interests include the political work of literature, especially around questions of gender and race; US cultural and intellectual history of the 19th and early 20th centuries; and the social and cultural history of the US Civil War. Authored *The Political Work of Northern Women Writers and the American Civil War, 1850-1872*, which won the Avery O. Craven

Award from the Organization of American Historians. *The Civil War Era: An Anthology of Sources*, edited with Jim Cullen, was published in 2005; book chapters are included in *Love, Sex, Race: Crossing Boundaries in North American History*; *Divided Houses: Gender and the American Civil War*; and *A Search for Equity*. SLC, 1994–

**Jacob Slichter** Writing

BA, Harvard College. Author of *So You Wanna Be a Rock & Roll Star: How I Machine-Gunned a Roomful of Record Executives and Other True Tales from a Drummer's Life* (Broadway Books, 2004); contributor to *The New York Times*; commentator for National Public Radio's *Morning Edition*; drummer for the Minneapolis-based band, Semisonic. SLC, 2013–

**Yan Slobodkin** History

BA, Oberlin College. MA, PhD, Stanford University. Specializes in the history of modern Europe, especially French imperial and colonial history. Research addresses the history of famine in North Africa, West Africa, and Southeast Asia and its relation to ideas of scientific control, political obligation, and humanitarian ethics. Additional research and teaching interests include history of science, transnational history, and human rights and humanitarianism. His recent articles include, "Famine and the Science of Food in the French Empire" and "State of Violence: Administration and Reform in French West Africa." SLC, 2018–

**Fredric Smoler** Literature, History

BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month* and *Dissent*; occasional contributor to *The Nation*, *The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*. SLC, 1987–

**Sungrai Sohn** Music (Violin, Viola, Director of Chamber Music, Head of String Program, Orchestra Projects Conductor)

BA, Peabody Institute of The Johns Hopkins University. MFA, Sarah Lawrence College. Concert violinist distinguished for international performances in the United States, Europe, Asia, Africa, and Canada. Appeared as soloist and chamber musician with numerous orchestras and ensembles, including New York Pro Arte Chamber Orchestra, Laurentian String Quartet, and Amasi Trio. Recordings appear on the Sony Classics, Musical Heritage Society, Newport Classic, and Perrier

Records labels. Recipient of the Artist International Award; grand prize winner of the Korean National Competition in violin and chamber music. SLC, 1980–

**Alexandra Soiseth** Writing

BA, University of Saskatchewan; BAA, Ryerson University; MFA, Sarah Lawrence College. She has taught writing to a variety of students including undergraduate and graduate students, as well as high school students, seniors, and men and women in prison. She has been the recipient of a Canada Arts Council grant, an Ontario Arts Council grant, and is the former managing editor of and communications director for *Global City Review*, a New York City based literary magazine. Her work has appeared on babycenter.com, literarymama.com, and in *McGill Street Magazine*, *The Ryersonian*, and on the radio program *LifeRattle*, among others. Her memoir, *Choosing You*, was published in 2008 by Seal Press. SLC, 2000–

**Michael Spano** Visual and Studio Arts (on leave fall semester)

BA, Queens College. MFA Yale University. Solo and group shows at the Museum of Modern Art, Fogg Art Museum, Cleveland Museum of Art, Memphis Brooks Museum of Art, Brooklyn Museum of Art, and National Portrait Gallery. Works represented in the permanent collections of the Whitney Museum of American Art, San Francisco Museum of Modern Art, St. Louis Art Museum, Baltimore Museum of Art, Museum of Fine Art in Boston, Los Angeles County Museum of Art, Princeton Museum of Art, Art Institute of Chicago, and Museum of Modern Art in New York. Recipient of grants and fellowships from New York Foundation for the Arts, Camera Works, CAPS, Art Matters, and the Guggenheim Foundation. Author of *Time Frames: City Pictures and Auto Portraits*. SLC, 1999–

**Stuart Spencer** Theatre

BA, Lawrence University (Appleton, Wisconsin). MFA, Sarah Lawrence College. Author of numerous plays performed in New York and around the country, including *Resident Alien* (Broadway Play Publishing). Other plays include *In the Western Garden* (Broadway Play Publishing), *Blue Stars* (Best American Short Plays of 1993-94), and *Sudden Devotion* (Broadway Play Publishing). A playwriting textbook, *The Playwright's Guidebook*, was published by Farrar, Straus and Giroux in 2002. Recent plays are *Alabaster City*, commissioned by South Coast Rep, and *Judy Garland Died for Your Sins*. Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991–

**Robin Starbuck** Filmmaking and Moving Image Arts BA, Salem College (North Carolina). MFA, School of the Art Institute of Chicago. Postgraduate certificate in film/video editing and postproduction, Tisch School of the Arts, Film Program, New York University. New York-based experimental filmmaker and animator. Work in experimental video, installation art, animation, and media design for theatre exhibited in museums, cultural centers, galleries, and festivals in the United States, Europe, and South America. Recipient of multiple awards and fellowships for artist residencies, both nationally and internationally. Her studio orientation is in experimental film, animation, and intermedia installation. Current projects include a documentary film on the Apsaalooke Tribe of Montana, experimental film projects for installations, and the ongoing production of video and animation projections for theatre and opera in New York and Europe. A full-time professor of experimental film and animation, she has been a visiting artist-in-residence at several studios and institutions, including the Media Technology Center of the Georgia Institute of Technology in Atlanta and the Experimental Sound Studio in Chicago. SLC, 2014–

**Noa Steimatsky** Film History BA, Hebrew University of Jerusalem. MA, PhD, New York University. Steimatsky's teaching and scholarship interlace questions of cinema aesthetics with historical considerations and advance through both close analysis of films and archival research. Her work in all of its aspects is engaged with the cinema's relationship to other arts and media, with questions of realism and modernism, and with the mid-20th-century "crisis of representation." Steimatsky's first book, *Italian Locations: Reinhabiting the Past in Postwar Cinema* (University of Minnesota Press, 2008), explored the sense of place and the burden of ruins in an era of crisis and reconstruction. Her groundbreaking research on the refugee camp that occupied the Cinecittà movie studio was the inspiration for a documentary film and is now being developed into a book. Quite distinct has been Steimatsky's engagement with the human visage as a privileged site of representation; her recent book, *The Face on Film* (Oxford University Press, 2017), explores the convergence of archaic desires and modern anxieties that the cinema's encounter with the face across a wide variety of films. Steimatsky was associate professor at Yale and at the University of Chicago and most recently taught as visiting faculty at University of California-Berkeley. SLC, 2018–

**Joel Sternfeld** The Noble Foundation Chair in Art and Cultural History—Visual and Studio Arts BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects*, *On This Site*, *Stranger Passing*, and 10 other books. SLC, 1985–

**Stew Stewart** Theatre

**Irene Elizabeth Stroud** Religion AB, Bryn Mawr College. MDiv, Union Theological Seminary in the New York City. STM, The Lutheran Theological Seminary at Philadelphia. PhD, Princeton University. Research focus on intersections of religion, race, and class in US history and on religion's role in modern science and medicine. Stroud has presented research on liberal Protestantism and eugenics at annual meetings of the American Academy of Religion and American Society of Church History. Research fellow at ACPE, Inc., a nonprofit organization that provides accredited clinical education programs for spiritual care professionals of any faith and in any setting. Contributed to Katie Day's *Faith on the Avenue* (Oxford, 2013), a study of nearly 100 congregations on a single city street in Philadelphia. Has been an ordained United Methodist pastor. SLC, 2018–

**Frederick Michael Strype** Margot C. Bogert Distinguished Service Chair—Filmmaking and Moving Image Arts BA, Fairfield University. MFA, Columbia University School of the Arts. Postgraduate study: American Film Institute, New York University Tisch School of the Arts. Screenwriter, producer, director. Recent awards, grants, festivals: Grand Prize, Nantucket Film Festival, Tony Cox Award in Screenwriting; Nantucket Screenwriters Colony; World Jewish Film Festival, Askelon, Israel; Tehran International Film Festival; Berlin Film Festival Shorts; Uppsala Sweden Film Festival; USA Film Festival; Washington (DC) Jewish Film Festival; Los Angeles International Children's Film Festival; Temecula Valley International Film Festival "Best of the Fest"; Portugal Film Festival Press Award; *Fade In Magazine* Award/Best Short Screenplay; Angelus Film Festival Triumph Award; Austin Film Festival Screenwriting Award; Heartland Film Festival Crystal Heart Award; New Line Cinema Filmmaker Development Award; Hamptons International Film Festival; Schomburg Cultural Grants. Raindance Pictures: projects developed for Columbia/Tristar/Sony, Lifetime, MTM Productions,

Family Channel, FX, Alliance/ Atlantis, Capella Films, Turman-Foster Productions, James Manos Productions, FX, Avenue Pictures. SLC, 2003–

**Rachelle Sussman Rumph** Associate Dean of Studies—History

**Sterling Swann** Theatre

BA, Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), at Sonia Moore Studio, and with David Kaplan (author, *Five Approaches to Acting*). President and artistic director, Cygnet Productions, National Equity Theatre for Young Audiences Company; leading performer, Boston Shakespeare Company; guest faculty at Storm King School, Western Connecticut State University, and at Vassar College; certified instructor, Society of American Fight Directors (SAFD); winner of the Society of American Fight Directors' 2006 Patrick Craen award; designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991–

**Philip Swoboda** History

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Special interest in the religious and intellectual history of early modern Europe and in the history of Eastern Europe, particularly Russia and Poland. Author of articles on early 20th-century Russian philosophy and religious thought; served on the executive committee of the Mid-Atlantic Slavic Conference. Previously taught at Columbia University, Hunter College, Lafayette College, University of Wisconsin–Madison. SLC, 2004–

**Kenneth Tam** Visual and Studio Arts

BFA, Cooper Union. MFA, University of Southern California. Core Residency Program, Museum of Fine Arts, Houston. Lower Manhattan Cultural Council's Workspace program, 2017–2018. Solo exhibitions at Night Gallery and Commonwealth & Council, Los Angeles, and at MIT's List Center for Visual Art. Participated in the 2016 Made in LA Biennial at the Hammer Museum and will have a solo exhibition at the Minneapolis Institute of Art in 2018. His work has been written about in *Artforum*, *Los Angeles Times*, *Frieze*, *Modern Painters*, *Contemporary Art Review*, *LA, T Magazine*, and *ArtReview*. Recipient of a grant from the Art Matters Foundation, the California Community Foundation Fellowship, and a Foundation for Contemporary Arts Emergency Grant. Taught at Rice University and a faculty member at Bard's Avery Milton School of the Arts. SLC, 2017–

**Mia Theodoratus** Music (Celtic Harp)

BFA, University of Texas–Austin. MFA, California Institute of the Arts. Teacher, Irish Arts Center;

president, Metro Harp Chapter of the American Harp Society; founder, NYC Harp Orchestra. Performed at Lincoln Center Outdoors, Congressional Building by invitation of President Obama, Irish Arts Center (NY), and Carnegie Hall. SLC, 2017–

**Nadeen M. Thomas** History

BA, University of Pennsylvania. MEd, Hunter College, CUNY. PhD, CUNY Graduate Center. Research interests include immigration, race, ethnicity, education systems, and nationalism in the United States and Europe. Also interested in the relationship between the built environment and social organization and how the layout of urban areas creates spaces of belonging and nonbelonging. Recently presented research on the French antiveiling laws and the reinterpretation of public and private spaces, the Parisian public transportation system and its role in structuring geographic and social mobility, and the Parisian botanical gardens as an agent and symbol of national identity. SLC, 2015–

**Clifford Thompson** Writing

BA, Oberlin College. Essayist and creative nonfiction writer; author of the collection *Love for Sale and Other Essays* and the memoir *Twin of Blackness*, as well as essays/articles published in magazines, journals, and anthologies. Recipient of a Whiting Writers' Award. SLC, 2016–

**David Thomson** Dance

**Cecilia P. Toro** Biology

BA, Reed College. PhD, Brown University. Postdoctoral Fellow, Oregon Hearing Research Center and Vollum Institute, Oregon Health & Science University. Neurobiologist with a special interest in sensory hair cell function. Author of papers on dopamine in the zebrafish lateral line, voltage-gated calcium channels, and synaptic physiology. Recipient of grants from the National Institutes of Health. Previously taught at Linfield College. SLC, 2018–

**Alice Truax** Writing

BA, Vassar College. MA, Middlebury College. Editor at *The New Yorker*, 1992–2002; book editor, 2001–present. Book reviews have appeared in *The New York Times Book Review*, *The New Yorker*, *Vogue*, and *The New York Review of Books*. Edited books include *Random Family* by Adrian Nicole LeBlanc, *Mostly True* by Molly O'Neill, *Aftermath* by Joel Meyerowitz, *The Surrender* by Toni Bentley, *Send* by William Schwalbe and David Shipley, *King's Gambit* by Paul Hoffman, and *Violent Partners* by Linda Mills. SLC, 2004–



**Neelam Vaswani** Theatre

Originally from Atlanta, GA, Vaswani spent the last 18 years working as a production stage manager and production manager in New York City. She currently serves as the director of production at Sarah Lawrence College. In her freelance career, she has worked on a wide range of shows, including Mabou Mine's *Peter and Wendy* and Mine's *Song for New York* by the late Ruth Maleczek. She has stage-managed the majority of Basil Twist's repertoire, including, *Arias With A Twist*, *Master Peter's Puppet Show*, *Petrushka*, *Dogugaeshi*, *La Bella Dormente nel Bosco*, and *Sister's Follies*. Other credits include *The Adventures of Charcoal Boy*, *Wind Set-up*, *Don Cristobal*, and *Wind-up Bird Chronicle*, which was presented at the International Edinburgh Festival and the Singapore Arts Festival. Vaswani's work in the theatre has brought her all over the United States, as well as overseas to France, Stockholm, Edinburgh and Singapore. Currently, she is also a member of the Alphabet Arts collective, whose focus is to continue arts education through poetry and puppetry—specifically to underprivileged communities. And when not working in a dark theatre, she is the project manager for Emdee International, a textile company where she designs, builds, and does all the visual merchandising for six annual trade shows. SLC, 2016–

**Ilja Wachs** Ilja Wachs Chair in Outstanding Teaching and Donning—Literature

BA, Columbia College. Special interest in 19th-century European and English fiction, with emphasis on psychological and sociological relationships as revealed in works of Dickens, Tolstoy, Dostoevski, Balzac, Stendhal, James, Flaubert, and others. Dean of the College, 1980–85. SLC, 1965–

**Charmian Wells** Dance

BFA, MA, New York University Tisch School of the Arts. A cultural historian, working in dance studies, performance studies, black cultural studies, and queer theory. She is currently pursuing her scholarly interests as a doctoral candidate in dance studies at Temple University. Her research is focused on the concept of choreographing belonging in the African diaspora, in particular within concert dance of the Black Arts Movement in New York City (1965–75). This interest stems from her performance background as a dancer with Forces of Nature Dance Theatre since 2005. She has worked as an editorial assistant on *Dance Research Journal* and taught in the dance departments of Lehman College, Marymount Manhattan College, and Temple University. SLC 2017–

**Sasha Welsh** Dance

BA, Swarthmore College. MFA, Temple University. PDDS, Laban Centre, London. Choreographer whose work explores states of awareness, the potential of memory and imagination, and the limitations and possibilities of the human body. Her choreography has been seen in venues such as Movement Research at Judson Church, Dance Conversations at the Flea, Dixon Place, AUNTS, Performance Mix at Joyce Soho, INOVA galleries (University of Wisconsin–Milwaukee), Philadelphia Live Arts Festival (City Paper Pick of the Fringe in 2004), RAW Material at Dance New Amsterdam, and Studio 303 in Montreal. Her company, Victory to Others, presented its first full-length concert at Triskelion Arts in March 2009. Performed with Laurie Berg and Megan Byrne, Noriko Kato (Japan), Alison D'Amato, Darla Stanley, Merián Soto, George Alley, and many others. Curated performances in New York since 2006, running an experimental venue called Ulla's House, which has supported the work of more than 50 diverse artists at all stages of their careers. Taught dance at DeSales University and Temple University. Maintains a private practice teaching Pilates and dance conditioning and is a long-term student of anatomist Irene Dowd. SLC 2015–

**Leihua Weng** Chinese

BA, Zhejiang University, China. MA, Peking University, China. PhD, University of South Carolina. Research interests include reception of classics in modern and contemporary China, nationalist discourses, and gender issues. Currently working on a book draft entitled, *The Straussian Reception of Plato in Modern China: Plato, Confucius, and Mao in Cultural Politics*, to be published by Brill. Experienced in teaching modern and contemporary Chinese poetry and Chinese classical literature. SLC, 2016–

**Kathy Westwater** Dance

BA, College of William and Mary. MFA, Sarah Lawrence College. Choreographer and dancer; choreography presented at Dance Theater Workshop, Brooklyn Museum of Art, and PS 122, among other venues, and archived in the Franklin Furnace Archive and the Walker Arts Center Mediatheque Archive. Recipient of awards from New York Foundation for the Arts and Djerassi Resident Artists Program and of commissions from Dance Theater Workshop, Danspace Project at St. Mark's Church, and Summer Stage's Dance Festival. Previously a guest teacher at Bennington College, 92nd Street Y, and Trisha Brown Studio. Published writings include "Technology and the Body," an interview with Merce Cunningham in the *Movement Research Journal Millennial Issue*, which she guest edited. SLC, 2001–

**Sarah Wilcox** Sociology

BA, Wesleyan University. MA, PhD, University of Pennsylvania. Areas of expertise include medical sociology, the sociology of science and knowledge, gender and sexuality, and the mass media; special interests in interactions among experts, laypersons, and social movements. Recent new courses in disability studies and the politics of health. Author of articles on lay knowledge and expertise and on media coverage of biological ideas about sexuality. SLC, 2005–

**Ousmane Wiles** Dance

Born in Senegal, West Africa, Wiles (stage name: Omari Mizrahi) has trained with Ron K Brown, Assane Konte, Ephrat Asheri, The House of Mizrahi, and Marie Basse-Wiles. Over the years, he has trained in contemporary, vogue, hip-hop, West African, and house dance. Wiles has performed with Rashaad Newsome, John Legend, Gargon City, Wunmi, Gala, The Maimouna Keita Dance Company, Ephrat Asherie Dance, Forces, and, most recently, choreographed and performed with recording artist Jidenna at the MTV Video Music Awards. Constantly looking to expand his knowledge of African-rooted dance forms, he has found his own voice by creating “AfrikFusion,” a style that fuses traditional African dances and Afrobeat styles with house dance and vogue. Omari Mizrahi received the status of “Legend” after 10 years competing in the vogue ballroom scene in New York City. SLC, 2019–

**Sara Wilford** Psychology

BA, Sarah Lawrence College. MEd, EdM, Bank Street College of Education. Former early childhood and public elementary school teacher; keynote speaker and workshop leader for seminars and conferences on early childhood education; former member, editorial advisory board, *Child* magazine; contributor to Scholastic, Inc. publications; author, *Tough Topics: How to Use Books in Talking with Children About Life Issues and Problems*, *What You Need to Know When Your Child Is Learning to Read*, and *Nurturing Young Children’s Disposition to Learn*. Roy E. Larsen Chair in Psychology (2001-2006). SLC, 1982–

**Fiona Wilson** Literature

MA, University of Glasgow. MA, PhD, New York University. Scholar and poet. Special interests in 18th- to 21st-century British and Irish literature, ecocriticism, poetry and poetics, and studies in Scottish culture. Recipient of fellowships and awards from the Institute of the Advanced Study of the Humanities, University of Edinburgh (2012), Keats-Shelley Association of America (2009), Hawthornden International Retreat for Writers (2008), Center for Book Arts, New York (2007), and Scottish Poetry

Library (2006). Former chair of the Scottish Literature Discussion Group of the Modern Language Association. Author of essays published in *Teaching Robert Louis Stevenson* (MLA, 2013), *Edinburgh Companion to James Hogg* (Edinburgh University Press, 2012), *Romanticism’s Debatable Lands* (Palgrave, 2007), *Keats-Shelley Journal* (2005), and elsewhere. Poetry published in *Literary Imagination*, *Edinburgh Review*, *From Glasgow to Saturn*, *Poetry Review*, *Literary Review*. SLC, 2008–

**James Wilson** Music [Cello]

BM, University of Michigan. MM, The Peabody Institute of The Johns Hopkins University. Recitalist and chamber musician, member of the Orpheus Chamber Orchestra; appeared at Lincoln Center, Carnegie Hall, Kennedy Center, Musikverein in Vienna, Koelner Philharmonie, National Concert Hall in Taipei, and Sydney Opera House. Performed at the Hong Kong Arts Festival, City of London Festival, Deutsches Mozartfest in Bavaria, Kuhmo Chamber Music Festival in Finland, Mostly Mozart Festival in New York, and Aspen Music Festival in Colorado. Former member of the Shanghai and Chester String Quartets and the Da Capo Chamber Players. Currently artistic director of the Richmond-based Chamber Music Society of Central Virginia. Teaches cello and chamber music at Columbia University in New York City and faculty member of the Bennington Chamber Music Conference in Vermont. SLC, 2017–

**Matthew Wilson** Music [Percussion]

New York-based drummer, Grammy nominee, celebrated jazz artist universally recognized for his musical and melodic drumming style, as well as being a gifted composer, bandleader, producer, and teaching artist. Performed at the White House as part of an all-star jazz group for a state dinner concert hosted by President Obama. Featured on the covers of *Downbeat* and *JazzTimes* magazines in November 2009. Voted #1 Rising Star Drummer in the *Downbeat* Critic’s Poll. Committed to jazz education, he travels the world with the Matt Wilson Quartet to inspire children. SLC, 2017–

**Joe Winter** Visual and Studio Arts

BA, Brown University. MFA, University of California-San Diego. Work exhibited at venues such as The Kitchen, Foxy Production, X-initiative, Eyebeam, the Museum of Contemporary Art [San Diego], Edith Russ Haus, and the Western Front. SLC, 2012; 2017–

**Heather Winters** Filmmaking and Moving Image Arts

BA, Sarah Lawrence College. Studied at University of London, School of Visual Arts. Executive producer/producer/director/writer. Two-time Sundance-winning and Oscar-nominated executive producer.

Credits include: *Super Size Me*; *TWO: The Story of Roman & Nyro*; *The Rest I Make Up, Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *Thundercats*; *Silverhawks*; *The Comic Strip*; MTV's *Real World*, and *Atom*. Select project awards include: 2014 HBO Hometown Hero Award; 2014 Best Documentary, Nashville Film Festival; 2009 Sarah Lawrence College Alumnae/i Citation for Achievement; 2009 Telly® Award; 2008 Special Jury Prize, Sundance Film Festival; 2006 Best Documentary, Rhode Island International Film Festival; 2006 Best Feature, Artist Film Festival; 2004 Best Director, Sundance Film Festival; 2004 Academy Award® Nominee, Best Documentary; 2004 Telly® Award; 2003 Platinum Best in Show, AURORA Award; 2000 First Place, Chicago International Film Festival; 2000 Creative Excellence Award, US International Film and Video Festival. Affiliations include Producers Guild of America, International Documentary Association, IFP, Women in Film. Founder, White Dock and Studio On Hudson production companies. SLC, 2011–

**Komozi Woodard** History

BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and reviews, chapters, and essays in journals, anthologies, and encyclopedia. Editor, *The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism*; *Freedom North*; *Groundwork*; *Want to Start a Revolution?*; and *Women in the Black Freedom Struggle*. Reviewer for American Council of Learned Societies; adviser to the Algebra Project and the PBS documentaries, *Eyes on the Prize II* and *America's War on Poverty*; board of directors, Urban History Association. SLC, 1989–

**Kota Yamazaki** Dance

BA, Bunka Fashion College (Tokyo). Born in Japan, Yamazaki was introduced to *butoh* under the teaching of Akira Kasai. With an invitation from Germain Acogny to work with her Senegal-based company, Yamazaki disbanded rosy co., his Tokyo-based company that he led from 1995–2001, and left Japan. Since 2003, he has been presenting works with NY-based Fluid hug-hug at national and international venues, including Melbourne International Arts Festival, NUS for the Arts (Singapore), PICA/TBA Festival, ASU Gammage, Warhol Museum, Wesleyan University, Dance Theater Workshop, Danspace Project, Japan Society, and,

most recently, at Baryshnikov Arts Center. Yamazaki is a recipient of The Bessie Award in Choreography in 2007, Foundation for Contemporary Arts Grant in 2013, NYFA Fellowship in 2016, and a Guggenheim Fellowship in 2018; he is also a two-time Herb Alpert Award nominee and the current artist-in-residence at Movement Research. Throughout the years, he has been teaching at universities and institutions such as Bennington College, Barnard College at Columbia University, and Yotsuya Art Studium at Kinki University (Tokyo); he serves as director for Body Arts Laboratory and Whenever Wherever Festival in Tokyo. SLC, 2018–

**John Yannelli** Director, Program in Music and Music Technology; William Schuman Scholar in Music—Music, Dance

BPh, Thomas Jefferson College, University of Michigan. MFA, Sarah Lawrence College. Composer, innovator in the fields of electronic music and music for theatre and dance, composer of traditional and experimental works for all media, specialist in improvisational techniques, and director of the Sarah Lawrence Improvisational Ensemble. Toured nationally with the United Stage theatre company and conceived of, and introduced the use of, electronic music for the productions. Freelance record producer and engineer; music published by Soundspell Productions. SLC, 1984–

**Netta Yerushalmy** Dance

**Mali Yin** Chemistry

BS, Shaanxi Normal University, China. PhD, Temple University. Postdoctoral research associate, Michigan State University. Researcher and author of articles in areas of inorganic, organic, and protein chemistry; special interests in synthesis and structure determination of inorganic and organometallic compounds by X-ray diffraction and various spectroscopic techniques, protein crystallography, environmental chemistry, and material science. SLC, 1996–

**Marika Yip-Bannick** Psychology

BA, Sarah Lawrence College. MA, PhD, New York University. Postdoctoral Fellow, Columbia University. Social psychologist with special interests in social cognition, self-regulation, interpersonal conflict, and close relationships. Current work explores new approaches to promoting constructive conflict processes in romantic relationships and how self-control in the context of close relationships can be conceptualized as a dyadic, interpersonal process. Recipient of grants from the National Science

Foundation and US Department of Health and Human Services. Lecturer in psychology, Columbia University. SLC, 2019–

**Mia Yoo** Theatre

**Thomas Young** Music

Cleveland Music School Settlement. Cleveland Institute of Music. Singer, actor, and conductor; founder and conductor, Los Angeles Vocal Ensemble; principal with San Francisco Opera, Royal Opera House, Opéra La Monnaie, Netherlands Opera, Opéra de Lyon, New York City Opera, and Houston Grand Opera; festivals in Vienna, Salzburg, Holland, Maggio, and Munich; two Grammy nominations; two Cleo nominations; national tours, Broadway, Off Broadway, regional theatre, and television. SLC, 1989–

**Kate Zambreno** Writing

Author of the novels *Green Girl* (Harper Perennial) and *O Fallen Angel* (Harper Perennial) and of *Heroines* (Semiotext(e)'s Active Agents) and *Book of Mutter* (Semiotext(e)'s Native Agents). A collection of talks and essays, *The Appendix Project*, is forthcoming from Semiotext(e) in early 2019; a collection of stories and essays, *Screen Tests*, is forthcoming from Harper Perennial in June 2019. *To Write As If Already Dead*, a book about Hervé Guibert's *To the Friend Who Did Not Save My Life*, is forthcoming from the ReReading series at Columbia University Press. Zambreno is at work on a series of novels exploring time, memory, and the persistence of art. She also teaches in the writing program at Columbia University. SLC, 2013–

**Sumaira Zamurrad** Biology

BS, Stony Brook University. PhD, Albert Einstein College of Medicine. Thesis work involved generating a *Drosophila* model to study intellectual disability caused by a histone demethylase known as KDM5. A paper published in *Cell Reports* reported the findings. In addition to bench research, Zamurrad has a vested interest in teaching and mentoring. She plans to continue postdoctoral research in neuroscience and genetics at Columbia University. SLC, 2018–

**Abby Zbikowski** Dance

**Francine Zervas** Theatre

BFA, New York University, Tisch School of the Arts. MFA, New School University. Teacher of voice and speech at New York University's Playwrights Horizons Theater School and Atlantic Theater Acting School; adjunct professor at Brooklyn College. Conducted Fitzmaurice Voicework™ and Shakespeare

workshops in Melbourne, Australia (2005), and at the Centro Em Movimento in Lisbon, Portugal (1997, 1998), where she also coached Eugene O'Neill's *Mourning Becomes Electra*. Served as vocal consultant on *666 Park Avenue* TV series and was vocal coach for *The Play What I Wrote* (directed by Kenneth Branagh) on Broadway, *Me Myself and I* by Edward Albee (directed by Emily Mann) at Playwrights Horizons Theater, and *The Family Weekend* by Beth Henley (directed by Jonathan Demme) for Manhattan Class Company Theater, as well as *Stanley*, an Off-Off Broadway production (directed by Pulitzer Prize finalist Lisa D'Amour) at HERE Arts Center. Master teacher of Chuck Jones Vocal Production and an associate teacher of Catherine Fitzmaurice Voicework and Level I, Alba Emoting Certification. Studied yoga in New Dehli, India; trained extensively in ballet and modern dance and performed with various independent choreographers and dance companies in Minneapolis. Co-founder of Tiny Mythic Theatre Company in New York City and both an actor and a writer for the company. Other past performances include leading roles in *A Dream Play* by August Strindberg, *When We Dead Awaken* by Henrik Ibsen, *Apocrypha* by Travis Preston and Royston Coppenger at the Cucaracha Theatre, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theatre in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold and *The Madness of the Day* by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

**Charles Zerner** Barbara B. and Bertram J. Cohn

Professorship in Environmental Studies—Environmental Studies (on leave spring semester)

BA, Clark University. MArch, University of Oregon. JD, Northeastern University. Special interests in environmental ethnography; political ecology; environmental justice, law, language, and culture; and environmental security and public policy. Ethnographic fieldwork with Mandar fishing communities of Sulawesi, Indonesia, and reef management in Indonesia's Maluku Islands; former program director, the Rainforest Alliance. Contributor and editor, *People, Plants, and Justice: The Politics of Nature Conservation and Culture and the Question of Rights: Forests, Coasts, and Seas in Southeast Asia*. Co-editor of *Representing Communities: Politics and Histories of Community-Based Natural Resource Management* and, with Banu

Subramaniam and Elizabeth Hartmann, of *Making Threats: Biofears and Environmental Anxieties* (AltaMira Press, 2005). Residencies at University of California–Irvine, Humanities Research Institute, and Woodrow Wilson International Center for Scholars. Grants include Fulbright-Hays fellowship for fieldwork in Indonesia, National Endowment for the Humanities, and Social Science Research Council. SLC, 2000–

**Cathy Zimmerman** Dance

An independent producer, curator, and creative consultant, Zimmerman has a profound belief in artists as change agents and in the critical role that arts and imagination play in creating just and democratic societies. With this core value at the forefront, she has worked for more than 25 years with US and international performing artists and arts organizations in capacities that include producing, curating, project development and management, artist representation, public relations, and fundraising. She was executive producer at MAPP International Productions (1998–2016), a producer of major performing-arts projects that raise critical consciousness and spark social change, working with some of the major contemporary artists of our time, to bring their works and ideas to communities around the world. She received the 2018 Fan Taylor Distinguished Service Award for her leadership at MAPP. Prior to MAPP, Zimmerman was producing director for Bebe Miller Company (1998–2000), artistic director of Soho Booking (1991–1995), and dance curator for Central Park SummerStage. She performed professionally for 20 years with companies including Meredith Monk/The House, Ping Chong, Marta Renzi, and Yoshiko Chuma School of Hard Knocks. She taught dance and choreography at Long Island University and NYU's Experimental Theatre Wing. She is a founding member and general manager of The Africa Contemporary Arts Consortium, a landmark program founded in 2004 that initiates, develops, and sustains a dynamic exchange of arts and ideas among artists, arts organization, and public communities throughout the United States and Africa. She is a group leader and mentor for the

Association of Performing Arts Professional's Leadership Fellows Program and recently completed a consultancy with Jacob's Pillow Dance Festival, advising on the presentation of African contemporary work. She has organized and led symposia/conferences, served on review panels for state and regional arts organizations and Dance USA, been a presenter at Creative Capital retreats, and conceived and led the publication of *Building Enduring Partnerships: A Report to the Field*, The Africa Contemporary Arts Consortium (2011). SLC, 2018–

**Carol Zoref** Director, The Writing Center—Writing BA, MFA, Sarah Lawrence College. Fiction writer and essayist. Recipient of fellowships and grants from Virginia Center for Creative Arts, Hall Farm Center for Arts, and In Our Own Write. Winner of I.O.W.W. Emerging Artist Award and finalist for the Henfield Award, American Fiction Award, and Pushcart Prize. Winner of 2015 A.W.P. (Associated Writing Programs) Novel Award for *Barren Island* (New Issues Press, University Western Michigan). SLC, 1996–

**Elke Zuern** Politics

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